

Vytautas Miškinis

# 5 "When I ..."

A Cycle of Miniatures

for unaccompanied mixed choir (SATB div)

For Gary Graden

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## I. When I Bring ... (1)

Text by Rabindranath Tagore (1861-1941)

Vytautas Miškinis (\* 1954)  
[2002]

**Andantino espressivo** (♩ = ca 84)

*mf* *più lento* *p* *rit.*

Soprano  
When I bring to you co-loured toys, my child, my child,

Alto  
When I bring to you co-loured toys, my child, my child,

Tenore  
When I bring to you co-loured toys, my child, child,

Basso  
*mf* *div.* *p*  
When I bring to you co-loured toys, my child, child,

5 *a tempo* *mf* 7 *più lento*

I un-der-stand why there is such a play of co-lours on clouds, on

I un-der-stand why there is - lours on clouds, on

I un-der-stand why there is *div.* co-lours on

I un-der-stand why there is of co-lours on

9 *pp rit.* *mf* Tempo I 12

wa - ter, wa - ter, and why flow-ers are paint - ed in tints -

wa - ter, wa - ter, in tints -

wa - ter, wa - w-ers are paint - ed in

wa - ter, wa - w-ers are paint - ed in

**ASTAUM**

14 *p* 16 *Lento* *pp*

— when I give co-loured toys to you my child, my child. —

— when I give co-loured toys to you my child, my child. —

tints — when I give toys to you child, child.

tints — when I give toys to you child, child.

When I bring to you coloured toys, my child,  
I understand why there is such a play of colours on clouds, on water,  
and why flowers are painted in tints  
— when I give coloured toys to you, my child.

from: *Gitanjali* (Song Offerings), No. 62, 1

*Kai atnešu tau spalvotų žaislų, mano vaike,  
suprantu, kodėl toks spalvų žaismas debesyse, vandenyje  
ir kodėl gėlės taip rūpestingai nuspalvintos  
— kai duodu tau spalvotų žaislų, mano vaike.*

Translator unknown

## II. When I Sing ...

Text by Rabindranath Tagore (1861-1941)

Vytautas Miškinis (\* 1954)

**Allegro** (♩ = ca 104)

*mf*

Soprano  
When I sing to make you dance I tru-ly know\_ why there is mu-sic in

*div. mf*

Alto  
When I sing to make you dance there is

*mf*

Tenor  
make you dance there is

*mf*

Bass  
dance there is

4 *f*

leaves, and why waves send their cho-rus of voic-es to the heart of the liste-ning earth, to the

6

*f*

mu-sic in leaves, waves send

liste-ning earth, -

*f*

mu-sic in leaves, waves send

liste-ning earth, -

*f*

mu-sic in leaves, waves send

liste-ning earth, -

**ASTRUM**



Tempo I

heart ... when I sing to make you dance.

to the heart ... when I sing you dance.

to the you dance.

to the dance.

**ASTRUM**

When I sing to make you dance  
 I truly know why there is music in leaves,  
 and why waves send their chorus of voices  
 to the heart of the listening earth  
 – when I sing to make you dance.

from: *Gitanjali* (Song Offerings), No. 62, 2

*Kai dainuoju, kad tu šoktum  
 tikrai žinau kodėl virpa muzika lapuose  
 ir kodėl bangos siunčia savo balsų chorą  
 klausančiai žemės širdžiai  
 – kai dainuoju, kad tu šoktum.*

Translator unknown

# III. When I Bring ...

(2)

Text by Rabindranath Tagore (1861-1941)

Vytautas Miškinis (\* 1954)

**Tranquillo** (♩ = 60)

*mp* *div.* *mf*

Soprano  
When I bring sweet things I know why there is

Alto  
When I bring sweet things I know why there is

Tenor  
When I bring sweet to your gree-dy hands I know why \_\_\_\_\_

Bass  
When I bring sweet to your gree-dy hands I know why \_\_\_\_\_

*risoluto poco a poco* *p* *mp*

5  
ho-ney— of the flow-ers and why fruits are se-cret-ly, fruits are se-cret-ly,

7  
ho-ney— of the flow-ers fruits are se-cret-ly,

— in the cup flow-ers fruits are se-cret-ly,

— in the cup flow-ers fruits are se-cret-ly,

9 *mf* fruits are se-cret-ly *f* *ff* **ASTRUM** *mf* 12 when I bring sweet

*mf* fruits are se-cret-ly *mf* when I bring sweet

*mf* fruits are se-cret-ly filled with sweet juice – *mf* when I

*mf* fruits are se-cret-ly filled with sweet juice – *mf* when I

13 things to your hands, *mp* 15 *p* to your hands.

things to your hands, *mp* *p* to your hands.

bring sweet to your gree-dy hands, *mp* *p* to your gree - dy hands.

bring sweet to your gree-dy hands, *mp* *p* hands, hands.

