





# THE SWAN AND THE SKYLARK

CANTATA

THE WORDS BY

HEMANS, KEATS, AND SHELLEY

THE MUSIC COMPOSED BY

ARTHUR GORING THOMAS

(POSTHUMOUS WORK).

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ORCHESTRATED FROM THE PIANOFORTE SCORE OF THE COMPOSER BY  
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Music

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PAULINE VIARDOT-GARCIA

BY HIS FRIENDS

THE EDITOR (C. V. S.) AND THE PUBLISHERS.

*3-19-34:MP*

# THE SWAN AND THE SKYLARK.

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*A Grecian poet I, but born too late;—  
For me no nymph sings from the upland wood  
Her antique song; nor in bright hurrying brook  
Is seen and lost her sweet illusive smile.*

*Gone is the shell that Phæbus, long ago,  
Strung for the music that should never die;  
Gone is the shell whereon sedately, slow,  
The comely Aphrodite floated by;*

*And gone the maids who ran the ordered race,  
Or stopped to bathe them by Actæon's rill,  
Narcissus brooding o'er his own fair face,  
And Echo laughing from the distant hill.*

*Only o'er sullen world of stock and stone  
The ball of fire sends down his daily light,  
And, when the measured hours are come and gone,  
Lake, field, and sky are lost in gloomy night.—J. S.*

---

'Midst the long reeds that o'er a Grecian stream  
Unto the faint wind sighed melodiously,  
And where the sculpture of a broken shrine  
Sent out through shadowy grass and thick wild-flowers  
Dim alabaster gleams—a lonely swan  
Warbled his death-chant; and a poet stood  
Listening to that strange music, as it shook  
The lilies on the wave; and made the pines  
And all the laurels of the haunted shore  
Thrill to its passion. Oh! the tones were sweet,  
Even painfully—as with the sweetness wrung  
From parting love; and to the poet's thought  
*This was their language:—*

“Summer! I depart—  
O light and laughing summer! fare thee well:  
No song the less through thy rich woods will swell,  
For one, one broken heart.

“And fare ye well, young flowers!  
Ye will not mourn! ye will shed odour still,  
And wave in glory, colouring every rill,  
Known to my youth's fresh hours.

“And ye, bright founts! that lie  
Far in the whispering forests, lone and deep,  
My wing no more shall stir your shadowy sleep—  
Sweet waters! I must die.

“Will ye not send one tone  
Of sorrow through the pines?—one murmur low?  
Shall not the green leaves from your voices know  
That I, your child, am gone?

“No! ever glad and free,  
Ye have no sounds a tale of death to tell;  
Waves, joyous waves! flow on, and fare ye well!  
Ye will not mourn for me.

“But thou, sweet boon! too late  
Poured on my parting breath, vain gift of song!  
Why com'st thou thus, o'ermastering, rich and strong,  
In the dark hour of fate?

THE SWAN AND THE SKYLARK.

v

“Only to wake the sighs  
Of echo-voices from their sparry cell;  
Only to say—O sunshine and blue skies!  
O life and love! farewell.”

Thus flowed the death-chant on; while mournfully  
Low winds and waves made answer, and the tones  
Buried in rocks along the Grecian stream—  
Rocks and dim caverns of old Prophecy—  
Woke to respond: and all the air was filled  
With that one sighing sound—*Farewell! Farewell!*

“*Adieu, adieu! thy plaintive anthem fades  
Past the near meadows, over the still stream,  
Up the hill-side; and now 'tis buried deep  
In the next valley-glades.*”—KEATS.

Filled with that sound? High in the calm blue heaven  
Even then a skylark hung; soft summer clouds  
Were floating round him, all transpierced with light,  
And 'midst that pearly radiance his dark wings  
Quivered with song: such free, triumphant song,  
As if tears were not,—as if breaking hearts  
Had not a place below; and *thus* that strain  
Spoke to the poet's ear exultingly:—

“The summer is come; she hath said *Rejoice!*  
The wild-woods thrill to her merry voice;  
Her sweet breath is wandering around, on high:  
Sing, sing through the echoing sky!

“There is joy in the mountains! The bright waves leap  
Like the bounding stag when he breaks from sleep;  
Mirthfully, wildly, they flash along—  
Let the heavens ring with song!”

“*Higher still and higher  
From the earth thou springest,  
Like a cloud of fire  
The blue deep thou wingest.*”—SHELLEY.

“There is joy in the forests! The bird of night  
Hath made the leaves tremble with deep delight;  
But *mine* is the glory to sunshine given—  
Sing, sing through the echoing heaven!

“Mine are the wings of the soaring morn,  
Mine are the fresh gales with dayspring born:  
Only young rapture can mount so high—  
Sing, sing through the echoing sky!”

So those two voices met; so Joy and Death  
Mingled their accents; and, amidst the rush  
Of many thoughts, the listening poet cried,—  
“Oh! thou art mighty, thou art wonderful,  
Mysterious nature! Not in thy free range  
Of woods and wilds alone, thou blindest thus  
The dirge-note and the song of festival;  
But in one *heart*, one changeful human heart—  
Ay, and within one hour of that strange world—  
Thou call'st their music forth, with all its tones,  
To startle and to pierce!—the dying swan's,  
And the glad skylark's—triumph and despair.”—MRS. HEMANS.

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# THE SWAN AND THE SKYLARK.

A. GORING THOMAS.

*Moderato assai.*

PIANO.

*p*

This system shows the beginning of the piece. The right hand starts with a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. The tempo is marked 'Moderato assai' and the dynamics are 'p' (piano).

This system continues the musical development, with the right hand playing a more active melodic line and the left hand providing harmonic support.

This system features a continuation of the melodic and harmonic themes, with some chromatic movement in the right hand.

This system shows a more complex texture with rapid sixteenth-note passages in the right hand.

*cres.* *cres.*

This system concludes the piece with a final flourish. The dynamics are marked 'cres.' (crescendo) in both hands, leading to a final cadence.

1 *8va*  
*fp*

*p*

BASS SOLO.  
A Gre - cian

po - et, I . . . but born too late,

but born too late. . .

*Più lento.*

For me no nymph sings from the up-land wood Her an-tique

*Più lento.*

song ; nor in bright hur-ry-ing brook Is seen and lost

*Più vivo.*

her sweet il-lu-sive smile. Gone is the shell

*Più vivo.*

12 *p*

that Phoebus long a-go Strung for the mu-sic that should nev-er die:

Gone is the shell where-on se-date-ly, slow, The state-ly A-phro-di-te float-ed

by; . . . *Stra* . . . *And*

*Allegro.*  
gone . . . the maids who ran the race,  
*Allegro.* *p* *leggiero.* *poco rit.*

*a tempo.*  
Or stopp'd to bathe them by Ac - tæ - on's rill,  
*a tempo.* *p* *poco rit.*

*3 Moderato.*  
Nar - cis - sus brood - ing, brood-ing o'er his own fair face, *And*  
*Moderato.*

E - cho laugh - ing, laugh - - - - ing from the dis - tant

*Poco meno mosso.*

hill ; On - ly o'er sul-len world of stock and stone,

*Poco meno mosso.*

The ball of fire sends down his dai - ly light, . . . .

And when the measured hours are come and gone, . . . Lake, field, and sky are

*dim.* *dim. e rit.*

lost in gloom - y night.

A Gre-cian po - et, I, but born too late,

4 *Moderato.*

born too late.

