

My Cathedral

for SATB chorus, piano, and clarinet in B \flat

H. W. Longfellow (1807-1882) from "Ultima Thule"

Niccolo D. Athens

Moderato fluendo ($\text{♩} = \text{c. } 96$) ... at first very free

Soprano

Alto

Tenor

Bass

Moderato fluendo ($\text{♩} = \text{c. } 96$) ... at first very free

Piano

Moderato fluendo ($\text{♩} = \text{c. } 96$) ... at first very free

Clarinet in B \flat Obligato

p molto liberamente

a tempo *p*

S

A

T

B

Like two ca - the - dral towers

a tempo *p*

Pno.

B \flat Cl.

10

S — these state - ly pines Up - lift their fret - ted sum-mits — tipped with cones;

A — these state - ly pines Up - lift their fret - ted sum-mits — tipped with cones;

T — these state - ly pines Up - lift their fret - ted sum-mits — tipped with cones;

B — these state - ly pines Up - lift their fret - ted sum-mits — tipped with cones;

Pno.

B♭ Cl.

14

S — The arch be - neath them — is not

A — The arch be - neath them — is not

T — The arch be - neath them — is not

B — The arch be - neath them — is not

Pno.

B♭ Cl.

17

S
built with stones, Not Art but Na - - - ture traced these

A
built with stones, Not Art but Na - - - ture traced these

T
8 built with stones Not Art but Na - - - ture traced these

B
built with stones Not Art but Na - - - ture traced these

Pno.
5 5 5 5 5 5

B^b Cl.
3 5 5 5 5

And.
*

20

S
love - ly lines, And carved this grace - ful a - ra - besque of vines;

A
love - ly lines, And carved this grace - ful a - ra - besque of vines;

T
8 love - ly lines, And carved this grace - ful a - ra - besque of vines;

B
love - ly lines, And carved this grace - ful a - ra - besque of vines;

Pno.
p 5 5 5 5 5 5 f dim.

B^b Cl.
pp 5 5 5 5 5 5 f