

Nada te turbe

Saint Teresa of Ávila

Joan Szymko

cello: *Quasi guitarra* $\text{♩} = 150$
pizz.
mf *mp*

A: *alto tutti p gently* *poco cresc.*
 Na - da te tur - be, na - da te e - span - te. To - do se pa - sa. Dios no se

S: *p*
 Na - da te tur - be,

S2 (S1 tacit) *p*
 Na - da te tur - be,

A: *mp* *sim. p* (A2 tacit) *p*
 mu - da — Na - da te tur - be, — Na - da te tur - be,

na - da te e - span - te. To - do se pa - sa. Dios no se mu - da —
 na - da te e - span - te. To - do se pa - sa. Dios no se mu - da —

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21 *mf*

S Na - da te tur - be, na - da te e - span-te. To - do se

A1 (A2 tacit) *mf*
Na - da te tur - be, na - da te e - span-te. To - do se

mf

27

S pa - sa. Dios no se mu - da — Na - da te tur - be.

A1 pa - sa. Dios no se mu - da — Na - da te tur - be.

A2 *For Perusal Only* Na - da te

arco

S na - da te e - span-te. To - do se pa - sa. Dios no se mu - da —

A1 na - da te e - span-te. To - do se pa - sa. Dios no se mu - da —

A2 tur - be. — To - do se pa - sa. Dios no se mu - da —

mp

33

S

Let noth - ing fright-en you. All things are

A1

(A2 tacit) *pp* *p* *mf*

Na-da te tur-be. Let noth-ing fright-en you. All things are

p

S

pass - ing. God nev - er chang-es. La pa -

A

pass - ing. God nev - er chang-es. La pa -

f *mp* *pp* *rit.* *p*

f *alto tutti* *mp* *pp* *rit.* *p*

mf *a tempo* *pizz.* *rit.* *mp* *p* *mp*

hold back slightly *a tempo*

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41 *più mosso* ♩ = 58

S1

cien - ci-a to-do al - can - za. la pa -

S2

cien - ci-a to-do al - can - za. la pa -

A1

cien - ci-a to-do al - can - za. la pa -

A2

cien - ci-a to-do al - can - za. la pa -

mf *f* *mf* *f* *mf* *f*

più mosso ♩ = 58 *mf* *f*

45

S1
cien-ci-a to-do al - can - za. La pa-cien-ci - a to-do al - can-za,

S2
cien-ci-a to-do al - can - za. La pa-cien-ci - a to-do al - can-za,

A1
cien-ci-a do al - can - za. La pa-cien-ci - a to-do al - can-za,

A2
cien-ci-a to-do al - can - za. La pa-cien-ci - a to-do al - can-za,

49

S
to-do al - can-za. Na - da, na - da te

A
to-do al - can-za. Na - da, na - da te

hold back *gradually relax the tempo*

f *mf* *mp*

dolce *arco* *mf* *mp*

56 **Tempo primo**

S1 (S2 tacit) *mp tenderly*

S
tur - be. Quien a Dios tie - ne na - da le fal - ta.

A1 (A2 tacit) *mp tenderly*

A
tur - be. Quien a Dios tie - ne na - da le fal - ta.

p

59 *mf*

Quien a Dios tie-ne na-da le fal-ta. Na-da, na-da le

mp dim.

mf

Quien a Dios tie-ne na-da le fal-ta. Na-da, na-da le

mf

66 *rit.* *a tempo*

fal-ta. *a tempo*
alto tutti mf resolutely

Quien a Dios tie-ne na-da le fal-ta.

rit. *p* *mf*

72

p

Na-da te tur-be.— Let noth-ing fright-en you. All things are pass-ing.

p

© protection

* *mf* < *f*

So - lo Dios bas - ta. Dios, So - lo Dios bas - ta. Dios,

mp *mf* < *f*

84 *faster* ♩=94 *f* *mp*

so - lo Dios bas - ta. Dios, so - lo Dios bas - ta.

so - lo Dios bas - ta. Dios, so - lo Dios bas - ta.

faster ♩=94 *mp* *p*

* m. 77 - listen for alto 1 line; m. 80 - listen for soprano 2 line

90

93 **Tempo primo** (♩=75)

p floating

Na - da te tur - be. — Dios, so - lo Dios,

p floating

Na - da te tur - be. — Dios, so - lo Dios,

pp

pp *p* *pp* *rit.* *p*

So - lo Dios bas - ta, bas - ta, — Dios. —

pp *p* *pp* *rit.* *p*

So - lo Dios bas - ta, bas - ta, — Dios. —

rit.

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About the composer:

Joan Szymko (b. 1957), in addition to being an active composer, has directed choirs in the Pacific Northwest for over twenty-five years. Abundant lyricism, rhythmic integrity and vigorous attention to text are hallmarks of her diverse and distinctive choral writing. Especially noteworthy is Szymko's significant contribution to the body of literature for women's voices.

"Szymko... continue[s] to provide opportunities for women's choruses to stretch beyond the ordinary and the expected to the refreshing and powerful." [CJ] With over sixty octavos in print, her music is sung by distinguished choral ensembles across the country and abroad, including performances at international competitions and festivals (IFCM), and at four consecutive national conferences of the American Choral Directors Association. The ACDA selected Szymko as the composer of the 2010 Raymond W. Brock Commission.

Text by Saint Teresa of Ávila (Spain: 1515-1582)

Also known as Saint Teresa of Jesus

A Spanish nun, St. Teresa became one of the great mystics of the Roman Catholic church. Author of spiritual classics and the originator of the Carmelite Reform, in 1970 she was the first woman to be elevated to doctor of the church by Pope Paul VI. Her fascinating life is documented in the Encyclopedia Britannica (britannica.com) and at numerous other websites in both English and Spanish.

*Nada te turbe
nada te espante
todo se pasa.
Dios no se muda.
La paciencia todo alcanza
Quien a Dios tiene
nada le falta
Solo Dios basta.*

Let nothing disturb you,
nothing frighten you,
All things are passing.
God never changes.
Patience obtains all things.

Whoever has God lacks nothing.
God is enough.

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Tascosa High School Women's Choir, Billy Talley, conductor