*Moderato.*

*dolce. p*

*Andante non troppo.*

*rit.*

*p*

espress.

cres.

Sua...

cres. poco accel.

dim. a tempo. rit.

5 Allegretto.

pp dolce.

*Moderato.* *Allegretto.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and eighth notes, with a tempo change from *Moderato.* to *Allegretto.* indicated by a double bar line. The lower staff is in bass clef and features a melodic line with eighth notes and some rests.

*Moderato.*

The second system continues the piece. The upper staff has a melodic line with triplets and a dynamic marking of *f*. The lower staff has a bass line with triplets and a dynamic marking of *cres.* (crescendo).

The third system features a melodic line in the upper staff with triplets and a dynamic marking of *f*. The lower staff has a bass line with triplets and a dynamic marking of *cres.*

The fourth system continues with a melodic line in the upper staff and a bass line with triplets and a dynamic marking of *cres.*

6

The fifth system features a melodic line in the upper staff with a dynamic marking of *p* and a measure number of 6. The lower staff has a bass line with triplets and a dynamic marking of *p*.

The sixth system continues with a melodic line in the upper staff and a bass line with triplets and a dynamic marking of *p*.



Musical notation for the first system. The piano part features a complex texture with triplets and sixteenth notes. The vocal line includes the lyrics "cres - cen - do." with a crescendo hairpin.

*Soa*

Musical notation for the second system, starting with a forte (*f*) dynamic marking. The piano part continues with intricate triplet patterns.

*Soa*

Musical notation for the third system, continuing the piano and vocal parts.

*Soa*

*Soa*

Musical notation for the fourth system, featuring a fermata and a 7-measure rest in the vocal line.

Musical notation for the fifth system, starting with a pianissimo (*pp*) dynamic marking and the instruction *p espress.*

Musical notation for the sixth system, continuing the piano and vocal parts.

*L'istesso tempo.*

SOPRANO.

*pp* 'Mid the long reeds that o'er a Gre-cian stream Un-to the faint wind sigh'd . . me -

ALTO.

*pp* 'Mid the long reeds that o'er a Gre-cian stream Un-to the faint wind sigh'd me -

TENOR.

*pp* 'Mid the long reeds that o'er a Gre-cian stream Un-to the faint wind sigh'd me -

BASS.

*pp* 'Mid the long reeds that o'er a Gre-cian stream Un-to the faint wind sigh'd me -

*L'istesso tempo.*

*pp*

*poco cres.*

- lo-dious-ly, And where the sculpture of a bro-ken shrine Sent out thro' shadowy

*poco cres.*

- lo-dious-ly, And where the sculpture of a bro-ken shrine Sent out thro' shadowy

*poco cres.*

- lo-dious-ly, And where the sculpture of a bro-ken shrine Sent out thro' shadowy

*poco cres.*

- lo-dious-ly, And where the sculpture of a bro-ken shrine Sent out thro' shadowy

*poco cres.*

*dim.*

grass and thick wild-flow'rs . . Dim a-la-bas-ter gleams . . a lone-ly

*dim.*

grass and thick wild-flow'rs . . Dim a-la-bas-ter gleams . .

*dim.*

grass and thick wild-flow'rs . . Dim a-la-bas-ter gleams . .

*dim.*

grass and thick wild-flow'rs . . Dim a-la-bas-ter gleams . .

*dim.*

*p dolce.*

swan . . . . . War - bled his death . . . . .  
 a lone - ly swan . . . . .  
 a lone - ly swan War - bled his death *p* - chant,  
 a lone - ly

- chant, war - - - - - bled his  
 War - - - bled his death - - - chant, war - bled,  
 war - - - bled his death - - - chant,  
 swan War - - - bled his death - chant, his

death . . . . . chant; . . . . . and a poet stood  
 war - - - bled his death - - - chant; and a poet stood  
 war - - - bled his death - - - chant; and a poet stood  
 death . . . . . chant; . . . . . and . . . a

List-'ning to that strange mu - sic, as it shook The li - lies on the wave ;

List-'ning to that strange mu - sic, as it shook The li - lies on the wave ;

List-'ning to that strange mu - sic, as it shook The li - lies on the wave ;

po - et stood List - 'ning, list-'ning to that strange mu - sic,

and made the pines And all the lau - rels of the haunt - ed shore

and made the pines And all the lau - rels of the haunt - ed shore

and made the pines And all the lau - rels of the haunt - ed shore

and made the pines And all the lau - rels of the haunt - ed shore

*poco* *cres.*

Thrill, . . . thrill to its pas - - - sion.

Thrill, . . . thrill to its pas - - - sion.

Thrill, . . . thrill to its pas - - - sion.,

Thrill, . . . thrill to its pas - - - sion. Sea.....

*cres.* *cres.* *do.*

Oh, . . . the tones were sweet, . . . sweet, . . . E - ven

Oh, the

Oh, . . . the tones were sweet, . . . E - ven

*8va* The tones were sweet, . . .

pain - ful - ly - as with the sweet-ness wrung From part - ing

tones were sweet, as with the sweet-ness wrung From part - ing

pain - ful - ly - as with the sweet-ness wrung From part - ing

the tones were sweet, as with the sweet-ness wrung From part - ing

love; . . . Oh, the tones were sweet, sweet, E - ven

love; Oh, the tones were

love; Oh, the tones were sweet, E - ven

love;

*9*

THE  
 TONES  
 WERE  
 SWEET  
 AS  
 WITH  
 THE  
 SWEET-NESS  
 WRUNG  
 FROM  
 PART-ING  
 PAIN-FULLY-

*pp* pain - ful - ly - sweet, . . . sweet, . . .  
 sweet, sweet, . . . *pp* pain - ful - ly, sweet, . . .  
 pain - ful - ly, *pp* pain - ful - ly,  
 Oh, the tones were sweet, pain - ful - ly,

*crec.* and to the po - et's thought  
*crec.* and to the po - et's thought  
 pain - ful - ly - and to the po - et's thought  
 pain - ful - ly - and to the po - et's thought

*f* This was their lan - guage -  
*f* This was their lan - guage -  
*f* This was their lan - guage -  
*f* This was their lan - guage -

TENOR SOLO. R.ÉCIT.

*p*

"Sum - mer ! Sum - mer ! I . . . . de - part . . .

10 *Allegretto con moto.*

O light and laughing Sum - mer ! fare . . thee well :

*Allegretto con moto.*

*crea.*

*pv*

Sum - - mer! Sum - mer! I . . . de - part . . .

O light and laugh-ing Sum - mer! fare thee well: . . . .

No song . . the less . . thro' thy rich woods will swell . . For . .

one, one bro-ken heart. And

*rit.* *a tempo.* *colla voce.* *a tempo.* *p*

fare ye well, . . young flowers! . . Ye will not mourn!



ye will shed o - - our still, *cres.* And wave in glo - - - ry,

wave . . . . in glo - ry, col - - ouring ev - ry rill, *dim.* ev - 'ry

rill Known . . . to my youth's fresh hours. *poco rit.* *a tempo.*

*colla voce.* *a tempo.* 3

*Poco più mosso.* And ye, bright founts! . . that lie Far . . in the whis-p'ring for - esta, *Poco più mosso.* 3

lone and deep, My wing no

12

more shall stir . . your sha - dowy sleep— Sweet wa - ters ! I must

die, No more my wing shall stir your sha - dowy sleep—

Sweet wa - ters ! I, I must die.

