



MEDITATION

for
Solo, Mixed Chorus, Orchestra
on
Wordsworth's "Ode on the Intimations of Immortality"

Music Composed
by

Arthur Somervell

(1907, rev. 1934)

VOCAL SCORE



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COVER IMAGE

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



ENGLISH HERITAGE MUSIC SERIES

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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Editor

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Source Information

Full Score Manuscript
Vocal Score

Manuscript Transcription & Score Preparation

Royal College of Music Library MS 4778
1907 version - Novello & Company no. 12541
1934 revision - None .
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 27.2 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

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. 8)

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 wheresoe'er I may,
By night or day,
The things which I have seen I now can see no more.

II—Solo & Chorus (pg. 10)

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. 14)

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. 22)

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. 26)

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—
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. 36)

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

Solo & Chorus (pg. 38)

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. 45)

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. 53)

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. 59)

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 ;

X—Chorus (pg. 60)

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. 63)

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. 64)

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.

EDITOR NOTE

The piano/vocal score for the original version of Somervell's "Ode on the Intimations of Immortality", was engraved and published as no. 12541 by Novello & Company in 1907.

The composer's 1934 rewriting of the "Ode" was limited to a full score manuscript, kept at the Royal College of Music Library as MS 4778. No piano reduction of the 1934 version was prepared and no vocal score was engraved.

This vocal score incorporates, wherever possible, piano accompaniment from the original 1907 vocal score for those sections which were unchanged and draws primarily from the vocal and string parts for piano accompaniment for the rewritten sections.

Meditation

on
Ode: Intimations of Immortality

William Wordsworth

Sir Arthur Somervell

1807

1907 rev. 1934

Andante, e con molto espressione. ♩ = about 60

Piano

5

9

13

pp

17

20

23

26

29

Bar. Solo

rall.

Andante Sostenuto.

34

Bar. Solo

mp

There was a time when mea-dows, grove and stream, The earth, and eve - ry com - mon sight,

38

Bar. Solo

To me did seem ap-par - ell'd in ce - les - tial light, The glo - ry and the ra - dian - ce of a dream.

42

Bar. Solo

p

It is not now as it hath been of yore; Turn where - so -

46

Bar. Solo

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

50

Bar. Solo

rit.

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

54 *p*

Bar. Solo
 more. The

S

A

Poco più mosso.

58

Bar. Solo
 rain - bow comes and goes, And love - ly is the

S
pp
 The rain - bow comes _____ and _____

A
pp
 The rain - bow comes _____ and _____

61

Bar. Solo
 rose. The moon doth with de - light look round _____

S
 goes, and love - ly is _____ the _____ rose, the moon _____ doth with de -

A
 his and love - ly is _____ the _____ rose, the moon doth with de -

64

Bar. Solo

S
A

— her when the heav'ns are bare ;

light look round her

light look round her

Wa - ters on a star - ry

Wa - ters on a star - ry

ppp

ppp

66

Bar. Solo

S
A

Wa - ters on a star - ry night are

night on a star - ry night are

night on a star - ry night are

68

Bar. Solo

S
A

beau - ti - ful and fair ;

beau - - - ti - ful and fair ;

beau - - - ti - ful and fair ;

The sun - shine

The sun - shine

p

p

70 *ff*

Bar. Solo

S *mf* *f* The
the sun — shine the sun - shine

A *mf* *f*
the sun - shine the sun - shine

72

Bar. Solo
sun - shine is a glo rious birth ;

S
is a glo - rious, glo - - rious birth ;

A
is a glo - rious, glo - - rious birth ;

75 *rit.* **Tempo primo**

Bar. Solo
But yet I know where-e'er I go, But yet I know — where-e'er I

80

Bar. Solo

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

84

Bar. Solo

e'er I go, That there has pass'd a - way a glo - ry from the

87

Bar. Solo

poco rit. **Allegretto**

earth.

