



COME AWAY !

Part-Song for SATB Chorus

The Words [Anonymous] from John Dowland's "First Book of Songs or Aires" (1597)

The Music Composed By

HORATIO PARKER

(Op. 54)

VOCAL SCORE

COVER IMAGE

THE STORM

1880

Pierre Auguste Cot

(French painter, 1837 - 1883)

Metropolitan Museum of Art



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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.

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Matthew W. Mehaffey

Editor

Professor of Music

University of Minnesota - School of Music

Minneapolis, Minnesota USA

Source Information

Autograph Manuscript:

Yale University, Gilmore Music Library, MSS 32, Series I, Sub-Series I.A, Box: De/C7

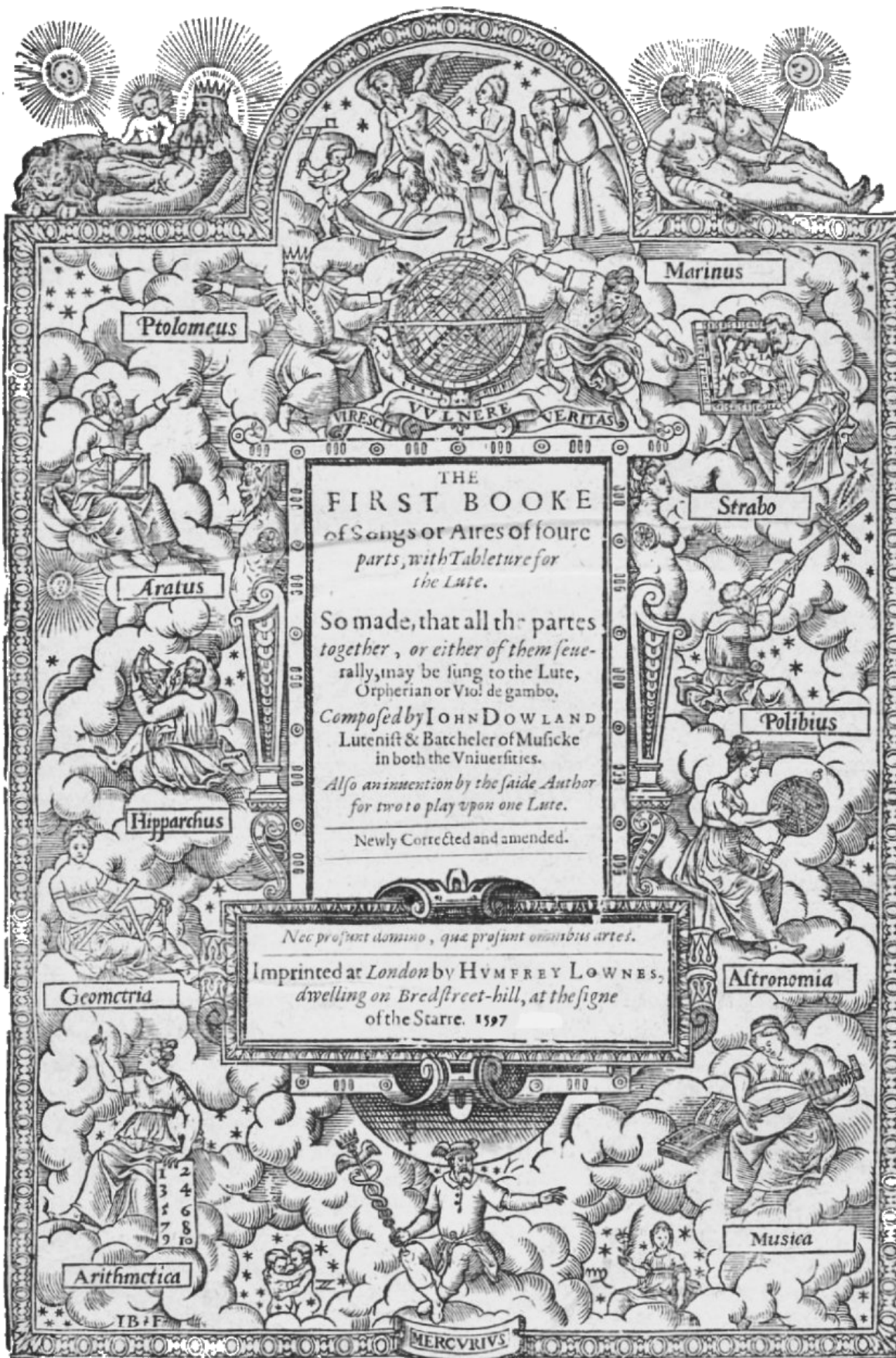
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David Fielding - dhcfielding@charter.net

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COME AWAY !

