



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 Future™

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 of 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

Musical score for the first section of 'Meditation'. The score consists of 18 staves for various instruments and voices. The instrumentation includes Flute 1 & 2, Oboe 1 & 2, Clarinet in A 1 & 2, Bassoon 1 & 2, Horn in F 1 & 2, Trumpet in D 1 & 2, Trombone 1 & 2, Tuba, Timpani, Harp (two staves), Baritone Solo, Soprano, Alto, Tenor, and Bass. The key signature is mostly G major (no sharps or flats). The time signature is 6/4 throughout. Dynamics include *p*, *pp*, *mf*, and *mp*. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with their respective staves below the instrumental ones.

Andante, e con molto espressione. ♩= about 60

Musical score for the second section of 'Meditation'. The score features five staves for the strings: Violin I & II, Viola, Cello, and Contrabass. The key signature changes to E major (one sharp). The time signature is 6/4. The dynamics are primarily *pp* and *p*. The strings play sustained notes and rhythmic patterns. The cello has a solo section marked 'con sord.' and 'tutti'. The bassoon has a section marked 'con sord.'. The violins play eighth-note patterns with grace marks. The viola and cello play sixteenth-note patterns. The contrabass provides harmonic support with sustained notes.

1

2

3

4

5

6

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

D Tpt. 1
D Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Horn

Bar. Solo

Soprano

Alto

Tenor

Bass

I
Vln. I
II
Vln. II

Vla.

Vcl.

Cb.

Somervell - Meditation

A

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

D Tpt. 1
D Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Tim. 1
Tim. 2

Hp. 1
Hp. 2

Bar. Solo

S

A

T

B

I Vln. 1
I Vln. 2

II Vln. 1
II Vln. 2

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

D Tpt. 1
D Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Hp.

Bar. Solo

S

A

T

B

I
Vln. II
Vla.
Vc.
Cb.

pizz.

arco

Somervell - Meditation

C Andante Sostenuto.

I *mf* *rall.*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
A Cl. 1
A Cl. 2
Bsn. 1
Bsn. 2
mf
Hn. 1
Hn. 2
Hn. 3
Hn. 4
D Tpt. 1
D Tpt. 2
Trb. 1
Trb. 2
Tuba
Timp.
Hp.
Bar. Solo
mp
There was a time when meadows,
S
A
T
B
rall.
C Andante Sostenuto.

I
II
Vla.
Vc.
Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

D Tpt. 1
D Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timpani

Hp. 1
Hp. 2

Bar. Solo

grove and stream, The earth, and eve - ry com - mon sight, To me did seem ap-par - ell'd in ce - les - tial light, The glo - ry and the

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

D Tpt. 1
D Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Hp.

Bar. Solo

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

ra-diance of a dream. It is not now as it hath been of yore; Turn where-so-e'er I may, By night or

p

pp

I p

II

p

pp

pp

mf

pp

Muta in B \flat

a2

p

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

pizz. arco

pizz. arco

pizz. arco

pizz. arco

mf

rit. **D**

Poco più mosso.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

D Tpt. 1
D Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Muta D in C

Timpani

Hp.

Bar. Solo

S

A

T

B

rit. **D** arco

Poco più mosso. con sord.

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

I pp

Hn. 3
Hn. 4

D Tpt. 1
D Tpt. 2

Trb. 1
Trb. 2

Tuba 3

Tuba 4

Timpani

Hp.

Bar. Solo

goes, And love - ly is the rose. The moon doth with de - light look round her when the heav'ns are

S pp

The rain - bow comes and goes, and love - ly is. the rose, the moon doth with de - light look round her

A pp

The rain - bow comes and goes and love - ly is the rose, the moon doth with de - light look round her

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

D Tpt. 1
D Tpt. 2

Trb. 1
Trb. 2

Tuba

Timp.

Hp.

Bar. Solo

Soprano (S)
Mezzo-Soprano (A)
Alto (A)
Tenor (T)
Bass (B)

I
Vln. II
Vla.
Vcl.
Cb.

bare; Waters on a star - ry night are

Waters on a star - ry night on a star - ry night are

Waters on a star - ry night on a star - ry night are

on a star - ry night are

ppp

ppp

pp

pp

Somervell - Meditation

Fl. 1 2

Ob. 1 2

B♭ Cl. 1 2

Bsn. 1 2

Hn. 1 2

Hn. 3 4

D Tpt. 1 2

Trb. 1 2

Tuba 3

Tim.

