



MEDITATION

for

Solo, Mixed Chorus, Orchestra

on

Wordsworth's "Ode on the Intimations of Immortality"

Music Composed

by

Arthur Somervell

(1907, rev. 1934)

FULL SCORE

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COVER IMAGE

“Salisbury Cathedral from the Meadows” by John Constable, 1831



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see *The RCM Novello Library – The Musical Times*, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi.

Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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SOURCE INFORMATION

Full Score (Original)

Royal College of Music Library, London (GB-Lcm): MS 4778

Full Score (Online Scan)

<https://archive.org/details/RCM-MS-4788> (sic)

Vocal Score

None

REFERENCE MATERIAL AND SOFTWARE

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ODE

INTIMATIONS OF IMMORTALITY

from "RECOLLECTIONS OF EARLY CHILDHOOD"

"The Child is father of the Man ;
And I could wish my days to be
Bound each to each by natural piety."

I—Solo (pg. 10)

There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore ;
Turn whereso'er I may,
By night or day,
The things which I have seen I now can see no more.

II—Solo & Chorus (pg. 14)

The Rainbow comes and goes,
And lovely is the Rose,
The Moon doth with delight
Look round her when the heavens are bare,
Waters on a starry night
Are beautiful and fair ;
The sunshine is a glorious birth ;
But yet I know, where'er I go,
That there hath past away a glory from the earth.

III—Chorus (pg. 23)

Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief ;
A timely utterance gave that thought relief,
And I again am strong :
The cataracts blow their trumpets from the steep ;
No more shall grief of mine the season wrong ;
I hear the Echoes through the mountains throng,
The Winds come to me from the fields of sleep,
And all the earth is gay ;
Land and sea
Give themselves up to jollity,
And with the heart of May
Doth every Beast keep holiday ;
Thou Child of Joy,
Shout round me, let me hear thy shouts,
Thou happy Shepherd-boy !

IV—Solo (pg. 36)

Ye blessed Creatures, I have heard the call
Ye to each other make ; I see
The heavens laugh with you in your jubilee ;
My heart is at your festival,
My head hath its coronal.
The fullness of your bliss I feel—I feel it all.
Oh evil day ! If I were sullen
While Earth herself is adorning,
This sweet May morning,
And the Children are culling
On every side,
In a thousand valleys far and wide,
Fresh flowers ; while the sun shines warm,
And the Babe leaps up on his Mother's arm—
I hear, I hear, with joy I hear !
—But there's a Tree, of many, one,
A single Field which I have looked upon,
Both of them speak of something that is gone :
The Pansy at my feet
Doth the same tale repeat :
Whither is fled the visionary gleam ?
Where is it now, the glory and the dream ?

V—Chorus (pg. 48)

Our birth is but a sleep and a forgetting :
The Soul that rises with us, our life's Star,
Hath had elsewhere its setting,
And cometh from afar :
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home :
Heaven lies about us in our infancy !
Shades of the prison-house begin to close
Upon the growing Boy,
But he beholds the light, and whence it flows
He sees it in his joy :
The Youth, who daily farther from the east
Must travel, still is Nature's Priest,
And by the vision splendid
Is on his way attended ;
At length the man perceives it die away,
And fade into the light of common day.

Italicized Text Not Included in Score

VI

*Earth fills her lap with pleasures of her own ;
Yearnings she hath in her own natural kind,
And, even with something of a Mother's mind,
And no unworthy aim,
The homely Nurse doth all she can
To make her foster child, her Inmate Man,
Forget the glories he hath known,
And that imperial palace whence he came.*

VII

*Behold the Child among his new-born blisses,
A six years' Darling of a pygmy size !
See, where 'mid work of his own hand he lies,
Fretted by sallies of his mother's kisses,
With light upon him from his father's eyes !
See, at his feet, some little plan or chart,
Some fragment from his dream of human life,
Shaped by himself with newly-learned art ;
A wedding or a festival,
A mourning or a funeral ;
And this hath now his heart,
And unto this he frames his song ;
Then will he fit his tongue
To dialogues of business, love, or strife ;
But it will not be long
Ere this be thrown aside,
And with new joy and pride
The little Actor cons another part ;
Filling from time to time his "humorous stage"
With all the Persons, down to palsied Age,
That Life brings with her in her equipage ;
As if his whole vocation
Were endless imitation.*

VIII

*Thou, whose exterior semblance doth belie
Thy Soul's immensity ;
Thou best Philosopher, who yet dost keep
Thy heritage, thou Eye among the blind,
That, deaf and silent, read'st the eternal deep,
Haunted forever by the eternal mind—*

VIII cont'd.

