

# Nada te turbe

Saint Teresa of Ávila

Joan Szymko

cello: *Quasi guitarra*  $\text{♩} = 150$   
*pizz.*  
*mf* *mp*

A: *alto tutti* *p* *gently* *poco cresc.*  
 Na - da te tur - be, na - da te e - span - te. To - do se pa - sa. Dios no se

S: *p*  
 Na - da te tur - be,

S2 (S1 tacit) *p*  
 Na - da te tur - be,

A: *mp* *sim. p* (A2 tacit) *p*  
 mu - da — Na - da te tur - be, — Na - da te tur - be,

na - da te e - span - te. To - do se pa - sa. Dios no se mu - da —

na - da te e - span - te. To - do se pa - sa. Dios no se mu - da —

It is illegal to duplicate this piece by photocopying or any other means.

Those violating the copyright will be punished to the full extent of the law.

© Copyright 2000 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.

Printed in the U.S.A.

21 *mf*

S Na - da te tur - be, na - da te e - span-te. To - do se

A1 (A2 tacit) *mf*  
Na - da te tur - be, na - da te e - span-te. To - do se

*mf*

27

S pa - sa. Dios no se mu - da — Na - da te tur - be.

A1 pa - sa. Dios no se mu - da — Na - da te tur - be.

A2 **For Perusal Only** Na - da te

*arco*

S na - da te e - span-te. To - do se pa - sa. Dios no se mu - da —

A1 na - da te e - span-te. To - do se pa - sa. Dios no se mu - da —

A2 tur - be. — To - do se pa - sa. Dios no se mu - da —

*mp*

33

S

*mf*

Let noth - ing fright-en you. All things are

A1

(A2 tacit) *pp*

*p*

*mf*

Na-da te tur-be. — Let noth-ing fright-en you. All things are

*p*

S

*f*

*hold back slightly*

*a tempo*

*mp*

*pp*

*rit.*

*p*

pass - ing. God nev - er chang-es. — La pa -

A

*f*

*alto tutti*

*mp*

*pp*

*rit.*

*p*

pass - ing. God nev - er chang-es. — La pa -

*mf*

*a tempo*

*pizz.*

*rit.*

*mp*

*p*

*mp*

41 *più mosso* ♩ = 58

*mf*

*f*

S1

cien - ci-a — to-do al - can - za. — la pa -

S2

*mf*

*f*

cien - ci-a — to-do al - can - za. — la pa -

A1

*mf*

*f*

cien - ci-a — to-do al - can - za. — la pa -

A2

*mf*

*f*

cien - ci-a — to-do al - can - za. — la pa -

*più mosso* ♩ = 58

*mf*

*f*

45

S1  
cien-ci-a to-do al - can - za. La pa-cien-ci - a to-do al - can-za,

S2  
cien-ci-a to-do al - can - za. La pa-cien-ci - a to-do al - can-za,

A1  
cien-ci-a do al - can - za. La pa-cien-ci - a to-do al - can-za,

A2  
cien-ci-a to-do al - can - za. La pa-cien-ci - a to-do al - can-za,

49

S  
to-do al - can-za. Na - da, na - da te

A  
to-do al - can-za. Na - da, na - da te

*mf* *mp* *hold back* *gradually relax the tempo*

*dolce* *arco* *mf* *mp*

56 **Tempo primo**

S1 (S2 tacit) *mp* tenderly

S  
tur - be. Quien a Dios tie - ne na - da le fal - ta.

A1 (A2 tacit) *mp* tenderly

A  
tur - be. Quien a Dios tie - ne na - da le fal - ta.

*p*

59 *mf* *mp dim.*

Quien a Dios tie-ne na-da le fal-ta. Na-da, na-da le

*mf* *mp dim.*

Quien a Dios tie-ne na-da le fal-ta. Na-da, na-da le

*mf*

66 *rit.* *a tempo*

*rit.* *a tempo*  
alto tutti *mf* *resolutely*

*rit.* *a tempo*

fal-ta. Quien a Dios tie-ne na-da le fal-ta.

*p* *mf*

72

*p*

Na-da te tur-be.— Let noth-ing fright-en you. All things are pass-ing.

*p*



# © protection

\* So - lo Dios bas - ta. Dios, *mf* < *f*  
 So - lo Dios bas - ta. Dios, *mf* < *f*  
*mp* *mf* < *f*

84 *faster* ♩=94 *f* *mp*  
 so - lo Dios bas - ta. Dios, so - lo Dios bas - ta.  
 so - lo Dios bas - ta. Dios, so - lo Dios bas - ta.  
*faster* ♩=94 *mp* *p*

\* m. 77 - listen for alto 1 line; m. 80 - listen for soprano 2 line

90

93 **Tempo primo** (♩=75)

*p* floating

Na - da te tur - be. — Dios, so - lo Dios,

*p* floating

Na - da te tur - be. — Dios, so - lo Dios,

*pp*

*pp* *p* *pp* *rit.* *p*

So - lo Dios bas - ta, bas - ta, — Dios. —

*pp* *p* *pp* *rit.* *p*

So - lo Dios bas - ta, bas - ta, — Dios. —

*rit.*

**For Perusal Only**

#### About the composer:

Joan Szymko (b. 1957), in addition to being an active composer, has directed choirs in the Pacific Northwest for over twenty-five years. Abundant lyricism, rhythmic integrity and vigorous attention to text are hallmarks of her diverse and distinctive choral writing. Especially noteworthy is Szymko's significant contribution to the body of literature for women's voices.

"Szymko... continue[s] to provide opportunities for women's choruses to stretch beyond the ordinary and the expected to the refreshing and powerful." [CJ] With over sixty octavos in print, her music is sung by distinguished choral ensembles across the country and abroad, including performances at international competitions and festivals (IFCM), and at four consecutive national conferences of the American Choral Directors Association. The ACDA selected Szymko as the composer of the 2010 Raymond W. Brock Commission.

#### Text by Saint Teresa of Ávila (Spain: 1515-1582)

*Also known as Saint Teresa of Jesus*

A Spanish nun, St. Teresa became one of the great mystics of the Roman Catholic church. Author of spiritual classics and the originator of the Carmelite Reform, in 1970 she was the first woman to be elevated to doctor of the church by Pope Paul VI. Her fascinating life is documented in the Encyclopedia Britannica ([britannica.com](http://britannica.com)) and at numerous other websites in both English and Spanish.

*Nada te turbe  
nada te espante  
todo se pasa.  
Dios no se muda.  
La paciencia todo alcanza  
Quien a Dios tiene  
nada le falta  
Solo Dios basta.*

Let nothing disturb you,  
nothing frighten you,  
All things are passing.  
God never changes.  
Patience obtains all things.

Whoever has God lacks nothing.  
God is enough.

Visit [www.sbmp.com](http://www.sbmp.com)

To download a free copy of the cello part

To listen to a recording performed by

Tascosa High School Women's Choir, Billy Talley, conductor