Hp.

Bar. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

beau - ti - ful and fair;

beau - - - ti - ful and fair; The sun - shine The sun - shine

beau - - - ti - ful and fair; The sun - shine the sun - shine

Muta in B♭

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Tim. 1

Hp. 1
Hp. 2

Bar. Solo

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

The sun - - - shine is a glo - rious, glo - - - rious

the sun - shine is a glo - rious, glo - - - rious

the sun - shine is a glo - rious, glo - - - rious

71

72

73

Somervell - Meditation

E

rit. *a tempo*

Muta in A

II pp

pp

pp

Muta G in F

birth;
But yet I know where-e'er I go,
But yet I know where-e'er I

birth;
birth;

I

rit. *a tempo*

pp

pp

pp

pp

74 75 76 77 78 79

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Hp.

Bar. Solo

go, That there hath pass'd a - way ____ a glo-ry from the earth. But yet I know where - e'er ____ I go, That there has pass'd a - way a glo-ry

S I

S II

A

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

F Allegretto

poco rit.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Muta in B♭

Bsn. 1
Bsn. 2

pp

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Tim. 1
Tim. 2

Hp. 1
Hp. 2

Bar. Solo

from the earth.

S I

S II

A

I Vln. 1
Vln. 2

II Vla. 1
Vla. 2

Vc. 1
Vc. 2

Cb. 1
Cb. 2

pp

poco rit. senza sord.

pp

senza sord.

pp

senza sord.

pp

senza sord.

pizz.

arco

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timpani

Hp.

Bar. Solo

S I

S II

A

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

G

Fl. 1
Fl. 2

(a2)

Ob. 1
Ob. 2

(a2)

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

a2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

f

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S I

S II

A

Now, while the Birds thus

Now, while the Birds thus

Now, while the Birds thus

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

G

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba

Timpani

Hp.

Bar. Solo

S I
sing — a joy - ous, joy - ous song, And while the young Lambs bound As to the ta - bor's

S II
sing — a joy - ous, joy - ous song, And while the young Lambs bound As to the ta - bor's

A
sing — a joy - ous, joy - ous song, And while the young Lambs bound As to the ta bor's

I
Vln. arco
II
Vla.
Vc.
Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timpani

Hp.

Bar. Solo

S I

S II

A

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

110

111

112

113

114

115

Somervell - Meditation

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 | Tuba | Timp. | Hp. | Bar. Solo | S I | S II | A | I | Vln. I | Vln. II | Vla. | Vc. | Cb.

I p

a2 | **p**

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

div.

Somervell - Meditation

H

Fl. 1 2
Ob. 1 2
Bsn. 1 2
Bsn. 3
Hn. 1 2
Hn. 3 4
B♭ Tpt. 1 2
Trb. 1 2
Tuba
Timp.
Hpf.
Bar. Solo

S I
S II
A
H

I
Vln. II
Vla.
Vc.
Cb.

122 123 124 125 126 127

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timpani

Hp.

Bar. Solo

S I

S II

A

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

The ca - ta - racts _ blow their trum-pets from the steep : No more shall grief of mine the

The ca - ta - racts _ blow their trum-pets from the steep : No more shall grief of mine the sea -

The ca - ta - racts _ blow their trum-pets from the steep : No more shall grief of mine the

pizz.

arco

mf

arco

mf

arco

f

arco

arco

arco

Somervell - Meditation

J

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

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

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

Double Bassoon (Horn): pizz.

Cello: pizz.

Somervell - Meditation

(a2)

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

Tim.

Hp.

Bar. Solo

S I

Winds come to me from the fields _____ of sleep, And all the earth _____ is

S II

Winds come to me from the fields _____ of sleep, And all the earth _____ is

A

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

I

Vln. arco
pp

II

Vla. arco
pp

Vc. arco
pp

Cb. arco
pp

Somervell - Meditation

(a2)

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn.

B♭ Tpt. 1
2

Trb.

Tuba

Tim.

Hp.

Bar. Solo

S I

S II

A

I

Vln. II

Vla.

Vc.

Cb.

Muta A♭ in B♭

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

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

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

pizz. ff arco

ff

Somervell - Meditation

K

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

Tuba

Timp.

Hp.

Bar. Solo

S I

S II

A

I

Vln. II

Vla.

Vc.

