

NARESH SOHAL

Songs of Desire

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Songs of Desire

Words by Rabindranath Tagore

I

My desires are many and my cry is pitiful,
but ever didst thou save me by hard refusals;
and this strong mercy has been wrought into my life through and through.
Day by day thou art making me worthy of the simple,
great gifts that thou gavest to me unasked;
this sky and the light, this body, this life and this mind,
saving me from perils of overmuch desire.
There are times when I languidly linger
and times when I awaken and hurry to search of my goal;
but cruelly thou hidest thyself from before me.
Day by day thou art making me worthy of thy full acceptance
by refusing me ever and anon,
saving me from perils of weak, uncertain desire.

II

I am here to sing thee songs.
In this hall of thine I have a corner seat.
In thy world I have no work to do
My useless life can only break out in tunes without a purpose.
When the hour strikes for thy silent worship
at the dark temple of midnight,
command me my master to stand before thee to sing.
When in the morning air,
the golden harp is tuned,
honour me, commanding my presence.

III

I have had my invitation to this world's festival
and thus my life has been blessed.
My eyes have seen and my ears have heard.
It was my part to play upon my instrument
and I have done all I could.
Now I ask
has the time come at last when I may
go in and see thy face
and offer thee my silent salutation.

World premiere of Song I, 4th of January 1999 at Bhabha Auditorium, Mumbai by Patricia Rozario and Mark Troop. UK premier on 6th March 1999 by the same artists.

World premier of all three songs at Dartington International Summer Festival on 25th July 2006 in the Great Hall by Sally Silver and Jeremy Silver.

for Patricia Rozario
SONGS OF DESIRE

No.1

Rabindranath Tagore

Naresh Sohal

Adagio ♩ 56

Soprano

Piano

pp *p*

Sub
Ped.

(chest voice)
mf appas.

My de - - - si - - - re -

f *p*

sim
(Sub)

accel.
mp

s are ma - - - ny

mp

loco

(Sub)

presto

Tempo ♩ 66

21

8va

21

21

ff

p

mf mp

mf

* Red.

26

mp

espr.

mf

3

My de - si - re - - - s are ma - - - - ny

26

26

sim

29

mp

mf

sfz

mp

mf

sfz

mp

gl.

and my cr - - - - y is pi - ti - - - fu - - - - l, but e-ver

29

29

sfz

mp

sfz

34 *mf* *mp* *mf* *sfz* *mf*

did - - - - st thou save me by ha - - - - rd re - - -

34 *p* *mp* *p* *mp* *mf*

38 *sfz* *mf* *mp* *mp*

fu - sal - - s; and this stron - - - - g mer - - - - cy has been

38 *mf* *mp* *p*

42 *f* *mf*

wrought in to my li - - - - - fe through and

42 *mf* *mp*

46 *p* *mp*

through through and

(8va)-----

46 *mf* *p*

50 *rall.* *pp*

through

50 *pp* *p* *mp*

53 *poco accel.* *♩.60* *p* *mp* *p*

dolce e tranq.

Day by day

53 *mf* *f* *mp* *p* *pp*

8vb-----

57 *p* *mp* *mf*

thou art ma - ki - - - ng me wor - thy of the sim - p - - -

57 *p* *mp*

Svb *sim*

63

le,

63 *mf* *mp* *p* *pp*

Svb loco

69 *accel.* *p* *mp* *mf* *f*

great gifts that thou ga - ve - - - st to me un - a - - - -

69 *(pp)* *p* *mp*

sim

75 *mf* *declamando*
sked this

79 *f* *mf* *f* *f*
sk - - - - - y and the ligh - - - - - t this

83 *ff* *f* *f* *ff* *senza dim.* *ff*
bo - dy this li - - - - - fe and this

87 *fff* *sfff*

min - - - - - d

87 *8va* *loco*

87 *ff* *fff* *ff* *f ad lib.*

87 *8vb* *loco*

90 $\text{♩} = 60$ *mf* *mp*

sa - ving me from pe - rils of

90 *8va* *8va*

90 *fff* *sfff* *p*

90 *8vb* *loco* *8vb*

96 ov - er - mu - ch de - - - si - - - re

96 *(8va)*

96 *p* *mp*

96 *(8vb)*

Musical score for measures 102-106. The vocal line (top staff) has a whole rest in measure 102, followed by a half note in measure 103, and rests in measures 104-106. The piano accompaniment (middle and bottom staves) begins in measure 102 with a piano (*p*) dynamic, reaching a pianissimo (*ppp*) dynamic in measure 103, and then moving to mezzo-piano (*mp*) in measure 104. The bass line includes a sub-octave note in measure 102 and a *sim* (sustained) marking in measure 105.

