

VIII. In One Salutation to Thee

from "The Golden Harp"

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Gwyneth Walker

triumphantly ♩ = 100

Soprano *f* In one sal-u-ta-tion to thee, my God,

Alto *f* In one sal-u-ta-tion to thee, my God,

Tenor *f* In one sal-u-ta-tion to thee, my God,

Bass *f* In one sal-u-ta-tion to thee, my God,

(grace notes on the beat) *triumphantly* ♩ = 100

Violins *f* *senza sord.* *p*

Viola *f* *senza sord.* *p*

Violoncello *f* *senza sord.* *p*

5 *accel.* *p*

let all my sen - - ses spread out and touch the world at thy feet.

accel. *p*

Vln. *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

9 $\text{♩} = 120$ A $(\text{♩} = 120)$

mf
Like a rain-cloud of Ju - ly hung — low with its bur - den of
mf
Like a rain-cloud of Ju - ly hung — low with its bur - den of

$\text{♩} = 120$ A $(\text{♩} = 120)$

Vln. *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

13 *mf*

let all my mind bend down at thy door in one sal - u -
mf
let all my mind bend down at thy door in one sal - u -
un - - shed showers,
un - - shed showers,

Vln. *mf*

Vla. *mf*

Vlc. *mf*

17 *poco accel.* B **Faster** ♩ = 132
with energy

f

ta - tion to thee, — in one sal - u - ta - tion to thee. *f*

ta - tion to thee, — in one sal - u - ta - tion to thee. *f*

mf in one sal - u - ta - tion to thee, in one sal - u - - ta - tion, (*f*)

mf in one sal - u - ta - tion to thee, in one sal - u - - ta - tion, my

poco accel. B **Faster** ♩ = 132
with energy

f

Vln. *f*

Vla. *f*

Vcl. *f*

21 (*f*) my God, I touch the world at thy feet.

(*f*) my God, I touch the world at thy feet.

(*f*) my God, I touch the world at thy feet.

God, I touch the world at thy feet.

Vln.

Vla.

Vcl.

The image shows a page of a musical score for 'In One Salutation to Thee'. It features vocal parts and string accompaniment. The score is divided into three systems. The first system (measures 17-20) includes vocal lines and string parts (Vln., Vla., Vcl.) with triplets and dynamic markings like *mf* and *f*. A box labeled 'B' indicates a tempo change to 'Faster' with a metronome marking of ♩ = 132 and the instruction 'with energy'. The second system (measures 21-24) continues the vocal and string parts, with the vocal lines starting with 'my God, I touch the world at thy feet.' and dynamic markings like *f*. The third system (measures 25-28) shows the continuation of the string parts.

25 *p* *poco rit.* *mf* C ♩ = 120

Let all my songs gather together their
 Let all my songs gather together their

poco rit. C ♩ = 120

Vln.
 Vln.
 Vla.
 Vlc.

29

strains in - - to a sin - - gle cur - - rent
 strains in - - to a sin - - gle cur - - rent
 and flow to a sea of
 and flow to a sea of

Vln.
 Vln.
 Vla.
 Vlc.

poco accel.

33 *mf*

in one sal - u - - ta - tion to thee, — in one sal - u - ta - tion to thee, —

mf

in one sal - u - - ta - tion to thee, — in one sal - u - ta - tion to thee, —

si - - lence in one sal - u - - ta - tion to thee, in one sal - u -

si - - lence in one sal - u - - ta - tion to thee, in one sal - u -

poco accel.

Vln.

Vla.

Vlc.

D ♩ = 132

36 *f*

my God, — I touch the

f

my God, — I touch the

f

ta - tion, my God, — I touch the

f

ta - tion, my God, — I touch the

D ♩ = 132

Vln.

Vla.

Vlc.

f

I

mf

68

In one sal - - u - - -
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

I

mf

Vln.
Vla.
Vcl.

71

ta - - - - - tion, in one sal - - - - u - - - - ta - - - - - tion, my
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,
 in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee, in one sal - u - ta - tion to thee,

Vln.
Vla.
Vcl.

82

thee, my God! thee, my God! thee, my God! thee, my God!

Vln. *ff*

Vla. *ff*

Vlc. *ff*

Duration: 3'15"