

*To A.M.V.W.*

# Intimations of Immortality

*Ode for Tenor Solo, Mixed Chorus and Orchestra*

*The Words by*

William Wordsworth

*Set to Music by*

Gerald Finzi

*Vocal Score*

BOOSEY & HAWKES

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*First Performance:*

Three Choirs Festival, Gloucester, 5th September 1950

*Duration:*

*approx. 43 minutes*

*Application for performance of this work should  
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INTIMATIONS OF IMMORTALITY  
FROM RECOLLECTIONS OF EARLY CHILDHOOD

I

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

    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

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

Ye blessèd 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 fulness 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

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.

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.

\* \* \* \* \*

IX

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

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,  
Ye that pipe and ye that play,  
Ye that through your hearts to-day  
Feel the gladness of the May!  
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 ;  
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

And O, ye Fountains, Meadows, Hills, and Groves,  
Forebode 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 ;  
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.

*William Wordsworth*

# Intimations of Immortality Ode

for Tenor Solo, Chorus and Orchestra

Words by  
WILLIAM WORDSWORTH

Music by  
GERALD FINZI

Andante sostenuto  $\text{♩} = c.60$  poco riten. a tempo

PIANO *pp* (Horn) *ppp*

poco tenuto poco riten. a tempo

accel. poco a poco

*mf* *cresc. poco a poco*

a tempo ritard. a tempo dolce

*ff* *dim.* *p*



1

ritard. poco a poco

2 *Meno mosso* ♩ = c. 50

*ppp*

3 *Tempo I* ♩ = c. 60

*pp*

*p*

*tr*  
*trm*  
5

*ten.*  
*p*  
*fp*  
*p*

*ritard. poco*  
*ad lib.*

4 a tempo

TENOR SOLO

There was a time when meadow, grove, and stream, The earth, and ev-ery common

I.S. sight, To me did seem..... Ap - pa - relled in ce -

SOPRANO

There..... was a time when

CONTRALTO

TENOR

BASS

T.S. - les - tial light, The glo - ry and.. the fresh -  
 S. meadow, grove, and stream, The earth and ev-ery common sight, To me did  
 C.  
 T. There was a time when meadow, grove, and  
 B.

T.S. - - ness..... of a dream.....  
 S. seem ..... Ap - pa - - relled... in.....  
 C.  
 T. *mf* TENOR I stream, The earth, ..... and ev - - ery com - mon  
 T. *mf* TENOR II stream, The earth, and ev-ery com - - - mon  
 B. *mf* There was a time when mea-dow, grove, and stream, The

T.S. ....

S. .... ce - les - - tial light,.....

C. *f* There was a time when mea - dow, grove, and

T. *f* sight To me..... did seem..... Ap -

T. *f* sight To me..... did seem.....

B. *f* earth, and ev - ery com - mon sight To me did

SOPRANO I *mp* The glo -

S. *mp* SOPRANO II *f* The glo - - ry and... the fresh - ness.... of.... a dream..

C. stream, The earth,..... and ev - ery com - mon sight, To me did seem...

T. *f* -pa - relled in..... ce - les - tial light,.....

T. *f* Ap - pa - relled in ce - les - tial light, The glo - ry... and the

B. *f* seem Ap - pa - - relled in ce - les - tial light,..... The

*dim.*

S. *f* - ry..... and the fresh - ness of..... *mp* a dream.....

C. *p* ..... The glo - ry..... *mf* Ap - pa - relled in ce - les - tial light,..... *p*

T. *mp* The glo - ry..... and the fresh - ness *mf* *p* fresh - ness of..... a dream.....

B. *p* glo - ry..... and the fresh - ness of a *mp* *mf* *p*

S. *p* ..... *pp*

C. ..... and the fresh - ness..... of a dream..... *mp*

T. ..... of a dream..... *pp*

B. *mp* ..... *pp* dream.....

*dim.* *p* *chiaro*

S.  
C.  
T.  
B.

ppp

cresc. mf dim.

Detailed description: This block contains the vocal staves for Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.), along with the piano accompaniment. The vocal parts are mostly silent in this section. The piano accompaniment begins with a piano (*ppp*) dynamic, followed by a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) dynamic, and finally a decrescendo (*dim.*) dynamic. The piano part features flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand.

TENOR SOLO

It is not now as it hath been of yore:- Turn where-so-e'er I may,...

mp p

Detailed description: This block features a Tenor Solo. The vocal line is written in a single staff with lyrics: "It is not now as it hath been of yore:- Turn where-so-e'er I may,...". The piano accompaniment starts with a mezzo-piano (*mp*) dynamic and ends with a piano (*p*) dynamic. The piano part provides harmonic support with chords and moving lines.

T.S.

..... By night or day, The things which I have seen I now can see.....

p

Detailed description: This block continues the Tenor Solo. The vocal line is written in a single staff with lyrics: "..... By night or day, The things which I have seen I now can see.....". The piano accompaniment continues with a piano (*p*) dynamic, providing harmonic support for the vocal line.

6

T.S. *no more.....*

SOPRANO

CONTRALTO *pp*  
*no more.....*

TENOR *pp* *ppp*  
*no more,..... no more.....*

BASS *ppp*  
*no more.....*

6

*pp*

*poco stringendo..... al.....* ♩ = c. 84

*cresc. poco a poco* *mf*

*poco ritard.*

*allargando*

*cresc. sempre*



ritard..... al..... [7] Meno mosso ♩ = c. 50

TENOR SOLO *mp espress.*  
 SOPRANO *p espress.*  
 CONTRALTO *p espress.*  
 TENOR  
 BASS

The Rainbow comes and  
 The Rainbow comes and  
 The Rainbow comes and

ritard..... al..... [7] Meno mosso ♩ = c. 50

*ff* *mf dim.* *p*

r.s. *calma*  
 S. *pp*  
 C. *pp* *p calma*  
 T.  
 B.

goes,..... And love - ly is the Rose,..... The Moon doth with de-  
 goes,..... And love - ly is the Rose,.....  
 goes,..... And love - ly is the Rose,..... The

*p* Hrn. *pp* *pp*

T.S. - light..... Look round..... her when the

SOPRANO I *p calma*  
The Moon doth with de-light..... Look round her when the

SOPRANO II *p calma*  
The Moon doth with de-light..... Look

C. Moon doth with de-light Look round her when the heavens are bare;....

T.

B.

T.S. *pp* heavens are bare;..... 8 *pp* Wa - ters...

S. *pp* heavens are bare;..... *pp* Wa - ters...

C. round her when the heavens are bare;..... *pp* Wa - ters...

T. *pp* Wa - ters...

B. *pp* Wa - ters...

*dim. poco* *a* *poco* *pp*

T.S. *mp*  
 ..... on a star-ry night Are beau - ti-ful and fair;..... The

S. *mp*  
 ..... on a star-ry night Are beau - ti-ful and fair;..... The

C. *mp*  
 ..... on a star-ry night Are beau - ti-ful and fair; The

T. *mp*  
 ..... on a star-ry night Are beau - ti-ful and fair;.....

B. *mp*  
 ..... on a star-ry night Are beau - ti - ful and fair;.....

*pp* *mp*

T.S. *f*  
 sun-shine is a glo - - ri - ous birth;.....