Musical score for measures 107-109. The vocal line (top staff) contains the lyrics: "There are ti - - - mes when I lan - guid - ly". Dynamics range from mezzo-piano (*mp*) to mezzo-forte (*mf*) and back to mezzo-piano (*mp*). The piano accompaniment (middle and bottom staves) features piano (*p*) dynamics in measures 107 and 109, and mezzo-piano (*mp*) dynamics in measures 108 and 109.

Musical score for measures 110-112. The vocal line (top staff) contains the lyrics: "lin - ge - - - r and". Dynamics range from mezzo-forte (*mf*) to mezzo-piano (*mp*). The piano accompaniment (middle and bottom staves) features piano (*p*) dynamics in measures 110 and 112, and mezzo-forte (*mf*) dynamics in measures 111 and 112. A *mp* dynamic is also indicated in measure 110.

113 *mf* *f* *mf* *mf*

ti - - - - mes when I a wa-ken and hu - rry in search of my

113 *p* *mp* *mf* *mp*

Detailed description: This system contains measures 113 to 115. The vocal line starts with a mezzo-forte (*mf*) dynamic, followed by a crescendo to forte (*f*), then a decrescendo to mezzo-forte (*mf*), and finally a slight crescendo. The piano accompaniment features a bass line with dynamics *p*, *mp*, *mf*, and *mp*, and a treble line with chords. The key signature has one sharp (F#).

116 *f*

goa - - - - l;

116 *mf* *f* *mf* *f* *ff*

Detailed description: This system contains measures 116 to 119. The vocal line begins with a forte (*f*) dynamic and then has rests. The piano accompaniment has dynamics *mf*, *f*, *mf*, *f*, and *ff*. The key signature has one sharp (F#).

120 *fff* *mp appas.* *p* *p*

but crue - lly thou hi - de - st thy - sel - - - - f from be - fore

120 *fff* *p appas.*

Detailed description: This system contains measures 120 to 122. The vocal line starts with fortissimo (*fff*), then mezzo-piano (*mp appas.*), and ends with piano (*p*). The piano accompaniment features a treble line with a *Sva* (Sustained) marking and a bass line with *fff* and *p appas.* dynamics. The key signature has one sharp (F#).

rall. ♩ = 40 accel.

126 *pp*

me. _____

pp *ppp* *ppp* *cresc.* *poco*

♩ = 60

132 *p dolce e tranq.*

Day by

a *poco* *f* *p*

Sub - - - - -

136 *mp* *p* *p* *mp* *mf*

day thou art ma - ki - - - ng me wor - thy

pp *tranq.* *p* *mp*

(8^b) - - - - - *sim*

141 *mp* *mf* *f*

of thy full ac - cep - - tan - - - - - ce

Sva *loco*

147 *f* *fff*

by re - fu - sing me e - ver and a - - no - - - - -

Sva

152 *ff* *cresc.* *fff*

n,

Sva *loco*

156 *mf* *mp* *p*

sa-ving me from pe-ri-l-s of wea-k, un-

8va

156 *ff* *fff*

162 *ppp*

cer-tai-n de-si- - - - re.

162 *pp* *p* 3

8vb

169 (chest voice) *mf appas.*

My de - -

169 *pp*

(8vb)

176 *p*

si - - - - re - - - - s are ma - - - - ny

(Sub)

181 *ppp*

ppp

181 *pp* 3 *mp* *Sva* *l.v.*

Sub

Songs of Desire

No.2

Rabindranath Tagore

Naresh Sohal

Adagio

Soprano

mp *meditativo* *mf*

I am here to sing thee son - gs

Piano

p *mp* *p* *mp* *p*

ped. *sim.*

6

In this hall of thine I have a cor - ner sea - t.

