

THE  
SWAN & THE SKYLARK

 CANTATA 

A. GORING THOMAS.

—————  
PRICE ONE DOLLAR.  
—————

BOOSEY AND CO.,  
London and New York.



112104

# THE SWAN AND THE SKYLARK

CANTATA

RM

THE WORDS BY

HEMANS, KEATS, AND SHELLEY

THE MUSIC COMPOSED BY

ARTHUR GORING THOMAS

(POSTHUMOUS WORK).

---

ORCHESTRATED FROM THE PIANOFORTE SCORE OF THE COMPOSER BY  
C. VILLIERS STANFORD.

---

PRICE,  
PAPER COVER, 2/6; CLOTH, 4/-

BOOSEY AND CO.,  
295, REGENT STREET, LONDON, W.  
AND  
9, EAST SEVENTEENTH STREET, NEW YORK.

*Band Parts can be obtained from the Publishers.*

---

*Copyright, 1894, by Boosey and Co.*

---

*The right of Public Representation and Performance is reserved.  
The purchase of Scores and Parts carries with it the right of Public Performance. If it is desired to use hired or borrowed copies of Scores or Parts, the permission of the Publishers must be first obtained.*

1

LONDON:  
NOVELLO AND COMPANY, LIMITED.  
PRINTERS.

DEDICATED TO  
THE COMPOSER'S FRIEND  
PAULINE VIARDOT-GARCIA

BY HIS FRIENDS

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

# THE SWAN AND THE SKYLARK.

---

*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.

“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 blendest 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.

## CONTENTS.

---

	PAGE
INTRODUCTION, WITH BASS SOLO—" A Grecian Poet J " ... ..	I
CHORUS—" 'Mid the long reeds " ... ..	10
TENOR SOLO—" Summer ! Summer ! " ... ..	15
CHORUS—" O Life and Love, farewell ! " ... ..	22
ALTO SOLO, WITH CHORUS—" Thus flowed the death-chant on " ...	29
CHORUS—" Filled with that sound " ... ..	44
CHORUS—" The Summer is come," with solos for Soprano, Tenor, and Baritone ... ..	55



# THE SWAN AND THE SKYLARK.

A. GERING THOMAS.

*Moderato assai.*

PIANO.

*p*

*p*

*p*

*cres.* *cres.*

1 *Sua*  
*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.*

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; . . . *Sva* 3 3 And

*Allegro.* *poco rit.*  
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.* *dim. rit.*

lost in gloom - y night.

*>>> p*

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

4 *Moderato.*

born too late.

*Moderato.*

*dolce. p*

The first system consists of three staves. The top staff is a vocal line in G major with a 4/8 time signature, marked *Moderato.* The lyrics "born too late." are written below the first two measures. The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo and dynamics are indicated as *Moderato.* and *dolce. p*.

The second system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo and dynamics are consistent with the first system.

The third system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo and dynamics are consistent with the first system.

*Andante non troppo.*

*rit.*

*p*

The fourth system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked *Andante non troppo.* and the dynamics are *rit.* and *p*. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The fifth system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The piano part continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo and dynamics are consistent with the fourth system.

espress.

This system contains the first four measures of the piece. The right hand plays a melodic line with a trill in the final measure. The left hand provides harmonic support with chords and moving lines. A dynamic marking of *espress.* is present in the second measure.

This system contains measures 5 through 8. It features more complex rhythmic patterns in both hands, including triplets and sixteenth-note runs. The right hand has trills in measures 7 and 8.

cres.

This system contains measures 9 through 12. The left hand has a prominent triplet pattern. A dynamic marking of *cres.* is placed at the beginning of the system.

Sva .....

cres. e poco accel.

This system contains measures 13 through 16. The right hand has a section labeled *Sva* (Sustained) with a dotted line. The left hand continues with rhythmic patterns. Dynamic markings include *cres.* and *e poco accel.*

dim. a tempo. p rit.

This system contains measures 17 through 20. It includes a *dim.* marking, a change to *a tempo.*, and a *p* dynamic marking. The system concludes with a *rit.* marking and a double bar line.

5 Allegretto.

pp dolce.