*Mighty Prophet ! Seer blest !
On whom those truths do rest,
Which we are toiling all our lives to find,
In darkness lost, the darkness of the grave ;
Thou, over whom thy Immortality
Broods like the Day, a Master o'er a Slave,
A Presence which is not to be put by ;
Thou little Child, yet glorious in the might
Of heaven-born freedom on thy being's height,
Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke,
Thus blindly with thy blessedness at strife ?
Full soon thy Soul shall have her earthly freight,
And custom lie upon thee with a weight,
Heavy as frost, and deep almost as life !*

IX—Chorus (pg. 63)

O joy ! That in our embers
Is something that doth live.
That nature yet remembers
What was so fugitive !

Solo & Chorus (pg. 65)

The thought of our past years in me doth breed
Perpetual benediction : not indeed
For that which is most worthy to be blest ;
Delight and liberty, the simple creed
Of Childhood, whether busy or at rest,
With new-fledged hope still fluttering in his breast :
Not for these I raise
The song of thanks and praise ;
But for those obstinate questionings
Of sense and outward things,
Falling from us, vanishings
Blank misgivings of a Creature
Moving about in worlds not realised,
High instincts before which our mortal Nature
Did tremble like a guilty thing surprised :
But for those first affections,
Those Shadowy recollections,
Which, be they what they may,
Are yet the fountain light of all our day,
Are yet a master light of all our seeing ;
Uphold us, cherish, and have power to make
Our noisy years seem moments in the being
Of the eternal Silence :

Chorus (pg. 77)

Truths that wake,
To perish never ;
Which neither listlessness, nor mad endeavour,
Nor Man nor Boy,
Nor all that is at enmity with joy,
Can utterly abolish or destroy !
Hence in a season of calm weather,
Though inland far we be,
Our Souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the Children sport upon the shore,
And hear the mighty waters rolling evermore.

X—Chorus (pg. 89)

Then sing, ye Birds, sing, sing a joyous song !
And let the young Lambs bound
As to the tabor's sound !
We in thought will join your throng,
Yet that pipe and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May !

Solo (pg. 98)

What though the radiance which was once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower ;

Chorus (pg. 100)

We will grieve not, rather find
Strength in what remains behind ;
In the primal sympathy
Which having been must ever be ;
In the soothing thoughts that spring
Out of human suffering ;
In the faith that looks through death,
In years that bring the philosophic mind.

XI—Solo (pg. 105)

And O, ye Fountains, Meadows, Hills, and Groves,
Forbode not any severing of our loves !
Yet in my heart of hearts I feel your might ;
I only have relinquished one delight
To live beneath your more habitual sway.
I love the Brooks which down their channels fret,
Even more than when I tripped lightly as they :
The innocent brightness of a new-born Day
Is lovely yet ;

Solo & Chorus (pg. 108)

The Clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality ;
Another race hath been, and other palms are won.
Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.



“The Vale of Dedham” by John Constable, 1828

Meditation

on
Ode: Intimations of Immortality

William Wordsworth

1807

Sir Arthur Somervell

1907, rev. 1934

Andante, e con molto espressione. ♩ = about 60

Flute 1 2

Oboe 1 2

Clarinet in A 1 2

Bassoon 1 2

Horn in F 1 2

3 4

Trumpet in D 1 2

Trombone 1 2

3

Tuba

Timpani

Harp

Baritone Solo

Soprano

Alto

Tenor

Bass

Andante, e con molto espressione. ♩ = about 60

Violin I

Violin II

Viola

Cello

Contrabass

1 2 3 4 5 6

Somervell - Meditation

Fl. 1/2
Ob. 1/2
A Cl. 1/2
Bsn. 1/2
Hn. 1/2, 3/4
D Tpt. 1/2
Trb. 1/2, 3
Tuba
Timp.
Hp.
Bar. Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
pp
mf
pizz.
arco

Somervell - Meditation

mf *rall.* **C** **Andante Sostenuto.**

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

D Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

I
Vln. *mf*

II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

mp
There was a time when meadows,

pp

pp

pp

pp

pp

pizz.
pp

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2, 3/4

D Tpt. 1/2

Trb. 1/2, 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

grove and stream, The earth, and every common sight, To me did seem appar-ell'd in celestial light, The glory and the

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

3/4

D Tpt. 1/2

1/2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

Muta in B

mf

p

a2

pizz.

arco

day, The things which I have seen I now can see no more, Turn where-so-e'er I may, By night or day, The things which I have seen I now can

rit. **D** **Poco più mosso.**

Fl. 1/2

Ob. 1/2 *pp*

B♭ Cl. 1/2

Bsn. 1/2 *pp*

Hn. 1/2 *a2*

Hn. 3/4

D Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp. *pp* **Muta D in C**

Hp.