Cb.

ev' - ry beast keep hol - i - day; Shout, shout round me, let me hear thy shouts thou hap - py

ev' - ry beast keep hol - i - day; Shout, shout round me, let me hear thy

ev' - ry beast keep hol - i - day; Shout, shout round me, let me hear thy

K

s'va loco

p

p

p

p

p

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timpani

Hp.

Bar. Solo

S I

S II

A

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

158

159

160

161

162

163

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
4

Tuba 1
2

Tim. *tr*

Muta C in D♭
Muta F in G♭

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. I

II

3

div.

Vla.

Vc.

Cb.

Somervell - Meditation

rall.

M **Allegretto**

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

Timpani

Hp.

Bar. Solo

S

A

T

B

rall.

M **Allegretto**

I

Vln. I
II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2
Ob. 1
Ob. 2
A Cl. 1
A Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Trb. 1
Trb. 2
Trb. 3
Tuba
Timp.
Hpf.
Bar. Solo
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Cello
Double Bass

crea - tures I have heard the call Ye to each o - ther make; The

I
Vln. I
Vln. II
Vla.
Vcl.
Cb.

Somervell - Meditation

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

Tuba 1
2

Timp.

Hp.

Bar. Solo

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

S

A

T

B

I

Vln. I

Vln. II

p

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Hp.

Bar. Solo

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

194 195 196 197 198 199

Somervell - Meditation

Meno mosso

Muta D♭ in D
Muta G♭ in A

mf

0 e - vil day! if I were

Meno mosso

pizz.

pizz.

pizz.

pizz.

pizz.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timp.

Hp. 1
Hp. 2

Bar. Solo

sul - len, When the earth her-self is a - don - ing, This sweet May morn - ing, And the child - ren are pull - ing On ev' - ry

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

(a2) *mf*

mf

a2 *mf*

p

f

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

Somervell - Meditation

This musical score page displays five systems of music, each consisting of two measures. The instruments and voices listed on the left are: Fl. 1 & 2, Ob. 1 & 2, A Cl. 1 & 2, Bsn. 1 & 2, Hn. 1 & 2, B♭ Tpt. 1 & 2, Trb. 1 & 2, Tuba 1 & 2, Timpani, Hp. (double bassoon), Bar. Solo (Baritone Soloist), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (I), Violin II (II), Viola (Vla.), Cello (Vcl.), and Double Bass (Cb.). The vocal parts (Soprano, Alto, Tenor, Bass) sing a four-line stanza:

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

The score includes dynamic markings such as *mf*, *ff*, *p*, *mp*, and *I ff*. Measure 218 features woodwind entries and a piano dynamic. Measure 219 shows brass entries and a piano dynamic. Measure 220 includes woodwind entries and a piano dynamic. Measure 221 features brass entries and a piano dynamic. Measure 222 concludes with a powerful *ff* dynamic from the brass section.

A detailed musical score page featuring multiple staves of various instruments. The top section includes Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, Trombone 1, Trombone 2, Tuba, Timpani, Bassoon Solo, and voices Soprano, Alto, Tenor, and Bass. The bottom section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score shows a mix of sustained notes, rhythmic patterns, and dynamic markings like *mf*, *p*, and *f*. Measures 1 through 5 are shown, with measure 5 being a repeat of measure 1.

poco rit.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

N Andante

This section of the score features a variety of woodwind and brass instruments. The woodwinds include Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, Horn 1 & 2, Trombone 1 & 2, Trombone 3, and Tuba. The brass section includes B-flat Trumpet 1 & 2, Trombone 1 & 2, Trombone 3, and Tuba. The instrumentation is primarily woodwind and brass throughout this section.

This section continues the musical line with additional voices and brass instruments. The vocal parts include Baritone Solo, Soprano (S), Alto (A), Tenor (T), and Bass (B). The brass section remains the same as the previous section. The vocal parts enter with lyrics: "But there's a Tree, of many, one, A single Field which I have looked up-on, Both of them speak of".

N Andante

This section concludes the musical piece with a full string and brass ensemble. The strings include Violin I & II, Viola, Cello, and Double Bass. The brass section includes Trombone 1 & 2, Trombone 3, and Tuba. The instrumentation shifts to a full string and brass ensemble for the final measures.

Somervell - Meditation

Muta in B \flat

pp

pp

pp

p

some - thing that is gone ; The pan - sy at my feet Doth the same tale re - peat : Whi - ther is fled the vi - sion-a - ry gleam ?

