

"In loving memory of Miriam B. Primich, a very special lady." Paul Rowley

# Love abide

for alto, bass-baritone, choir (SSAATTBB), organ, harp and strings (2006)

## 1. Love is the Master

words by Rumi (trans. Andrew Harvey)

Roxanna Panufnik

**Stately** ♩ = 208  
(3+3+2)

Sopranos 1&2

Altos 1&2

Tenors 1&2

Basses 1&2

Piano

**Stately** ♩ = 208  
(3+3+2) *legato*

*mp*

(Sufi Duyek rhythm - velveleli)

5

S.1&2 *mf*

Love \_\_\_\_\_ is the One \_\_\_\_\_ who

A.1&2 *mp Trance-like*

Love is the mas - ter, Love is the mas - ter, Love is the mas - ter, Love is the mas - ter, (sim.)

T.1&2 *mf*

Love \_\_\_\_\_ is the One \_\_\_\_\_ who

B.1&2 *mp Trance-like*

Love is the mas - ter Love is the mas - ter, Love is the mas - ter, Love is the mas - ter, (sim.)

Pno.

9 *mp*

S.1&2 *port.*  
mas - ters\_ all things; Love is the mas - ter,

A.1&2  
Love is the mas - ter, Love is the mas - ter, Love is the mas - ter, Love is the mas - ter,

T.1&2 *port.*  
mas - ters\_ all things; Love is the mas - ter,

B.1&2  
Love is the mas - ter, Love is the mas - ter, Love is the mas - ter, Love is the mas - ter,

Pno.  
(Turkish Zengule mode)



13 *mf*

S.1&2 *mf*  
Love is the mas - ter, By my\_ pa - ssion of love

A.1&2  
Love is the mas - ter, Love is the mas - ter, Love is the mas - ter, Love is the mas - ter,

T.1&2 *mf*  
Love is the mas - ter, By my\_ pa - ssion of love

B.1&2  
Love is the mas - ter, Love is the mas - ter, Love is the mas - ter, Love is the mas - ter,

Pno.

**B**

Suddenly quiet and mysterious ♩ = 180

51 (Str.)

*pp sub.*

**B**

Suddenly quiet and mysterious ♩ = 180

(Hp.)

*p sub.*

*molto pedale*



52

*p sub.*

*molto pedale*



reverentially, in a dreamworld

53 *p*

T.1&2

God is work - - ing

B.1&2

God is work - - ing

reverentially, in a dreamworld

*p sub.*

*molto pedale*

54 *p*

A.1&2  
e - - v(e)ry - - where

T.1&2  
e - - v(e)ry - - where

B.1&2  
e - - v(e)ry - - where

Pno.

55 *p*

S.1&2  
His

A.1&2  
His

T.1&2  
His

B.1&2  
His

Pno.

94 *f*

S.1&2  
head;

A.1&2  
head;

T.1&2  
head;

B.1&2  
head;

Pno. *f*

97 *rall.* D ♩ = 78 *p*

S.1&2  
*p* I have no

A.1&2  
*p* I have no

T.1&2  
*p* I have no

B.1&2  
*p* I have no

Pno. *rall.* D ♩ = 78 *p*  
*mp*

rit.-----

101

S.1&2  
peace, in this world or a - ny o ther. port.

A.1&2  
peace, in this world or a - ny o ther. port.

T.1&2  
peace, in this world or a - ny o ther. port.

B.1&2  
peace, in this world or a - ny o ther. port.

Pno.  
rit.-----

1 CORINTHIANS Chapter 13

Gently ♩ = 72

Sopranos 1&2  
Alto solo  
Altos 1&2  
Tenors 1&2  
Baritone solo  
Basses 1&2  
Piano

Gently ♩ = 72  
*mp legato*

Detailed description: This block contains the vocal and piano accompaniment for the first system. It features six vocal staves (Sopranos 1&2, Alto solo, Altos 1&2, Tenors 1&2, Baritone solo, Basses 1&2) and a grand piano staff. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. The tempo is marked 'Gently' with a quarter note equal to 72 beats per minute. The piano part is marked 'mp legato' and features a flowing eighth-note accompaniment in the right hand and a simpler bass line in the left hand.



A. solo  
Pno.

*mf*

3  
If I speak

Detailed description: This block shows the second system, starting with a double bar line. It features a soloist staff (A. solo) and a grand piano staff (Pno.). The soloist part begins with a triplet of eighth notes, followed by a quarter note and a half note. The lyrics 'If I speak' are written below the notes. The piano accompaniment continues with the same eighth-note pattern. The dynamic marking 'mf' is placed above the soloist's entry.



A. solo  
Pno.

5  
in the tongues of men

Detailed description: This block shows the third system, starting with a double bar line. It features a soloist staff (A. solo) and a grand piano staff (Pno.). The soloist part begins with a quarter rest, followed by a quarter note, a quarter note, and a half note. The lyrics 'in the tongues of men' are written below the notes. The piano accompaniment continues with the same eighth-note pattern.

28 **2** *mp*

A. solo *And if I have pro - phe-tic*

Pno.

30 **2**

A. solo *powers, and un - der - stand*

Pno.

32 *mp*

S.1&2 *(Hum)*

A. solo *all mys - te - ries* *mf*

A.1&2 *mp* *(Hum)*

T.1&2 *mp* *(Hum)*

B.1&2 *mp* *(Hum)*

Pno.



34

S.1&2 (Ah)

A. solo *mf*  
and all know ledge, and if I

A.1&2 (Ah)

T.1&2 (Ah)

B.1&2 (Ah)

Pno. *mp*



36

S.1&2 re -

A. solo *cresc.* *f*  
have all faith, so as to re -

A.1&2 I have all faith, re -

T.1&2 I have all faith, re -

B.1&2 I have all faith, re -

Pno.

65 **4 a tempo** (♩ = 180)

*mp*

S.1&2 Love is pa - tient and kind; Love is not jea lous or boast - ful; —

A.1&2 *mp* kind; Love boast - ful; —

T.1&2 *mp* kind; Love boast - ful; —

B.1&2 *mp* Love is pa - tient and kind; Love boast - ful; —

**4 a tempo** (♩ = 180)

Pno. *p*

72 **5** *f* *mp sub.*

S.1&2 — it is not ar-ro-gant or rude. Love

A.1&2 (ah) or rude. Love

T.1&2 (ah) or rude. Love does not in-

B.1&2 (ah) ar-ro-gant or rude. Love does not in-

**5**

Pno.

\*) optional - either to support basses in volume, or to keep pitch in choir

13

170

*mf*

S.1&2 So faith, hope,

A. solo

A.1&2 *mf* So faith, hope,

T.1&2 *mf* So faith, hope,

Bar. solo

B.1&2 *mf* So faith, hope,

*mf*

Pno.



172

S.1&2 love a - bide, So faith,

A.1&2 love a - bide, So faith,

T.1&2 love a - bide, So

B.1&2 love a - bide, So

Pno.

174

S.1&2  
— hope, love a - bide,

A.1&2  
— hope, love a - bide,

T.1&2  
faith, hope, love a - bide,

B.1&2  
faith, hope, love a - bide,

Pno.

176

S.1&2  
— these three;

A. solo  
— the

A.1&2  
— these three;

T.1&2  
— these three;

Bar. solo  
— the

B.1&2  
— these three;

Pno.  
cresc.