PART SONG FOR S.A.T.B

THE WORDS (ANONYMOUS) FROM JOHN DOWLAND'S "FIRST BOOK OF SONGS OR AIRS" (1597)

THE MUSIC COMPOSED BY
HORATIO PARKER

(Op. 54)

Moderato

Soprano I
Come a - way, come a - way, come a - way, come a - way !

Soprano II
Come a - way, come a - way, come a - way, come a - way !

Alto I
Come a - way, come a - way, come a - way !

Alto II
Come a - way, come a - way, come a - way !

Tenor I
Come a - way, come a - way !

Tenor II
Come a - way, come a - way !

Bass I
Come a - way !

Bass II
Come a - way !

Piano
Moderato
Come a - way !

3 *ff*

S. I come, sweet Love! The gold - en morn - ing breaks : _____ All the

S. II come, sweet Love! The gold - en morn - ing breaks : _____ All the

A. I come, sweet Love! The gold - en morn - ing breaks : _____ All the earth, _____

A. II come, sweet Love! The gold - en morn - ing breaks : _____ All the earth, _____

T. I come, sweet Love! The gold - en morn - ing breaks : _____ All the earth, _____

T. II come, sweet Love! The gold - en morn - ing breaks : _____ All the earth, _____

B. I come, sweet Love! The gold - en morn - ing breaks : All the earth, _____ and all the

B. II come, sweet Love! The gold - en morn - ing breaks : All the earth, _____ and all the

Pno

The musical score is for the song "Come Away!". It features eight vocal parts (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II) and a Piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a measure rest of 3 measures, followed by a forte (*ff*) dynamic marking. The lyrics are: "come, sweet Love! The gold - en morn - ing breaks : _____ All the earth, _____ and all the". The vocal parts are arranged in a choir setting, with Soprano I and II, Alto I and II, Tenor I and II, and Bass I and II. The Piano accompaniment provides harmonic support, featuring chords and melodic lines in both hands.

7 *dim.*

S. I
earth, all the air, Of love and pleas - ure speaks.

dim.

S. II
earth, all the air, Of love and pleas - ure speaks.

dim. *mf*

A. I
all the air, Of love and pleas - ure speaks. Teach

dim. *mf*

A. II
all the air, Of love and pleas - ure speaks. Teach

dim.

T. I
all the air, Of love and pleas - ure speaks.

dim.

T. II
all the air, Of love and pleas - ure speaks.

dim.

B. I
air, Of love and pleas - ure speaks.

dim.

B. II
air, Of love and pleas - ure speaks.

Pno
dim. *mf*

11

S. I Teach _____ thine arms to em - brace, And sweet ro - sy _____ lips _____ to _____

S. II Teach _____ thine arms to em - brace, And sweet ro - sy _____ lips _____ to _____

A. I *p* _____ thine arms, thine arms to em - brace, And sweet ro - sy lips _____ to _____

A. II *p* _____ thine arms, thine arms to em - brace, And sweet ro - sy lips _____ to _____

T. I *p* Teach _____ thine arms to em - brace, And sweet ro - sy _____ lips _____ to _____

T. II *p* Teach _____ thine arms to em - brace, And sweet ro - sy _____ lips _____ to _____

B. I *p* Teach _____ thine arms to em - brace, And sweet ro - sy _____ lips _____ to _____

B. II *p* Teach _____ thine arms to em - brace, And sweet ro - sy _____ lips _____ to _____

Pno *p*

This musical score is for the song 'Come Away!'. It is written for a choir with Soprano I (S. I), Soprano II (S. II), Alto I (A. I), Alto II (A. II), Tenor I (T. I), Tenor II (T. II), Bass I (B. I), and Bass II (B. II), along with a Piano (Pno) accompaniment. The music is in the key of D major (indicated by two sharps) and 4/4 time. The score begins at measure 11. The vocal parts have lyrics: 'Teach _____ thine arms to em - brace, And sweet ro - sy _____ lips _____ to _____'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, both marked with a piano (*p*) dynamic. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