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

pp

pp

pp

tutti

pp

arco

pp

Somervell - Meditation

*rit.***O Maestoso** ♩=54

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

Where is it now, the glo - ry and the dream?

Tacet

S

Our birth is but a sleep and a for -

A

T

The

B

Our birth is but a sleep and a for - get - ting: The Soul _____ that ris - es -

*rit.***O Maestoso** ♩=54

pizz.

arco

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

Tuba

Timp.

Hp.

S

A

T

B

I

Vln. I

Vln. 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 ³ set - ting And

Somervell - Meditation

(a2)

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Trb. 1
Trb. 2
Trb. 3
Tuba
Timpani
Horn
Soprano (S)
Alto (A)
Tenor (T)
Bass (B)
Violin I (I)
Violin II (II)
Viola (Vla.)
Cello (Vcl.)
Double Bass (Cb.)

com - eth from a - far.

ff

Somervell - Meditation

P

Fl. 1 2
Ob. 1 2
Bsn. 1 2
Bsn. 1 2
Hn. 1 2
Bb Tpt. 1 2
Trb. 1 2
Tuba 3
Timp.
Hpf.
S
A
T
B

pp Muta A in F
pp Muta D in C^b

Not in en - tire for - get - ful-ness, And not in ut - ter na - ked-ness, But trail - - - ing

Not in en - tire for - get - ful-ness, And not in ut - ter na - ked-ness,

Not in en - tire for - get - ful-ness, And not in ut - ter na - ked-ness, But trail - - - ing

Not in en - tire for - get - ful-ness, And not in ut - ter na - ked-ness, But trail - - - ing

P

I
Vln. I
II
Vla.
Vcl.
Cb.

Somervell - Meditation

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

Tim. 1

Hp. 1
2

S

A

T

B

I

Vln. I
II

Vla.

Vc.

Cb.

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

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

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

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

pp

Somervell - Meditation

Who is our home.

A musical staff with four measures. The first measure has a whole note. The second measure has a half note. The third measure has a quarter note. The fourth measure has an eighth note.

A musical staff with five horizontal lines. From left to right: a note with a vertical stem and a small circle at the top; a note with a vertical stem and a small circle at the bottom; a note with a vertical stem and a small circle at the top, followed by a vertical bar and a small circle at the top; a note with a vertical stem and a small circle at the bottom, followed by a vertical bar and a small circle at the bottom.

Q

I
Vln.
II
Vla.
Vc.
Cb.

mf

mf

mf

mf

Fl. 1
2

Ob. 1
2

B♭ Cl. 1
2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

B♭ Tpt. 1
2

a2

Trb. 1
2

Trb. 3

f

Tuba

f

Tim.

Hp.

S

A

T

B

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

1
2

Trb. 3
4

Tuba

Timp.

Hp.

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

p

a2

p

a2

p

pp

Heav'n lies a - bout us in our in - fan -

pp

Heav'n lies a - bout us in our in - fan -

p

p

p

p

n

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

I pp

II pp

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timp.

pp

Hp.

S

cy!

A

p

Shades of the pri - son - house be - gin to close up - on the

T

B

p

Shades of the pri - son - house be - gin to close up -

Vln. I

Vln. II

pp

Vla.

pp arco

Vcl.

pp pizz.

Cb.

pp

Somervell - Meditation

R

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb.

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

R

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Hp.

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

I

p

II

— it in his joy;

— it in his joy;

sees it in his joy;

sees it in his joy;

The Youth, who dai - ly far - ther from the

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

p

tutti

Somervell - Meditation

S

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

S

A

T

B

East must travel, still is Nature's priest.

And by that vision
And by that vision
And by that vision
And by that vision

S

I

Vln.

II

Vla.

Vcl.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba

Timp.

Hp.

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

is on his way at - tend - ed;

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

At

div.

loco

p

dim.

p

dim.

p

dim.

dim.

dim.

dim.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Muta in C♯

Tim. 1
Tim. 2

Hp. 1
Hp. 2

S

A

T

B

I

Vln. I
Vln. II

Vla.

Vc.

Cb.

At length the man perceives it die away,
At length the man perceives it die away,

con sord.
con sord.
con sord.
con sord.
pp
pp
pp
pp

326 327 328 329 330 331

T

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

Timpani

Hp.