**RECIT.**  
Will ye not send one tone Of sor - row thro' the

pp  
pines ?— one murmur  
*a tempo.*

13 *a tempo. molto espress.*

low? Shall . . . not the green leaves . . . from your

*colla voce.* *a tempo. espress.*

vo . . . ces know That I, your child, am gone? . . . .

*See* . . . that I, your child, am gone? *accel.*

*accel.*

No! . . . ev - er glad . . . and

*f* *Morziale.*

free, Ye have no sounds . . . a tale of death to tell:

*colla voce.*

Waves, joy - ous waves! . . . flow on, flow on, . . . and fare ye

well! Ye will not mourn for

me, Ye will not mourn for

14  
Moderato.

me. But thou,

*Tempo lmo. Moderato.*

*pp*

*p* *espress.*

sweet boon! too late Poured . . . on my part - ing

breath, vain gift of song! . . .

*Sua*

Why com'st thou thus, . . . o'er - mas - - - t'ring,

*Sua*

rich and strong, Why com'st thou thus,

*cres.*

why com'st thou thus, o'er-mast'ring, rich and strong, In the dark hour of

*f* *p*

15 *Poco meno mosso.*

fate? On - ly to wake . . . the sighs Of e-cho - voi - ces . . . from their

*Poco meno mosso.*

*pp*



life . . and love! fare - well, . . . O . . sun - shine, O blue

O life, . .

love! fare - well, O life, . .

*Sea*

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a section marked "Sea" with a dotted line above it. The music includes triplets and a piano dynamic marking (*p*).

skies! . . . O . . life, . . . . . O life and love! fare -

fare - well! . .

fare - well! . .

*p* And love, . . fare - well! . .

*p* And love, . . fare - well! . .

*rit.*

This system contains the second system of music. It continues the vocal line and piano accompaniment. The piano part includes a section marked "rit." (ritardando). The music includes triplets and a piano dynamic marking (*p*).

16

well, . . .

Ah, the tones . . . were

Ah, . . . the tones were sweet, . . . the tones . . . were

Ah, the tones were sweet, . . . the tones were

Ah, the tones were . . . sweet, . . . the tones were

fare - well, . . . fare - well,

sweet,

sweet,

sweet,

sweet,

As . . . with sweet - ness

As with sweet - - ness

As with sweet - - ness



fare - well, fare - - *crea.*

As of part - - ing love;

wrung . . From part - ing love;

wrung . . From part - ing love;

wrung . . From part - ing love;

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a minor key and feature lyrics such as "fare - well, fare - -", "As of part - - ing love;", and "wrung . . From part - ing love;". The piano accompaniment provides a rhythmic and harmonic foundation with eighth-note patterns.

well, . . . . . fare - -

Fare - - - - well, fare - - well, . . .

Fare - - - - well, fare - - well, . . .

Fare - - - - well, fare - - well, . . .

Fare - - - - well, fare - - well, . . .

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics include "well, . . . . . fare - -", "Fare - - - - well, fare - - well, . . .", and "Fare - - - - well, fare - - well, . . .". The piano accompaniment continues with similar rhythmic patterns, supporting the vocal lines.

well, . . . . . Ah! . . . . .

*p* fare . . . . . well, O life . . . and

*p* fare . . . . . well, O life . . . and

*p* fare . . . . . well, O life . . . and

*p* fare . . . . . well, O life . . . and

*cres.* *cres.*

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'well, . . . . . Ah! . . . . .'. The next four staves are vocal parts for different voices, each with lyrics 'fare . . . . . well, O life . . . and'. The bottom two staves are piano accompaniment, with 'cres.' markings above them.

. . . sun . . . shine, . . O blue skies! O

love! . . . . . Ah, . . . . .

love! . . . . . Ah, . . . . .

love! . . . . . Ah, . . . . .

love! . . . . . Ah, . . . . .

*f*

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics '. . . sun . . . shine, . . O blue skies! O'. The next four staves are vocal parts for different voices, each with lyrics 'love! . . . . . Ah, . . . . .'. The bottom two staves are piano accompaniment, with an 'f' marking above the first staff.

life . . . . . and love! fare - well,

*cres.*  
As with the  
*cres.*  
the tones . . . were sweet, were  
*cres.*  
the tones . . . were sweet, were  
*cres.*  
the tones were

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics and a *cres.* marking. The third and fourth staves are vocal lines with lyrics and *cres.* markings. The fifth staff is a piano accompaniment line with various musical notations including triplets and slurs.

0 . . . .

sweet - - ness, the sweet - ness wrung From

sweet, As with the sweet - ness wrung From

sweet, As with the sweet - ness wrung From

sweet, As with the sweet - ness wrung From

Detailed description: This system contains five staves. The top staff is a vocal line with a '0' marking. The second, third, and fourth staves are vocal lines with lyrics. The fifth staff is a piano accompaniment line with various musical notations including triplets and slurs.

*accel.*

life . . . and love! . . . O . . . sun - shine, . .

*dim. colla voce.*

part - - ing, part - - ing love; . . .

*dim. colla voce.*

part - - ing, part - - ing love; . . .

*dim. colla voce.*

part - - ing, part - - ing love; . . .

*dim. colla voce.*

part - - ing, part - - ing love; . . .

*accel.*

*a tempo.*

. . . O blue skies! O life and love! . . . fare - well, . . . fare - well, . . .

*colla voce. p a tempo.*

fare - well, . . . fare - well, . . . fare - well, . . .

*colla voce. p a tempo.*

fare - well, . . . fare - well, . . . fare - well, . . .

*colla voce. p a tempo.*

fare - well, . . . fare - well, . . . fare - well, . . .

*colla voce. p a tempo.*

fare - well, . . . fare - well, . . . fare - well, . . .

*colla voce. a tempo.*

*pp rit.*  
.. fare - well.

*pp rit.*  
.. fare - well.

*pp rit.*  
- well, fare - well.

*pp rit.*  
.. fare - well.

*pp rit.*  
.. fare - well.

17  
*Andante.*  
*p*

**ALTO SOLO.**

Thus flow'd the death - chant

*p*

3

*pp*

*Sua bassa.*

on ; while mourn - ful - ly

*pp* Thus flow'd the death - chant on ; . .

*pp* Thus flow'd the death - chant on ; . .

*pp* Thus flow'd the death - chant on ; . .

*pp* Thus flow'd the death - chant on ; . .

*Sua bassa*.....

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The lyrics are: "on ; while mourn - ful - ly" for the first staff, and "Thus flow'd the death - chant on ; . ." for the subsequent four staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, including a triplet of eighth notes. The dynamic marking *pp* (pianissimo) is used for the vocal parts.

Low winds and waves made an - swer,

mourn - ful - ly, . .

mourn - ful - ly, . .

mourn - ful - ly, . .

mourn - ful - ly, . .

*Sua bassa*.....

The second system of the musical score continues with five vocal staves and a piano accompaniment. The lyrics are: "Low winds and waves made an - swer," for the first staff, and "mourn - ful - ly, . ." for the subsequent four staves. The piano accompaniment maintains the eighth-note pattern in the right hand and provides harmonic support in the left hand. The dynamic marking *Sua bassa* (piano) is indicated at the bottom of the system.