14 *p*

S. I kiss, And mix our souls in mu - tual bliss, in

S. II kiss, And mix our souls in mu - tual bliss, and

A. I kiss, And mix our souls in mu - tual bliss, and

A. II kiss, And mix our souls in mu - tual bliss, in

T. I *p* kiss, And mix our souls in mu - tual

T. II *p* kiss, And mix our souls in mu - tual

B. I *p* kiss, And mix our souls in mu - tual

B. II *p* kiss, And mix our souls in mu - tual

Pno

poco rit. *a tempo*

cresc. *f*

S. I
mu - - tual bliss. Eyes were made for beau - ty's grace,

cresc. *f*

S. II
mu - - tual bliss. Eyes were made for beau - ty's grace,

cresc. *f*

A. I
mix our_ souls in_ bliss. For, eyes were made for beau - ty's grace,

cresc. *f*

A. II
bliss, mix_ our_ souls. Eyes were made for beau - ty's grace,

cresc. *f*

T. I
bliss, mix_ our_ souls. Eyes were made for beau - ty's grace,

cresc. *f*

T. II
bliss, Come, then ! Eyes were made for beau - ty's grace,

cresc. *f*

B. I
bliss. Come, then ! Eyes were made for beau - ty's grace,

cresc. *f*

B. II
bliss. Come, then ! Eyes were made for beau - ty's grace,

poco rit. *a tempo*

cresc. *f*

Pno

20

S. I

View - ing, ru - ing love - long pain Pro - cured by beau - ty's rude dis - dain. Come a -

S. II

View - ing, ru - ing love - long pain Pro - cured by beau - ty's rude dis - dain. Come a -

A. I

View - ing, ru - ing love - long pain Pro - cured by beau - ty's rude dis - dain.

A. II

View - ing, ru - ing love - long pain Pro - cured by beau - ty's rude dis - dain.

T. I

View - ing, ru - ing love - long pain Pro - cured by beau - ty's rude dis - dain.

T. II

View - ing, ru - ing love - long pain Pro - cured by beau - ty's rude dis - dain.

B. I

View - ing, ru - ing love - long pain Pro - cured by beau - ty's rude dis - dain.

B. II

View - ing, ru - ing love - long pain Pro - cured by beau - ty's rude dis - dain.

