

**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 6<sup>th</sup> March 1999 by the same artists.

World premier of all three songs at Dartington International Summer Festival on 25<sup>th</sup> 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 Red.

(chest voice)  
*mf appas.*

My de - - si - - re -

*f* *p*

*sim*  
(8vb)

accel.  
*mp*

s are ma - - - ny

*mp*

loco

presto

Tempo ♩. 66

21

8va

21

ff

p

mf mp

mf

3

3

3

\* 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

3

3

3

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

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

69 *pp* *p* *mp*

*sim*

66

75 *mf* *declamando*  
sked this

75 *f* *mf* *mp*  
5 6  
8vb

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

79 *mf* *mp > p* *mf f* *mf > p*  
8va  
8vb

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

83 *f* *ff* *mf > p* *f ff* *f > mp*  
8va



87 *fff* *sfff*

min - - - - - d

87 *8va* *loco*

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

87 *8vb* *loco*

90 *mf* *mp*

sa - ving me from pe - rils of

90 *8va* *8va*

90 *fff* *sfff* *p*

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

*♩ = 60*

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) 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) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *ppp*, and *mp*. A *sim* (sustained) marking is present in measure 106. A sub-octave marking *(Sub)* is shown in the bass line of measure 102.

Musical score for measures 107-109. The vocal line (top) contains the lyrics: "There are ti - - - mes when I lan - guid - ly". Dynamics include *mp*, *mf*, and *p*. The piano accompaniment (middle and bottom) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* and *mp*.

Musical score for measures 110-112. The vocal line (top) contains the lyrics: "lin - ge - - - r and". Dynamics include *mf* and *mp*. The piano accompaniment (middle and bottom) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *p*, *mp*, and *mf*.

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 piano (*p*) dynamic in the first measure, followed by mezzo-piano (*mp*), mezzo-forte (*mf*), and mezzo-piano (*mp*). The music is in a key with one sharp (F#) and a 2/4 time signature.

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. The piano accompaniment starts with mezzo-forte (*mf*), followed by forte (*f*), mezzo-forte (*mf*), forte (*f*), and finally fortissimo (*ff*). The music is in a key with one sharp (F#) and a 2/4 time signature.

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*), followed by mezzo-piano (*mp*) with the instruction *appas.* (appassionato), then piano (*p*), and finally piano (*p*). The piano accompaniment begins with fortissimo (*fff*) and then piano (*p*) with the instruction *appas.*. The music is in a key with one sharp (F#) and a 2/4 time signature.

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<sup>b</sup>) - - - - - *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*

*ff* *mf*

152 *ff* *cresc.* *fff*

n,

*Sva* *loco*

*Sub*

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*

181 *pp* 3 *mp* *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 *mp implorante* *f*

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

87 *ff* *f* *mp*

8va

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

90 *mp*

8va

93 *p* *mp* *implorante*

tune - d ho - nour me ho - nour

93 *mf* *mp* *pp*

8va

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

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

97

103

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

*mp* *pp*

*p* *mp*

Red.

109

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

*mp* *mf*

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

*sim.*

113

gs

*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

18

23 *mf* < *f* *ff*

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

23

27

27

30 *mp* I - - - t

*ff* *mp* *8va*

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

*mf* *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

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