pp

91

95

99

103 *f*

S I Now, while the Birds thus sing a joy - ous, joy - our

S II Now, while the Birds thus sing a joy - ous, joy - ous

A Now, while the Birds thus sing a joy - ous, joy - ous

106

S I song, And while the young Lambs bound As to the

S II song, And while the young Lambs bound As to the

A song, And while the young Lambs bound As to the

109 *p*

S I ta - - - bor's sound, To

S II ta - - - bor's sound, To

A ta - - - bor's sound, To

112

S I me a - lone there came a thought of

S II me a - lone there came a thought of

A me gay : - lone there came a thought of

115

S I grief: A

S II grief: A

A grief : A

119

S I
time - ly utter - ance gave that thought re -

S II
time - ly utter - ance gave that thought re -

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

122

S I
lief, And I a -

S II
lief, And I a -

A
lief, And I a -

f

125

S I
gain am strong :

S II
gain am strong :

A
gain am strong :

128 *ff*

S I The ca - ta-racts — blow their trum - pets from the

S II The ca - ta-racts — blow their trum - pets from the

A The ca - ta-racts — blow their trum - pets from the

131

S I steep : No more shall grief of mine the

S II steep : No more shall grief of mine the sea - - -

A steep : No more shall grief of mine the

134 *ff*

S I sea - son wrong : I

S II - son wrong : I

A sea - son wrong : I

137

S I hear the Ech - oes through the moun - tains throng, *pp* The

S II hear the Ech - oes through the moun - tains throng, *pp* The

A hear the Ech - oes through the moun - tains throng, *pp* The

140

S I Winds come to me from the fields of

S II Winds come to me from the fields of

A Winds come to me from the fields of

143

S I sleep, And all the earth is *f*

S II sleep, And all the earth is *f*

A sleep, And all the earth is *f*

146 *ff*

S I gay : Land and sea

S II gay : Land and

A gay : Land and sea

149

S I Give them-selves up to jol - li - ty, And with the heart of May Doth

S II sea Give them-selves up to jol - li - ty, And with the heart of May Doth

A Give them-selves up to jol - li - ty, And with the heart of May Doth

152

S I ev' - ev beast keep hol - i - day ;

S II ev' - ra beast keep hol - i - day ;

A ev' - ry beast keep hol - i - day ;

155 *f*

S I Shout, shout round me, let me hear thy shouts thou hap - py

S II Shout, shout round me, let me hear thy

A Shout, shout round me, let me hear thy

158

S I Shep - herd - boy! Let me

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

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

161

S I hear thy shouts thou hap - py, hap -

S II hear thy shouts thou hap - py, thou hap - py

A Let me hear thy shouts, — thou hap - py

164

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

S II
Shep - herd - boy. Let me

A
Shep - in - boy. Let me hear thy

167

S I
shouts thou hap - py

S II
hear thy shouts thou hap - py

A
shouts thou hap - py

Più mosso

170

S I
Shep - herd - boy!

S II
Shep - herd - boy!

A
Shep - herd - boy!

173 *rall.*

177 *mf*

Bar. Solo

Ye

181 **Allegretto**

Bar. Solo

bless - ed crea - tures I have heard the call Ye to each

185

Bar. Solo

o - ther make; The heavens

189

Bar. Solo

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

193

Bar. Solo

head hath its cor - o - nal, The ful - - - ness of your

197

Bar. Solo

bliss, I feel, ——— I feel it all.

201

Bar. Solo

mf *Meno mosso*

O e - vil

205

Bar. Solo

day! if I were sul - len, When the earth her-self is a - dorn - ing, This

209

Bar. Solo

sweet May morn - ing, And the child - ren are pull - ing On ev' - ry side, In a

213

Bar. Solo

thou - sand val - leys far and wide, — Fresh flowers ; while the sun - shines warm, And the

217

Bar. Solo

babe leaps up on his mo - ther's arm ; I hear, I hear, with

221

Bar. Solo

joy — I hear !

225

229

poco rit. **Andante**

237

Bar. Solo

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

241

Bar. Solo

Both of them speak of some - thing that is gone ; The pan - sy at my feet Doth the same

245

Bar. Solo

tale re - peat : — Whi - ther is fled the vi - sion - a - ry gleam ? — Where is it now, the

S

A

T

B

249 *rit.* **Maestoso** ♩ = 54

Bar. Solo
S
A
T
B

glo - ry and the dream?