S

fade, _____ in - to the light _____ of com - mon day.

A

way, _____ in - to the light _____ of com - mon day.

T

way, _____ in - to the light of com - mon day.

B

in - to the light of com - mon day.

T

I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

65

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

Tim. 1

Hp.

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

338 339 340 341 342 343

Allegro moderato.

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
Tuba
Timp.
Hp.
S
A
T
B

joy! _____ that in our em - bers is some - thing that doth live,

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

Muta F to G

Allegro moderato.

I
Vln. II
Vla.
Vc.
Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2
Trb. 3

Tuba

Tim.

Hp.

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

p

re - mem - bers what was so fu - gi - tive!

The thought, the thought of

mem - bers what was so fu - gi - tive!

The thought of our past years in me doth breed per - pet - ual

mem - bers what was so fu - gi - tive,

The

fu - gi - tive,

re - mem - bers what was so fu - gi - tive!

div.

p

p

p

tutti

pizz.

350

351

352

353

354

355

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

Tim.

Hp.

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

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

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

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

div.

p

p

p

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2 *a2* *mf*

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2 *mf*

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Hp.

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

Somervell - Meditation

U

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2
Trb. 3

Tuba

Timpani

Hp.

Bar. Solo

S

A

T

B

mf

Not for

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:

U

tutti

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Somervell - Meditation

Meno 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.

3

Tuba

Timp.

Hp.

Bar. Solo

these I raise the song of thanks and praise:

S

A

T

B

Mysterioso

3

But for those

Meno mosso

I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

mf

p

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

I pp

Hn. 1
Hn. 2

II pp

Hn. 3
Hn. 4

mf

B♭ Tpt. 1
B♭ Tpt. 2

Trb.

Tuba

Tim. 1
Tim. 2

Hp. 1
Hp. 2

Bar. Solo

S

A

T

B

ob - sti-nate ques - tion-ings of sense and out - ward things, Fall - ings from us, van - ish-ing:

pizz.
f pizz.

f pizz.

f pizz.

f pizz.

f

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Tim. 1

Hp.

Bar. Solo

S

A

T

B

I

Vln. 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

arco

386 387 388 389 390 391

Somervell - Meditation

V

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timpani

Hp.

Bar. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

na - ture Did trem - ble like a guil - ty thing sur - prised:

Did trem - ble like a guil - ty thing sur - prised:

Did trem - ble like a guil - ty thing sur - prised:

Did trem - ble like a guil - ty thing sur - prised:

na - ture Did trem - ble like a guil - ty thing sur - prised:

div.

V

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timpani

Hp.

Bar. Solo

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

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vcl.

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 1
2

Timpani

Hp.

Bar. Solo

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

closed lips p

mf

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

on _____

404 405 406 407 408 409

Somervell - Meditation

W

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Muta in A

Up - hold us, cher - ish, and have pow'r to make our noi - sy years seem mo - ments.

the shore.

In the

In the

In the

In the

W

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

f

pp

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

pp

Hn. 1
Hn. 2

pp

Hn. 3
Hn. 4

pp

B♭ Tpt. 1
B♭ Tpt. 2

pp

Trb. 1
Trb. 2

pp

Tuba 3
Tuba 4

pp

Timpani

ppp

Hp.

Bar. Solo

S

be - though the ra - diance _____ which was once

A

be - ing of th'e - ter - - - nal sil - lence :

T

be - ing of th'e - ter - - - nal si - lence :

B

be - ing _____ of the e - ter - - - nal si - lence :

I

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Somervell - Meditation

Risoluto.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2
f
(a2)

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4
f

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2
f

Tuba 1
Tuba 2
f

Timp.

Hp.

Bar. Solo

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

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

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

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

I

Vln. I
f

Vln. II
f

Vla.
f

Vc.
f

Cb.
f

Somervell - Meditation

rit.

X Andante

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

Soprano (S)
— can ut - ter - ly a - bol - ish or de - stroy!

Alto (A)
— can ut - ter - ly a - bol - ish or de - stroy!

Tenor (T)
— can ut - ter - ly a - bol - ish or de - stroy!

Bass (B)
— can ut - ter - ly a - bol - ish or de - stroy!

pizz.
rit.

X Andante

I
Vln.
II
Vla.
Vcl.
Cb.

ff
pizz.
ff
pizz.
ff
pizz.
ff

Andante grazioso.

rit.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S

A

T

B

Hence in a sea-son of calm

Andante grazioso.

pizz.

rit.