Pno

p

24

S. I *p* *p* *mf* *fff*
 - way, come a - way, come a - way, come a - way! come, sweet Love!__ The

S. II *p* *p* *mf* *fff*
 - way, come a - way, come a - way, come a - way! come, sweet Love!__ The

A. I *p* *p* *mf* *fff*
 Come a - way, come a - way, come a - way! come, sweet Love!__ The

A. II *p* *p* *mf* *fff*
 Come a - way, come a - way, come a - way! come, sweet Love!__ The

T. I *p* *mf* *fff*
 Come a - way, come a - way! come, sweet Love!__ The

T. II *p* *mf* *fff*
 Come a - way, come a - way! come, sweet Love!__ The

B. I *mf* *fff*
 Come a - way! come, sweet Love!__ The

B. II *mf* *fff*
 Come a - way! come, sweet Love!__ The

Pno *mf* *fff*

27

S. I
gold - en morn - ing wastes While the sun from his sphere

S. II
gold - en morn - ing wastes While the sun from his sphere

A. I
gold - en morn - ing wastes While the sun from his sphere His fie - ry

A. II
gold - en morn - ing wastes While the sun from his sphere His fie - ry

T. I
gold - en morn - ing wastes While the sun from his sphere His

T. II
gold - en morn - ing wastes While the sun from his sphere His

B. I
gold - en morn - ing wastes While the sun from his

B. II
gold - en morn - ing wastes While the sun from his

Pno

30

f

S. I
— His fie - ry ar - rows casts : — Mak - ing all the sha - dows fly,

f

S. II
— His fie - ry ar - rows casts : — Mak - ing all the sha - dows fly,

f

A. I
ar - - - rows casts : — Mak - ing all the sha - dows fly,

f

A. II
ar - - - rows casts : — Mak - ing all the sha - dows fly,

f

T. I
8
fie - ry ar - rows casts : — Mak - ing all the sha - dows fly,

f

T. II
8
fie - ry ar - rows casts : — Mak - ing all the sha - dows fly,

f

B. I
sphere His fie - ry ar - rows casts : — Mak - ing all the sha - dows fly,

f

B. II
sphere His fie - ry ar - rows casts : — Mak - ing all the sha - dows fly,

Pno

33

S. I
Play - ing, stay - ing in the grove, play - ing, stay - ing in the grove,

S. II
Play - ing, stay - ing in the grove, play - ing, stay - ing in the grove

A. I
Play - ing, stay - ing in the grove, play - ing, stay - ing in the grove, stay -

A. II
Play - ing, stay - ing in the grove, play - ing, stay - ing in the grove, stay -

T. I
8 Play - ing, stay - ing in the grove, Play - ing,

T. II
8 Play - ing, stay - ing in the grove, Play - ing,

B. I
Play - ing, stay - ing in the grove, Play - ing,

B. II
Play - ing, stay - ing in the grove, Play - ing

Pno

36

S. I
in the grove To en - ter - tain the

S. II
in the grove To en - ter - tain the

A. I
- - ing in the grove To en - ter - tain the

A. II
- - ing in the grove To en - ter tain the

T. I
8 stay - ing in the grove To en - ter -

T. II
8 stay - ing in the grove To en - ter -

B. I
stay - ing in the grove To en - ter -

B. II
stay - ing in the grove To en - ter -

Pno

pp

[illegible]

