



Sweeney, W. (2008) *Songs of Connacht*. [Composition]

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Deposited on: 27 October 2010

for John Butt

SONGS OF CONNACHT

TEXTS

DOUGLAS HYDE and J M SYNGE

MUSIC

WILLIAM SWEENEY

2008

I: The Red-Haired Man's Wife

They are saying it, that thou art the quiet little heel in a shoe. They are saying it, that thou art the thin little mouth of the kisses. They are saying it, thousand loves, that thou hast turned thy back on me. Though a man may be had, the tailor's is the wife of the Red-Haired Man.

I thought, O my life,
That one house between us, love, would be;
And I thought I should find
You once coaxing my child on your knee;
But now the curse of the High One,
On him let it be,
And on all the lying band
Who put silence between you and me.

But the Day of Doom shall come,
And hills and harbours be rent;
A mist shall fall on the sun
From the dark clouds heavily sent;
The sea shall be dry,
And earth under mourning and ban;
Then loud shall he cry
For the wife of the red-haired man.

There grows a tree in the garden
With blossoms that tremble and shake,
I lay my hands on its bark
And I feel that my heart must break.
On one wish alone
My soul through the long months ran,
One kiss alone
From the wife of the red-haired man.

Tempo Rubato ♩ = 48 - 60

Oboe 1 *mf* > *p* *p* < *mf* > *p*

Oboe 2 *mf* > *p* *p* < *mf* > *p*

Bassoon *mf* > *p* *p* < *mf* > *p*

Violin 1 *f* *p* *f* *p*

Violin 2 *f* *p* *f* *p*

Cello 1 *f* *p* *f* *p*

Cello 2 *f* *p* *f* *p*

Double Bass *f* *p* *f* *p*

Tempo Rubato ♩ = 48 - 60

Tenor *f* *più p* *f* *più p*

They are say-ing it, — that thou art the qui - et lit-tle heel in a shoe. They are say-ing it, — that

Harpischord *f*

Harpischord dynamics are simply a guide to registration
lv. sempre - allow as much of the arpeggio to sustain as possible

This musical score page includes parts for:

- Ob. 1
- Ob. 2
- Bsn.
- Vln. 1
- Vln. 2
- Cell. 1
- Cell. 2
- Db.
- Ten.
- Hpschd

The score is written in 3/4 time and consists of 8 measures. The woodwind and string parts feature dynamic markings of *f* (forte) and *p* (piano), along with articulation like accents and breath marks. The vocal part (Tenor) includes lyrics and is marked with *f* and *pp* (pianissimo). The piano part (Hpschd) provides accompaniment with various rhythmic patterns.

Lyrics for the Tenor part:

7 8 3 3 3 *f* *pp* *f*

thou art the thin lit-tle mouth of the kiss-es. They are say-ing it, thou-sand loves, that thou hast turned thy back on me. Though a

Rit..... **Tempo** ♩ = 60 *ma con moto*

Ob.1 *p* *f*

Ob.2 *p* *f*

Bsn. *p* *f*

Vln.1 *p*

Vln.2 *p*

Cell.1 *p* *f* > *p*

Cell.2 *p* *f* > *p*

Db. *p* *f* > *p*

Ten. *p* *Rit.....* **Tempo** ♩ = 60 *ma con moto*

man may be had, the tai-lor's is the wife ___ of the Red-Haired Man. ___ I ___ thought, O ___ my life, That one house bet-ween us, love, would ___ be; And ___ I thought I should find You once ___

Hpschd *p*

Ob.1 *mf*

Ob.2 *mf*

Bsn. *mf*

Vln.1 *mf*

Vln.2 *mf*

Cell.1 *mf*

Cell.2 *mf*

Db. *mf*

Ten. *f* *risoluto*

8 But the Day of Doom shall come, And hills and har-bours be rent; A mist shall fall on the sun From the dark clouds hea-vi-ly

Hpschd *mf*

43

Ob.1 *piú p* *f*

Ob.2 *piú p* *f*

Bsn. *piú p* *f*

Vln.1 *piú p* *f*

Vln.2 *piú p* *f*

Cell.1 *piú p* *f*

Cell.2 *piú p* *f*

Db. *piú p* *f*

Ten. *piú p* *f*

8 sent; The sea shall be dry, And earth un-der mourn-ing and ban; Then loud shall he cry For the wife of the red-haired man.