I

Vln.

II

Vla.

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

arco

pp

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timp.

Hp.

Bar. Solo

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

wea - ther Though in land far we be, Our

446

447

448

449

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

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

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

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

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.

Bar. Solo

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

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Tim. 1
Tim. 2

Tim. 3

Hp.

Bar. Solo

child - ren sport up - on the shore. _____

S

A

T

B

And hear the might -
f
And

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

B♭ Cl. 1
B♭ Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
a2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timp.

Hp.

Bar. Solo

S

A

T

B

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

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

A Tempo e maestoso.

rall.

Z

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

A

T

B

rall. -

ing ev - - - er - more.

rall. -

ing ev - - - er - more.

rall. -

ing ev - - - er - more.

rall. -

ing ev - - - er - more.

A Tempo e maestoso.

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

rit.

rall.

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

Somervell - Meditation

Andante grazioso.

AA

Muta in A

II pp

leggiro **p** Then sing ye birds, sing, sing a joy - ous

leggiro Sing

leggiro Then sing ye birds, sing,

leggiro Then sing ye

AA **con sord.**

pp

con sord.

con sord.

con sord.

con sord.

pp

pizz.

pp

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Trb. 1
Trb. 2
Trb. 3
Tuba
Tim. 1
Tim. 2
Hpf.
Bar. Solo
Soprano
Alto
Tenor
Bass
Double Bass

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Hp.

Bar. Solo

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Vln. I

Vln. II

Vla.

Vc.

Cb.

I p *a2* *mp* *mf*

f

p

mf

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

mf

Then sing Then sing

mf

ye

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timpani

Hp.

Bar. Solo

Soprano (S)
And let the young lambs bound As to the tabor's sound We in

Alto (A)
let the young lambs bound as to the tabor's sound

Tenor (T)
Then sing ye birds, sing, sing a joyous song, Sing a joyous song!

Bass (B)
birds, and let the young lambs bound As to the tabor's sound

I Vln.
II Vln.

Vla.

Vcl. pizz.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

II f

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2
Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S thought will join your throng, Ye that dance and ye that

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

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

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

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

BB

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Hp.

Bar. Solo

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

play, Ye that through your hearts to - day feel the 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 Vln. Vla. Vc. Cb.

Somervell - Meditation

I f

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

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 glad - ness of the

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba

Timpani

Hp.

Bar. Solo

S

A

T

B

May ! Ye that through your hearts to - day feel the

May ! Ye that through your hearts feel the

May ! Ye that through your hearts, your hearts to - day feel the

May ! Ye that through your hearts to - day feel the

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

CC *Più mosso*

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2
Trb. 3

Tuba

Timpani

Hp.

Bar. Solo

S
glad - ness _____ of _____ the May !

A
glad - ness _____ of _____ the May !

T
glad - ness _____ of _____ the May !

B
glad - ness _____ of _____ the May !

CC *Più mosso*

I

Vln. I
Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

*rit.***Molto meno mosso - espressivo.**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
A Cl. 1
A Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
B♭ Tpt. 1
B♭ Tpt. 2
Trb.
Trb. 3
Tuba
Timp.
Hpf.
Bar. Solo
S
A
T
B

This section of the score features a variety of woodwind and brass instruments. The woodwinds include Flutes (1st and 2nd), Oboes (1st and 2nd), Clarinets (1st and 2nd), Bassoons (1st and 2nd), Horns (1st, 2nd, 3rd, 4th), Trombones (1st, 2nd, 3rd), and Tuba. The brass section includes B-flat Trumpets (1st and 2nd), Trombones (1st, 2nd, 3rd), and a Bass Trombone. The strings consist of a Baritone Solo part and vocal parts Soprano (S), Alto (A), Tenor (T), and Bass (B). The instrumentation is primarily woodwind and brass, creating a rich harmonic texture. Dynamic markings such as *pp*, *p*, and *rit.* are used to emphasize the expressive nature of the music.

*rit.***Molto meno mosso - espressivo.**

I
Vln. I
II
Vla.
Vcl.
Cbl.

2 Cellos
pp

This section focuses on the string section, specifically the Violins (I and II), Violas, Cellos, and Double Bass (Cello). The cellos play a prominent melodic line, supported by the bassoon. The dynamic marking *pp* indicates a very soft volume, while *rit.* suggests a gradual slowing down of the tempo. The overall mood remains contemplative and expressive throughout this segment.