mf
Our birth is but a

p
Our birth is but a sleep and a for - get - ting: The

253

S
A
T
B

sleep and a for - get - ting: The soul — that ris - es with us, our —

f
The soul hath had else -

mf
The soul that ris - es with us, our — life's star hath —

Soul — that ris - es with us, our life's star hath had — else -

257

S
life's star Hath had else - where _____ it's set - ting, And com - eth _____

A
where, _____ else - where it's _____ set - ting, And com - eth _____

T
8 had _____ else - where, else - where it's set - ting, And com - eth _____

B
where it's ³ set - ting _____ And com - eth _____

261

S
_____ from a - far. _____

A
_____ from a - far. _____

T
8 _____ from a - far. _____

B
_____ from a - far. _____

265 *pp*

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

A *pp*

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

T *pp*

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

B *pp*

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

269 *mf*

S na - ked - ness, But trail - ing clouds of *f*

A na - ked - ness, But

T *mf*

T na - ked - ness, But trail - ing clouds of

B *mf*

B na - ked - ness, But trail - ing clouds of

273

S
glo - - - - ry do we come _____ from *pp*

A
trail - ing clouds of glo - ry do we come _____ from *pp*

T
glo - ry _____ do we come _____ from *pp*

B
glo - ry _____ do we come _____ from *pp*

277

S
God, Who is our home.

A
God, Who is our home.

T
God, Who is our home.

B
God, Who is our home.

281

285

289

293

S
Heav'n lies a - bout us in our in - fan - cy!

A
Heav'n lies a - bout us in our in - fan - cy!

T

B

297

S

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

T

B
p
Shades of the pri - son - house be -

301

S *f* But he be - holds the

A on the grow - ing Boy, *f* But he be - holds the

T *f* But he be - holds

B gin to close up - on the grow - ing Boy, *f* But he be - holds

305

S light, and whence it flows, He sees it in his

A light, and whence it flows, He sees it in his

T the light, and whence it flows, and whence it flows, He sees it in his

B the light, and whence it flows, and whence it flows, He sees it in his

309

S joy ;

A joy ;

T joy ;

B joy ; The Youth, who dai -

p

313

S

A

T

B - ly far - ther from the East — must tra - vel, still is Na - ture's

p

317

S *f* And by that vi - sion splen - did is on his

A *f* And What that vi - sion splen - did is on his

T *f* And by that vi - sion

B *f* priest. And by that vi - sion

321

S way at - tend - ed;

A way at - tend - ed;

T is on his way at - tend - ed;

B is on his way at - tend - ed;

dim.

325

S

A

T

B

p

p

pp

At length the man per -

At length the man per -

At length the man per - ceives it die a - way,

330

S

A

T

B

pp

pp

pp

pp

And fade, _____ fade, _____ in - to the

ceives it die a - way, in - to the

ceives it die a - way, in - to the

in - to the

334

S
light of com - mon day.

A
light of com - mon day.

T
light of com - mon day.

B
light of com - mon day.

338

S

A

T

B

Allegro moderato.

342

S *ff*
O joy! _____ that in our

A *ff*
O joy! _____

T *ff*
O joy! _____ that in our _____

B *ff*
O joy! _____

346

S
em - bers is some - thing that doth live,

A *ff*
That

T
em - bers is some - thing that doth live, That

B *ff*
That na - ture yet re -

349 *ff*

S re - mem - bers what was so

A na - ture yet re - mem - bers what was so fu - gi - tive!

T na - ture yet re - mem - bers what was so fu - gi - tive, *f* re -

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

352 *mf*

S fu - gi - tive!

A The thought of our past

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

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

354 *p*

S The thought, the thought of our _____ past years _____

A years in me doth breed per - pet - ual be - ne - dic - tions,

T *mf* The thought of our past — years — in

B *mf* in me doth

358

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

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

T me doth breed per - pet - ual ben - e - dic - tions :

B *mf* breed per - pet - ual ben - e - dic - tions : De - light and lib - er - ty, the

362

S De - light and lib - er - ty, the sim - ple creed of child - hood wheth - er

A light and lib - er - ty, the sim - ple creed of child - hood wheth - er

T De - light and lib - er - ty, the sim - ple creed of

B sim - ple - creed of child - hood Wheth - er

366

S bus - y or at rest. With new - pledged hope still flutt - 'ring

A bus - y or at rest. With new - pledged hope still flutt - 'ring

T child - hood with new - pledged hope, with new - pledged hope still flutt - 'ring