*crec.*  
and the tones . . Bur - ied in rocks a - long the Gre - cian stream—  
mourn - ful - ly. . .  
mourn - ful - ly. . .  
mourn - ful - ly. . .  
mourn - ful - ly. . .  
*Sea bassa*

Rocks . . . . . and dim . . cav - erns of old . .  
*Sea bassa*

Pro - phe - cy— Woke to re - spond: . . . . .  
*dim.*

18

and all the

CHORUS.

The tones woke to re-pond:

The tones woke to re-pond:

The tones woke to re-pond:

The tones woke to re-pond:

18

air was fill'd, fill'd With that one

all the air was fill'd,

all the air was fill'd,

all ; the air was fill'd,

all the air . was fill'd,



sigh . . . ing sound—

*pp* that sigh - ing sound— . . .

*pp* Fare -

This system contains the first vocal line with lyrics "sigh . . . ing sound—", a second vocal line with lyrics "that sigh - ing sound— . . .", and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, both in a minor key. The lyrics "Fare -" are positioned below the piano accompaniment.

- well, . . . . . fare - well, . . . . .

This system contains the second vocal line with lyrics "- well, . . . . . fare - well, . . . . .", a piano accompaniment, and a bass line. The piano part continues with a melodic line in the right hand and a bass line in the left hand, maintaining the minor key. The lyrics are positioned below the piano accompaniment.

Musical score for the first system. It consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Fare - well, . . . . . fare".

Musical score for the second system. It consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: ". well, . . . . . Fare - well, . . . fare". There are dynamic markings "cres." above the piano accompaniment in the second and fourth measures of the system.

Fare - well, . . . fare - well, . . . fare -  
fare - - well, . . . fare -  
- well, . . . fare - - -  
- well, . . . . . fare - - well, fare -  
cres. - - - cen - - - do. . . . .

- well!.. Ah! . . . . . all the air was  
- well!.. Ah! . . . . . the air was  
- well!.. Ah! . . . . . the air was  
- well!.. Ah! . . . . . the air was  
p

fill'd With that one sigh - ing sound.

fill'd With that one sigh - ing sound.

fill'd With that one sigh - ing sound.

fill'd With that one sigh - ing sound.

*pp*

19 *Andante tranquillo. ALTO SOLO.*

*Andante tranquillo.* A - dieu, a - dieu ! thy plain-tive an - them

fades Past the near mea - dows, o - ver the still stream, Up the

hill - side ; and now 'tis bur - ied deep In the next val - ley - glades . . .

ALTO SOLO. *cres.*

Oh! . . . the tones were

CHORUS.

Bur-ied deep in the next val - ley-glades.

Bur-ied deep in the next val - ley-glades.

Bur-ied deep in the next val - ley-glades.

Bur-ied deep in the next val - ley-glades.

*cres.*

sweet, As with the sweet - ness wrung from part-ing love ;

The tones were

The tones were

The tones were

The tones were

*cres.*

Oh! . . . the tones were sweet, . . . As with the sweet - ness . . .

sweet, . . . the tones were sweet,

sweet, . . . the tones were sweet,

sweet, . . . the tones were sweet,

sweet, . . . the tones . . were sweet,

*cres.* *dim.* *p*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Oh! . . . the tones were sweet, . . . As with the sweet - ness . . .'. The piano accompaniment features a rhythmic pattern of eighth notes and chords, with dynamic markings *cres.*, *dim.*, and *p*.

wrung from part-ing love ;

And all . . .

*divisi.* *pp*

All the air . . . was fill'd, . . .

*pp*

Detailed description: This system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics 'wrung from part-ing love ;' are followed by a rest, then 'And all . . .' with a triplet of eighth notes. The piano accompaniment includes a *divisi.* marking and a *pp* dynamic. The lyrics 'All the air . . . was fill'd, . . .' are followed by another rest and then a *pp* dynamic marking.

Fare - well, . . . . .  
 the air . . . . . was fill'd . . . . . With that . . . . .  
 The air . . . . .  
 . . . the air . . . . . was fill'd . . . . . With that . . . . .  
*poco cres.* *mp*

A - dieu, a - dieu ! thy plaintive an - them fades Past the near  
 one sigh - ing, sigh - ing sound - . . . . .  
 . . . was fill'd . . . . . With that one sigh - ing sound - . . . . .  
 . . . one sigh - . . . ing, sigh - . . . ing sound - . . . . .

mea - dows, o - ver the still stream, Up the hill - side;

Fare - well, . . . . .

Fare - well, . . . . . fare - well, . . . . .

Fare - well, . . . . . fare - well, . . . . .

Detailed description: This system contains the first two systems of a musical score. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a measure rest, followed by the lyrics 'mea - dows, o - ver the still stream, Up the hill - side;'. A triplet of eighth notes is marked with a '3' above it. The second staff is a piano accompaniment line in treble clef, starting with a measure rest. The third and fourth staves are piano accompaniment lines in treble clef, with lyrics 'Fare - well, . . . . .', 'Fare - well, . . . . . fare - well, . . . . .', and 'Fare - well, . . . . . fare - well, . . . . .' respectively. The fifth and sixth staves are piano accompaniment lines in bass clef, with a '20' above the first measure. The piano part consists of a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand.

and now 'tis bur-ied deep In the next val-ley - glades. . .

fare - well, . . . . .

*divisi.* fare - well, . . . . .

Detailed description: This system contains the second two systems of a musical score. The top staff is a vocal line in treble clef with a key signature of three sharps and a 2/4 time signature. It begins with a measure rest, followed by the lyrics 'and now 'tis bur-ied deep In the next val-ley - glades. . .'. The second staff is a piano accompaniment line in treble clef, starting with a measure rest. The third and fourth staves are piano accompaniment lines in treble clef, with lyrics 'fare - well, . . . . .', 'fare - well, . . . . .', and 'fare - well, . . . . .' respectively. A triplet of eighth notes is marked with a '3' above it. The fifth and sixth staves are piano accompaniment lines in bass clef, with a '20' above the first measure. The piano part continues with the same eighth-note accompaniment in the right hand and bass line in the left hand.



*cres.*  
All . . . the air was fill'd  
fare - well, . . .  
well, . . . fare - well, . . .  
fare - well, . . . fare - well, . . . *pp* Ah! . . .  
fare - well, fare - well, . . .  
*dim.*

With that one sigh - ing, sigh - ing . . . sound,  
fare -  
fare . . . well, . . . fare -  
fare - well, fare - well, . . . fare -  
fare: . . . well, . . . fare -

All . . . . the air was fill'd With that one sigh - ing sound—

well, . . . . .

well, . . . . . fare - well, . . . . .

well, . . . . . fare - well, . . . . .

well, . . . . . fare - well, . . . . .

*crea.* *dim.* *rit.*

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics "All . . . . the air was fill'd With that one sigh - ing sound—" and a *rit.* marking. The second staff is a vocal line with lyrics "well, . . . . .". The third and fourth staves are vocal lines with lyrics "well, . . . . . fare - well, . . . . .". The fifth staff is a piano accompaniment with *crea.*, *dim.*, and *rit.* markings.