This system contains measures 21 through 24. The tempo is marked *Allegretto.* and the dynamics are *pp* and *dolce.* The right hand features a consistent sixteenth-note pattern.

*Moderato.* *Allegretto.*

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time. The first measure is marked *Moderato.* and the second measure is marked *Allegretto.* The key signature has one sharp (F#).

*Moderato.*

This system contains the third and fourth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time. The first measure is marked *Moderato.* The key signature has one sharp (F#).

*f*

This system contains the fifth and sixth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time. The first measure is marked *f*. The key signature has one sharp (F#).

*cres.*

This system contains the seventh and eighth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time. The first measure is marked *cres.* The key signature has one sharp (F#).

6

This system contains the ninth and tenth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time. The first measure is marked with the number 6. The key signature has one sharp (F#).

*p*

This system contains the eleventh and twelfth staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time. The first measure is marked *p*. The key signature has one sharp (F#).



First system of the musical score. The vocal line (treble clef) features a melodic line with triplets and a crescendo leading to the word "do." The piano accompaniment (bass clef) consists of chords and moving lines.

*cres - cen - do.*

Sua

Second system of the musical score. The vocal line (treble clef) continues with triplets. The piano accompaniment (bass clef) features a forte (*f*) dynamic and includes triplets.

*f*

Sua

Third system of the musical score. The vocal line (treble clef) continues with triplets. The piano accompaniment (bass clef) features triplets and chords.

Sua

Sua

Fourth system of the musical score. The vocal line (treble clef) includes a triplet and a measure with a 7-measure rest. The piano accompaniment (bass clef) features triplets and chords.

*p*

pp

*p* *express.*

Fifth system of the musical score. The vocal line (treble clef) features a piano (*pp*) dynamic. The piano accompaniment (bass clef) includes a piano expressive (*p express.*) section with triplets.

pp

Sixth system of the musical score. The vocal line (treble clef) features a piano (*pp*) dynamic. The piano accompaniment (bass clef) includes triplets and chords.

*L'istesso tempo.*  
SOPRANO.

10

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

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

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

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

*L'istesso tempo.*

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

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

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

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

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

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

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

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

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.*

*cres.* Thrill, . . . thrill to its pas - - - sion. *f*

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

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

*cres.* Thrill, . . . thrill to its pas - - - sion. *Sva.....*

*cres* *cen* *do.*

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

Oh, the

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

*dim.* *p* *dim.* *dim.*

*Sva.* 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 *p* 3

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

*pp*

and to the po-et's thought  
 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

*cres.*

This was their lan - guage -  
 This was their lan - guage -  
 This was their lan - guage -  
 This was their lan - guage -

*f*

TENOR SOLO. RECIT.

*p*

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

*p*

10 *Allegretto con moto.*

O light and laughing Sum - mer! fare . . thee well : *Allegretto con moto.*

*cres.*

*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, And wave in glo - - - ry,

*cres.*

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

*dim.*

rill Known . . . to my youth's fresh hours.

*poco rit.* *a tempo.*

*collu voce.* *a tempo.* 3

And ye, bright founts! . . that lie Far . . in the whis-p'ring for - ests,

*Poco più mosso.*

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

pines?— one murmur

*a tempo.*

*pp*

13 *a tempo. molto espress.*

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

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

voi . . . cesknow That I, your child, am gone?

*Sea* . . . that I, your child, am gone?

*accel.*

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

*Vigorous.* *Marziale.* *f*

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

*rit.* *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

*rit.*

14  
*Moderato.*

me. But thou,

*Tempo 1mo. Moderato.*

*pp*

*p espress.*

sweet boon! too late Poured on my part - ing

breath, vain gift of song! . . .

*Sva*.....

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

*Sva*.....

*tr*.....

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, . .

*p*

*p*

*Solo*

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

fare - well! . .

fare - well! . .