S. *f* *p*  
 sun-shine is a glo-ri-ous birth;.....

C. *f* *p*  
 sun-shine is a glo-ri-ous birth;.....

T. *p*  
 sun-shine is a glo - ri-ous birth;..... TENOR I But yet I

B. *p*

*f* *p*

9

TENOR SOLO

*mf*

But yet I

SOPRANO I

*p*

But yet I know, wher-

SOPRANO II

*mp*

But yet I

CONTRALTO I

*p*

But yet I know, wher-

CONTRALTO II

*mp*

But yet I

TENOR I

know,..... wher-e'er I go,.....

TENOR II

*mp*

But yet I

BASS I

*p*

*mp*

But yet I know, wher - e'er I go, But yet I

BASS II

*p*

But yet I know,..... But yet I

9

*cresc.*

T.S. *mp*  
 know, wher - e'er..... I go, That there hath

S. *mf*  
 -e'er I go,.....

*mf*  
 know, wher - e'er I go,.....

C. *mf*  
 -e'er I go,.....

*mf*  
 know, wher - e'er I go, That there hath past a - way.....

T. *mf* *mp*  
 But yet I know, wher - e'er I go,..... That there hath past a - way.....

*mf* *mp*  
 know, wher - e'er I go,..... That there hath

B. *mf* *mp*  
 know, wher - e'er I go,..... That there hath

*f*

*p cresc.*  
I.S. past a - way..... a

*f cresc.*  
S. That there hath past a-way a

*f cresc.*  
C. That there hath past a-way a

*mf cresc.*  
C. That there hath past a-way, hath past a-way a

*mf cresc.*  
T. That there hath past a - way,..... that there hath past a-way a

*mf cresc.*  
T. .... That there hath past a - way,..... hath past a-way a

B. past a-way, hath past a - way,..... that there hath past a-way a

past a - way..... a

*cresc. poco a poco*

The musical score is arranged in a standard format with vocal parts and piano accompaniment. The vocal parts are labeled T.S. (Tenor Soprano), S. (Soprano), C. (Contralto), T. (Tenor), and B. (Bass). Each vocal part has two staves of music. The lyrics for all vocal parts are "glo - ry... from the earth...". The piano accompaniment is shown in a grand staff with treble and bass clefs. The score includes various dynamic markings: *ff* (fortissimo), *dim.* (diminuendo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are also performance instructions such as *accel.* (accelerando) and *crescendo*. A handwritten annotation "6 1/2" is present above the Contralto part. The key signature has one sharp (F#) and the time signature is 8/8.

poco a poco

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The tempo marking 'poco a poco' is written above the staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *mf* and *f* are indicated. There are also articulation marks like accents and slurs.

10 Allegro giojoso ♩ = c. 132

The second system begins with a boxed number '10' and the tempo marking 'Allegro giojoso' with a quarter note equal to approximately 132 beats per minute. The music is in 4/4 time. The upper staff features a series of chords and melodic lines, while the lower staff has a more rhythmic accompaniment. Dynamics include *sfz*, *ff*, and *f*. There are also accents and slurs throughout the system.

The third system continues the piece with similar rhythmic complexity. It features a mix of chords and moving lines in both staves. Dynamics and articulation marks are used to guide the performer's interpretation.

The fourth system shows intricate textures with overlapping lines and complex rhythmic patterns. The use of dynamics and articulation is consistent with the previous systems.

The fifth system concludes the piece with various musical notations, including slurs and dynamic markings. The overall structure is well-balanced and engaging.



ff f f mf mf mp

mf p cresc. poco a poco

7 7 7

8 f cresc. a

5 5 5

accelerando (beat 3 . . .)

SOPRANO

Now, while the birds thus sing..... a joy-ous song,.....

CONTRALTO

Now, while the birds thus sing..... a joy-ous song,.....

TENOR

Now, while the birds thus sing..... a joy-ous song,.....

BASS

Now, while the birds thus sing..... a joy-ous song,.....

11 a tempo

S. *mp*  
And while the young

C. *mp*  
And while the young

T. *mp*  
And while..... the young lambs bound As to the

B. *mp*  
And while..... the young lambs bound As to the

S. lambs bound As to the ta-bor's sound, ..... And while.. *mf*

C. lambs bound As to the ta-bor's sound, ..... And while... *mf*

T. ta - bor's sound, As to the ta - bor's sound, ..... *1 2 3*

B. ta - bor's sound, As to the ta - bor's sound, .....

*mp cresc. f mp*

S. ..... the young lambs bound As to the ta - bor's sound, ..... *diminuendo*

C. ..... the young lambs bound As to the ta - bor's sound, ..... *diminuendo*

T. ..... And while... the young lambs bound As to the

B. ..... And while... the young lambs bound As to the

*mf leggiero*

S.  
C.  
T.  
B.

*pp*  
*pp*  
*dim.* *pp*  
*dim.* *pp*

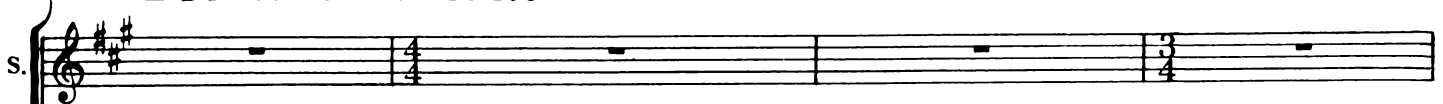
ta-bor's sound,.....  
ta-bor's sound,.....

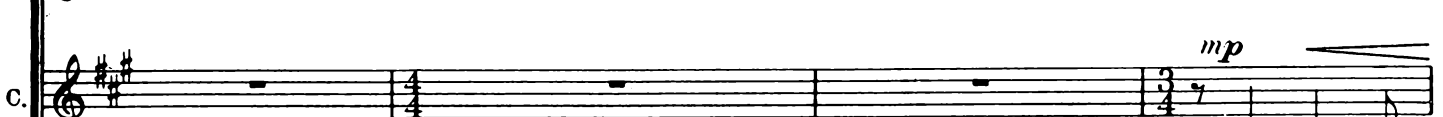
*dim.* *poco* *a* *poco*


S.  
C.  
T.  
B.

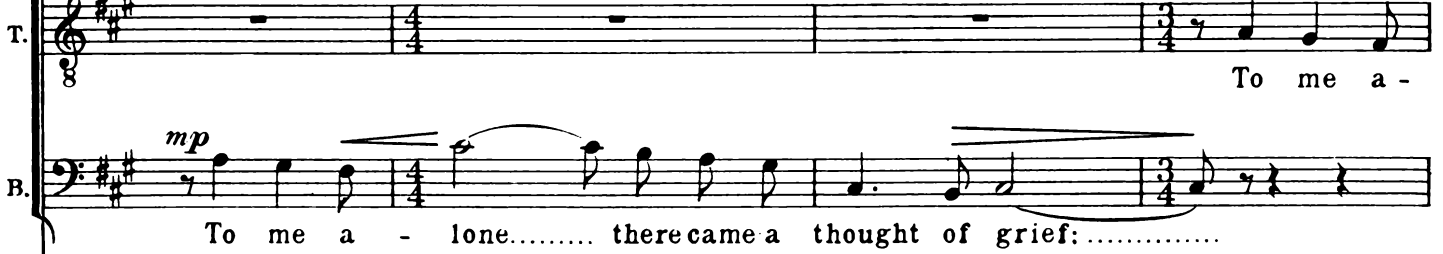
*diminuendo* *sempre* *ppp*

12 Più sostenuto ♩ = c. 108

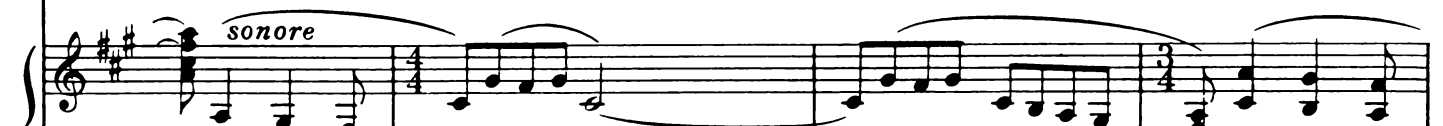
S. 