Fare - well, fare - well, fare - well, . . . . fare -

fare - well, . . . . . fare - well, . . . . . fare -

fare - well, . . . . . fare - well, . . . . . fare -

fare . . . . . well, . . . . . fare - well, . . . . . fare -

*fare divisi.* fare . . . . . well, . . . . . fare - well, . . . . . fare -

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics "Fare - well, fare - well, fare - well, . . . . fare -". The second and third staves are vocal lines with lyrics "fare - well, . . . . . fare - well, . . . . . fare -". The fourth staff is a vocal line with lyrics "fare . . . . . well, . . . . . fare - well, . . . . . fare -". The fifth staff is a vocal line with lyrics "fare . . . . . well, . . . . . fare - well, . . . . . fare -" and a *fare divisi.* marking. The sixth staff is a piano accompaniment with triplets.

21

*L'istesso tempo.*

well ! . . . .

well ! . . . .

well ! . . . .

well ! . . . .

well ! . . . .

21

*L'istesso tempo.*

*p*

*p*

3

*pp*

L.H.

*Moderato.*

CHORUS. SOPRANO.

*Moderato.*

*dolce.*

*p*

Fill'd with that

3

sound,

*poco f*

High.. in the calm blue heav'n E - ven then . . . . .

*sf p*

*divisi.*

Or

a sky - lark .. hung; . . . . .

a sky - lark .. hung; . . . . .

*f*

*tr* *tr* *Sca...*

*f* *ff*

22 *Alros.*  
*Allegretto.*

*pp*  
Soft, . . . soft . . . summer clouds . . . Were float . . .

*Sva.*  
*Allegretto.*  
*leggiero.*

*crea.*  
- ing . . . round him, . . . all trans - pierc'd with

**SOPRANOS.**  
*crea.*  
All trans - pierc'd with light, . . . all trans - pierc'd . . .

*dim.*  
light, . . . with light, . . .

23

. . . with light,

And . . . 'mid . . . that . . . pearl - y . . .

ra - - - diance his dark wings Quiv - er'd with song,

Soft, . . . soft . . .  
quiv - er'd, quiv - - - er'd with song ;  
*leggero.*

summer clouds . . . Were float - - - ing round

*cres.*  
him, all trans - pierc'd with light, . . . . with  
all trans - pierc'd with  
*cres.*

light, . . . . . And . . .

light, . . . . . trans - pierc'd with light,

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with the word "light," followed by a series of notes. The piano accompaniment consists of a complex, flowing melody with many triplets and slurs. The tempo marking "And" is present at the end of the system.

mid . . . that . . . pearl - y . . ra - - dianc<sup>crea.</sup> his dark

The second system continues the vocal and piano parts. The vocal line includes the words "mid . . . that . . . pearl - y . . ra - - dianc" with a "crea." marking above the final note, followed by "his dark". The piano accompaniment continues with similar rhythmic patterns.

wings . . . Quiv - er'd with song, quiv - er'd, quiv - . .

his dark wings

The third system shows the vocal line with the words "wings . . . Quiv - er'd with song, quiv - er'd, quiv - . .". The piano accompaniment features a prominent wavy line above the staff, possibly indicating a tremolo or a specific performance technique.

er'd with song, his dark

quiv - er'd with song,

*poco cres.*

The fourth system concludes the page with the vocal line containing "er'd with song, his dark" and "quiv - er'd with song,". The piano accompaniment ends with a "poco cres." marking. The system includes various musical notations such as slurs and triplets.

*cres.*  
wings . . . quiv - er'd, quiv - er'd with song : . . .

*poco cres.* his dark .. wings quiv - er'd, *cres.* quiv - er'd with

*cres.* such free, tri - umph - ant song, . . . . .

*cres.* song : such free, tri - umph - ant song, such free, tri -

*cres* *cen*

*do.* 25 such free, tri - umph - ant song, . . . . .

umph - - - ant song.

TENORS.

Such free, tri - umph - ant song, . . . . .

25

*do.* *f*



As if tears . . . were not,— as if break - ing

As if tears . . . were not,— as if break - ing

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "As if tears . . . were not,— as if break - ing".

hearts . . . Had not a place . . . be - low ;

hearts . . . Had not a place . . . be - low ;

The second system continues the vocal and piano parts. The lyrics are: "hearts . . . Had not a place . . . be - low ;".

**SOPRANO.** Such free, tri - umph - ant song, . . . As . . .

**ALTO.** Such free, tri - umph - ant song, . . . As if

**TENOR.** Such free, tri - umph - ant song, . . . As . . .

**BASS.** Such free, tri - umph - ant song, . . . As if

The third system introduces four vocal parts: Soprano, Alto, Tenor, and Bass. Each part has its own staff. The piano accompaniment continues below. The lyrics for each part are: Soprano: "Such free, tri - umph - ant song, . . . As . . ."; Alto: "Such free, tri - umph - ant song, . . . As if"; Tenor: "Such free, tri - umph - ant song, . . . As . . ."; Bass: "Such free, tri - umph - ant song, . . . As if".

if . . tears were not, — as if break - ing hearts . .

tears were not, — as if break - ing hearts . .

if . . tears were not, — as if break - ing hearts . .

tears were not, — as if break - ing hearts . .

26

Had not a place, . . not a place . . be - low; . .

Had not a place, . . not a place . . be - low; . .

Had not a place, . . not a place . . be - low; . .

Had not a place, . . not a place . . be - low; . .

26

*dim.*

*p* Soft . . sum - mer

*p* Soft sum - mer clouds Were float - ing

*leggiero.*

*espress.*

*p*  
Soft . . . . . sum - mer clouds . . . . . Were  
clouds Were float - ing round him, And 'mid that  
round . . . . . him, And 'mid that  
And 'mid . . . . . that pearl - y

float - ing round him, . . . . . *cres.*  
pearl - y ra - diance his dark wings . . . . . *cres.* Quiv -  
pearl - y ra - diance his dark wings . . . . . *cres.* Quiv -  
ra - diance his wings Quiv - er'd with

27 *cres.*  
such free, . . . . . tri - umph - ant  
er'd with song, with song : such *cres.*  
er'd with song : . . . . . such free, . . . . . tri -  
song : . . . . . such free, tri -  
27

song, . . . . . And 'mid that  
 free, tri - umph - ant song, . . . . . And  
 - umph - ant song, . . . . .  
 - umph - ant song, . . . . . And 'mid that pearl

*Sva* *Sva* *Sva* *Sva*

pear - ly ra - - diance his dark wings  
 'mid that pearl - y ra - diance his dark wings  
 And 'mid that pearl - y ra - diance his  
 - y ra - diance his dark wings

*cres* *cen* *cres* *cen* *cres* *cen* *cres* *cen*

*Sva* *Sva*

Quiv - er'd with song, . . . . . song:  
 Quiv - er'd with song, . . . . . song:  
 wings Quiv - er'd with song, . . . . . song:  
 Quiv - er'd with song, . . . . . song:

*do.* *ff* *do.* *ff* *do.* *ff* *do.* *ff*

*f* *tr*

free, . . . tri - umph - - - ant, . . . As if *dim.*

free, . . . tri - umph - - - ant, . . .

free, . . . tri - umph - - - ant, . . .

free, . . . tri - umph - - - ant, . . .

tears were not, - as if . . . *dim.*

As if tears were not, - as if

as if . . . . .

as if . . . . . break

*8va*

**28**

break - ing hearts Had not a place, not a place

break - ing hearts Had not a place, not a place

break - ing hearts Had not a place, not a place

ing hearts . . . Had not a place, not a place

**28**

*mp* be - low, *p* as

*mp* be - low, *p* as

*mp* be - low, *p* as

*mp* be - low, *p* as

*mp* *cres.* *3*

*pp* if break - ing hearts . . had not a place be - low; . . .