6

mp *p* *mp* *p* *mp*

11

mp *mf*

I am here to sing thee so - n - gs

11

p *mp* *p* *mp* *mf*

15

15

ff *f*

18

mp *mf*

I - n thy

18

ff *ff* *mp*

sva

21

wor - - - - ld I have no work to do no work to

21

f

24

mf *mp*

do no work to do no

24

p

27 *f* *mf* *p* *mp*
work to do work to do work to

27 *mp* *p*

30 *p* *mp* *mf* *mp*
do My use-less li-fe can

30 *mp* *p* *ff* *mp*

34 *mf* *mp* *mf*
on - - - ly break out in

34

36
tune - s wi - thou - t a pur - po - - - se

36

38 *f*

tune - - - s wi-thou - - - t a pur - po - - - se

38 *mf*

40 *ff*

tune - s wi-thou - t a pur - po - - se

40 *f ff*

43 *mp* *meditativo* *mf*

I am here to sing thee so - n - gs

43 *mp p mp*

47 *rit.* *a tempo* *mf* *yearning*

When the hour st-rikes for thy si - lent

47 *f mf*

52 *mp*

wor - ship at the dark tem - ple of mid - nigh - t tem - ple of mi - d - nigh -

52 *ppp*

57

t tem - ple of mi - d - nigh - t mi - d - nigh - - - -

57 *mp*

60 *f* *fff declamando* *ff* *f*

t co - mmand me co - mmand me co - mmand me

60 *ff* *f* *mf* *mp*

8vb

65 *mp implorante* *f*

my mas - te - r m - y mas - te - r m - y - - - mas -

65

70 *mp* *p*

te - r to stan - d be - fore thee to si - - - ng

76 *mp* *meditativo* *mf* *sed.*

I am here to sing thee son - gs In this

76 *mp* *p* *mp* *p* *mp*

sim.

81

hall of thine I have a cor - ner sea - t.

81 *p* *mp* *p* *mp*

85

85

87 *mp* *tranq.* *mf*

When in the mor - ning

90

a - ir the gol - den ha - - - rp is

93 *p* *mp* *implorante*

tune - d ho - nour me ho - nour

97 *pp* *p* *mf* *p*

me ho - - - nour me com - man - ding my pre -

103

sen - - - ce com - man - ding my pre - sence

mp *pp*

p *mp*

Ped.

109

I am here to sing thee son - - - - -

mp *mf*

p *mp* *p* *mp*

sim.

113

gs

113

mf

Songs of Desire

No.3

Rabindranath Tagore

Naresh Sohal

Moderato ♩ = 72

mp *meditativo* *mf*

Soprano

I have had my

Piano

p *meditativo* *mp* *sim.*

Leg. *sim.*

5

i - n - vi - ta - tio - n to this worl - d's fes - ti - va - l

5

9

and thus my li - - - fe has been ble - ssed

9

13 *mp*

My

18 *mf*

eyes have see - n and my e - ars have hea - rd

23 *mf* < *f* *ff*

My e - yes have see - n and my e - ars have hea - rd

27

30 *mp* I - - - t

ff *mp* *8va*

34 *mf* was my ——— pa - - - rt my pa - rt to play u -

8va

38 pon my ins - tru - men - - - t and I have

8va

42 done all I cou - ld all I cou - ld all I cou - ld

f *8va*

46

loco

mf
mp

50

mp implorante *mf*

Now I a - sk Now I

mp

54

a - sk has the ti - me co - me at la - st when I may

58

f *mf* *f* *mf*

go in and see thy face and of - fer thee my

mp implorante

63 *f*

si - lent sa - lu - ta - tio - - n

63 *mf*

8vb

66 *mp*

Now I

66 *f* *ff*

(8vb)

70 *p* *mp* *p* *ad lib. spoken*

a - sk Now I a - sk has the time come _____ at

70 *l.v. al niente*

(8vb)

73

last when I may go in and see thy face and offer thee my silent salutations?

73