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

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

*rit.*

*rit.*

16

well, . . .

pp Ah, the tones . . . were

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

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

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

1 p

fare - well, . . . fare - well,

sweet,

sweet, As . . . with sweet - ness

sweet, As with sweet - - ness

sweet, As with sweet - - ness



fare - well, fare - - *cres.*

As of part - - ing love;

wrung . . From part - ing love;

wrung . . From part - ing love;

wrung . . From part - ing love;

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'fare - well, fare - -' and a 'cres.' marking. The second staff is a vocal line with lyrics 'As of part - - ing love;'. The third and fourth staves are vocal lines with lyrics 'wrung . . From part - ing love;'. The fifth staff is a piano accompaniment line with a melodic line in the right hand and a bass line in the left hand.

well, . . . . . fare - -

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

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

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

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

Detailed description: This system contains six staves. The top staff is a vocal line with lyrics 'well, . . . . . fare - -'. The second, third, and fourth staves are vocal lines with lyrics 'Fare - - - - well, fare - - well, . . .'. The fifth staff is a piano accompaniment line with a melodic line in the right hand and a bass line in the left hand. The sixth staff is a piano accompaniment line with a melodic line in the right hand and a bass line in the left hand.

*cres.*

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.*

. . . sun

shine, . . .

O

blue

skies!

O

love!

*pp*  
Ah,

love!

*pp*  
Ah,

love!

*pp*  
Ah,

love!

*pp*  
Ah,*f*

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

*cres.*  
As with the

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

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

the tones were

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'life . . . . . and love! fare - well,'. The second staff is a vocal line with lyrics 'As with the' and a 'cres.' marking. The third and fourth staves are vocal lines with lyrics 'the tones . . . were sweet, were' and 'the tones . . . were sweet, were' respectively, both with 'cres.' markings. The fifth staff is a piano accompaniment line with lyrics 'the tones were'.

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 'sweet - ness, the sweet - ness wrung From', 'sweet, As with the sweet - ness wrung From', and 'sweet, As with the sweet - ness wrung From' respectively. The fifth staff is a piano accompaniment line with lyrics 'sweet, As with the sweet - ness wrung From'.

*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.*

The first system of the musical score consists of six staves. The top five staves are vocal parts, each with lyrics underneath. The first staff is marked 'accel.' and contains the lyrics 'life . . . and love! . . . O . . . sun - shine, . . .'. The next four staves are marked 'dim. colla voce.' and contain the lyrics 'part - - ing, part - - ing love; . . .'. The bottom staff is the piano accompaniment, marked 'accel.', and features a rhythmic pattern of eighth notes with a '2' below the notes, indicating a second ending or a specific fingering.

*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 -

*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.*

The second system of the musical score consists of seven staves. The top staff is marked 'a tempo.' and contains the lyrics '. . . O blue skies! O life and love! . . . fare - well, . . . fare - well, . . .'. The next six staves are marked 'colla voce. p a tempo.' and contain the lyrics 'fare - well, . . . fare - well, . . . fare - well, . . .', 'fare - well, . . . fare - well, . . . fare -', 'fare - well, . . . fare - well, . . . fare - well, . . .', and 'fare - well, . . . fare - well, . . . fare - well, . . .'. The bottom staff is the piano accompaniment, marked 'colla voce. a tempo.', and features a rhythmic pattern of eighth notes.

*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*

*p*

3

*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 ; . .

*Sra. bassa*.....

Low winds and waves made an - swer,

mourn - ful - ly, . .

mourn - ful - ly, . .

mourn - ful - ly, . .

mourn - ful - ly, . .

*Sra. bassa*.....

*cres.*

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. . .

*Sua bassa* .....

Rocks . . . . . and dim . . . cav - erns of old . .

*Sua bassa* .....

*p*

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

*dim.*

*p*

and all the

CHORUS.

*pp*

The tones woke to re - spond :

*pp*

The tones woke to re - spond :

*pp*

The tones woke to re - spond :

*pp*

The tones woke to re - spond :

*p*

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,

*p*

3

*p*



sigh . . . ing sound—

that sigh - ing sound— . . .

*pp*

*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 piano accompaniment. The piano part features a prominent sixteenth-note arpeggiated pattern in the right hand and a more rhythmic accompaniment in the left hand. Dynamics include *pp* (pianissimo).