B bu - sy or at rest, with new - pledged hope still flutt - 'ring

370 *mf*

Bar. Solo

S

A

T

B

in his breast :

in his breast :

in his breast :

in his breast :

Not for

374

Bar. Solo

S

A

T

B

these I raise the song of thanks and praise : —

Meno mosso

378

Bar. Solo

S

A

T

B

Mysterioso

But for those ob - sti-nate ques - tion-ings of

382

Bar. Solo

S

A

T

B

sense and out - ward things, Fall - ings from us, van - ish-ings :

386

Bar. Solo

S

A

T

B

Blank mis - giv - ings of a Crea - ture mov - ing a - bout in worlds not real - ized. High

390

Bar. Solo

S

A

T

B

in - stincts be - fore which our mor - tal na - ture Did trem - ble like a

394 *mf dolce*

Bar. Solo

But for those first af -

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

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

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

B
guil - ty thing sur - prised :

398

Bar. Solo
fec - tions, Those sha - dowy re - col - lec - tions, Which, be they what they

S

402

Bar. Solo
may, are yet the foun - tain light of all our day,

S *closed lips p*
What

406

Bar. Solo

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

mf

mm

410

Bar. Solo

Up - hold us, cher - ish, and have pow'r to make our

S

414

Bar. Solo

noi - sy years seem mo - ments.

S

pp

In the be - ing of th'e -

A

pp

In the be - ing of th'e -

T

pp

In the be - ing of th'e -

B

p

In the be - ing of the e -

418

S
ter - - - - - nal si - lence :

A
ter - - - - - nal si - lence :

T
ter - - - - - nal si - lence :

B
ter - - - - - nal si - lence :

Risoluto.

422

S

A

T

B
p Truths that wake to per - ish

426 *f*

S Which nei - ther list - less-ness, nor mad en -

A To per - ish nev - er: Which nei - ther

T *mf* Truths that wake to per - ish nev - er: Which nei - ther

B *mf* nev - er: Which nei - ther list - less-ness, nor mad en - deav - our, nor Man nor

430

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

A list - less - ness, nor all that is at en - mi - ty with joy,

T list - less - ness, nor all that is at en - mi - ty with joy,

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

434 *rit.*

S
can ut - ter - ly a - bol - ish or de - stroy!

A
can ut - ter - ly a - bol - ish or de - stroy!

T
can ut - ter - ly a - bol - ish or de - stroy!

B
can ut - ter - ly a - bol - ish or de - stroy!

438 **Andante**

S

A

T

B

espressivo

p

*rit.***Andante grazioso.***mp espressivo*

442

Bar.
Solo

Hence in a sea - son of

445

Bar.
Solo

calm wea - ther Though in - land

448

Bar.
Solo

far we be, Our souls have

451

Bar.
Solo

sight of that im - mor - tal sea

454

Bar. Solo

Which brought us hith - er, Can in a

S

A

T

B

457

Bar. Solo

mo - ment tra - - - vel thith - er,

S

A

T

B

460

Bar. Solo

S

A

T

B

And see _____ the child - ren

463

Bar. Solo

S

A

T

B

sport up - on the shore. _____

f

And hear the

ff

p

466 *f*

S And hear the might - y

A *f* And hear the

T *Wlat* - - - - - y

B *f* And hear the might - y wa -

mf

470 *ff* *rall.*

S wa - ters roll - ing

A *ff* wa - ters roll - ing

T *ff* wa - ters roll - ing, roll - ing

B *ff* - - - - - ters roll - ing

A Tempo e maestoso.

474

S
ev - er - more.

A
ev - er - more.

T
ev - er - more.

B
ev - er - more.

478

rit.

482

rall.

Andante grazioso.

486

leggiero *p*

S Then sing ye birds, sing,

A *leggiero*

T *leggiero* *p*
Then sing ye

B *leggiero* *p*
Then

490

mf

S sing a joy - ous song! Then

A *p*
Sing a joy - ous, joy - ous song!

T birds, sing, sing a joy - ous, joy - ous song, sing a

B *mf*
sing ye birds, sing a joy - ous song! Then

494

S sing ye birds, sing, sing a joy - ous song! And let the

A And let the young lambs bound, What let the young lambs

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

B sing Then sing ye birds, and let the

498

S young lambs bound As to the ta - bor's sound

A bound as to the ta - bor's sound

T sing a joy - ous song, Sing a joy - ous song!