C.  *mp* To me a -


T.  *mp* To me a -


B.  *mp* To me a - lone..... there came a thought of grief:.....

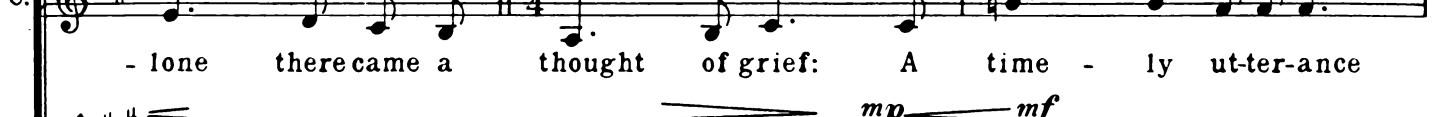
12 Più sostenuto ♩ = c. 108

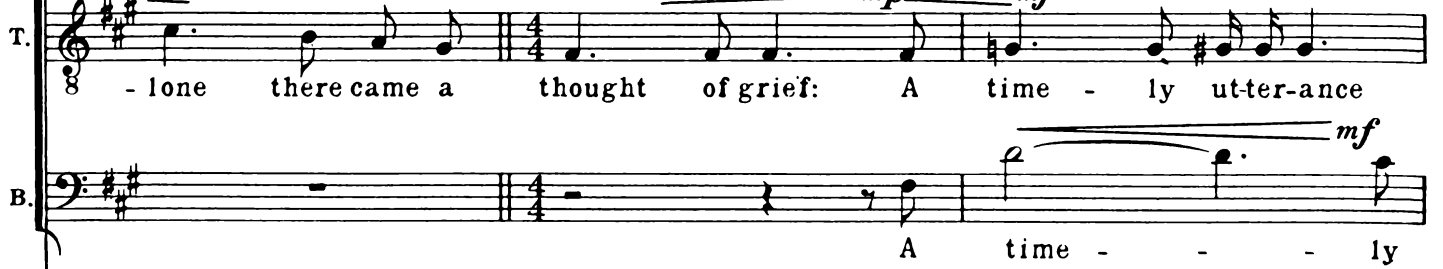
*sonore* 


*mp* 


S.  *mp* — *mf* A time - ly utter-ance.....

C.  *mp* — *mf* - lone there came a thought of grief: A time - ly utter-ance

T.  *mp* — *mf* - lone there came a thought of grief: A time - ly utter-ance

B.  *mf* A time - - - ly





S. *f*  
 ..... gave ..... that thought re - lief,.....

C. *f*  
 gave..... that thought re - lief,.....

T. *f*  
 gave ..... that thought ..... re - lief,.....

B. *f*  
 utter-ance..... gave that thought re - lief,.....

*cresc. poco*

S. *f cresc.*  
 ..... And I a - gain am strong: And I a -

C. *f cresc.*  
 And I a - gain am strong:..... a -

T. *f cresc.*  
 ..... And I a - gain am strong: And I a -

B. *f cresc.*  
 And I a - gain am strong:..... a -

*cresc.*



S. .... No more..... shall grief..... of mine the sea-son

C. .... No more..... shall grief..... of mine the sea-son

T. trumpets from the steep;..... No more shall grief of mine the sea-son

B. trumpets from the steep;..... No more shall grief of mine the sea-son

S. wrong;..... I hear.....

C. wrong;.....

T. wrong;..... I hear..... the E-choes....

B. wrong;..... I hear..... the



SOPRANO  
the E - choes..... through the mountains throng,..... *dim.*

CONTRALTO

TENOR I  
..... through the mountains throng,..... *dim.*

TENOR II  
..... through the mountains throng,.....

BASS  
E - choes..... through the moun-tains throng,..... *dim.*

S. *pp*

C. *pp*  
The

T. *pp*

B. *pp*

*dim.* *pp*

14

S. \_\_\_\_\_

C. Winds come to me from the fields of

T. \_\_\_\_\_

B. *pp* The Winds come to me

14

8

*pp*

S. \_\_\_\_\_

C. sleep,..... And all the

T. *f marcato* And all the earth is gay;.....

B. from the fields of sleep,.....

*f*

*f marcato*

S. And all the earth is gay;.....

C. earth is gay;.....

T. ....

*f marcato*

B. And all the earth is gay;.....

S. .....

C. Land and sea

T. .....

B. Land and sea

*f*

*mf*

S. Land and sea Give themselves up to

C. Give themselves up to jol-li-ty,

T. Land and sea Give themselves up to

B. Give themselves up to jol-li-ty,

Land and sea Give themselves up to Give themselves up to jol-li-ty,

S. jol - li - ty,

C. *mf cresc.* And with the heart of May.....

T. jol - li - ty,

B. *mf cresc.* And with the heart..... of May.....

*f mf cresc.*

S. *mf cresc.*  
And with the heart of May.....

C. *f*  
..... Doth ev-ery Beast keep hol-i-day;—

T. *mf cresc.*  
And with the heart of May.....

B. *f*  
..... Doth ev-ery Beast keep hol-i-day;—

*f* *cresc.*

S. *f*  
..... Doth ev-ery Beast keep hol-i-day;—.....

C. *f*

T. *f*  
Doth ev-ery Beast keep hol-i-day;—.....

B. *f*

*simile* *f*

Musical score for Soprano, Contralto I, Contralto II, Tenor, Bass I, Bass II, and Piano. The score is in G major and 4/4 time. The vocal parts are marked with a forte (*f*) dynamic. The lyrics are: "Thou Child of Joy,....." and "Thou". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Musical score for Soprano, Contralto I, Contralto II, Tenor I, Tenor II, Bass, and Piano. The score is in G major and 4/4 time. The vocal parts are marked with a crescendo (*f cresc.*) dynamic. The lyrics are: "Thou Child of Joy,....." and "Child of Joy,.....". The piano accompaniment continues with the same rhythmic pattern as the previous system.

15 Molto largamente (♩ = c. 88)

SOPRANO I

*ff* *ff*



Shout round me, let me hear thy shouts,...