*pp* if break - ing hearts . . had not a place be - low; . . .

*pp* if break - ing hearts . . had not a place be - low; . . .

*pp* if break - ing hearts . . had not a place be - low; . . .

*dim.* *cres.* *3* *pp*

*pp*

29 *Allegro.* *f*

and thus that strain Spoke to the po-et's ear . . . ex -

ex -

and thus that strain Spoke to the po-et's ear . . . ex -

ex -

29 *Allegro.*

*f*

- ult - ing - ly, ex - ult - ing - ly, ex - ult - ing - ly :-

- ult - ing - ly, ex - ult - ing - ly, ex - ult - ing - ly :-

- ult - ing - ly, ex - ult - ing - ly, ex - ult - ing - ly :-

- ult - ing - ly, ex - ult - ing - ly, ex - ult - ing - ly :-

SOPRANO SOLO.

*Allegro moderato. Risoluto.*

*f* Ah! . . . . . ah! . . . . . *p*

*Allegro moderato.*

ah!

*mf* *p*

The

*accel.*

**Rit.** **30**  
*Allegro.*

sum - mer is come,

*a tempo.*

The sum - mer, the sum - mer is come ;

The sum - mer is come ;

The sum - mer, the sum - mer is come ;

*f*

The sum - mer is come ;

**30**  
*Allegro.*

*f* *colle voci.* *p*



the sum - mer is come; she hath said re - joice! . . . .

. . . The wild-woods thrill to her mer - ry voice; Her sweet breath is

wan - d'ring a - round, on high: Sing, . . . sing.. thro' the

e - choing sky! Her sweet breath is wand'ring a - round, on

high: . . . Sing, ah, . . . sing, . . . sing thro' the e - choing

sky! CHORUS. There is joy . . in the moun - tains!

The sum - - mer is come ;

The sum - - mer is come ;

The sum - - mer is come ;

The sum - - mer is come ;

This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'The sum - - mer is come ;'. The piano accompaniment features a melody with a triplet of eighth notes and dynamic markings of *f* and *p*. A large number '31' is placed above the piano staff.

*cres.* The bright waves leap Like the bound - ing stag when he breaks from

*cres.*

This system contains two vocal staves and a piano accompaniment. The vocal parts sing 'The bright waves leap Like the bound - ing stag when he breaks from'. The piano accompaniment has a rhythmic accompaniment with dynamic markings of *cres.* and *f*.

sleep ; Mirth - ful - ly, . . wild - ly, they flash . . a -

The sum - mer is come ;

The sum - mer is come ;

The sum - mer is come ;

The sum - mer is come ;

The sum - mer is come ;

This system contains five vocal staves and a piano accompaniment. The vocal parts continue with 'The sum - mer is come ;'. The piano accompaniment features a melody with dynamic markings of *f* and *dim.*

long— Let the hea . . . . . vens ring with

song!

The sum - mer is come, the sum - mer is come, ah! . . . the

The sum - mer is come, the sum - mer is come, ah! . . . the

The sum - mer is come, the sum - mer is come, ah! . . . the

The sum - mer is come, the sum - mer is come, ah! . . . the

The sum - mer is come ; she hath said Re -

sum - mer, the sum - mer is come, . . . . . is come ; . . . . .

sum - mer, the sum - mer is come, . . . . . is come ; . . . . .

sum - mer, the sum - mer is come, . . . . . is come ; . . . . .

sum - mer, the sum - mer is come, . . . . . is come ; . . . . .

- joice! . . . The wild-woods thrill to her mer - - ry.. voice; Her

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "- joice! . . . The wild-woods thrill to her mer - - ry.. voice; Her". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.

sweet breath is wan - d'ring a - round, on high: Sing, . . .

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "sweet breath is wan - d'ring a - round, on high: Sing, . . .". The piano accompaniment continues with a similar rhythmic pattern.

sing.. thro' the e - - choing sky!.. The wild - - -

The third system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "sing.. thro' the e - - choing sky!.. The wild - - -". The piano accompaniment continues with a similar rhythmic pattern.

- woods thrill to her mer - ry voice; . . . The

The fourth system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "- woods thrill to her mer - ry voice; . . . The". The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord.

sum - mer is come ; . . . she hath said Re - joice, re -

33

*Più animato.*

- joice !

*Più animato.*

CHORUS.

High - er still and high - er From the earth . . . thou

High - er still and high - er From the earth, . . .

High - er still and high - er

High - er still and high - er From the earth thou

33

*Più animato.*

8va.....

*f*

spring - est, Like a cloud of fire . . . The

. . . from earth thou spring - est, Like a cloud of fire . . .

From the earth thou spring - est, Like a cloud, . . a cloud of . .

spring - est, Like a cloud of fire . . . The

blue deep . . . thou wing - est, the blue deep . . . thou  
 The blue . . . deep thou wing - est, the . . . blue . . .  
 fire . . . The blue . . . deep thou wing - est; From  
 blue . . . deep thou wing - est, the blue . . .

wing - est; High - er still,  
 deep thou wing - est; High - er, high - er still,  
 earth thou spring - est; High - er still, high - er,  
 deep, the blue thou wing - est; High - er, high - er,  
 34 Sea

high - er still,  
 high - er, high - er still,  
 high - er still, high - er, high - er  
 high - er, high - er, high - er

Sea



blue deep . . . thou wing - est, the blue deep . . . thou  
 The blue . . . deep thou wing - est, the . . . blue . . .  
 fire . . . The blue . . . deep thou wing - est; From  
 blue . . . deep thou wing - est, the blue . . .

34

wing - est; High - er still,  
 deep thou wing - est; High - er, high - er still,  
 earth thou spring - est; High - er still, high - er,  
 deep, the blue thou wing - est; High - er, high - er,

34 Sea.....

high - er still,  
 high - er, high - er still,  
 high - er still, high - er,  
 high - er, er, high

Sea.....



**SOPRANO SOLO.**

There is joy in the moun - tains, there is joy in the

There is joy,

There is joy,

There is joy,

There is joy,

There is joy,

*cres.* *p*

hea - ven, in the moun - tains, in the for - ests! . .

there is joy, there . . is joy

there is joy, there . . is joy

there is joy in the moun - tains, there . . is joy

there is joy, there . . is joy

*f* *f* *pp*

1st SOPRANO.  
blue thou wing - est, Like a cloud of .. fire . . .

2nd SOPRANO.  
blue thou wing - est, Like a cloud, . . . a cloud . . .

earth thou spring - est, Like a

like a cloud of .. fire, a cloud of .. fire . . .

. . . The .. blue thou wing - est, like . . . a

36

rit. thou . . . spring - . . . est.

rit. of fire, thou . . . spring - . . . est.

rit. cloud of fire thou spring - . . . est.

rit. thou spring - . . . est.

rit. cloud of .. fire thou spring - . . . est.