Bar. Solo *p*
see no more. The rain - bow comes and

S

A

T

B

rit. **D** **Poco più mosso.** *con sord.*

I *pp* *arco*

Vln. II *pp* *arco* *con sord.*

Vla. *pp* *arco* *con sord.*

Vc. *pp*

Cb. *pp* *arco*

53 54 55 56 57 58

Somervell - Meditation

Fl. 1/2 *pp* 3 3 3

Ob. 1/2 *pp* 3 3 3

B♭ Cl. 1/2 *pp* 3 3 3

Bsn. 1/2

Hn. 1/2 *pp*

Hn. 3/4 *pp*

D Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp. *p*

Bar. Solo
bare ; Wa - ters on a star - ry night are

S *ppp*
Wa - ters on a star - ry night on a star - ry night are

A *ppp*
Wa - ters on a star - ry night on a star - ry night are

T

B

Vln. I *ppp*

Vln. II *ppp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Fl. 1/2 (a2)

Ob. 1/2 (a2)

B♭ Cl. 1/2

Bsn. 1/2 (a2)

Hn. 1/2

3/4

B♭ Tpt. 1/2

1/2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S I *f*

S II *f*

A *f*

I

Vln. II

Vla.

Vc.

Cb.

G

Now, while the Birds thus

Now, while the Birds thus

Now, while the Birds thus

G

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S I
sound, To me a - lone there came a thought of grief : —

S II
sound, To me a - lone there came a thought of grief :

A
sound, To me a - lone there came a thought of grief :

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

Cb.

Somervell - Meditation

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

1
2
Hn.

3
4

B♭ Tpt. 1
2

1
2
Trb.

3

Tuba

Timp.

Hp.

Bar. Solo

S I

S II

A

I
Vln.

II

Vla.

Vc.

Cb.

A time - ly utter - ance gave that thought re -

A time - ly utter - ance gave that thought re -

A time - ly utter - ance gave that thought re -

p

a2

1 p

div.

H

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn. 1/2
Hn. 3/4
B♭ Tpt. 1/2
Trb. 1/2
Trb. 3
Tuba

Timp.
Hp.

Bar. Solo

S I
S II
A

lief, And I a - gain am strong :

H

I
Vln. II
Vla.
Vc.
Cb.

f *ff* pizz. arco *ff* pizz. arco *ff* pizz. arco *ff* pizz. arco

tutti

Somervell - Meditation

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

3/4

B♭ Tpt. 1/2

1/2

Trb. 1/2

3

Tuba

Timp.

Hp.

Bar. Solo

S I

S II

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

f

mf

f

pizz.

arco

128 129 130 131 132 133

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

B♭ Tpt. 1
2

1
2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S I
sea - son wrong : I hear the Ech-oes through the moun - tains throng, The

S II
- - son wrong : I hear the Ech-oes through the moun - tains throng, The

A
sea - son wrong : I hear the Ech-oes through the moun - tains throng, The

Vln. I
II

Vla.

Vc.

Cb.

J

ff

f

a2

pp

p

ff

pp

ff

ff

ff

ff

ff

ff

pp

pizz.

Somervell - Meditation

Fl. 1/2 (a2) *pp* *f*

Ob. 1/2 (a2) *pp* *f*

B♭ Cl. 1/2 *pp* *f* a2

Bsn. 1/2 *pp* *ff* a2

Hn. 1/2 *sf*

Hn. 3/4 *sf*

B♭ Tpt. 1/2 *mf* *f* a2

Trb. 1/2 *ppp* *f*

Trb. 3 *ppp* *f*

Tuba *ppp* *f*

Timp. *f*

Hp.