B young lambs bound As to the ta - bor's sound

502 *p*

S We in thought will join your throng,

A *p*
We in thought will join your throng, Ye that

T *mf*
We in thought will join your

B *mf*
We in thought will join your

506

S Ye that dance and ye that play

A dance and ye that play, Ye that in your hearts to-day feel the glad-ness of the

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

B throng, Ye that dance and ye that play, Ye that dance and

510

S *f* 2 2
Ye that through your hearts to - day

A *f*
May! We in thought will join your throng,

T *f*
May! Feel the glad - ness of the May, Feel the glad - ness,

B *f*
play, Ye that dance and ye that play

514

S
Feel the glad - ness of the May,

A
Ye that through your hearts to - day, Ye that through your hearts to -

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

B
Ye that through your hearts to - day, Ye that

518

S
feel the glad - ness of the May!

A
day, feel the glad - ness, the glad - ness of the May!

T
glad - ness, the glad - ness of the glad - ness of the May!

B
through your hearts to - day feel the glad - ness of the May!

522

S
ff
Ye that through your hearts to - day

A
ff
Ye that through your hearts

T
ff
Ye that through your hearts, your hearts to -

B
ff
Ye that through your hearts to - day

Più mosso

526

S
feel the glad - ness of the May!

A
feel the glad - ness of the May!

T
day feel the glad - ness of the May!

B
feel the glad - ness of the May!

ff

ff

530

rit.

Molto meno mosso - espressivo.

534

538 *rit.* *a tempo*
p

Bar. Solo

What through the

542

Bar. Solo

ra - diance which was once _____ so bright Be now _____ for -

546

Bar. Solo

ev - er ta - ken from _____ my sight, Though no - thing can bring

550

Bar. Solo

back the hour of splen - dour in the grass, of glo - ry in the

A

554

Bar.
Solo

flow'r ;

pp

We will grieve not, ra - ther find strength in what re - mains be - hind ;

pp

We will grieve not, ra - ther find strength in

pp

We will grieve not, ra - ther find strength in

pp

We will grieve not, ra - ther find strength in

558

In the pri - mal sym - pa - thy which hav - ing been must

what re - mains be - hind ; In the pri - mal

what re - mains be - hind ; In the pri - mal sym - pa - thy which

what re - mains be - hind ; In the pri - mal sym - pa -

562

S
ev - er be; —

A
sym - pa - thy — which hav - ing been must ev - er be; In the *pp*

T
hav - ing been — which hav - ing been must ev - er be;

B
thy — which hav - ing been must ev - er be; In the sooth - ing thoughts that *pp*

566

S
pp
In the sooth - ing thoughts that spring out — of hu - man suff - er - ing;

A
sooth - ing thoughts that spring — out of hu - man suff - er - ing;

T
pp
In the sooth - ing thoughts that spring out — of hu - man suff - er - ing;

B
spring out of hu - man suff' - er - ing;

569

mf *p*

S In the faith that looks through death, in years, in years

A In the faith that looks through death, In years, in years

T In the faith that looks through death, In years, in years

B In the faith that looks through death, In years, in years

573

S — that bring the phil - o - soph - ic mind.

A — that bring the phil - o - soph - ic mind.

T — that bring the phil - o - soph - ic mind.

B — that bring the phil - o - soph - ic mind.

578

582 *rit.* **Tempo primo** *mp*

Bar. Solo

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

586

Bar. Solo

of our loves! Yet in my heart of hearts I feel your might; I on - ly have re -

590

Bar. Solo

lin-quished one de-light To live be - neath your more ha - bi - tual sway. I love the

594

Bar. Solo

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

598

Bar. Solo

bright-ness _____ of a new - born Day _____ Is love - ly yet, _____ The

602

Bar. Solo

bright-ness of a new - born Day is love - ly yet ;

rit. **Adagio** ♩ = 48

S *legato pp* The clouds that gath - er round the

A I *legato pp* The clouds that gath - er round the

A II *legato pp* The clouds that gath - er round the

T *legato pp* The clouds that gath - er

B I *legato pp* The clouds that gath - er

B II *legato pp* The clouds that gath - er

605

Bar. Solo

S
set - ting sun Do take a so - ber colour - ing from an

A I
set - ting sun Do take a so - ber colour - ing from an

A II
set - ting sun Do take a so - ber colour - ing from an

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

B I
round the set - ting sun Do take a so - ber colour - ing

B II
round the set - ting sun Do take a so - ber colour - ing

607

Bar.
Solo

A single bass clef staff containing a whole rest, indicating a solo for the baritone.