SOPRANO II

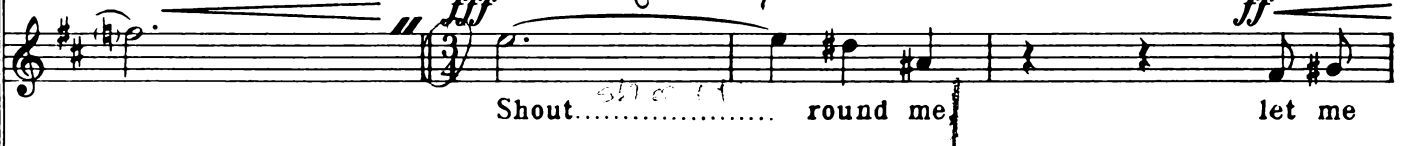
*ff* *ff*



Shout round me, shout round me, let me hear thy shouts,...

CONTRALTO I

*ff* *ff*



Shout... round me, let me

CONTRALTO II

*ff* *ff*



Shout... round me, let me

TENOR I

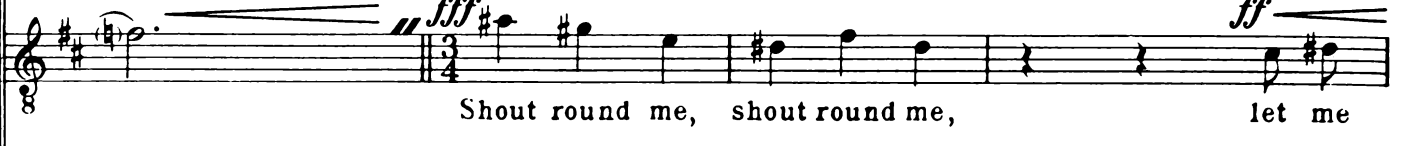
*ff* *ff*



Shout round me, shout round me, let me

TENOR II

*ff* *ff*



Shout round me, shout round me, let me

BASS I

*ff* *ff*



Shout round me, let me

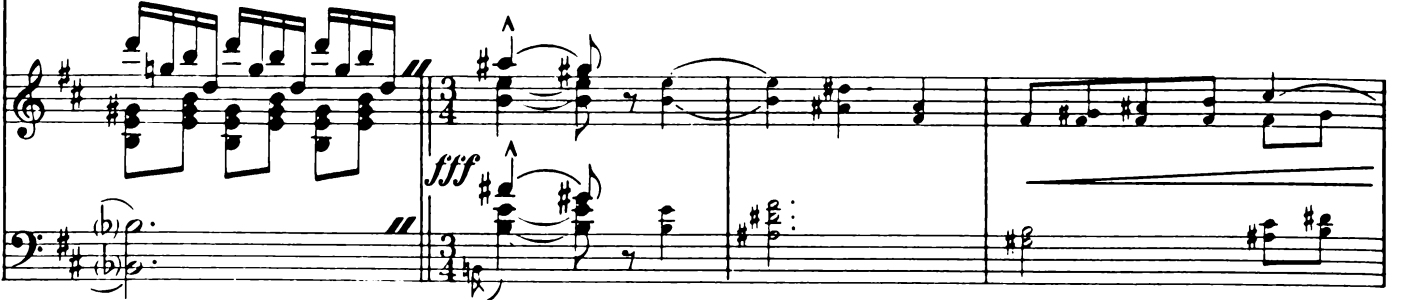
BASS II

*ff* *ff*



Shout round me, let me

15 Molto largamente (♩ = c. 88)



a tempo (♩ = c. 132)

S. .... thou hap-py.... Shepherd-boy!.....

C. hear thy shouts, thou hap-py.... Shepherd-boy!.....

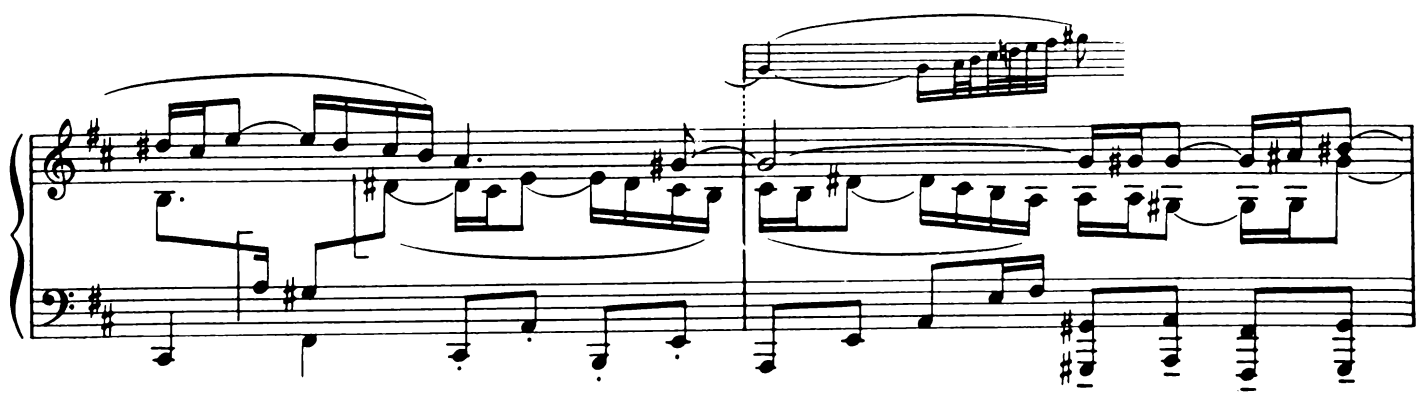
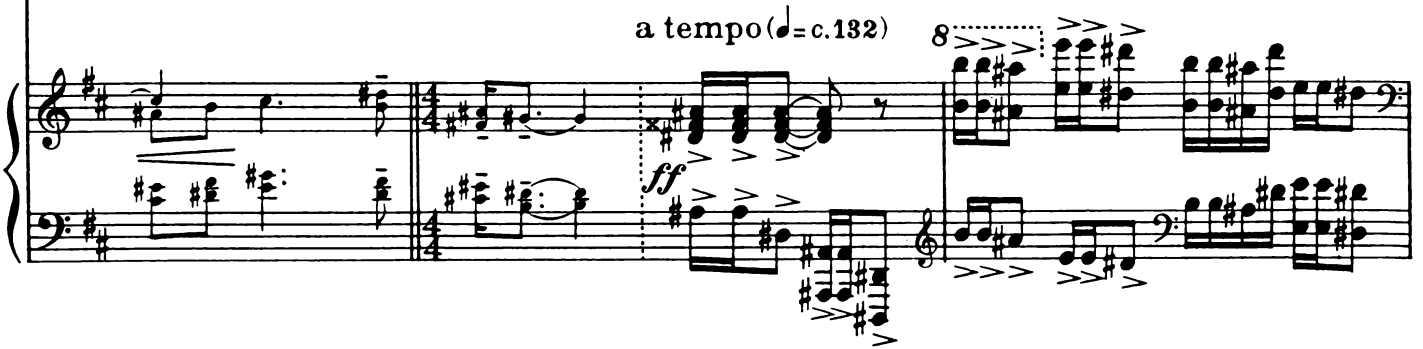
T. hear thy shouts, thou hap-py.... Shepherd-boy!.....