42 ***pp*** *leggiero.*

S. I
Thith - er, sweet Love ! let us hie, Fly - ing, dy - ing in de - sire,

S. II
Thith - er, sweet Love ! let us hie, Fly - ing, dy - ing in de - sire,

A. I
Thith - er, sweet Love ! let us hie, Fly - ing, dy - ing in de - sire,

A. II
Thith - er, sweet Love ! let us hie, Fly - ing, dy - ing in de - sire,

T. I
Thith - er, sweet Love ! let us hie, Fly - ing, dy - ing in de - sire,

T. II
Thith - er, sweet Love ! let us hie, Fly - ing, dy - ing in de - sire,

B. I
Thith - er, sweet Love ! let us hie, Fly - ing, dy - ing in de - sire,

B. II
Thith - er, sweet Love ! let us hie, Fly - ing, dy - ing in de - sire,

Pno
pp *leggiero.*

44 *sostenuto.* *pf*

S. I Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

sostenuto. *pf*

S. II Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

sostenuto. *pf*

A. I Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

sostenuto. *pf*

A. II Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

sostenuto. *pf*

T. I Wing'd with sweet hopes, sweet hopes, and heav'n - ly fire, with heav'n - ly

sostenuto. *pf*

T. II Wing'd with sweet hopes, sweet hopes, and heav'n - ly fire, with heav'n - ly

sostenuto. *pf*

B. I Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

sostenuto. *pf*

B. II Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

sostenuto. *pf*

Pno

Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

Wing'd with sweet hopes, sweet hopes, and heav'n - ly fire, with heav'n - ly

Wing'd with sweet hopes, sweet hopes, and heav'n - ly fire, with heav'n - ly

Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

Wing'd with sweet hopes and heav'n - - ly fire, with heav'n - ly

48

S. I
fire. Come a - way, come a - way! come, sweet Love! _____

S. II
fire. Come a - way, come a - way! come, sweet Love! _____

A. I
fire. Come a - way, come a - way! come, sweet Love! _____

A. II
fire. Come a - way, come a - way! come, sweet Love! _____

T. I
fire. Come a - way, come a - way! come, sweet Love! Do not in vain a -

T. II
fire. Come a - way, come a - way! come, sweet Love! Do not in vain a -

B. I
fire. Come a - way, come a - way! come, sweet Love! Do not in vain a -

B. II
fire. Come a - way, come a - way! come, sweet Love! Do not in vain a -

Pno

52 *p*

S. I
— come, sweet Love ! — come, Love !

S. II
— come, sweet Love ! — come, Love !

A. I
— come, sweet Love ! — come, Love !

A. II
— come, sweet Love ! — come, Love !

T. I
8 - dorn Beau - ty's grace, that should rise Like to the na - ked morn, —

T. II
8 - dorn Beau - ty's grace, that should rise Like to the na - ked morn, —

B. I
- dorn Beau - ty's grace, that should rise Like to the na - ked morn, —

B. II
- dorn Beau - ty's grace, that should rise Like to the na - ked morn, —

p
Pno

55

S. I

Like to the gold - en morn Lil - ies on the riv - er - side And fair

S. II

Like to the gold - en morn Lil - ies on the riv - er - side And fair

A. I

Like to the gold - en morn Lil - ies on the riv - er - side And fair

A. II

Like to the gold - en morn Lil - ies on the riv - er - side And fair

T. I

8 like to the morn Lil - ies on the riv - er - side And fair

T. II

8 like to the morn Lil - ies on the riv - er - side And fair

B. I

like to the morn Lil - ies on the riv - er - side And fair

B. II

like to the morn Lil - ies on the riv - er - side And fair

Pno

The musical score is for a piece titled "Come Away!". It is page 18 of a larger work. The score is for a vocal ensemble consisting of Soprano I (S. I), Soprano II (S. II), Alto I (A. I), Alto II (A. II), Tenor I (T. I), Tenor II (T. II), Bass I (B. I), and Bass II (B. II), along with a Piano (Pno) accompaniment. The music is in 4/4 time and the key signature has one sharp (F#). The lyrics are: "Like to the gold - en morn Lil - ies on the riv - er - side And fair". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *p* (piano). The score is numbered 55 at the beginning of the first vocal line.

59

S. I
Cyp - rian flow'rs new - blown De - sire no beau - ties but their own :

S. II
Cyp - rian flow'rs new - blown De - sire no beau - ties but their own :

A. I
Cyp - rian flow'rs new - blown De - sire no beau - ties but their own :__ Or - na -

A. II
Cyp - rian flow'rs new - blown De - sire no beau - ties but their own :__ Or - na -

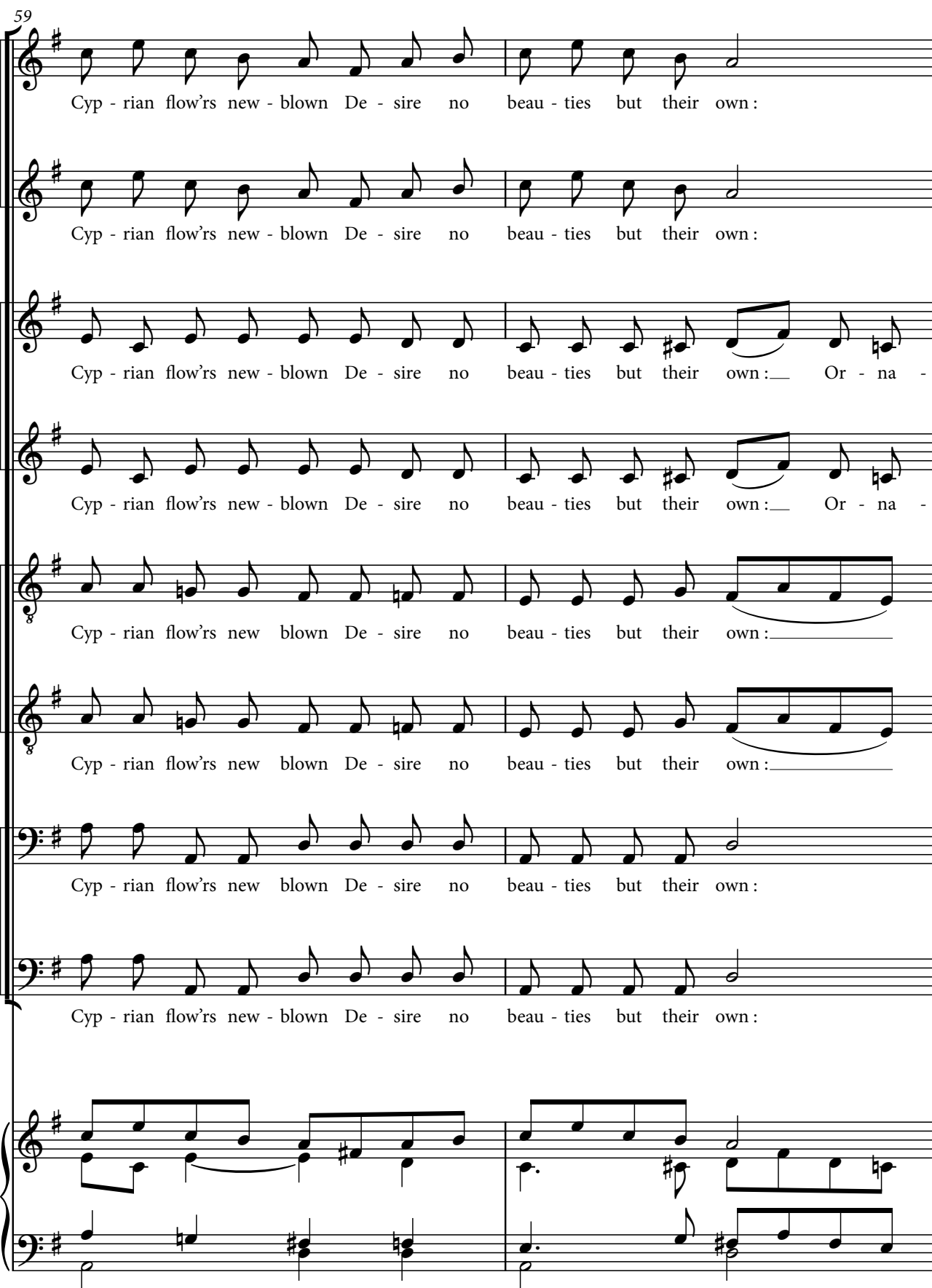
T. I
Cyp - rian flow'rs new blown De - sire no beau - ties but their own :__