Bar. Solo

S I *f*
Winds come to me from the fields of sleep, And all the earth is

S II *f*
Winds come to me from the fields of sleep, And all the earth is

A *f*
Winds come to me from the fields of sleep, And all the earth is

Vln. I *pp* arco

Vln. II *pp* arco

Vla. *pp* arco

Vc. *pp* arco *sf* *f*

Cb. *pp* arco *sf* *f*

Fl. 1/2 *ff* (a2)

Ob. 1/2 *ff*

B♭ Cl. 1/2 *ff*

Bsn. 1/2 *ff*

Hn. 1/2 *ff*

B♭ Tpt. 1/2 *ff*

Trb. 1/2 *ff*

Tuba *ff*

Timp. *Muta A♭ in B♭*

Hp. *ff*

Bar. Solo

S I *ff*
 gay : Land and sea Give them-selves up to jol-li-ty, And with the heart of May Doth

S II *ff*
 gay : Land and sea Give them-selves up to jol-li-ty, And with the heart of May Doth

A *ff*
 gay : Land and sea Give them-selves up to jol-li-ty, And with the heart of May Doth

Vln. I *ff* pizz. arco

Vln. II *ff* pizz. arco

Vla. *ff* pizz. arco

Vc. *ff* pizz. arco

Cb. *ff* pizz. arco

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S I
Shep - herd - boy! Let me hear thy shouts thou hap - py, hap -

S II
shouts thou hap - py Shep - herd - boy! Let me hear thy shouts thou hap - py thou hap - py

A
shouts thou hap - py Shep - herd - boy! Let me hear thy shouts, Let me hear thy shouts, — thou hap - py

Vln. I
mf f ff

Vln. II
mf f ff

Vla.
ff

Vc.
ff

Cb.

Somervell - Meditation

Fl. 1/2 (a2)

Ob. 1/2 (a2)

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

3/4

B♭ Tpt. 1/2

1/2

Trb. 1/2

3

Tuba

Timp. *tr*

Hp.

Bar. Solo

S I
- py Shep - herd - boy. Let me hear thy shouts thou hap - py

S II
Shep - herd - boy. Let me hear thy shouts thou hap - py

A
Shep - herd - boy. Let me hear thy shouts thou hap - py

I

Vln. 3

II

Vla. 3

Vc. 3

Cb. 3

div.

Muta C in D♭
Muta F in G♭

L Più mosso

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

B♭ Tpt. 1
2

1
2

Trb. 1
2

3

Tuba

Timp.

Hp.

Bar. Solo

S I
Shep - herd - boy!

S II
Shep - herd - boy!

A
Shep - herd - boy!

L Più mosso

I

Vln. II

Vla.

Vc.

Cb.

M Allegretto

rall.

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2 *1 p*

Bsn. 1/2

Hn. 1/2 *p*

Hn. 3/4 *p*

B♭ Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo *mf*

S

A

T

B

rall.

M *arco* **Allegretto**

Vln. I *mp*

Vln. II *pizz.*

Vla. *pizz.* *arco* *mp*

Vc. *pizz.* *arco* *mp*

Cb. *pizz.* *mp*

Muta in A

pp

Ye bless - - - ed

Somervell - Meditation

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B \flat Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

heavens laugh with you at your ju - bi-lee; My heart is at your fes - ti-val, my head hath its

Fl. 1
2

Ob. 1
2

A Cl. 1
2 (a2)

Bsn. 1
2 a2

Hn. 1
2 f

3
4 1 f

B \flat Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Hp.

Bar. Solo
cor - o - nal, The ful - - - - - ness of your bliss, I feel, — I feel it all.

S

A

T

B

I
Vln. pizz. arco

II pizz. arco

Vla. pizz. arco

Vc. pizz. arco

Cb. pizz. arco

Somervell - Meditation

Meno mosso

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B^b Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Meno mosso

mf

p

pizz.

O e - vil day! if I were

200

201

202

203

204

205

Somervell - Meditation

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hn. 1 2 3 4

B \flat Tpt. 1 2

Trb. 1 2 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

side, In a thou-sand val-leys far and wide, Fresh flowers; while the sun-shines warm, And the babe leaps up on his

arco

arco

arco

arco

arco

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2, 3/4

B^b Tpt. 1/2

Trb. 1/2, 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mo - ther's arm; I hear, I hear, with joy I hear!

mf, *ff*, *mp*, *p*

Somervell - Meditation

Fl. 1 2 *mf*

Ob. 1 2 *I mf* *I p* *I mf*

A Cl. 1 2 *I mf* *I p*

Bsn. 1 2 (a2) *mf* *p*

Hn. 1 2 *mf* *p*

3 4 *mf* *p*

B \flat Tpt. 1 2

Trb. 1 2 *mf*

3 *mf*

Tuba *mf*

Timp.

mf Hp. *f*

Bar. Solo

S

A

T

B

Vln. I *mf*

II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

224

225

226

227

228

229

N Andante

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

B^b Tpt. 1/2

Trb. 1/2

Tuba 3

Timp.