S

Soprano vocal staff with lyrics: eye That hath kept watch, kept

A I

Alto I vocal staff with lyrics: eye That hath kept watch kept

A II

Alto II vocal staff with lyrics: eye That hath kept watch kept watch,

T

Tenor vocal staff with lyrics: take a so-ber colour-ing from an eye That hath kept watch, that hath kept

B I

Bass I vocal staff with lyrics: from an eye That hath kept watch, kept

B II

Bass II vocal staff with lyrics: from an eye, do take a so-ber colour-ing from an

Piano accompaniment consisting of two staves (treble and bass clef) with a complex rhythmic pattern of sixteenth and thirty-second notes.

609

Bar. Solo

S
watch o'er man's mor - tal - i -

A I
watch o'er man's mor - tal - i -

A II
watch o'er man's mor - tal - i -

T
8 watch, that hath kept watch o'er man's mor - tal - i -

B I
watch, that hath kept watch o'er man's mor - tal - i -

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

611

Bar. Solo

S
ty; An - oth - er race hath been, and oth - er palms are

A I
ty; - - - - An - oth - er race hath been, and oth - er palms are

A II
ty; An - oth - er race hath been, and oth - er palms are

T
ty; An - oth - er race hath been, and oth - er palms are

B I
ty; An - oth - er race hath been, and oth - er palms are

B II
ty; An - oth - er race hath been, and oth - er palms are

615

Bar. Solo

Mormorando
pp

S
won. Thanks to the hu-man heart by which we live,

A I
won. Thanks to the hu-man heart by which we live,

A II
won. Thanks to the hu-man heart by which we live,

T
won. Thanks to the hu-man heart by which we live,

B I
won. Thanks to the hu-man heart by which we live,

B II
won. Thanks to the hu-man heart by which we live,

618

Bar. Solo

S
Thanks to its ten-der-ness, its joys and fears,

A I
Thanks to its ten-der-ness, its joys and fears,

A II
Thanks to its ten-der-ness, its joys and fears,

T
Thanks to its ten-der-ness, its joys and fears,

B I
Thanks to its ten-der-ness, its joys and fears,

B II
Thanks to its ten-der-ness, its joys and fears,

621

Bar. Solo

mp

To me the mean-est flow'r that blooms can give Thoughts that do

S

mp

To me the mean-est flow'r that blooms can give

A I

closed lips *pp*

A II

closed lips *pp*

T

closed lips *pp*

B I

closed lips *pp*

B II

closed lips *pp*

625

Bar.
Solo

Musical staff for Baritone Solo, showing notes and rests.

of - ten lie too deep for tears,

S

Musical staff for Soprano, including lyrics and dynamic markings.

thoughts that do of - ten lie too deep for tears, Thoughts that do of - ten lie too

A I

Musical staff for Alto I, including lyrics and dynamic markings.

mm Thoughts that do of - ten lie too

A II

Musical staff for Alto II, including lyrics and dynamic markings.

mm Thoughts that do of - ten lie too

T

Musical staff for Tenor, including lyrics and dynamic markings.

mm Thoughts that do of - ten lie too

B I

Musical staff for Bass I, including lyrics and dynamic markings.

mm Thoughts that do of - ten lie too

B II

Musical staff for Bass II, including lyrics and dynamic markings.

mm Thoughts that do of - ten lie too

Piano accompaniment musical staff, including chords and bass line.

628

Bar. Solo

Too deep for tears.

S

deep, too deep for tears.

A I

deep, too deep for tears.

A II

deep, too deep for tears.

T

deep, too deep for tears.

B I

deep, too deep for tears.

B II

deep, for tears.

631

Bar. Solo

S

A I

A II

T

B I

B II

rall.

634

Bar. Solo

S

A I *pp*
Too deep _____ for tears.

A II *pp*
Too deep _____ for tears.

T

B I *pp*
Too deep _____ for tears.

B II *pp*
Too deep _____ for tears.



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Catalog Number

22.3/02