T. II
Cyp - rian flow'rs new blown De - sire no beau - ties but their own :__

B. I
Cyp - rian flow'rs new blown De - sire no beau - ties but their own :

B. II
Cyp - rian flow'rs new - blown De - sire no beau - ties but their own :

Pno



61 *dim.* *poco rit.*

S. I
Or - na - ment is nurse of pride,

S. II
Or - na - ment is nurse of pride,

A. I
dim.
- ment is nurse of pride,

A. II
dim.
- ment is nurse of

T. I
dim.
Or - na - ment is nurse of pride, Pleas - ure,___

T. II
dim.
Or - na - ment is nurse of pride, Pleas - ure,___

B. I
dim.
Or - - na - ment is nurse of pride,

B. II
dim.
Or - - na - ment is nurse of pride,

Pno
dim. *poco rit.*

a tempo

63 *pp* *mf*

S. I Pleas - ure meas - ures love's de - light : Haste then, sweet Love, our wish'd flight. Come a -

pp *mf*

S. II Pleas - ure meas - ures love's de - light : Haste then, sweet Love, our wish'd flight. Come a -

pp

A. I Pleas - ure meas - ures love's de - light : Haste then, sweet Love, our wish'd flight.

pp

A. II Pleas - ure meas - ures love's de - light : Haste then, sweet Love, our wish'd flight.

pp

T. I 8 pleas - ure meas - ures love's de - light : Haste then, sweet Love, our wish'd flight.

pp

T. II 8 pleas - ure meas - ures love's de - light : Haste then, sweet Love, our wish'd flight.

pp

B. I Pleas - ure meas - ures love's de - light : Haste then, sweet Love, our wish'd flight.

pp

B. II Pleas - ure meas - ures love's de - light : Haste then, sweet Love, our wish'd flight.

a tempo

Pno *pp* *mf*

65

S. I
-way, come a - way, come a - way, come a - way !

S. II
-way, come a - way, come a - way, come a - way !

mf
A. I
Come a - way, come a - way, come a - way, come a - way, come a - way, come a -

mf
A. II
Come a - way, come a - way, come a - way, come a - way, come a - way, come a -

mf
T. I
Come a - way, come a - way, come a - way, come a - way,

mf
T. II
Come a - way, come a - way, come a - way, come a - way,

mf
B. I
Come a - way, come a - way, come a - way, come a - way, come a -

mf
B. II
Come a - way, come a - way, come a - way, come a - way, come a -

Pno

67 *cresc.*

S. I
come, sweet

S. II
come sweet

A. I
cresc.
- way, come a - way, come a - way, come a - way, come a -

A. II
cresc.
- way, come a - way, come a - way, come a - way, come a -

T. I
cresc.
8 come, come a - way, come a - way, come a - way, come a -

T. II
cresc.
8 come, come a - way, come a - way, come a - way, come a -

B. I
cresc.
- way ! sweet

B. II
cresc.
- way ! sweet

Pno
cresc.

