

# There is no plant

Stuart R Palmer



# There is no plant in all the land

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Water's Edge (8.8.8.8.7.7.7)

Traditional Gaelic

$\text{♩} = 114$  **Simply**

Chords: D *mf* Em A D G

Voice 1

1. There is no plant in all the land but blooms re-  
 2. All life that is with-in the sea, in ri-ver  
 3. Each sin-gle star fixed in the sky, each bird a-

*mp*

Voice 2

(v1 tacet)

2. All life that is with-in the sea, in ri-ver  
 3. Each sin-gle star fixed in the sky, each bird a-

7 Em D A D Em A

Vo.1

-plete with thy vir-tue; each form in all the swee-ping strand  
 ev-ery dwell-ing thing, all in the fir-ma-ment that be,  
 -ris-ing on the wing, they that be-neath the sun do lie,

Vo.2

ev-ery dwell-ing thing, all in the fir-ma-ment that  
 -ris-ing on the wing, they that be-neath the sun do

13 D Em A D


Vo.1

— with joy re-plete thou dost en-due. O  
 — thy good-ness o-ver-flow-ing sing.  
 — thy good-ness all pro-claim-ing sing.


Vo.2

be, thy good-ness o-ver-flow-ing sing.  
 lie, the good-ness all pro-claim-ing sing.

18            Em                            A                            D                            Em                            A                            D


Vo.1    

          Je - su, Je-su, Je - su, \_\_\_\_\_ O Je - su, Je-su, Je - su, \_\_\_\_\_


Vo.2    

          (each verse) O Je-su, Je-su, Je - su, \_\_\_\_\_ O Je-su, Je-su, Je - su, \_\_\_\_\_

25                            C                            D                            C                            D

Vo.1    

          — un-to whom \_\_\_\_\_ all praise is due. \_\_\_\_\_

Vo.2    

          — un-to whom \_\_\_\_\_ all praise is due. \_\_\_\_\_

### **Composer's notes**

The text comes originally from Carmina Gadelica, a compendium of prayers, hymns and other material gathered in the Gaelic-speaking regions of Scotland between 1860 and 1909. It expresses the belief that God is not only intensely real, but present in every aspect of our lives and in every living thing.

### **Performance notes**

The song is written for two voices (any combination) with guitar accompaniment (a simple finger-picked style works best). The second voice must always be subordinate in volume to the first and could be omitted if a second singer is unavailable. The second voice could "ahh" the words of the verses if preferred.

A piano accompaniment could be improvised from the guitar chords if required.

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It is expected that musicians will make suitable adjustments to vocal disposition and use of instruments to suit their own circumstances. Any alteration which goes beyond such limits must be qualified as an "arrangement" by yourself.

### **Feedback**

Comments on the music are welcomed. It would also be good to hear of performances taking place and to receive copies of any recordings made.

### **Contact and downloads**

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