

# Sweet, Bittersweet

Low voice

Words by Elizabeth Ragsdale

Music by Enrique Granados

Arrangement by Michael Butkus-Bomier  
and Elizabeth Ragsdale

$\text{♩} = 112$  *Smoothly*

First system of musical notation, measures 1-4. Treble and bass clefs, 3/4 time signature, key signature of one flat. Dynamics include *mf*.

Second system of musical notation, measures 5-8. Treble and bass clefs, 3/4 time signature, key signature of one flat.

Third system of musical notation, measures 9-12. Treble and bass clefs, 3/4 time signature, key signature of one flat. Dynamics include *mf*.

Fourth system of musical notation, measures 13-16. Treble and bass clefs, 3/4 time signature, key signature of one flat. Includes lyrics: hun - gered for truth that the world can - not give. Dynamics include *mp*.

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2

17 *mf*

21 *mf* *rit.* *a tempo*

Bowed my head and asked to be fed. A

21 *mp* *rit.*

25 *Lightly*

friend placed a book on my ta - ble and said, Here's the

25 *a tempo*

*simile*

29

Sci - ence of Christ. Come and dine.

29

33

Vocal line for measures 33-36. The melody starts on a G4 note, moves to A4, B4, and then descends to G4, F4, E4, and ends on a whole note G4. The key signature is two sharps (F# and C#).

Read ev' - ry page, line up - on line.

Piano accompaniment for measures 33-36. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand provides a steady bass line with quarter notes.

37

Vocal line for measures 37-40. The melody begins with a half note G4, followed by quarter notes F#4, E4, and D4. It then moves to a half note C4, followed by quarter notes B3, A3, and G3. The piece concludes with a whole note G3. Performance markings include *rit.* and *a tempo*. The key signature changes to one sharp (F#) and one flat (C).

Eat of this truth. In your mouth it is sweet. I

Piano accompaniment for measures 37-40. The right hand continues with rhythmic accompaniment, and the left hand maintains a bass line. A *rit.* marking is present in the bass line for measures 38-39.

41 *Lively f*

Vocal line for measures 41-44. The melody is more active, starting on G4 and moving through A4, B4, C5, B4, A4, G4, F4, and E4. The key signature is one sharp (F#) and one flat (C).

sa - vor the taste of the words on my tongue. Their

Piano accompaniment for measures 41-44. The right hand features a lively, rhythmic accompaniment with eighth notes and chords. The left hand provides a bass line with quarter notes. The marking *mf a tempo* is present.

45

Vocal line for measures 45-48. The melody starts on G4, moves to A4, B4, and then descends to G4, F4, E4, and ends on a whole note D4. The key signature is one sharp (F#) and one flat (C).

mean - ing re - vealed to me day af - ter\_ day.

Piano accompaniment for measures 45-48. The right hand continues with rhythmic accompaniment, and the left hand maintains a bass line. The marking *mf a tempo* is present.