B. hear thy shouts, thou hap-py.... Shepherd-boy!.....



a tempo (♩ = c. 132)

8





This musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system features a series of chords in the right hand and a rhythmic accompaniment in the left hand. The second system introduces a melodic line in the right hand with a slur and a fermata. The third system continues with a similar melodic line and accompaniment. The fourth system shows a more complex texture with multiple voices in the right hand. The fifth system features a dense texture with many notes in the right hand, some marked with accents. The sixth system concludes with a final chord and a fermata. The score includes various musical notations such as slurs, fermatas, accents, and dynamic markings.

16 Un poco deliberato (♩ = c. 108)

SOPRANO *f* Ye bless-ed Creatures, I have heard the call.....

CONTRALTO *f* Ye bless-ed Crea-tures, I have heard the call

TENOR *f* Ye bless-ed Creatures, I have heard the call.....

BASS *f* Ye bless-ed Crea-tures, I have heard the call

16 Un poco deliberato (♩ = c. 108)

*ff*

a tempo (♩ = c. 132)

S. Ye..... to each o - ther make;.....

C. Ye..... to each o - ther make;.....

T. Ye..... to each o - ther make;.....

B. Ye..... to each o - ther make;.....

a tempo (♩ = c. 132)

*ff*

S. *f* I see The hea-vens  
C. *f* I see The hea-vens  
T. *f* I see The hea-vens laugh with you in your  
B. *f* I see The hea-vens laugh with you in your

*mf*

S. *mf* laugh with you in your ju - bi-lee; My heart is at your  
C. *mf* laugh with you in your ju - bi-lee; My heart is at your  
T. ju - bi-lee; .....  
B. ju - bi-lee; .....

S. fes - ti-val, The *mf*

C. fes - ti-val, The *mf*

T. My head hath its co - ron - al, The *mf*

B. My head hath its co - ron - al, The *mf*

*poco allargando*

S. ful-ness of your bliss, I feel..... I feel it all..... *f* *dim.*

C. ful-ness of your bliss, I feel..... I feel it all..... *f* *dim.*

T. ful-ness of your bliss, I feel\_ I feel it all..... *f* *dim.*

B. ful-ness of your bliss, I feel\_ I feel it all..... *f* *dim.*

*poco allargando*

*cresc.* *ff*

ritard. *p*

S. *p*

C. *p*

T. *mf* I feel it all.....

B. *mp* I feel it all.....

ritard. *dim.*

17 a tempo, ma un poco sostenuto (♩ = c. 126)

TENOR SOLO *pp* Oh.....

SOPRANO

CONTRALTO

TENOR

BASS *p* Oh e - vil day! if

17 a tempo, ma un poco sostenuto (♩ = c. 126)

*p* *cantabile*

(pizz.)

T.S. *mf*  
e - vil day!..... if I were sul-len.....

S. *mp*  
Oh e - vil day!.....

C. *p*  
Oh e - vil day! if I were sul-len..... While

T. *p*  
Oh e - vil day!..... if I were sul-len..... While

B. *mp*  
I were sullen..... Oh e - vil day! if

*pressando* *cresc.* *poco a poco*

T.S. While Earth..... her-self is a - dorn - ing,.....

S. *cresc.*  
..... if I were sul - len..... While Earth her-self is a -

C. *cresc.* *mf*  
Earth..... her-self is a - dorn - ing, This

T. *cresc.* *mf*  
Earth her - self..... is a dorn - ing, This

B. *cresc.*  
I were sul-len..... While Earth her - self is a -

*pressando* *poco a poco*

T.S. *f* This sweet May - morn - ing,

S. *mf* - dorn - ing, *f* This sweet May - morn - ing,

C. *cresc.* sweet..... *f* May - morn - ing,

T. *cresc.* sweet May - morn - ing,

B. *mf* - dorn - ing, *f* This sweet May - morn - ing,

18

Animando (♩ = c. 144)

TENOR SOLO

*lirico*

8 And the Chil - dren are cull - ing On

*p*  
pizz.

8 T.S. ev - ery side,..... In a thou - sand val - leys far and

8 T.S. wide, Fresh flowers; while the sun shines

8 T.S. warm, And the Babe leaps up..... on his Mo - ther's arm:...



T.S. TENOR SOLO

SOPRANO

CONTRALTO

TENOR

BASS

*mf cresc.*

*f*

*mf cresc.*

*f cresc.*

I hear,.....

I hear,.....

I hear,.....

I hear,.....

I hear,.....

19

*mp*

*mf cresc.*

poco largamente

*cresc.*

*ff*

T.S. hear, I hear, with joy I hear!.....

S. .... I hear, with joy I hear!.....

C. .... I hear, with joy I hear!.....

T. .... I hear, with joy I hear!.....

B. .... I hear, with joy I hear!.....

poco largamente

*ff*

Vocal staves (Soprano, Alto, Tenor, Bass) and Piano accompaniment. The vocal parts are mostly rests with dotted lines below them. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various dynamics and articulation marks.

Piano accompaniment section. The right hand has a melodic line with dynamics *diminuendo*, *mf*, and *dim.*. The left hand has a bass line. The word *cantabile* is written above the right hand.

*ritard. poco a poco e morendo.*

Piano accompaniment section. The right hand has a melodic line with dynamics *mp*, *dim. sempre*, and *mp*. The left hand has a bass line.

Molto meno mosso  
 [20] Andante sostenuto (♩ = c. 56)

Piano accompaniment section. The right hand has a melodic line with dynamics *dim.* and *pp*. The left hand has a bass line. The section ends with a double bar line and a 3/4 time signature.

TEÑOR SOLO

T.S. *8* — But there's a Tree,..... of many, one, A single Field which I have

*poco tenuto a tempo*

T.S. *8* looked up-on,.... Both of them speak of

T.S. *8* some-thing that is gone:..... The

*poco slentando*

T.S. *8* Pan-sy at my feet Doth the same tale re-peat:

TENOR SOLO

T.S. *pp* Whither is fled the visiona-ry gleam?..... Where is it now, the

SOPRANO

S. *pp* Whither is fled the visiona-ry gleam?..... Where is it now, the

CONTRALTO

C. *pp* Whither is fled the visiona-ry gleam?..... Where is it now, the

TENOR

T. *pp* Whither is fled the visiona-ry gleam?..... Where is it now, the

BASS

B. *pp* Whither is fled the visiona-ry gleam?..... Where is it now, the

21 Poco meno mosso (♩ = c. 50)

*pp* slentando poco a poco niente

T.S. glo-ry and the dream?

S. *pp* glo-ry and the dream? niente

C. *pp* glo-ry and the dream? niente

T. *pp* glo-ry and the dream? niente

B. *pp* glo-ry and the dream? niente

*pp* slentando poco dolente a poco

22 a tempo  $\text{♩} = c.54$  solenne

SOPRANO  
S.

CONTRALTO  
C.

TENOR  
T.

BASS  
B.

22 a tempo  $\text{♩} = c.54$  solenne

S.

C.

T.

B.

birth is but a sleep and a for - get - ting:...

birth is but a sleep and a for - get - ting: The Soul.....

