

# The Lost Words Blessing

The Lost Words: Spell Songs  
Arr. Jim Molyneux

**Lento**

Voice

Piano

**Lento**

*p*

Fm Eb Ab/C Db Fm Cm/Eb Ab/C Db(add2)

5

*p*

En - ter the wild with care\_ my love, and speak the things you see.\_ Let

Ab<sup>5</sup> Eb

Pno.

7

new names take and root and thrive and grow. And e-ven as\_ you tra-vel far\_ from

Ab<sup>5</sup> Db Eb Ab<sup>5</sup>

Pno.



10

hea-ther, crag and ri-ver, may you like the li-ttle fi-sheer set the

Pno.

Ab<sup>5</sup> Db Ab/C Db

12

stream a light with gli-ter, may you en-ter now as o-ter, with-out fal-ter, in-to wa-ter.

Pno.

Ab/C Db Ab/C Db Ab/C Db

15

Look to the sky with care my love, and speak the things you see. — Let

*mf*

Pno.

Fm<sup>7</sup> Db Ab/C Eb

*mf*

Ped.

18

(optional harmony)



new names take and root and thrive and grow. And e-ven as— you jour-ney on past

Fm7 Db Ab/C Eb Ab/C Db Ab/C

Piano accompaniment for measures 18-20. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. A slur is present under the bass line in the final measure.

21



dy ing stars ex ploding, like the gil ded one in flight, leave your li-ttle gifts of light, and in the

Db Fm7 Eb Db Cm7 Fm7

Piano accompaniment for measures 21-23. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Dynamics include *cresc.* and *f*. A slur is present under the bass line in the final measure.

24



dead of night my dar-ling, find the glea-ming eye— of star-ling, like the

Fm7 Eb Db Cm7 Fm7

Piano accompaniment for measures 24-26. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. A slur is present under the bass line in the final measure.

26

li-ttle a - vi-a tor, sing your heart to all dark ma-tter.

*dim.* *mp*

Fm<sup>7</sup> Eb Db Bbm<sup>7</sup> Ab/C Db Fm Eb Ab/C

*dim.* *mp*

Ped.

30

Walk through the world with care my love, and

*f* *espressivo*

Db Fm Cm/Fb Ab/C Db Fm Db Ab/C

*f* *espressivo*

Ped.

34

sing the things you see... Let new names take and root and thrive and grow. And

(optional harmony)

Ab/C Eb Fm Db Ab/C Eb Ab/C

Ped.

37

Vocal line for measures 37-40. The melody is in a minor key with a key signature of three flats. It features a long, sweeping line with a fermata over the final note of the phrase.

e - ven as — youstum - ble through ma - chair sands e - ro - ding, let the

Db Ab/C Ab/C Db

Pno.

Piano accompaniment for measures 37-40. The left hand plays a steady bass line with a fermata over the final measure. The right hand plays chords corresponding to the chord symbols above.

39

Vocal line for measures 39-42. The melody continues with a similar melodic contour to the previous phrase, ending with a fermata.

fern un - furl — your grie - ving, let the he - ron still — your brea - thing, let the

Fm Eb Db Db Cm Fm7

Pno.

Piano accompaniment for measures 39-42. The left hand continues with a steady bass line and a fermata. The right hand plays chords corresponding to the chord symbols above.

41

(optional harmony)

Vocal line for measures 41-44. The melody is more rhythmic and includes a fermata over the final note. A dynamic marking of *f* is placed above the final note.

sel - kie swim you dee - per, oh my li - ttle sil - ver see ker. — E - ven

Fm7 Eb Db Db Cm7 Bbm7 Eb/G

Pno.

Piano accompaniment for measures 41-44. The left hand plays a steady bass line with a fermata. The right hand plays chords corresponding to the chord symbols above. Dynamic markings include *dim.*, *subito p*, *cresc.*, and *f*.

43

as the hour grows blea-ker, be the sin-ger and\_ the spea ker, and in ci-ty and\_ in fo-rest, let the

Pno.

Fm Eb Db Db Cm7 Fm7 Fm7 Eb Db

46

larks be-come your cho-rus, and when ev'ry hope is gone, let the

Pno.

dim. *mp* *p*

Db Cm Bbm Fm7 Eb Db

48

*poco rall.* . . . . .

ra - ven call\_ you home\_

Pno.

*p* *poco rall.* . . . . .

Bbm7 Cm7 Db

*Red.*