Hp.

Bar. Solo

S

A

T

B

But there's a Tree, of ma-ny, one, A sin-gle Field which I have looked up-on, Both of them speak of

N Andante

I Vln.

II Vln.

Vla.

Vc.

Cb.

Somervell - Meditation

rit.

O **Maestoso** ♩=54

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn. 1/2
3/4
B♭ Tpt. 1/2
Trb. 1/2
3
Tuba

Timp.
Hp.

Bar. Solo
Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

Where is it now, the glo - ry and the dream?
Our birth is but a sleep and a for -
The
Our birth is but a sleep and a for - get - ting: The Soul that ris - es -

Tacet

rit.

O **Maestoso** ♩=54

I
Vln.
II
Vla.
Vc.
Cb.

pizz.
arco
arco
arco

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn. 1/2, 3/4
B♭ Tpt. 1/2
Trb. 1/2, 3
Tuba
Timp.
Hp.
S
A
T
B
I
Vln. I, II
Vla.
Vc.
Cb.

get - ting: The soul that ris - es with us, our life's star Hath had else - where it's set - ting, And
The soul hath had else - where, else - where it's set - ting, And
soul that ris - es with us, our life's star hath had else - where, else - where it's set - ting, And
with us, our life's star hath had else - where it's set - ting And

Somervell - Meditation

(a2)

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

S
A
T
B

I
Vln.
II

Vla.

Vc.

Cb.

com - eth from a - far.

com - eth from a - far.

com - eth from a - far.

com - eth from a - far.

ff

p

ff

p

ff

p

f

p

f

p

f

p

f

p

ff

ff

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Trb. 1/2

Tuba

Timp.

Hp.

S
clouds of glo - - - - - ry do we come from God, *pp*

A
But trail - ing clouds of glo - ry do we come from God, *pp*

T
clouds of glo - - - - - ry do we come from God, *pp*

B
clouds of glo - - - - - ry do we come from God, *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Q

a2

Musical score for woodwinds and brass instruments. The score includes parts for Flute (1, 2), Oboe (1, 2), Clarinet in Bb (1, 2), Bassoon (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2), Trombones (1, 2, 3), and Tuba. The music is in a key with two flats and a 3/4 time signature. Dynamics include *f* and *mf*. A **Q** (Crescendo) marking is present at the beginning of the section.

Musical score for Harp (Hp.), consisting of two staves. The harp part is mostly silent in this section.

Vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Who is our home." The vocal lines are in a key with two flats and a 3/4 time signature.

Q

Musical score for strings. The score includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The music is in a key with two flats and a 3/4 time signature. Dynamics include *mf*. A **Q** (Crescendo) marking is present at the beginning of the section.

Somervell - Meditation

The musical score for 'Somervell - Meditation' spans measures 284 to 289. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horns (Hn.), Trumpets (B^b Tpt.), Trombones (Trb.), Tuba, Timpani (Timp.), Harp (Hp.), and Strings (Vln., Vla., Vc., Cb.). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 2/2 time signature. The woodwinds and brass sections are active, with the B^b Tpt. and Trb. parts marked with a forte (*f*) dynamic. The strings provide a harmonic foundation with sustained chords and moving lines. The vocal parts (Soprano, Alto, Tenor, Bass) are present but have no lyrics in this section.

284

285

286

287

288

289

R

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

B♭ Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

S

A

T

B

But he be - holds the light, and whence it flows, He sees

grow - ing — Boy, But he be - holds the light, and whence it flows, He — sees

on the grow - ing Boy, — But he be - holds — the light, and whence it flows, and whence it flows, He —

R

I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

S
— it in his joy;

A
— it in his joy;

T
sees it in his joy;

B
sees it in his joy; The Youth, who dai - ly far - ther from the

Vln. I
p div. tutti

Vln. II
p

Vla.
p

Vc.
p

Cb.
p

308

309

310

311

312

313

Somervell - Meditation

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

S
splen - did is on his way at - tend - ed;

A
splen - did is on his way at - tend - ed;

T
- - - is on his way at - tend - ed;

B
- sion is on his way at - tend - ed; At

Vln. I
Vln. II

Vla.

Vc.

Cb.

mf

p

dim.

pp

div.

loco

320

321

322

323

324

325

Allegro moderato.

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn. 1/2
3/4
B♭ Tpt. 1/2
Trb. 1/2
3
Tuba
Timp.
Hp.