The Soul..... that

S. ris-es with us,.... our life's Star,..... *p* Hath had else-where its

C. *mp* *mf* Hath... had else-where its

T. *mp* *p* that ris-es with us, our life's Star,..... Hath had else-where its

B. *mp* *mf* Hath... had else-where its

*poco cresc.*

S. *p* *mf* set - ting, And com - eth from a - far:.....

C. *p* *mf* set - ting, And com - eth from a - far: Not.....

T. *p* *mf* set - ting, And com - eth from a - far:.....

B. *p* *mf* set - ting, And com - eth from a - far: Not.....

S. *p* *mp*  
 ..... And not in ut-ter na - ked-ness,.....

C. *3*  
 in en-tire for-get - ful-ness,.....

T. *mp*  
 ..... And not in ut-ter na - ked-ness,.....

B. *3* *mp*  
 .... in en-tire for-get - ful-ness,..... But

S. *mf cresc.* *f*  
 ..... But trai - ling clouds of glo - ry.... do we

C. *mp cresc.* *f*  
 But trai - ling clouds of glo - ry.... do we

T. *mf cresc.* *f*  
 ..... But trai - ling clouds of glo - ry.... do we

B. *cresc.*  
 trai - ling clouds of glo - ry.... do we

tenuto - - - - -

S. *pp subito* *ppp*  
come From God,..... who is our home:...

C. *pp subito* *ppp*  
come From God,..... who is our home:...

T. *pp subito* *ppp*  
come From God,..... who is our home:...

B. *pp subito* *ppp*  
come From God,..... who is our home:...

*pp* *ppp* *pp*

*ppp* *8<sup>ve</sup> bassa...* *loco*

23 A tempo, ma poco più movimento (♩ = c. 63)

*p dolce*

S. Heaven lies.... a-bout us..... in our in-fancy!.....

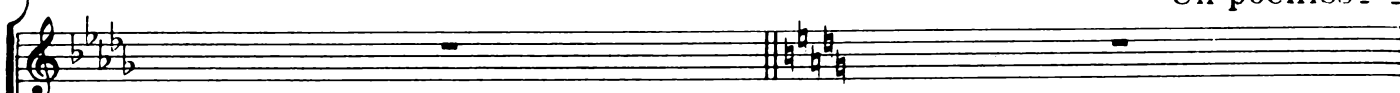
C. *p dolce*  
Heaven lies..... a-bout us..... in our in-fancy!.....

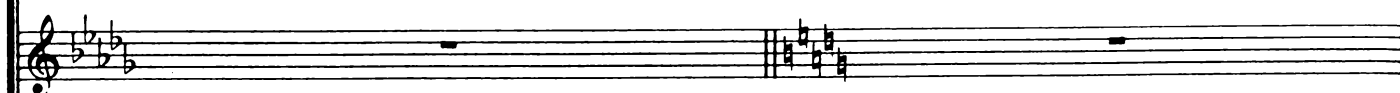
T. *pp*  
Shades..... of the

B. (1st BASSES) *pp*  
Shades..... of the



Un pochiss - -

S. 

C. 

T. *mp* prison-house be-gin to close..... Upon the growing Boy, *mp* But

B. *mp* prison-house be-gin to close..... Upon the growing Boy,.....



Un pochiss - -

*pressando* - - - - -


S. *mp* But He Be-holds the *mf* light,.....

C. *mp* But He Be-holds the

T. *mf* He Be-holds the light,.....

B. (ALL BASSES) *mp* But He Be-holds the *mf* light,.....

*pressando* - - - - -



al Piu animato  
(♩ = c.76)

S. and whence it flows, He sees it in his joy;.....

C. *mf* light, and whence it flows, He sees it in his joy;..... *f*

T. .... and whence it flows, He sees it in his joy;..... *f*

B. .... and whence it flows, He sees it in his joy;..... *f*

al Piu animato  
(♩ = c.76)

S. *f* The Youth,..... who dai - ly

C. *f* The Youth,..... who dai - ly

T. *f* The Youth,..... who dai - ly

B. *f* The Youth,..... who dai - ly

S. far - ther from the east Must trav - el, still is Na - ture's

C. far - ther from the east Must trav - el, still is Na - ture's

T. far - ther from the east Must trav - el, still is Na - ture's

B. far - ther from the east Must trav - el, still is Na - ture's

S. Priest,.....

C. Priest, ..... And.... by the vis - ion

T. Priest,..... And...

B. Priest,..... And..... by the vis - ion splendid

*mp* *mf* *mp* *mp* *cresc.* *poco* *a* *poco*

*mf* ————— *f*

S. And.... by the vis - ion splen-did Is on his way at -

C. splen-did Is on his way, Is on his way at -

T. .... by the vis - ion splendid Is on his way, Is on his way at -

B. Is on his way at - ten - - ded; Is on his way at -

Poco largamente (♩ = c. 66)

S. -ten - ded;.....

C. -ten - ded;.....

T. -ten - ded;.....

B. -ten - ded;.....

Poco largamente (♩ = c. 66)

*ff*

8

3 3

*tr*

poco riten.

a

S.

C.

T. *mf* *sonore*  
At

B. *mf* *sonore*  
At

*poco riten.* a

tempo (♩ = c. 66)

S.

C.

T. *mp*  
length the Man per-ceives it die a - way,..... And fade in-to the

B. *mp*  
length the Man per-ceives it die a - way,..... And fade in-to the

*tempo* (♩ = c. 66)

poco ritard.

S.

C.

T. *dim.*  
8 light of common day.....

B. *dim.*  
light of common day.....

24 a tempo (♩ = c.66)

TENOR SOLO

8 Earth fills her lap with pleasures..... of her own;

*p*

T.S. 8 Yearn - ings she hath in her own na-tural kind, And

T.S. *8* e - ven with some-thing of a Mo-ther's..... mind, And

T.S. *8* no un-worth-y aim,..... The home-ly Nurse doth all she can To

T.S. *8* make her Fos - ter-child,..... her In-mate Man,..... For-get the

*ritard.* *ravvivando*

T.S. *8* glo - - ries he hath known, And that im-

*ritard.* *tenuto* (♩ = c. 54) - *pp*

T.S.  
8 - pe - rial palace whence he came.

*ppp lontano*

*ravvivando* *a tempo* (♩ = c. 66)

*crescendo* *ff*

[25] Pochiss più movimento (♩ = c. 76)

SOPRANO  
CONTRALTO  
TENOR  
BASS

*f*

0 joy!.....

[25] Pochiss più movimento (♩ = c. 76)

*ff*



S. .... that in our em - bers..... Is something that doth live,.....

C. .... that in our em - bers..... Is something that doth

T. .... that in our em - bers..... Is some - thing that doth

B. .... that in our em - bers..... Is something that doth

S. .... That na - ture yet re - mem -

C. live, That na - ture yet re - mem -

T. live, That na - ture yet re - mem - - bers...

B. live, That na - ture yet re - mem - - bers...

S. - bers What was so fu - gi - tive!.....

C. - bers What was so fu - gi - tive!.....

T. .... What was so fu - gi - tive!.....

B. .... What was so fu - gi - tive!.....

26

TENOR SOLO

8 The thought.... of our past years in me doth

T.S. 8 breed Per - pet - ual ben - e - dic - tion:.....