When I bring sweet things to your greedy hands  
 I know why there is honey in the cup of the flowers  
 and why fruits are secretly filled with sweet juice  
 – when I bring sweet things to your greedy hands.

from: *Gitanjali* (Song Offerings), No. 62, 3

*Kai duodu saldėsių tavo godžioms rankoms,  
 žinau, kodėl gėlių taurėse yra medaus  
 ir kodėl vaisiai slapčia prisipildo saldžių sulčių  
 – kai duodu saldėsių tavo godžioms rankoms.*

Translator unknown



# IV. When I Think ...

Text by Rabindranath Tagore (1861-1941)

Vytautas Miškinis (\* 1954)

**Lento, ma con moto e espressivo** (♩ = 54)

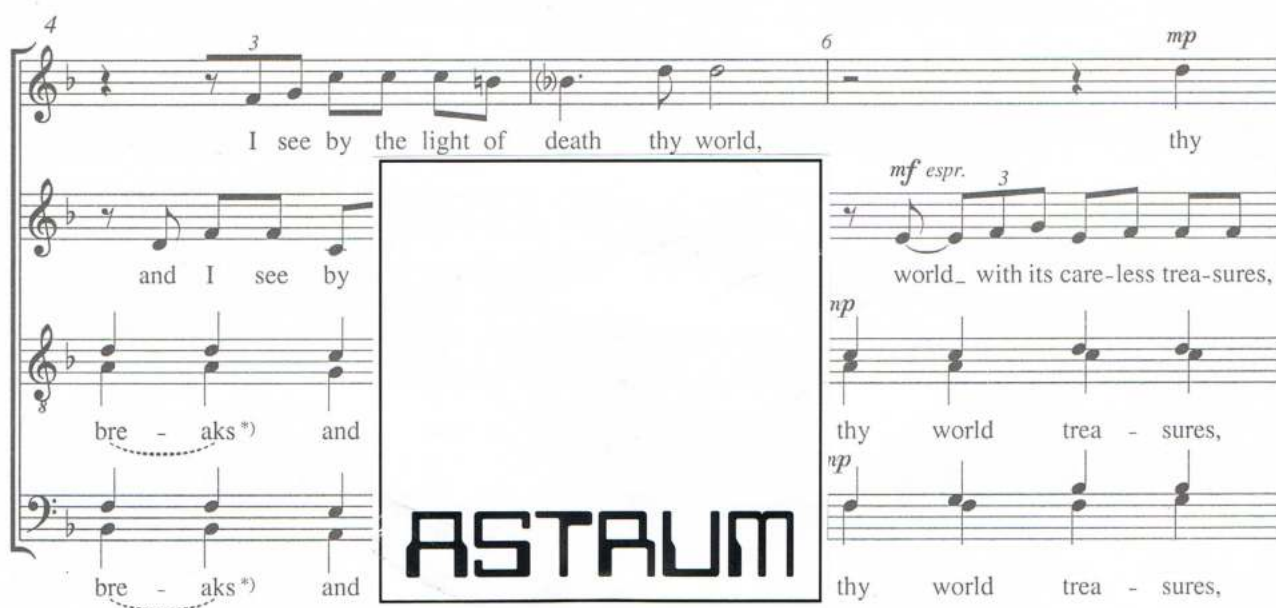


Soprano  
When I think of this end of my moments, of the moments breaks

Alto  
When I think of this end of my moments, the barrier moments breaks

Tenor  
When I think of end my moments, barrier moments

Bass  
When I think of end my moments, barrier moments



4  
I see by the light of death thy world, thy

and I see by

bre - aks \*) and

bre - aks \*) and

6  
world with its care-less treasures,

thy world treasures,

thy world treasures,

thy world treasures,

\*) The vowel "e" should be rearticulated on the second beat - without a hard glottal catch and without an aspirated "h." [Editor]

When I think of this end of my moments,  
the barrier of the moments breaks  
and I see by the light of death  
thy world with its careless treasures.  
Rare is its lowliest seat,  
rare is its meanest of lives.

from: *Gitanjali* (Song Offerings), No. 92, 3

*Kai mąstau apie savo akimirų baigtį,  
sugriūva akimirų užtvara  
ir mirties šviesoje pamatau tavo pasaulį  
su jo lengvabūdiškais lobiais.  
Puikus jame net žemiausias būvis,  
puiki jame net menkiausia gyvata.*

Translator unknown



7 *poco rit.* *a tempo*  
*div. p* *div. p*  
 world with trea - sures, world with trea-sures. Rare is low - liest,  
 world with trea - sures, world ... Rare is low - liest,  
 world with trea - sures, world ... Rare is its low-liest,  
*espr. mf* *unis. mp*  
 world\_ with its care-less trea-sures, world ...