S
A
T
B

joy! _____ that in our em - bers is some - thing that doth live,
joy! _____ That na - ture yet re -
joy! _____ that in our em - bers is some - thing that doth live, That na - ture yet re -
joy! _____ That na - ture yet re - mem - bers _____ what was so

Allegro moderato.

I
Vln. tutti
II
Vla. tutti
Vc.
Cb.

Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn. 1/2, 3/4, B♭ Tpt. 1/2, Trb. 1/2, 3, Tuba, Timp., Hp.

Soprano (S), Alto (A), Tenor (T), Bass (B)

ff re - mem - bers what was so fu - gi - tive! *p* The thought, the thought of

mem - bers what was so fu - gi - tive! *mf* The thought of our past years in me doth breed per - pet - ual

mem - bers what was so fu - gi - tive, *f* re - mem - bers what was so fu - gi - tive! *mf* The

fu - gi - tive, *f* re - mem - bers what was so fu - gi - tive!

I, II, Vla., Vc., Cb.

Somervell - Meditation

Fl. 1
2

Ob. 1
2

B \flat Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B \flat Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

S
our _____ past years _____ in me doth breed per - pet - ual ben - e - dic - tions :

A
be - ne - dic - tions, doth breed per - pet - ual ben - e - dic - tions : De -

T
thought of our past _____ years _____ in me doth breed per - pet - ual ben - e - dic - tions :

B
in me doth breed per - pet - ual ben - e - dic - tions : De - light and lib - er - ty, the

I
Vln. II

Vla.

Vc.

Cb.

356 357 358 359 360 361

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

S
De - light and lib - er - ty, the sim - ple creed of child - hood wheth - er bus - y or at rest.

A
light and lib - er - ty, the sim - ple creed of child - hood wheth - er bus - y or at rest.

T
De - light and lib - er - ty, the sim - ple creed of child - hood with new - pledged

B
sim - ple _ creed of child - hood Wheth - er bus - y or at rest, with new - pledged

Vln. I
II

Vla.

Vc.

Cb.

362

363

364

365

366

367

Somervell - Meditation

U _{a2}

Fl. 1/2, Ob. 1/2, B♭ Cl. 1/2, Bsn. 1/2, Hn. 1/2, 3/4, B♭ Tpt. 1/2, Trb. 1/2, 3, Tuba, Timp., Hp., Bar. Solo

Soprano (S), Alto (A), Tenor (T), Bass (B)

With new - pledged hope still flutt - 'ring in his breast ;
 With new - pledged hope still flutt - 'ring in his breast :
 hope, with new - pledged hope still flutt - 'ring in his breast :
 hope still flutt - 'ring in his breast :

mf
 Not for

U _{tutti}

I, II Vln., Vla., Vc., Cb.

Meno mosso

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Mysterioso

Meno mosso

I

Vln. II

Vla.

Vc.

Cb.

Mysterioso

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

B♭ Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

Blank mis-giv-ings of a Crea-ture mov-ing a-bout in worlds not real-ized. High in-stincts be-fore which our mor-tal

arco

arco

arco

arco

pp

arco

pp

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

fec - tions, Those sha - dowy re - col - lec - tions, Which, be they what they may, are yet the foun - tain

p

mf

p

pizz.

Somervell - Meditation

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

B♭ Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

light of all our day, Are yet a mas - ter light of all our see - ing

closed lips p *mf*

mm on

p

404 405 406 407 408 409

Risoluto.

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

B \flat Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

Muta in B \flat

f

mf

p

pp

pp

pp

pp

S

A

T

B

f

Which nei - ther

To per - ish

mf

Truths that wake to per - - - ish

p

mf

Truths that wake to per - ish nev - er : Which nei - ther list - less-ness, nor mad en -

Risoluto.

I

II

Vla.

Vc.

Cb.

mf

mf

tutti

mf

pp

pp

Somervell - Meditation

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

B♭ Tpt. 1/2

Trb. 1/2

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

list - less - ness, nor mad en - deav - our, nor all that is at en - mi - ty with joy,

nev - er : Which nei - ther list - less - ness, nor all that is at en - mi - ty with joy,

nev - er : Which nei - ther list - less - ness, nor all that is at en - mi - ty with joy,

deav - our, nor Man nor Boy, nor all that is at en - mi - ty with joy,

rit. **Andante grazioso.**

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

3/4

B♭ Tpt. 1/2

Trb. 1/2

3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

rit. **Andante grazioso.**

I

Vln. p pizz.

II p pizz.

Vla. p pizz.