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

This system continues the musical score with two vocal lines and piano accompaniment. The lyrics are "- well, . . . . . fare - well, . . . . .". The piano accompaniment maintains the arpeggiated texture. Dynamics include *pp* (pianissimo).

Musical score for the first system. It consists of five staves. The top three 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 vocal line in the third staff begins with the lyrics "Fare - well, . . . . . fare". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Musical score for the second system, continuing from the first. It also consists of five staves. The vocal line in the third staff continues with the lyrics "well, . . . . . Fare - well, . . . . . fare". The piano accompaniment continues with the same rhythmic pattern. The word "cres." is written above the piano part in the fourth staff, indicating a crescendo. The lyrics "fare" are written below the piano part in the fifth staff.

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

well! . . . Ah! . . . all the air was  
 well! . . . Ah! . . . the air was  
 well! . . . Ah! . . . the air was  
 well! . . . Ah! . . . the air was  
*f* *p* *f* *p* *f* *p*  
*f* *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. ALRO SOLO.*

*Andante tranquillo.* A - dien, 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 two piano staves. 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 in the right hand and chords in the left hand, 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 vocal and piano parts. The vocal parts enter with the lyrics 'wrung from part - ing love ;'. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'And all . . .' appear in the vocal parts, followed by 'All the air . . . was fill'd,'. The piano accompaniment has a dynamic marking of *pp*.

Fare - well,

the air . . . was fill'd . . . With that

The air . . .

the air . . . was fill'd . . . With that

*poco cres.* *mp*

Detailed description: This system contains the first two systems of music. The top system is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a rest, followed by the lyrics "Fare - well," with a *pp* dynamic marking and a triplet of eighth notes. The second system continues the vocal line with lyrics "the air . . . was fill'd . . . With that" and "The air . . .". The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand, including triplets and dynamic markings like *poco cres.* and *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—

Detailed description: This system contains the second two systems of music. The top system is a vocal line in treble clef with lyrics "A - dieu, a - dieu ! thy plaintive an - them fades Past the near". The second system continues the vocal line with lyrics "one sigh - ing, sigh - ing sound—" and "was fill'd . . . With that one sigh - ing sound—". The piano accompaniment continues with the same two-staff structure as the first system, maintaining the eighth-note accompaniment and dynamic markings.

20

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

Fare - well,

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

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

20

Detailed description: This system contains the first two systems of a musical score. It features a vocal line on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are 'mea - dows, o - ver the still stream, Up the hill - side;'. The first system includes a vocal line with a triplet of eighth notes and a piano accompaniment on a grand staff. The second system continues the vocal line with the lyrics 'Fare - well,' and includes a triplet of eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and chords in the left hand.

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

fare - well, . . .

*divisi.* fare - well, . . .

fare - well, . . .

Detailed description: This system contains the second two systems of the musical score. The vocal line continues with the lyrics 'and now 'tis bur - ied deep In the next val - ley - glades . . .'. The second system includes a triplet of eighth notes and the lyrics 'fare - well, . . .'. The piano accompaniment continues with the same eighth-note pattern and chords. The third system includes the instruction '*divisi.*' and the lyrics 'fare - well, . . .'. The piano accompaniment concludes with a final chord in the right hand.



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

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



*L'istesso tempo.*

well ! . . . . .

well ! . . . . .

well ! . . . . .

well ! . . . . .

well ! . . . . .

*L'istesso tempo.*

*p*

*pp*

L.H.

*Moderato.*

CHORUS. SOPRANO.

*Moderato.*

*dolce.*

*p*

Fill'd with that

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* *Sva.....* *tr*

*f* *ff*

22 ALTOS.

*Allegretto.*

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

8va *Allegretto.*

*leggiero.*

*cres.*

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

SOPRANOS.

*cres.*

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,

quiv - er'd, quiv - er'd with song;

*p* Soft, . . . soft . . .

*leggiero.*

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

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

all trans - pierc'd with

*cres.*

light, . . . . . And . . .

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

24 *p*

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'light, . . . . . And . . .'. The second staff is another vocal line with lyrics 'light, . . . . . trans - pier'd with light,'. The piano accompaniment consists of two staves (treble and bass clef) with various musical notations including triplets and dynamic markings.