10  
 rare is low - liest seat,  
*espr.*  
 rare is low - liest, is low - liest seat,  
*espr.* *3*  
 is low-liest seat, low - liest seat, mean-est of lives,  
 is low-liest seat, is low - liest seat, is low - liest seat, mean-est of,  
*espr. mp* *3*  
 is low-liest seat, low - liest seat, is low - liest seat, rare

**ASTAUM**

14 *morendo*  
 mean - est of, mean - est of lives.  
*morendo*  
 mean - est of, mean - est of, mean - est of lives.  
*div.* *3* *morendo*  
 mean-est of lives, mean - est of lives, mean - est of lives.  
*espr.* *3* *morendo*  
 mean-est of lives, mean - est of lives, mean - est of lives.

# V. When I Give ...

Text by Rabindranath Tagore (1861-1941)

Vytautas Miškinis (\* 1954)

Presto e giocoso (ritmico) (♩ = 160)

*mp*

Soprano  
When I give up the helm I know that the time, time, that the

*mp*

Alto  
When I give up the helm I know

*mp div.*

Tenor  
When I give up the helm I know that the time has

*mp div.*

Bass  
When I give up the helm I know that the time has

5

time has come for thee to take it, for thee. What there

*mp*

that time has come for thee.

*mp*

come for thee, come for thee, take for thee.

*mp*

come for thee, come for thee, take for thee.

**ASTRUM**

9

is, is to do will be in - stant - ly done, what there

*mf*

What there is to do will, will be,

*mf*

What there is, is to do will be in - stant - ly done,

*mf*

What there is, is to do will be in - stant - ly done,



13

is, is to do will be in - stant - ly done.

*mf* will be, will be, will be, will be done.

*mf* what there is, is to do will be in - stant - ly done.

*mf* what there is, is to do will be in - stant - ly done.

*molto rit.*

17 *rit. poco a poco* strug - gle.

*div. mp* 19 ... strug - gle, strug - gle.

*mp* Vain is this strug - gle, strug - gle.

*mp* Vain is strug - gle, strug - gle.

*mp* Vain is strug - gle, strug - gle.

**Meno mosso e leggiero**

22 *p* Then take a - way

*p* Then take a - way

*p* Then take a - way, take your hands, put de - feat,

*p* Then take a - way, take your hands, put de - feat,

*mf*

with your de-feat,

with your de-feat,

put de - feat,

put de - feat,



25 *mp* *p* **Più tranquillo** 28 *unis. p*

my heart, my heart, my heart, my heart, heart. And think it

my heart, my heart, my heart, my heart, heart. And think it

*unis.* my heart, my heart, my heart, my heart, heart. And think it your good for- tune.

my heart, my heart, my heart, my heart, heart.

29 *rit. p espr.*

your good for - tune are placed.

your good for - tune to

*unis. mp*

And think it your good for-tune

**ASTAUM**

*pp* are placed.

*pp* are placed.

*pp* are placed.

*pp* are placed.

32 **Tempo I** *mp* 35 *mf*

When I give up the helm I know that the time, time, that the

When I give up the helm I know

When I give up the helm I know that the time has

When I give up the helm I know that the time has



37

time has come for thee to take it, take it. What there

40 *f*

*mf* that time\_ has come\_ for thee\_ take it.\_

*mf* come for thee, come for thee, come for thee, take for thee.

*mf* come for thee, come for thee, come for thee, take for thee.

41

is, is to do will be in - stant - ly done, what there

43 *f*

*f* What there\_ is to\_ do will,\_ will be,\_

*f* What there is, is to in - stant - ly done,

*f* What there is, is to **ASTAUM** in - stant - ly done,

45

is, is to do will be in - stant - ly done.

47 *f*

*f* will be,\_ will be,\_ will be,\_ will be done.

*f* what there is, is to do will be in - stant - ly done.

*f* what there is, is to do will be in - stant - ly done.

*molto rit.*

49  $\text{♩} = \text{♩}$  *rit. poco a poco*

51 *div. mp*

*brevis*

Vain is this strug - gl

Vain is strug -

Vain is strug - gle, strug - gle.

ASTRUM

*crescendo*

Tempo I Lento

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

When I give, when I give ...

give up the helm know that the time has come. When I give ...

When I give up time has come. When I give ...

up time has come. When I give ...

When I give ...