Vc. p pizz. arco pp

Cb. p pizz.

p

Somervell - Meditation

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

souls have sight of that im - mor - - - tal sea

Y

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

B♭ Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

Which brought us hith - er, Can in a mo - ment

S

A

T

B

Y

I Vln.

II Vln.

Vla.

Vc.

Cb.

p

p

p

p

mf

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

I
Vln. p

II
Vln. p

Vla. p

Vc. p

Cb. p

tra - - - vel thith - er, And see the

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo
child - ren sport up - on the shore.

S

A

T
And hear the might -

B
And

Vln. I
II

Vla.

Vc.
arco

Cb.
arco

462

463

464

465

466

Somervell - Meditation

Fl. 1/2
Ob. 1/2
B♭ Cl. 1/2
Bsn. 1/2
Hn. 1/2
3/4
B♭ Tpt. 1/2
Trb. 1/2
3
Tuba
Timp.
Hp.
Bar. Solo
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mf
p
f
ff
f
ff
mf
f
ff
mf
f
ff
mf
f
ff
mf
f
ff

And hear the might - y wa - ters roll
And hear the wa - ters roll
- - - y wa - ters roll
hear the might - y wa - - - - ters roll

467 468 469 470 471 472

Somervell - Meditation

A Tempo e maestoso.

rall. **Z**

Fl. 1/2

Ob. 1/2

B♭ Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

B♭ Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

rall.

S

A

T

B

ing ev - - er - more.

ing ev - - er - more.

ing ev - - er - more.

ing ev - - er - more.

rall. **Z** **A Tempo e maestoso.**

I

II

Vla.

Vc.

Cb.

Somervell - Meditation

rit. *ff* *rall.*

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B♭ Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

I
Vln.

II

Vla.

Vc.

Cb.

rit. *ff* *rall.*

Andante grazioso.

AA

Muta in A

pp

pp

Hp.

Bar. Solo

S

A

T

B

leggiere

Then sing ye birds, sing, sing a joy - ous

Sing

leggiere

Then sing ye birds, sing,

leggiere

Then sing ye

Andante grazioso.

AA

con sord.

pp

pp

pp

pp

pp

pizz.

pp

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B^b Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S
A
T
B

I
Vln.
II

Vla.

Vc.
pizz.

Cb.

And let the young lambs bound As to the ta - bor's sound We in
let the young lambs bound as to the ta - bor's sound
Then sing ye birds, sing, sing a joy - ous song, Sing a joy - ous song!
birds, and let the young lambs bound As to the ta - bor's sound

f *p* *pp* *f* *p* *arco*

Somervell - Meditation

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B^b Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S
A
T
B

I
Vln.
II

Vla.

Vc.

Cb.

thought will join your throng, Ye that dance and ye that play, Ye that in your hearts to-day

We in thought will join your throng, Ye that dance and ye that play, Ye that in your hearts to-day

We in thought will join your throng, Ye that through your hearts to-day

We in thought will join your throng, Ye that dance and ye that play, Ye that

BB

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B^b Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S
A
T
B

play, _____ Ye that through your hearts to - day _____ Feel the

feel the glad - ness of the May! We _____ in thought will join your throng, _____ Ye that through your hearts to -

feel the glad - ness of the May! Feel the glad - ness of the May, Feel the glad - ness,

dance and play, Ye that dance and ye that play _____

BB

I
Vln.
II

Vla.

Vc.

Cb.

pizz. arco

pizz. arco

pizz. arco

pizz. arco

pizz. arco

Somervell - Meditation

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B \flat Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S
glad - ness of the May, feel the glad - ness of the

A
day, Ye that through your hearts to - day feel the glad - ness, the glad - ness of the

T
Ye that through your hearts to - day, Ye that through your hearts to-day, feel the glad - ness, the glad - ness of the glad - ness of the

B
Ye that through your hearts to - day, Ye that through your hearts to - day feel the glad - ness of the

Vln. I
II

Vla.

Vc.

Cb.

Somervell - Meditation



Più mosso

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

B♭ Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

glad - ness of the May!



Più mosso

I

Vln. II

Vla.

Vc.

Cb.

rit.

Molto meno mosso - espressivo.

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

B \flat Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

rit.

Molto meno mosso - espressivo.

I

Vln. II

Vla.

Vc. 2 Celli

Cb.

Somervell - Meditation

rit.

DD

a tempo

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2

3
4

B^b Tpt. 1
2

Trb. 1
2

3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

What though the ra - diance which was once _____ so bright Be

rit.

DD

a tempo

I
Vln.

II

Vla.

Vc.