T.S. *mp*  
 not in-deed..... For that which is most worth-y..... to be

blest;.....  
 SOPRANO *mp*  
 De-light and lib-er-ty, the  
 CONTRALTO *mp*  
 De-light and lib-er-ty, the

S. *p*  
 sim-ple creed Of Child-hood, whether bus-y..... or at rest, With  
 C. *p*  
 sim-ple creed Of Child-hood, whether bus-y..... or at rest, With

Poco pressando

S. new-fledged hope still flutter-ing.... in his breast:-

C. new-fledged hope still flutter-ing.... in his breast:-

Poco pressando

TENOR SOLO

Not for these I raise ..... The song of thanks and

S. Not for these I raise ..... The song of thanks and

C. Not for these I raise ..... The song of thanks and

Not for these I raise ..... The song of thanks and

*mf* *f* *ff*

poco ritard.

un poco tenuto

T.S. praise; But... for those ob - stinate questionings Of

S. praise;

C. praise;

poco ritard. un poco tenuto

*pp*

poco ritard.

T.S. sense and out-ward things, Fallings from us, vanish-ings;

27 Meno mosso ♩ = c. 50

SOPRANO *pp sotto voce* Blank mis -

CONTRALTO *pp sotto voce* Blank mis-giv - ings... of a

TENOR

BASS *pp sotto voce* Blank mis-giv - ings... of a Crea - ture Mo - ving a -

27 Meno mosso ♩ = c. 50

S. - giv - ings of a Crea - ture Mo - ving a - bout in worlds not

C. Crea - ture Mo - ving a - bout ..... in worlds not re - a - lised,

T. *pp sotto voce* Mo - ving a - bout in worlds not re - a - lised,

B. - bout in worlds not re - a - lised, ..... High in -

S. re-a-lised,..... High in - stincts.... before which our mor-tal Na-ture Did

C. .... High in - stincts before which our mor-tal Na-ture Did

T. High in - stincts, High in - stincts... before which our mor-tal Na-ture Did

B. - stincts, High in - stincts... before which our mor-tal Na-ture Did

S. tremble like a guilty Thing sur-prised: poco ritard.

C. tremble like a guilty Thing sur-prised:

T. tremble like a guilty Thing sur-prised:

B. tremble like a guilty Thing sur-prised:

poco ritard. *pp* *ppp*

28 Andante sostenuto (come prima)

*mp espress.*

T.S. 8

But... for those first af - fec - tions, Those

T.S. 8

sha-dow - y re - col - lec - tions, Which, be they what they may,

T.S. 8

Are yet the foun-tain light..... of all our day,.....

T.S. 8

Are yet a mas-ter light..... of all our see-ing; Up - hold.... us,

T.S. cher - ish,... and have power to make Our nois - y years.....

T.S. ..... seem mo - ments in the be - ing... Of the e - ter - nal Si - lence:

*ppp lontano e senza rigore*

29 Più mosso (♩=c.76) accelerando.....

T.S. truths..... that wake,..... To per - ish

*lunga mp f*

..... al ..... Più animato (♩=c.112)

T.S. nev - er;..... Which neither list - less - ness,..... nor

*f mf*



T.S. *f* mad en-deav-our,..... Nor Man nor Boy, Nor

ritenuto - - - a tempo (♩ = c.112)

T.S. all..... that is at en - mi-ty with joy, Can

*ff* *f* *mf*

ritard. poco a poco e morendo

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

*f* *mp dim.*

T.S. ....

*diminuendo sempre* *ppp*

30 Meno mosso Solenne (♩ = c. 60)

SOPRANO  
*pp espress.*

Hence in a sea - son of calm wea - ther Though

CONTRALTO  
*pp espress.*

Hence in a sea - son of calm wea - ther Though

TENOR  
*pp espress.*

Hence in a sea - son of calm wea - ther Though

BASS  
*pp espress.*

Hence in a sea - son of calm wea - ther Though

30 Meno mosso solenne (♩ = c. 60)

*pp*

S. *ppp* in - land far we be,..... Our Souls have sight.... of that im - *pp*

C. *ppp* in - land far we be,..... Our Souls have sight.... of that im - *pp*

T. *ppp* in - land far we be,..... Our Souls have sight.... of that im - *pp*

B. *ppp* in - land far we be,..... Our Souls have sight.... of that im - *pp*

31

TENOR SOLO

Which brought us

S. *p*  
mor - tal sea.....

C. *p*  
mor - tal sea.....

T. *p*  
mor - tal sea.....

B. *p*  
mor - tal sea.....

*p*  
*pp*  
*molto legato*

31

T.S. hith - er,..... Can..... in a

S. *p*  
Which brought us hith - er,.....

C.

T.

B. *p*  
Which brought us

T.S. mo - ment tra - - vel thi - ther,.....

S. *p* Can in a mo - ment tra - - vel *mp*

C. *p* Which brought us hith - er,..... Can..... in a

T. Which brought us hith - er,..... Can....

B. hith - er,..... Can..... in a mo - ment

T.S. *mp* And see.....

S. *p* thither, ..... And see the Chil - dren

C. *mp* *p* mo - ment tra - - vel thi - ther,..... And see the Chil - dren

T. *mp* 8..... in a mo - ment tra - - vel thi - ther,.....

B. tra - - - - vel thi - ther,.....

*cresc - - poco*

T.S. *mf* the Chil-dren sport up-on the shore,.....

S. *mp* sport up-on the shore,.....

C. *mp* sport up-on the shore,..... *div.* *mp* And

T. *p* And see the Chil-dren sport up-on the shore,.....

B. *p* And see..... the Chil-dren sport up-on the

T.S. *mf* And hear the migh-ty wa-ters

SOPRANO I *mp* *mf*

SOPRANO II And hear the mighty wa-ters roll-ing *p*

CONTRALTO I *mf* And

hear the migh-ty wa-ters roll-ing ev-er-more.....

CONTRALTO II *p*

TENORI *mp* *mf* And hear the mighty

TENOR II And hear the mighty wa-ters roll-ing *p*

BASS I *mp* *mf* And

shore, And hear the mighty wa-ters roll-ing ev-er-more.....

BASS II Shore, *p* And hear the mighty

*pp sempre*

*dim.* *ritard. poco a poco*

T.S. 8 roll - ing ev - er - more.....

S. ev-er-more.....

hear the mighty wa - ters roll - ing ev-er-more....

*mp* *p*

C. wa - ters roll - ing ev-er-more.....

T. ev-er-more.....

hear the migh-ty wa - ters roll - ing ev-er-more....

*mp*

B. wa - ters roll - ing ev-er-more.....

*ritard. poco a poco*

*p* *p*

*p dim. poco a poco* *ppp*

32 Allegro gioioso (♩ = c. 132)

*pp* *cresc. poco a poco* *mp* *schierzando* *sempre cresc.*

*mf marcato* *f pesante*

*piu cresc.*

*ff* *accelerando*

(Beat 3 . . .)

SOPRANO **33** a tempo

CONTRALTO

TENOR

BASS

Then sing, ye Birds, sing, sing..... a joy-ous song!...