Somervell - Meditation

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

Timpani

Hp.

Bar. Solo

now _____ for - ev - er ta - ken from _____ my sight, Though no - thing can bring back the hour of

S

A

T

B

I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

EE

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2
Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb.

Tuba

Timpani

Hp.

Bar. Solo

splen - dour in the grass, of glo - ry in the flow'r;

S

We will grieve not, ra - ther find strength, in what re -

A

We _____ will grieve not,

T

We will grieve not, ra - ther

B

We will grieve not,

I

Vln.

II

Vla.

Vc.

Cb.

arco

EE

con sord.

con sord.

con sord.

con sord.

con sord.

con sord.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Tim. 1
Tim. 2

Hp. 1
Hp. 2

Bar. Solo

S

A

T

B

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

mains be - hind ; In the pri - mal sym - pa-thy which hav-ing been must ev - er be ;

ra - ther find strength in what re-mains be - hind ; In the pri - mal sym - pa - thy which hav-ing

find strength in what re-mains be - hind ; In the pri - mal sym - pa-thy which hav-ing been , which hav-ing

ra - ther find strength in what re-mains be - hind ; In the pri - mal sym - pa - thy which hav-ing

pp

pp

pizz.

pizz.

arco

pp

FF

The score consists of two systems of music. The first system (measures 563-567) features woodwind and brass instruments (Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, Tuba, Timpani, Harp) with vocal entries by Baritone Solo, Soprano, Alto, Tenor, and Bass. The vocal parts sing in unison, providing lyrics in English. The second system (measures 568-572) features bowed strings (Violin I, Violin II, Viola, Cello/Bass) playing sustained notes with dynamic markings like *pizz.*, *f*, and *pp*.

Measures 563-567:

- Fl. 1 & 2:** Rests throughout.
- Ob. 1 & 2:** Rests throughout.
- A Cl. 1 & 2:** Rests throughout.
- Bsn. 1 & 2:** Rests throughout. Dynamics: *p* (measures 563-565), *mf* (measure 566).
- Hn. 1 & 2:** Rests throughout. Dynamics: *p* (measures 563-565), *mf* (measure 566).
- B♭ Tpt. 1 & 2:** Rests throughout.
- Trb. 1 & 2:** Rests throughout.
- Tuba:** Rests throughout.
- Tim.:** Rests throughout.
- Hp.:** Rests throughout.
- Bar. Solo:** Rests throughout.
- S:** Rests throughout. Dynamics: *pp* (measures 563-565), *pp* (measures 566-567). Lyrics: "In the sooth-ing thoughts that spring our— of hu-man suff-er-ing;"
- A:** Rests throughout. Dynamics: *pp* (measures 563-565), *pp* (measures 566-567). Lyrics: "been must ev-er be; In the sooth-ing thoughts that spring— out of hu- man suff- er- ing;"
- T:** Rests throughout. Dynamics: *pp* (measures 563-565), *pp* (measures 566-567). Lyrics: "been must ev-er be; In the sooth-ing thoughts that spring out— of hu-man suff-er-ing;"
- B:** Rests throughout. Dynamics: *pp* (measures 563-565), *pp* (measures 566-567). Lyrics: "been must ev-er be; In the sooth-ing thoughts that spring out of hu- man suff'- ring;"

Measures 568-572:

- I Vln.:** Rests throughout. Dynamics: *pp* (measures 568-570), *f* (measure 572).
- II Vln.:** Rests throughout. Dynamics: *pp* (measures 568-570), *f* (measure 572).
- Vla.:** Rests throughout. Dynamics: *pp* (measures 568-570), *f* (measure 572).
- Vc.:** Rests throughout. Dynamics: *pp* (measures 568-570), *f* (measure 572).
- Cb.:** Rests throughout. Dynamics: *pp* (measures 568-570), *f* (measure 572).

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

Hp.

Bar. Solo

S

A

T

B

I

Vln.

II

Vla.

Vc.

Cb.

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

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

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

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

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

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

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

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

I pp

Hn. 3
Hn. 4

I pp

B♭ Tpt. 1
B♭ Tpt. 2

Trb.

Tuba 1
Tuba 2

Timp.

Hp.

Bar. Solo

S

mind.