'mid . . . that . . . pearl - y . . . ra - - diance his dark

*cres.*

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics ''mid . . . that . . . pearl - y . . . ra - - diance his dark'. The piano accompaniment continues with triplets and a 'cres.' marking.

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

his dark wings

*tr.*

*p*

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'wings . . . Quiv - er'd with song, quiv - er'd, quiv -'. The piano accompaniment features a trill ('tr.') and a piano ('p') dynamic marking.

- er'd with song, his dark

quiv - er'd with song,

*poco cres.*

*p*

This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics '- er'd with song, his dark'. The piano accompaniment includes a 'poco cres.' marking and a piano ('p') dynamic marking.

*cres.*

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

*poco cres.* *cres.*

his dark.. wings quiv - er'd, quiv - er'd with

*cres.* *cres.* *cen*

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

*cres.*

song : such free, tri - umph - ant song, such free, tri -

*cres.* *cen*

*do.* *f* 25

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

amph - - - ant song.

TENORS.

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

*do.* *f* 25



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

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

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

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

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.*

Soft . . sum - mer  
 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 . . . . . Quiv -  
 pearl - y ra - diance his dark wings . . . . . Quiv -  
 ra - diance his wings Quiv - er'd with  
*Sea*

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

*cres.*

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

*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

*Sva.....*

*cres.* *cres.* *cen* *cen*

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* *tr*

*f* *tr* *tr*

*dim.*

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

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 . . .

as if . . . as if . . . break

28

*p* break - ing hearts Had not a place, not a place . . .

*p* break - ing hearts Had not a place, not a place . . .

*p* break - ing hearts Had not a place, not a place . . .

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

This system contains the first five staves of music. The top four staves are vocal parts, each with the lyrics "be - low," followed by "as" on the final note. The dynamics for these parts are marked *mp* for the first three staves and *p* for the fourth. The fifth staff is the piano accompaniment, starting with *mp* and ending with a *cres.* (crescendo) marking.

This system contains the next five staves of music. The top four staves are vocal parts with the lyrics "if break - ing hearts . . had not a place be - low; . . .". The dynamics for these parts are marked *pp*. The fifth staff is the piano accompaniment, starting with *dim.* (diminuendo), followed by *cres.* and ending with *pp*.

This system contains the final five staves of music. The top four staves are vocal parts, all of which are silent (indicated by whole rests). The fifth staff is the piano accompaniment, which continues with a *pp* dynamic marking.

29

*Allegro.*

*f*

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

*p*

Ah ! . . . . . ah ! . . . . .

*mf* *p*

ah !

*accel.*

The

*accel.*

**RECIT.** **30**  
*Allegro.*

sum - mer is come,

*a tempo.*

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

*f*

The sum - mer is come ;

*f*

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 ;

31

*f* *p*

*cres.*

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

*cres.*

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 ;

*f* *dim.*

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

*cres.* *f*

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

*f*

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 ; . . .

32

*pp* *p*

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

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.**Sua*.....

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 . . .

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 *Sva*.....

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

*Sva*.....



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,

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*

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

in the for - ests! . . .

in the for - ests! . . .

in the for - ests! . . .

in the for - ests! . . .

The piano accompaniment consists of a right-hand melody with eighth-note patterns and a left-hand bass line with eighth-note chords.

The bird . . . of night Hath made the leaves

The piano accompaniment continues with a consistent eighth-note rhythmic pattern in both hands.

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

The piano accompaniment continues with a consistent eighth-note rhythmic pattern in both hands.

- light ; But

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

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

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

*f* 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

37

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

*f*

*Moderato.*  
SOPRANO SOLO.

38

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.

*Moderato.*

38

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 ;

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

The wild - woods thrill to her mer - ry  
 The woods thrill to her mer - ry  
 The wild - woods thrill to her mer - ry  
 The woods thrill to her mer - ry

39

voice, the wild - woods thrill  
 voice, the wild - woods  
 voice, the wild - woods thrill  
 voice, the wild

Stra.....

to her mer - - ry voice ;  
 thrill, thrill . . to her voice ;  
 to her mer - - ry voice ; The sum  
 woods . . thrills to her voice ;  
 Stra.....