36

rit. p

**SOPRANO SOLO.**

There is joy in the moun - tains, there is joy in the

There is joy,

There is joy,

There is joy,

There is joy,

*cres.* *p*

Detailed description: This system contains five staves. The top staff is a soprano solo line with a treble clef and a key signature of one sharp (F#). It begins with the lyrics 'There is joy in the moun - tains, there is joy in the'. A triplet of eighth notes is marked with a '3' above it. The second, third, and fourth staves are piano accompaniment lines, each with a treble clef and the same key signature. They contain the lyrics 'There is joy,' and are marked with a forte 'f' dynamic. The fifth staff is the piano accompaniment for the grand piano, with a grand staff (treble and bass clefs) and the same key signature. It features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand, marked with a 'cres.' (crescendo) and a piano 'p' dynamic.

hea - ven, in the moun - tains, in the for - ests! . .

there is joy, there . . is joy

there is joy, there . . is joy

there is joy in the moun - tains, there . . is joy

there is joy, there . . is joy

*f* *f* *pp*

Detailed description: This system continues the musical score with five staves. The top staff is the soprano solo line, starting with the lyrics 'hea - ven, in the moun - tains, in the for - ests! . .'. It includes a triplet of eighth notes marked with a '3'. The second, third, and fourth staves are piano accompaniment lines with treble clefs and the key signature of one sharp. They contain the lyrics 'there is joy, there . . is joy', 'there is joy, there . . is joy', and 'there is joy in the moun - tains, there . . is joy' respectively. The fifth staff is the grand piano accompaniment with a grand staff. It features a triplet of eighth notes in the right hand and a corresponding triplet in the left hand, marked with dynamics of forte 'f', forte 'f', and pianissimo 'pp'.

there is joy . . . in the for - - - ests !

in the for - ests ! . . .

in the for - ests ! . . .

in the for - ests ! . . .

in the for - ests ! . . .

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "there is joy . . . in the for - - - ests !". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

The bird . . . of night Hath made the leaves

The second system continues the musical score with the lyrics "The bird . . . of night Hath made the leaves". The vocal parts and piano accompaniment maintain the same musical texture as the first system.

trem - - - ble, trem - ble with deep de -

The third system concludes the musical score with the lyrics "trem - - - ble, trem - ble with deep de -". The vocal parts and piano accompaniment continue with the same musical texture.

- light; But

*f*

The sum - mer is come, the sum - mer is come ;

The sum - mer is come, the sum - mer is come ;

The sum - mer is come, the sum - mer is come ;

The sum - mer is come, the sum - mer is come ;

*f* *p*

mine, . . . mine . . . is the glo - ry to sun - shine

giv - en - Sing, sing,

*cres.*

sing, . . . oh, . . . sing through the e - cho - ing heav'n !

*f* *dim.*

Ah, sing, sing, sing, sing, . . . Re - joice! . . .

Ah, sing, sing, sing, sing, . . . Re - joice! . . .

Ah, sing, sing, . . . Re - joice, sing, . . . Re -

Ah, sing, sing, . . . Re - joice, sing, Re -

*Moderato.*

38 *Moderato.*  
SOPRANO SOLO.

Mine . . . are the

For the sum - mer is come.

For the sum - mer is come.

- joice! For the sum - mer is come.

- joice! For the sum - mer is come.

38 *Moderato.*

*p.*

wings . . . of the soar - - ing morn, Mine . . . the fresh

*colla voce.* *a tempo.*

gales . . . . . with day-spring born : . . . . . On . . . ly young

rap - ture can mount so . . high— Ah, . . . . .

. . . . . sing thro' the e - - - - - choing sky.

*Allegro.*

The sum - mer is

The sum - mer is

The sum - mer is

The sum - mer is

*Allegro. Sva.*

*f*

come, ah, . . . the sum-mer, the sum - mer . . . is come ;

come, ah, . . . the sum-mer, the sum - mer . . . is come ;

come, ah, . . . the sum-mer, the sum - mer . . . is come ;

come, ah, . . . the sum-mer, the sum - mer . . . is come ;

*Sva.*

is . . . come, for . . . the sum - mer is . . .  
 sum - mer is come, the sum - mer is come, the  
 mer - ry . . . voice, Re - joice, re - joice, . . . she hath said . . . Re - joice, . . .  
 voice, the wild - woods thrill to her

TENOR SOLO. *Andante.*

Fare-well, . . .  
 come, . . . Re - joice!  
 summer is come, Re - joice, . . . re - joice!  
 re - joice, re - joice!  
 voice, . . . re - joice!  
*Andante.*  
*sf pp*

SOPRANO SOLO. 3

The summer is come, the summer is come;  
 fare - well, . . . fare - well, fare -  
*pp*



TENOR SOLO.

*Andantino.*

well! . . . O . . . sun-shine, O blue skies! O

Ah!..

Ah!..

Ah!..

Ah!..

*Andantino.*

life . . . and love! fare - well, O . . . sunshine,

*Allegro.*

The sum-mer is come;

The sum-mer is come;

The sum-mer is come;

The sum-mer is come;

*Allegro.*

*f*

O blue skies! . . . O life . . . . . and love! fare -

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "O blue skies! . . . O life . . . . . and love! fare -". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

41 *Allegro.*

- well.

*f* she hath said Re - joice, . . . re - joice, .. for .. the

she hath said Re - joice, . . . re - joice, .. for .. the

she hath said Re - joice, . . . re - joice, ..

she hath said Re - joice, . . . re - joice, ..

41 *Allegro.*

The second system of the score begins with a measure rest for the vocal line, followed by the lyrics "- well.". The vocal line then continues with the lyrics "she hath said Re - joice, . . . re - joice, .. for .. the". The piano accompaniment is written in a grand staff with a key signature of one sharp (F#) and a common time signature. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked "Allegro." and the dynamics include a forte "f" marking.

Tempo lmo.  
SOPRANO SOLO.

The sum - mer is come ;

Тенор СОЛО.

Fare -

sum - - mer, the sum - mer . . is come ; . . The wild - woods

sum - - mer, the sum - mer . . is come ; . . The wild - woods

for the sum - mer, the sum - mer . . is come ; . . The wild - woods

for the sum - mer, the sum - mer . . is come ; . . The wild - woods

Tempo lmo.

she hath said Re - joice ! The wild-woods thrill to her mer - ry . .

well, . . . . . fare - well ! Sum - mer ! . .

thrill . . . . . to her voice, . . . . . her

thrill . . . . . to her voice, . . . . . her

thrill . . . . . to her voice, . . . . . her

thrill . . . . . to her voice, . . . . . her

voice; Her sweet breath is wan - d'ring a-round on high, . .  
 . . I de - part . . . Fare - well! . . .

mer - ry voice;  
 mer - ry voice;  
 mer - ry voice;  
 mer - ry voice;

42  
*Piu animato.*

Mine are the wings of the

*cres. ed accel.*  
 Sing, ah, sing thro' the e - - - - cho-ing sky!  
*cres. ed accel.*  
 Sing, ah, sing thro' the e - - - - cho-ing sky!  
*cres. ed accel.*  
 Sing, ah, sing thro' the e - cho-ing sky!  
 Sing, ah, sing thro' the e - cho-ing sky!

*cres. ed accel. f* *p*

42  
*Piu animato.*

soar - ing morn, . . . Mine the fresh gales . . . with day - spring

Sum - - - mer, . . . Sum - mer! I de - part— Fare -

*p*

born : On - ly young rap - ture can mount so high— . .

- well, fare - well !

Ah! Re - jice !

Ah! Re - jice !

Ah! Re - jice !

Ah! Re - jice !

43 *Allegro come sopra.* \* SOPRANO SOLO.

The sum - mer is

Sing, ah, . . . sing thro' the e - choing, e - cho-ing sky!

Sing, ah, sing thro' the e - choing, e - cho-ing sky!