A

mind.

T

mind.

B

mind.

I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

pp

pp

Somervell - Meditation

Tempo primo

rit.

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timp.

Hp. 1
Hp. 2

Bar. Solo

S

A

A II

T

B

B II

mp

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

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pizz.

Tempo primo

GG

Fl. 1
Fl. 2
Ob. 1
A Cl. 1
Bsn. 1
Hn. 1
Hn. 2
B♭ Tpt. 1
Trb. 1
Tuba
Timpani
Hpf.
Bar. Solo

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

S
A
A II
T
B
B II

I
Vln.
II
Vla.
Vc.
Cb.

GG

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Tuba 1
Tuba 2

Timp.

Hp. 1
Hp. 2

Bar. Solo

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

S

A

A II

T

B

B II

Vln. I
pp

Vln. II
pp

Vla.
pp

Vc.
pp

Cb.

rit. **HH** Adagio ♩=48

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

new - born Day — Is love - ly yet, — The bright-ness of a new-born Day is love - ly yet *legato pp*

S

A

A II

T

B

B II

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

The clouds that gath - er round the *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. **HH** **Adagio** $\text{♩} = 48$

arco *pizz.*

pp

pp

pp

pp

pp

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

3
4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timpani

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 eye That hath kept watch, kept

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

3
4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

3

Tuba

Timpani

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

⁸ 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. I

Vln. II

Vla.

Vc.

Cb.

Somervell - Meditation

Fl. 1
Fl. 2

Ob. 1
Ob. 2

A Cl. 1
A Cl. 2

Bsn. 1
Bsn. 2

Hn. 1
Hn. 2

Hn. 3
Hn. 4

B♭ Tpt. 1
B♭ Tpt. 2

Trb. 1
Trb. 2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

S

A I

A II

T

B I

B II

I

Vln. I

Vln. II

Vla.

Vc.

Cb.

espressivo

I p

p

Mormorando

pp

been, and oth - er palms — are won. Thanks to the hu - man heart by

been, and oth - er palms — are won. Thanks to the hu - man heart by

race hath been, and oth - er palms are won. Thanks to the hu - man heart by

been, and oth - er palms — are won. Thanks to the hu - man heart by

— and oth - er palms — are won. Thanks to the hu - man heart by

race hath been, and oth - er palms are won. Thanks to the hu - man heart by

arco

ppp
arco

ppp
arco

ppp
arco

ppp
arco

ppp
arco

pizz.

ppp

Somervell - Meditation

JJ

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

Tim.

Hp.

Bar. Solo

S

which we live,
Thanks to its ten-der-ness, its joys and fears,

A I

which we live,
Thanks to its ten-der-ness, its joys and fears,

A II

which we live,
Thanks to its ten-der-ness, its joys and fears,

T

which we live,
Thanks to its ten-der-ness, its joys and fears,

B I

which we live,
Thanks to its ten-der-ness, its joys and fears,

B II

which we live,
Thanks to its ten-der-ness, its joys and fears,

I

Vln. I

II

Vla.

Vc.

Cb.

Solo

JJ

tutti

pp

pp

pizz.

pp

arco

617

618

619

620

Fl. 1
2

Ob. 1
2

A Cl. 1
2

Bsn. 1
2

a2

pp

Hn. 1
2

Hn. 3
4

B♭ Tpt. 1
2

Trb. 1
2

Trb. 3

Tuba

Timp.

Hp.

Bar. Solo

To me the mean - est flower that blooms can give thoughts that do

S

mp

A I

closed lips pp

A II

closed lips pp mm.

T

closed lips pp mm.

B I

closed lips pp mm.

B II

closed lips pp mm.

I

Vln. I

ppp

II

ppp

Vla.

ppp

Vc.

Cb.

pizz.

pp

pp

pp

pp

pp arco

Somervell - Meditation

Musical score page 10, measures 11-12. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Bassoon 1 & 2, Trombone 1 & 2, Tuba, Timpani, Bassoon Solo, Soprano, Alto I, Alto II, Tenor, Bass I, Bass II, Violin I & II, Viola, Cello, and Double Bass. The vocal parts sing "tears." The score features dynamic markings such as *pp*, *ppp*, and *pppp*. Measure 11 ends with a forte dynamic. Measure 12 begins with a piano dynamic and includes performance instructions like "loco" and "div.".

Somervell - Meditation



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