When I give ...

When I give up the helm  
I know that the time has come for thee to take it.  
What there is to do will be instantly done.  
Vain is this struggle.

Then take away your hands  
and silently put up with your defeat, my heart,  
and think it your good fortune to sit perfectly still  
where you are placed.

from: *Gitanjali* (Song Offerings), No. 99, 1-2

*Kai paleidžiu vairą žinau,  
kad atėjo laikas jį paimiti tau.  
Kas reikia daryti, bus akimirksniu padaryta.  
Ir nereikia priešintis.*

*Tad paleiski vairą  
ir tyliai susitaikyk su savo pralaimėjimu, mano širdie,  
ir laikyk savo laime, kad gali ramiai glūdėti ten,  
kur tavo vieta.*

Translator unknown

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### THE POET AND THE POEM

**Rabindranath Tagore**, eminent Bengali Renaissance poet, philosopher, essayist, critic, composer, and educator was born on May 6, 1861 in Calcutta into the Brahmin caste - (the family surname, "Tagore," was an anglicization of the



Bengali "Thakur," which means "Lord") - Rabindrinath Tagore came of an affluent, artistic and well-educated Hindu family who were activists of the Bengali Renaissance. His grandfather Dwarkanath Tagore was one of the first Hindus to visit England; the poet's father Debendranath Tagore was active in the Brahmo Samjaj, a Hindu nationalist movement which stressed

the revival of Indian literature and folklore, while at the same time promoting cross-cultural ties between East and West.

From his boyhood, Tagore wrote verse - some 7000 lines by the time he was seventeen. Raised in an atmosphere where the necessity of East and West to each other was a basic tenet, Tagore was sent to England in 1877 to study at University College in London.

Rabindrinath Tagore became the first-ever Asian writer to be awarded a Nobel Prize - in 1913 for his cycle of song-poems, *Gitanjali*, for which he made English free-verse translations of the original Bengali lyrics. His long and influential artistic, political, and pedagogical career helped build a bridge between Western and Eastern thought.

Tagore also wrote the music (!) and words for India's national anthem *Janā ganā manā adhiñayaka jaya hé!* (*Thou rulest the minds of all people*). The anthem was first published in 1912, sung at the historic midnight session of the Constituent Assembly on 14<sup>th</sup> August 1947 and adopted as the Indian national anthem in 1950.

He died on August 7, 1941, seven years before Mahatma Gandhi, who found inspiration in Tagore's writings, would win independence for India.

From 1905-1919 Tagore was active as a speaker, lecturer, organizer and song writer for the Swadeshi Nationalist Movement, while composing the poems which would bring him international recognition: *Gitanjali - Song Offerings* (1907-1910) and later *Gitimalya*, *Gitali*, *Balaka*, and *Phalguni* - all written to be sung. *Gitanjali - Song Offerings*, a collection of prose translations made by the author from the original Bengali, was first published in 1913.

William B. Yeats (1865-1939) - who wrote an introduction in September 1912 to the published edition of *Gitanjali* - exclaimed: "These lyrics - which are in the original, my Indians tell me, full of subtlety of rhythm, of untranslatable delicacies of colour, of metrical invention - display in their thought a world I have dreamed of all my live long. The work of a supreme culture, they yet appear as much the growth of the common soil as the grass and the rushes. A tradition, where poetry and religion are the same thing, has passed through the centuries, gathering from learned and unlearned metaphor and emotion, and carried back again to the multitude the thought of the scholar and of the noble."



## ABOUT THE COMPOSER

**Vytautas Miškinis** (b. 1954) Artistic Director of the Ažuoliukas Boys' Choir ("The Young Oaks" - the choir was awarded the Grand Prix at the International Contest of Children's Choirs in Nantes, France) and Professor of Choral Conducting at the Lithuanian Academy of Music. Currently he is also an Artistic Director of the All-Lithuanian Choral Festival. He was a student of Harry Perelstein (a founder of the Ažuoliukas Boys' Choir) and began his career in Ažuoliukas at the age of 7 as a vocalist, and continued as Artistic Director from the age of 25. He graduated as Choral Conductor from the Lithuanian Academy of Music in 1976.



For several years he conducted the Kaunas' State Choir and Vocal Ensemble Museum Musicum. Miškinis has lectured, held seminars and has participated in numerous national and international choral events as composer, adjudicator and advisor.

Mr. Miškinis is a renowned composer; the religious compositions (100 religious a cappella motets [Ave Maria, Cantate Domino, Pater noster, O salutaris hostia... ] a Magnificat, thirteen Latin Masses) and secular songs (approximately 300) are regularly performed by Lithuanian and other choirs worldwide.

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