

Is Not A Flower A Mystery?

For Mixed Voices, S.A.T.B., a cappella

CHAIM STERN

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Adagio ma non troppo (♩ = 78) *p*

Soprano *p*

Alto *p*

Tenor *p*

Bass *p*

Keyboard
(for rehearsal only) *p*

Is not a
Is not a
Is not a
Is not a

Is not a
Is not a
Is not a
Is not a

5 *mp* *p*

flow - er a my - ste - ry no flow - er can ex - plain? — (n)

mp *p*

flow - er a my - ste - ry no flow - er can ex - plain? — (n) Is not God the

mp div. *p unis.*

flow - er a my - ste - ry no flow - er can ex - plain? — Is not God the

mp *p*

flow - er a my - ste - ry no flow - er can ex - plain? — (n)

mp *p*

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10

mp

Is not God the grow - ing, the

grow - ing? Is not God the grow - ing, the

grow - ing? Is not God the grow - ing,

Is not God the grow - ing?

mp

mp

13

mf

pat - tern which has no end and is ne - ver quite the

pat - tern which has no end and is ne - ver quite the

the pat - tern which has no end and is ne - ver quite the

Which has no end and is ne - ver quite the

mf

rit.

mf

rit.

mf

rit.

mf

rit.

mf

rit.

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16 *mp* *a tempo*

same? Is not God in the heart that sees it, — and weeps for

mp *a tempo*

same? — Is not God in the heart that sees it, — and weeps — for

mp div. *a tempo unis.*

same? — Is not God in the heart that sees it, — and weeps — for

mp *a tempo*

same? — Is not God in the heart that sees it, — and weeps for

20 *mp* *mf* *p*

beau-ty? — Why, — then, God, this my - ste - ry: —

mp *mp* *mf* *p*

beau-ty? — Why, then, why, — then, God, this my - ste - ry: —

mp *div.* *mf* *p*

beau-ty? — Why, then, — why, — God, this my - ste - ry: —

p

beau-ty? — this

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24 *rit.* (*p*) *a tempo*

that the bombs fall, sprays kill

rit. *mp* *a tempo*

that the bombs fall and the sprays— kill and the

rit. (*p*) *unis.* *a tempo*

that the bombs fall, sprays kill

rit. *mp* *a tempo*

my - ste - ry: that the bombs fall and the sprays— kill and the

rit. *a tempo*

and the flames— rise, And the

27 *poco piu mosso* *cresc.* *rit.* *f* *mf a tempo*

and the flames— rise, And the

poco piu mosso *cresc.* *rit.* *f* *mf a tempo*

flames— rise, And the

poco piu mosso *cresc.* *rit.* *f* *a tempo*

and the flames— rise, flames— rise,

poco piu mosso *cresc.* *rit.* *f* *a tempo*

flames— rise,

poco piu mosso *cresc.* *rit.* *f* *mf a tempo*

flames— rise,

poco piu mosso *cresc.* *rit.* *f* *mf a tempo*

flames— rise,

molto rit. *pp* *p a tempo*

child - ren, the child - ren go up in smoke? Why is there still a

molto rit. *pp* *p a tempo*

child - ren, the child - ren go up in smoke? Why is there still a

mf *molto rit.* *pp* *p a tempo*

The child - ren go up in smoke? Why is there still a

mf *molto rit.* *pp* *p a tempo*

The child - ren go up in smoke? Why is there still a

sempre p

has - he - mind us of You? Why does the sun still

mp

has - he - mind us of You? Why does the sun still

mp

has - he - mind us of You? Why does the sun still

mp

has - he - mind us of You? Why does the sun still

38

mf e cresc. *f*

burn to give us life? _____

mf e cresc. *f*

burn to give us life? _____

mf e cresc. *f*

burn to give us life? _____

mf e cresc. *f*

burn to give us life? _____

mf e cresc. *f*

burn to give us life? _____

41

fp *f* *molto rit.*

How do we still turn to You? How do we still turn to

fp *f* *molto rit.*

How do we still turn to You? You?

fp *f* *molto rit.*

How do we still turn to You? How do we still turn to

fp *f* *molto rit.*

How do we still turn to You? You?

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44

p *a tempo* *mp*

You? — Why can-not we help but turn — to You? — But why,

— Why can-not we help but turn — to You?

You? — Why can-not we help but turn — to You? Why, —

— Why can-not we help but turn — to You? Why, —

49

meno mosso *pp*

why — do we turn — to You — so — late?

Why — do we turn — to You — so — late?

- why, why do we turn — to You so — late?

- why do we turn — to You so — late?

meno mosso *pp*