Sing, ah, sing thro' the e - choing, e - cho-ing sky! The

Sing, ah, sing thro' the e - choing, e - cho-ing sky!

43 *Allegro come sopra.* \* *f* *dim.*

come, . . . the sum - mer is come; . . .

The sum - mer is come, . . . the sum - mer is

The sum - mer is come, . . . the

sum - mer is come, . . . the sum - mer is come, . . . the

The sum - mer is come, the sum - mer is

*cres.*

From \* to \* on p. 81 could, if desired, be omitted, in which case the Chorus should substitute the syllable "sky" for "-joice" at the end of the cut. C.V.S.



ah, . . . . . re - joice, . . . . .

- joice, ah, . . . . . re - joice, the sum - mer is

- joice, ah, . . . . . re - joice, the sum - mer is

- joice, ah, . . . . . re - joice, re - joice,

- joice, ah, . . . . . re - joice, re - joice,

*ff*

re - joice, . . . . .

come; she hath said Re - joice, re - joice, re -

come; she hath said Re - joice, re - joice, re -

re - joice, . . . . . the sum - mer is come; she hath

re - joice, . . . . . the sum - mer is come; she hath

*ff*



the sum - mer is come,  
- joice, . . . the sum - mer is come;  
- joice, . . . the sum - mer is come;  
said re - joice, the sum - mer is come;  
said re - joice, the sum - mer is come;

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "the sum - mer is come," followed by "- joice, . . . the sum - mer is come;" on the second and third staves, and "said re - joice, the sum - mer is come;" on the fourth and fifth staves. The piano accompaniment features triplets and sixteenth-note patterns.

ah, . . . . .  
she hath said . . . . Re - joice, . . . . .  
she hath said . . . . Re - joice, . . . . .  
she hath said . . . . Re - joice, . . . . .  
she hath said . . . . Re - joice, . . . . .

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "ah, . . . . ." on the first staff, and "she hath said . . . . Re - joice, . . . . ." on the second, third, fourth, and fifth staves. The piano accompaniment features a prominent triplet pattern in the right hand and a steady bass line in the left hand.

ah, re - joice,  
TENOR SOLO.

Fare - - well, fare -

ah, re - joice, the sum - mer is come ; . .

ah, re - joice, the sum - mer is come ; . .

ah, re - joice, the sum - mer is come ; . .

ah, re - joice, the sum - mer is come ; . .

45 *Moderato.*  
Sua.....

re - joice !"

well !"

she hath said Re - joice !"

she hath said Re - joice !"

she hath said Re - joice !"

she hath said Re - joice !"

*Andante.*

*accel.*

So those two voi - ces met ;

So those two voi - ces met ;

So those two voi - ces met ;

So those two voi - ces met ;

*Andante.*

*p*

*poco accel.*

*a tempo.*

*poco cres. ed accel.*

*a tempo.*

*poco più vivo.*

so Joy and Death Mingled their ac - cents ; and, 'mid the

so Joy and Death Mingled their ac - cents ; and, 'mid the

so Joy and Death Mingled their ac - cents ; and, 'mid the

so Joy and Death Mingled their ac - cents ; and, 'mid the

*a tempo.*

*poco più vivo.*

*cres.*

rush Of ma - ny thoughts, 'mid the rush of ma - ny thoughts, . . the list - ning

*cres.*

rush Of ma - ny thoughts, 'mid the rush of ma - ny thoughts, . . the list - ning

*cres.*

rush Of ma - ny thoughts, 'mid the rush of ma - ny thoughts, . . the list - ning

*cres.*

rush Of ma - ny thoughts, 'mid the rush of ma - ny thoughts, . . the list - ning .

*cres.*

BARITONE SOLO.

"Oh! thou art might - y,  
 po - et cried,—  
 po - et cried,—  
 po - et cried,—  
 po - et cried,—

46 *Andante maestoso.*

oh! thou art won - der-ful, Mys - te - rious na - - - ture!

Not . . in thy free range Of woods and wilds a - lone, thou blend - est

thus The dirge-note and the song of fes - ti - val; But in one

*cres.* *p*

heart, . . . one change - ful hu - man heart— Aye, . . . and with-in one

hour of that strange world— . . . Thou call'st their mu - sic forth, with all its tones, . . .

*cre - cen*

47

*do.* . . . To star - tle and to pierce!— . . .

*f*

*do.* *f*

*p* . . . the dy - ing swan's,

*dim.* *p*

And the glad sky - lark's— tri - umph, tri - . . .

*crea.*

- umph and de - spair, and de - spair!

48

Oh, thou art might - y, .. oh, thou art won - der-ful Mys-terious

Oh, thou art might - y, .. oh, thou art won - der-ful Mys-terious

Oh, thou art might - y, .. oh, thou art won - der-ful Mys-terious

Oh, thou art might - y, .. oh, thou art won - der-ful Mys-terious

48

na - ture! Not . . in thy free range Of woods and wilds a-lone,

na - ture!

na - ture! Not . . in woods and wilds a-lone, thou

na - ture! Not . . in wilds a -

Sua.....

thou blend - est thus The dirge - note and the song of fes - - ti -  
 Not . . in wilds a - lone, thou blend - est dirge - note and song of fes - - ti -  
 blend - est thus The dirge - note and the song of fes - - ti -  
 - lone, thou blend - est thus The dirge - note and the song of fes - - ti -

*crea.* *Sua.* *3*

**TENOR SOLO.**

Fare-well, . . ah, . . fare -  
 - val; The dy - ing swan's, . .  
 - val; The dy - ing swan's, . .  
 - val; The dy - ing swan's, . .  
 - val; The dy - ing swan's, . .

*p*

49 *Più vivo.*

SOPRANO SOLO. 3

The summer is come; she hath said Re -  
- well!

*cres.*  
And the glad sky-lark's—  
*cres.*  
And the glad sky-lark's—  
*cres.*  
The glad sky-lark's—  
*cres.*  
The glad sky-lark's—

49 *Più vivo.*

joice! . . . . .

*f* tri - umph, tri - - - - - umph and de - spair!  
*f* tri - umph, tri - - - - - umph and de - spair!  
*f* tri - umph, tri - umph, tri - umph and de - spair!  
*f* tri - umph, tri - umph, tri - umph and de - spair!

*Sua.* *f* *p* *rall.* *Andante.*



Thou art might-y,

Oh! . . thou art might-y, oh! . . thou art

Thou art might-y,

Oh! . . thou art might-y, oh! . . thou art

thou art won-der-ful, Mys - te - rious na - ture, thou art

won-der-ful, Mys - te - rious na - ture, thou art

thou art won-der-ful, Mys - te - rious na - ture, thou art

won-der-ful, Mys - te - rious na - ture, thou art

50

might - y, thou art might-y,

might - y, thou art might-y,

might - y, thou art might-y,

might - y, 50 thou art might-y.

*dolce.*

thou art won-der-ful

thou art won-der-ful,

thou art won-der-ful,

thou art won-der-ful,

*poco cres.*

*rit. e dim.*

mys-te-rious na-ture, thou art mighty, thou art won-der-ful . . .

*rit. e dim.*

mys-te-rious na-ture, thou art mighty, thou art won-der-ful . . .

*rit. e dim.*

mys-te-rious na-ture, thou art mighty, thou art won-der-ful . . .

*rit. e dim.*

thou art might-y, thou art won-der-ful . . .

*rit. e dim.*

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