Cb.

pp

pp

pizz.

arco

pizz.

arco

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B \flat Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S
A
T
B

Vln. I
II

Vla.

Vc.

Cb.

mf In the faith that looks through death, *p* In years, in years, in years that bring the phil - o - soph - ic

mf In the faith that looks through death, *p* In years, in years, in years that bring the phil - o - soph - ic

mf In the faith that looks through death, *p* In years, in years, in years that bring the phil - o - soph - ic

mf In the faith that looks through death, *p* In years, in years, in years that bring the phil - o - soph - ic

pp

pp

pp

pp

pp

pp

Somervell - Meditation

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

Hn. 1
2
3
4

B^b Tpt. 1
2

Trb. 1
2
3

Tuba

Timp.

Hp.

Bar. Solo

S
mind.

A
mind.

T
mind.

B
mind.

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

Cb.
pp

575

576

577

578

579

580

rit. **Tempo primo**

Fl. 1/2

Ob. 1/2 *pp*

A Cl. 1/2

Bsn. 1/2 *pp*

Hn. 1/2 *pp*

3/4 *pp*

B> Tpt. 1/2

Trb. 1/2

3

Tuba

Timp.

Hp.

Bar. Solo *mp*
And O, ye Foun-tains, Mea-dows, Hills and Groves, For-bode not an-y sev'-ring of our loves!

S

A

A II

T

B

B II

rit. **Tempo primo**

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pizz.*

GG

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2, 3/4

B> Tpt. 1/2

Trb. 1/2, 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

A II

T

B

B II

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

I pp

p

I p

II p

pp

pp

pp

arco

Yet in my heart of hearts I feel your might; I on - ly have re - lin-quished one de-light To live be - neath your more ha - bi - tual sway.

Fl. 1/2

Ob. 1/2 *1 p*

A Cl. 1/2

Bsn. 1/2 *1 p* *pp*

Hn. 1/2

Hn. 3/4 *pp*

B^b Tpt. 1/2

Trb. 1/2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

A II

T

B

B II

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

I love the brooks that down their chan-nels fret, Ev'n more than when I tripped light-ly as they; The in-no-cent bright-ness of a

rit. **HH** Adagio ♩=48

Fl. 1/2

Ob. 1/2

A Cl. 1/2

Bsn. 1/2

Hn. 1/2

3/4

B> Tpt. 1/2

1/2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

A II

T

B

B II

new - born Day___ Is love - ly yet, ___ The bright-ness of a new-born Day is love - ly yet

legato **pp**

legato **pp**

legato **pp**

legato **pp**

legato **pp**

legato **pp**

legato **pp**

legato **pp**

The clouds that gath - er round the

The clouds that gath - er round the

The clouds that gath - er round the

The clouds that gath - er

The clouds that gath - er

The clouds that gath - er

rit. **HH** Adagio ♩=48

I

Vln. II

Vla.

Vc.

Cb.

arco pizz.

pp

pp

pp

pp

pp

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

1
2
Hn.

3
4

B^b Tpt. 1
2

1
2
Trb.

3

Tuba

Timp.

Hp.

Bar. Solo

S
set - ting sun Do take a so - ber colour - ing from an eye That hath kept watch, kept

A I
set - ting sun Do take a so - ber colour - ing from an eye That hath kept watch, kept

A II
set - ting sun Do take a so - ber colour - ing from an eye That hath kept watch, kept watch,

T
round the set - ting sun Do take a so - ber colour - ing from an eye, do take a so - ber colour - ing from an eye That hath kept watch, that hath kept

B I
round the set - ting sun Do take a so - ber colour - ing from an eye That hath kept watch, kept

B II
round the set - ting sun Do take a so - ber colour - ing from an eye, do take a so - ber colour - ing from an

I
Vln.

II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

1
2
Hn.

3
4

B^b Tpt. 1
2

1
2
Trb.

3

Tuba

Timp.

Hp.

Bar. Solo

S
watch o'er man's mor - tal - i - ty; An - oth - er race hath

A I
watch o'er man's mor - tal - i - ty; An - oth - er race hath

A II
watch o'er man's mor - tal - i - ty; An - oth - er

T
watch, that hath kept watch o'er man's mor - tal - i - ty; An - oth - er race hath

B I
watch, that hath kept watch o'er man's mor - tal - i - ty; An - oth - er race hath

B II
eye That hath kept watch, kept watch o'er man's mor - tal - i - ty; An - oth - er

I
Vln.

II

Vla.

Vc.

Cb.



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