The musical score is for a choral and piano piece. It features eight vocal staves (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 67. The vocal parts have lyrics: 'come, sweet' for Sopranos, 'come sweet' for Alto II, '- way, come a - way, come a - way, come a - way, come a -' for the other vocalists, and '- way ! sweet' for the Basses. The piano part has a 'cresc.' marking and consists of a continuous eighth-note accompaniment. The lyrics 'Come Away !' are at the top of the page.

68

S. I Love ! The *ff*

S. II Love ! The *ff*

A. I - way, come a - way, come a - way, come a - way, come a - *ff*

A. II - way, come a - way, come a - way, come a - way, come a - *ff*

T. I - way, come a - way, come a - way ! The *ff*

T. II - way, come a - way, come a - way, come a - way, come a - *ff*

B. I Love ! The *ff*

B. II Love ! The *ff*

Pno *ff*

This musical score is for the song 'Come Away!'. It is written for a vocal ensemble (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Bass I, Bass II) and piano. The key signature is one sharp (F#), and the time signature is common time (C). The score begins at measure 68. The vocal parts have lyrics: 'Love !' and 'The' for the sopranos and basses; '- way, come a - way, come a - way, come a - way, come a -' for the altos and tenors; and '- way, come a - way, come a - way !' for the tenors. The piano part features a melodic line in the right hand and a supporting line in the left hand, both marked with a forte (ff) dynamic. The score is written on a grand staff for the piano, with two staves for each vocal part, and a single staff for each vocal part.

69

S. I
gold - - - en morn - - - ing

S. II
gold - - - en morn - - - ing

A. I
- way, come a - way, come a - way, come a - way, come a -

A. II
- way, come a - way, come a - way, come a - way, come a -

T. I
gold - - - en morn - - - ing

T. II
- gold - - - en morn - - - ing

B. I
gold - - - en morn - - - ing

B. II
gold - - - en morn - - - ing

Pno

70

tutta sf

S. I wastes, the gold - en morn - ing wastes, Come a -

tutta sf

S. II wastes, the gold - en morn - ing wastes, Come a -

tutta sf

A. I - way, come a - way! The gold - en morn - ing wastes, Come a -

tutta sf

A. II - way, come a - way! The gold - en morn - ing wastes, Come a -

tutta sf

T. I wastes, Come a - way, come a - way! The gold - en morn - ing wastes, Come a -

tutta sf

T. II wastes, Come a - way, come a - way! The gold - en morn - ing wastes, Come a -

tutta sf

B. I wastes, The gold - en morn - ing wastes, Come a -

tutta sf

B. II wastes, a - way! The gold - en morn - ing wastes, Come a -

Pno

The musical score is for a vocal ensemble and piano. It consists of eight vocal staves (S. I, S. II, A. I, A. II, T. I, T. II, B. I, B. II) and a piano accompaniment (Pno). The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 70. The lyrics are: 'wastes, the gold - en morn - ing wastes, Come a - way, come a - way! The gold - en morn - ing wastes, Come a - way, come a - way! The gold - en morn - ing wastes, Come a - way, come a - way! The gold - en morn - ing wastes, Come a - way, come a - way! The gold - en morn - ing wastes, Come a - way, come a - way! The gold - en morn - ing wastes, Come a - way, come a - way! The gold - en morn - ing wastes, Come a - way, come a - way! The gold - en morn - ing wastes, Come a - way, come a - way!'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with '3' and 'tutta sf'. The vocal parts have various dynamics, including 'tutta sf' and 'sf'. The score is written in a standard musical notation with treble and bass clefs for the vocal parts and grand staves for the piano.

73

S. I
- way, come_ a - way! sweet Love! Haste then,

S. II
- way, come_ a - way! sweet Love! Haste then,

A. I
- way, come_ a - way! sweet Love! Haste then,

A. II
- way, come_ a - way! sweet Love! Haste then,

T. I
- way, come_ a - way! sweet Love! Haste then,___

T. II
- way, come_ a - way! sweet Love! Haste then,___

B. I
- way, come_ a - way! sweet Love! Haste then, Oh,

B. II
- way, come_ a - way! sweet Love! Haste then, Oh,

Pno

76

S. I
haste then, our wish'd flight.

S. II
haste then, our wish'd flight.

A. I
haste then, our wish'd flight.

A. II
haste then, our wish'd flight.

T. I
haste then, our wish'd flight.

T. II
haste then, our wish'd flight.

B. I
haste then, our wish'd flight.

B. II
haste then, our wish'd flight.

Pno



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