3  
2

She . . . hath said . . . Re - joyce, . . . re -  
 - mer is come, . . . Re - joyce, re - joyce !

The

For . . . the sum - - -  
 - joyce ! The wild - - - woods thrill to her voice,  
 The  
 wild - woods thrill to her mer - ry, mer - ry voice,

71  
 mer, the sum - mer is come,  
 For she is come, . . . the  
 wild-woods thrill to her voice, her  
 they thrill to . . . her mer - ry voice, . . . her mer - ry

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,

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 in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "O blue skies! . . . O life . . . , and love! fare -". The piano accompaniment includes a grand staff with treble and bass clefs, both in the same key signature and time signature. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

41 *Allegro.*

- well.

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." and "she hath said Re - joice, . . . re - joice, .. for .. the". The piano accompaniment is marked *f* (forte). The system concludes with a measure rest for the vocal line, followed by the lyrics "she hath said Re - joice, . . . re - joice, ..". The third system of the score begins with a measure rest for the vocal line, followed by the lyrics "she hath said Re - joice, . . . re - joice, ..". The piano accompaniment continues with the same *f* marking. The system concludes with a measure rest for the vocal line, followed by the lyrics "she hath said Re - joice, . . . re - joice, ..".

*Tempo lmo.*  
SOPRANO SOLO.

The sum - mer is come ;

TENOR SOLO.

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

*Più 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  
*Più animato.*

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

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

*p*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The first vocal line has lyrics 'soar - ing morn, . . . Mine the fresh gales . . . with day - spring'. The second vocal line has lyrics 'Sum - - - mer, . . . Sum - mer! I de - part - Fare -'. The piano accompaniment features a melodic line in the right hand with triplets and a bass line in the left hand. A piano dynamic marking 'p' is present.

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

- well, fare - well!

Ah! Re - joice!

Ah! Re - joice!

Ah! Re - joice!

Ah! Re - joice!

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in G major and 4/4 time. The first vocal line has lyrics 'born: On - ly young rap - ture can mount so high - . . .'. The second vocal line has lyrics '- well, fare - well!'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The system concludes with four vocal staves, each with the exclamation 'Ah! Re - joice!'.

43 *Allegro come sopra.*

\* SOPRANO SOLO.

The sun - 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 - joyce, . . . . .

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

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

- joyce, ah, . . . . . re - joyce, re - joyce,

- joyce, ah, . . . . . re - joyce, re - joyce,

*ff*

re - joyce, . . . . .

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

come; she hath said Re - joyce, re - joyce. re -

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

re - joyce, . . . 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 staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "the sum - mer is come,". The second and third staves are also vocal lines in treble clef, with lyrics "- joice, . . . the sum - mer is come ;". The fourth staff is a vocal line in treble clef with lyrics "said re - joice, the sum - mer is come ;". The fifth staff is a piano accompaniment in bass clef, featuring a melodic line with triplets and a bass line with chords. The piano part includes a fermata over the final chord.

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 staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "ah, . . . . .". The second, third, and fourth staves are vocal lines in treble clef, each with the lyrics "she hath said . . . . . Re - joice, . . . . .". The fifth staff is a piano accompaniment in bass clef, featuring a melodic line with triplets and a bass line with chords. The piano part includes a fermata over the final chord.

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.*

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

*f*

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, . . .

*cres - cen*

*cres - cen*

47

To star - tle and to pierce!— . . .

*do.* *f*

*do.* *f*

the dy - ing swan's,

*dim.* *p*

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

*cres.*

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

*p* *cres. molto.*

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

*f* *3*

48

*f* *Sva.....*

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 -

*f* *Sva.....*

*f* *marcato.*

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 -

*Sua*

*cres.*

3

TENOR SOLO.

*p*

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

*p*

- val; The dy - ing swan's, . .

*p*

- 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.*

*cres.*

*pp*

*cres.*

joice!

*Andante.*

*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.*

*Andante.*

*f* *p* rall.



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

might - y, thou art might-y,  
might - y, thou art might-y,  
might - y, thou art might-y,  
might - y, 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,

*pp*

*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.*