**33** a tempo

*fff*

S. *mp* And let.....

C. *mp* And let.....

T. *mp* And let.....

B. *mp* And let.....

*p*

S. *mp* And let the young Lambs bound

C. *mp* And let the young Lambs bound

T. ..... the young Lambs bound As to the ta-bor's sound!

B. ..... the young Lambs bound As to the ta-bor's sound!

*mp cresc.*



S. *mf*  
As to the ta-bor's sound!..... And let..... the young Lambs

C. *mf*  
As to the ta-bor's sound!..... And let..... the young Lambs

T.  
As to the ta-bor's sound!..... And let....

B.  
As to the ta-bor's sound!..... And let....

*f mp*

S. *diminuendo*  
bound As to the ta-bor's sound!.....

C. *diminuendo*  
bound As to the ta-bor's sound!.....

T. *diminuendo*  
..... the young Lambs bound As to the ta-bor's sound!.....

B. *diminuendo*  
..... the young Lambs bound... As to the ta-bor's sound!.....

*mf leggiero* *diminuendo*

S.  
C.  
T. *pp*  
B. *pp*

*poco* *a* *poco* *p* *dim sempre*

*p* *ppp*

**34** SOPRANO  
*mp legato*

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

CONTRALTO  
*mp legato*

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

TENOR

BASS

**34**

*pp leggiero*

S. *mf*  
Ye that through your hearts to - day ..... Feel the

C. *mf*  
Ye that through your hearts to - day ..... Feel the

T. *mf legato*  
Ye that through your hearts to - day

B. *mf legato*  
Ye that through your hearts to - day

*mp* *cresc.*

S. *f*  
glad - - - ness ..... of the May! .....

C. *f*  
glad - - - ness ..... of the May! .....

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

B. *f*  
Feel the glad - - - ness ..... of the May! .....

*f* *ff*

35

S. *f* What though the

C. *f* What though the

T. *f* What though the

B. *f* What though the

35

S. ra - - diance... which was once so bright Be

C. *Some note* ra - - diance... which was once so bright Be

T. ra - - diance... which was once so bright Be

B. ra - - diance... which was once so bright Be

S. now for ev - er ta - ken from my sight,..... Though

C. now for ev - er ta - - ken from my sight, Though

T. now for ev - er ta - - ken from my sight, Though

B. now for ev - er ta - - ken from my sight, Though

*mf*

S. noth - ing can..... bring back the hour Of splen - dour... in the

C. noth - ing can..... bring back the hour Of splen - dour...

T. noth - ing can..... bring back the hour Of splen - dour... in the

B. noth - ing can..... bring back the hour Of splen - dour...

*f cresc.*

*Allargando* *ritard..... poco..... dim.*

S. *ff* *p.*  
grass, of glo - ry..... in the flower;.....

C. *ff* *p.* *same note* 1 2 3  
..... in the grass, of glo - ry..... in the flower;..... *dim.*

T. *ff* *p.*  
grass, of glo - ry..... in the flower;..... *dim.*

B. *ff* *p.*  
in the grass, of glo - ry..... in the flower;..... *dim.*

*Allargando* *ritard..... poco.....*

S. *a poco..... al*  
..... *p*

C. *p*  
..... *p*

T. *p*  
..... *p*

B. *p*  
..... *p*

*a poco..... al*

*diminuendo* *poco a poco* *poco*

36 Andante sostenuto (♩=c.66)

S. *p* We will grieve not, rather find Strength in what re-mains...

C. *p* We will grieve not, rather find Strength in what re-mains...

T. *p* We will grieve not, rather find Strength in what re-mains...

B. *p* We will grieve not, rather find Strength in what re-mains...

36 Andante sostenuto (♩=c.66)

*p*

S. *p dolce* .... be-hind; In the pri-mal sym-pathy Which hav-ing been must

C. .... be-hind;

T. *p dolce* .... be-hind; In the pri-mal sym-pathy Which hav-ing been must

B. .... be-hind;

S. e - ver be; In the sooth - ing thoughts that spring Out of hu - man

C.

T. e - ver be;

B. In the sooth - ing thoughts... that spring Out of hu - man

S. suffering; In the faith that looks through death,

C. In the faith that looks through death,

T. In the faith that looks through

B. suffering; In the faith that looks through



**37** *pp* *poco ritard.* *Pochiss meno mosso (♩=c.60)*

S. In years that bring the philo-soph-ic mind.

C. In years that bring the philo-soph-ic mind.

T. death,.... In years that bring the philo-soph-ic mind.

B. death,.... In years that bring the philo-soph-ic mind.

*poco riten.* *a* **38** *tempo*

TENOR SOLO *p*

And O,..... ye Fountains, Meadows, Hills and

T.S. Groves,..... Fore - bode not a - ny sever-ing... of our loves!.....

T.S. 8

..... Yet in my heart of hearts I feel your might;.....

T.S. 8

*mp cresc.* I on-ly have re - lin - quished one delight *mf* To live be-

*cresc.* *mf*

T.S. 8

*poco riten.* **39** *a tempo lirico*

neath your more ha-bit-u-al sway..... I love the Brooks which

*p* *tr*

T.S. 8

down their channels fret, E-ven more than when I tripped light-ly as

*tr tr tr* *tr tr* *5 tr*

T.S. they;..... The in-no-cent brightness of a new-born

T.S. Day is love-ly yet; The Clouds that gather round the

poco ritenuto a tempo

T.S. set - ting sun Do take a so-ber colouring..... from an eye That...

T.S. .... hath kept watch o'er man's mor - tal - i - ty;....

ritard. poco a poco ppp

T.S. An-oth-er race hath been, and oth-er palms are won.....

TENOR SOLO

niente

molto espress.

pp

T.S. Thanks to its ten-der-ness, its

SOP. I *pp molto espress.*  
S. Thanks to the hu-man heart..... by which we live, Thanks to its ten-der-ness, its

SOP. II *pp molto espress.*  
S. Thanks to the hu-man heart..... by which we live, Thanks to its ten-der-ness, its

C. *pp molto espress.*  
C. Thanks to the hu - man heart by which we live, Thanks to its ten-der-ness, its

TEN. *pp molto espress.*  
T. Thanks to the hu-man heart..... by which we live, Thanks to its ten-der-ness, its

BASS *pp molto espress.*  
B. Thanks to the hu - man heart by which we live, Thanks to its ten-der-ness, its

40 Lento (♩ = c. 48)

T.S. joys, and fears, To me the meanest flower..... that blows..... can give

S. joys, and fears, To me the meanest flower..... that blows..... can give

C. joys, and fears, To me the meanest flower that blows..... can give

T. joys, and fears, To me..... the mean-est flower..... that blows can give

B. joys, and fears, To me the meanest flower..... that blows can give

T.S. Thoughts that do of-ten lie too deep for tears.

S. Thoughts that do of-ten lie too deep for tears.

C. Thoughts that do of-ten lie too deep for tears.

T. Thoughts that do of-ten lie too deep for tears.

B. Thoughts that do of-ten lie too deep for tears.

*mp* *dim.* *mp* *dim.* *mp* *dim.* *mp* *dim.* *mp* *dim.* *mp* *dim.*

T.S. tears..... niente

S. niente

C. niente

T. niente

B. niente

*pp* *ppp* *lontano* *niente*