

Commissioned in 1998 by three conductors:
 Vicki Burrichter and the Canto Spiritus Chorus in Denver, Colorado,
 Gary Mabry and the San Antonio Choral Society, San Antonio, Texas,
 and Ray Robinson and the Palm Beach Atlantic College Chorus, West Palm Beach, Florida

Dear Sarah

Major Sullivan Ballou

James Syler

Freely $\text{♩} = \text{c. } 58$

Piano

5

7 *mp legato, espressivo*
TB unis.

My ver - y dear

p legato, lightly
(Ped. down throughout)

Sar - ah, The in - di - ca - tions are

ver - y strong that we shall move in a few days, per - haps to -

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15

SA unis.
ppp (sneak in)

S
A

T
B

mor - row, ... And lest I should not be a - ble to

ah

pp

ah

write a gain, I feel im - pelled to write a few lines that may

ah

21

pp

ah

fall un - der your eye when I shall

ah

Musical score for the first system. The vocal line (treble clef) has lyrics "Sul - li - van," with a *pp* dynamic and a triplet of eighth notes. The bass line (bass clef) has lyrics "be no more." with a *dim.* dynamic. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and rests in the left hand.

Musical score for the second system. The vocal line (treble clef) has lyrics "I have no mis-giv-ings a - bout or lack of" with dynamics *rit.*, *ppp*, and *a tempo P legato, espressivo*. The bass line (bass clef) has lyrics "I have no mis-giv-ings a - bout or lack of" with dynamics *rit.*, *ppp*, and *a tempo*. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and rests in the left hand. A large red watermark "For Perusal Only" is overlaid on the score.

Musical score for the third system. The vocal line (treble clef) has lyrics "con - fi - dence in the cause in which I am en - gaged, and my" with a triplet of eighth notes. The bass line (bass clef) has lyrics "con - fi - dence in the cause in which I am en - gaged, and my". The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and rests in the left hand. A large red watermark "For Perusal Only" is overlaid on the score.

32

cour - age does not halt or fal - ter. How great a
ppp (sneak in)
 ah

35

cresc. poco a poco

debt we owe to those who went be-fore us through the blood and suf-fer-ings of
pp
 ah

cresc. poco a poco

40

the Rev-o-lu-tion. And I am will - ing,
mf rit. *a tempo*
pp *mf rit.* *a tempo*
 ah will - ing,

mf rit. *p* *a tempo*

per - fect - ly will - ing, to lay down

per - fect - ly will - ing, to lay down

44

rit. *dim.*

all my joys in this life, and to pay that

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all my joys in this life, and to pay that

dim. rit. *dim.*

48 Not too fast

mf

S
debt. O Sar - ah my love for you is

A
debt. O Sar - ah my love for you is

T
debt. Sar - ah my love for you is

B
debt. Sar - ah my love for you is

mf

Not too fast

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death - less, it seems to bind me with - might - y ca - bles - - that

death - less, it seems to bind me with might - y ca - bles - - that

death - less, it seems to bind me with might - y ca - bles - - that

death - less, it seems to bind me with might - y ca - bles - - that

mp lightly

55

noth - ing but Om - nip - o - tence can break; and yet my love of

noth - ing but Om - nip - o - tence can break; yet my love of

noth - ing but Om - nip - o - tence can break; yet my love of

noth - ing but Om - nip - o - tence can break; yet my love of

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58

Coun - try comes o - ver me like a strong wind that

Coun - try comes o - ver me like a strong wind that

Coun - try comes o - ver me

Coun - try comes o - ver me

(8th)

SA unis. *decresc. poco a poco*

bears me un-re-sist-ib-ly with all those chains to the

Tenor *mp*

Sar - ah, Sar - ah,

decresc. poco a poco

ppp

rit. **63** Slower

bat - tle - field.

rit. TB unis. *p*

The men ries of bliss fu mo

Slower

rit. *p*

TB

ments I have spent with you come creep-ing o-ver me,

69

lightly

rit.

74

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a tempo

a tempo *p*

whis - pers

p *a tempo*

But some - thing

a tempo *p*

to me

p a tempo *decresc. poco a poco*

p

per - haps my
the waft - ed
prayer of -
it is -

p fading away

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82

lit - tle my
that I shall
re - turn to -
Ed - gar, -

88 Slower, profoundly sad

loved ones

un - harmed... If I do not my dear

If I do not my dear

p

Slower, profoundly sad

92

TB unis.

Sar - ah, nev - er for - get how much I

SA unis.

love you and when my last breath es -

(TB unis.)

love you, breath es -

mf *mp*

96

100

dim. *rit.* *cresc. poco a poco*

capēs me *dim.* *rit.* it will whis - per your name. O

capēs me

rit. *p* *cresc.*

And. *And. simile*

Sar - ah, O Sar - ah, O Sar - ah, O

rit.

mf.

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105

f a tempo *mf*

S Sar - ah, if the dead can come back to this earth and

A *f a tempo* *mf*

T Sar - ah, if the dead can come back to this earth and

B *f a tempo* *mf*

Sar - ah, if the dead can come back to this earth and

f a tempo

686-14

110

flit un-seen a-round_ those they loved___ I___ shall be al - ways_

flit un-seen a-round those they loved I___ shall be al - ways

flit un-seen a-round_ those they loved I___ shall be al - ways

flit un-seen a-round_ those they loved I___ shall be al - ways

mf

poco

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mp

near you; in the glad-dest days___ and___ in the dark-est nights,

near you;

near you;

near you;

near you;

8^{va}

116

mf al - ways, *f* al - ways, and *mp* if there be a soft breeze up-

mf al - ways, *f* al - ways, and *mp* if there be a soft breeze up-

mf al - ways, *f* al - ways, and *mp* if there be a soft breeze up-

mf al - ways, *f* al - ways, and *mp* if there be a soft breeze up-

P

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116

on your cheek, it shall be my breath as the cool air fans your temple, it shall

on your cheek, it shall be my breath as the cool air fans your temple,

on your cheek, it shall be my breath as the cool air fans your temple,

on your cheek, it shall be my breath as the cool air fans your temple,

And. simile

120

be my spir - it pass - ing by.

be spir - it by.

be spir - it by.

be spir - it by.

pp lightly

ppp

mp

Sar - ah, do not

ppp

ppp

ppp

ppp

mp

Sar - ah,

125

© protection

cresc. poco a poco

Musical score for piano accompaniment, measures 127-129. The score is in G major (one sharp) and 4/4 time. The right hand has whole rests for all three measures. The left hand plays a steady eighth-note accompaniment in the first measure, which then transitions to a whole note rest for the next two measures. A crescendo marking *cresc. poco a poco* is placed above the second measure.

129

meet a-gain, wait for me, Sar - ah,
Sar - ah, Sar - ah,
Sar - ah, Sar - ah,
Sar - ah, Sar - ah,

Musical score for vocal and piano accompaniment, measures 129-132. The score is in G major and 4/4 time. It features four vocal staves and a piano accompaniment. The vocal lines contain the lyrics: "meet a-gain, wait for me, Sar - ah," "Sar - ah, Sar - ah," "Sar - ah, Sar - ah," and "Sar - ah, Sar - ah,". The piano accompaniment has whole rests in measures 129 and 130, and resumes with an eighth-note accompaniment in measures 131 and 132.

134

ff Sar - ah, O Sar - ah.

ff O Sar ah, Sar - ah, O Sar - ah.

ff Sar - ah, Sar - ah.

mf unis. *dim.* *ppp*

Sar - ah. *long*

mp *p* *pp* *let fade*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*

mp *p* *pp*