Hpschd

Ob.1 *f* *p*

Ob.2 *f* *p*

Bsn. *f* *p*

Vln.1 *f* *pp* *p*

Vln.2 *f* *pp*

Cell.1 *f* *pp* *p*

Cell.2 *f* *pp* *p*

Db. *f* *pp* *p*

Ten. *pp* *espress.*
There ___

Hpschd *f* *p*

59

Ob.1 *pp*

Ob.2 *pp*

Bsn. *pp*

Vln.1 *pp*

Vln.2 *pp*

Cell.1 *pp*

Cell.2 *pp*

Db. *pp*

Ten. *p*

grows a tree in the gar-den With_ bloss - oms that trem - ble and shake, I lay my hands on _____ its bark And I_ feel that my heart must_ break. On_ one wish_ a -

Hpschd

68

Ob.1 *cresc.*

Ob.2 *cresc.*

Bsn. *cresc.*

Vln.1 *cresc.*

Vln.2 *cresc.*

Cell.1 *cresc.*

Cell.2 *cresc.*

Db. *cresc.*

Ten. *cresc.* *poco f*

8 lone My _____ soul through the long months _____ ran, One _____ kiss _____ a - lone From the wife _____ of the red - haired _____ man.

Hpschd *mf*

68

II: Captain Drury's Daughter

Oh Blackbird make no forgetting
Of the message I sent with thee
Round to Carroll's gap
To the house upon the hill.

Tell to my Valentine
That you saw me weep last night
And tell again my love
That you saw me weep last night.

If she give pleasant discourse
Oh Blackbird, oh, bird, to thee,
Let a whistle on for me,
Oh blackbird, whistle on for me.

Prepare a ship and we will go,
We will steer across the sea,
We will journey from this land,
Across to Spain, from this land.

'Tis a pity I'm not in Sasanie
And my girl out of Erin with me,
Rough the middle of the sea,
And is it not a great, great cause of mockery
For a man to be in love with a woman!

Oh Blackbird make no forgetting.

Allegro, al meno ♩. = c. 108

Recorder 1
pp

Recorder 2
pp

Bassoon

Violin 1
pp

Violin 2
pp

Cello 1

Cello 2

Double Bass

Tenor
Allegro, al meno ♩. = *f*. 108

Oh Black - - - bird - - - make no for - - - get - ting - - - Of the

Detailed description: This is a page of a musical score for an orchestral or chamber ensemble. The score is written for Recorder 1, Recorder 2, Bassoon, Violin 1, Violin 2, Cello 1, Cello 2, Double Bass, and Tenor. The tempo is 'Allegro, al meno' with a metronome marking of ♩. = c. 108. The Recorder parts and Violin parts are marked *pp* (pianissimo). The Tenor part is marked *f*. (forte). The score is in 12/8 time and consists of four measures. The Recorder parts play a complex, rhythmic pattern of eighth notes, often in triplets. The Violin parts play a similar rhythmic pattern. The Bassoon, Cello 1, Cello 2, and Double Bass parts are silent (indicated by a horizontal line with a dash). The Tenor part has lyrics: 'Oh Black - - - bird - - - make no for - - - get - ting - - - Of the'.

5
Rec.1

5
Rec.2

5
Bsn.

5
Vln.1

5
Vln.2

5
Cell.1

5
Cell.2

5
Db.

5
Ten.

mess - - - - age I sent with thee Round to Carroll's gap

p legato

p

p

p legato

p legato

p legato

p legato

Rec.1

Rec.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Ten.

p

p

mp

To the house u-pon the hill. Tell _____ Tell _____ Tell to my

Detailed description: This page of a musical score covers measures 9 to 18. It features eight staves: two recorders (Rec.1 and Rec.2), bassoon (Bsn.), two violins (Vln.1 and Vln.2), two cellos (Cell.1 and Cell.2), double bass (Db.), and a tenor (Ten.). The recorders and violins play a complex, rhythmic pattern of eighth notes, often in groups of three, starting at measure 12. The tenor has a vocal line with lyrics: "To the house u-pon the hill. Tell _____ Tell _____ Tell to my". The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). Measure numbers 9, 12, and 18 are indicated at the beginning and end of the staves.

Rec.1

Rec.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Ten.

Va - len - tine _____ That you saw me _____ you saw me weep last night And

mp legato

24

Rec.1

Rec.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Ten.

pleas-ant dis-course Oh — Black - bird, oh, bird, to thee, ——— Let a whist-le on for me, Oh black-bird, whist-le on for me., ———

pp 3 3 3 3 3

pp 3 3 3 3 3

pp

pizz. arco pizz. arco pizz. arco

mf sub. pp

pizz. arco pizz. arco

mf sub. pp

arco

mf sub. pp

arco

mf pp

mf

subito p

35

Rec.1

Rec.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Ten.

p

pizz.

p

pizz.

p

piú p

8 sea, We will jour - ney from this land, A - cross to Spain, ___ from this land. _____

40 *poco f*

40 *poco f*

40

40 *poco f*

40 *poco f*

40

40

40

40 *più f*

8 'Tis a pi - - - - ty I'm not in Sa - sa - nie And my

Detailed description: This page of a musical score contains nine staves. Recorder 1 and Recorder 2 parts feature complex rhythmic patterns of eighth notes with triplets, marked *poco f*. The Bassoon, Violin 1, Violin 2, Cello 1, Cello 2, and Double Bass parts are mostly silent, indicated by horizontal lines. The Tenor part begins at measure 40 with the lyrics: 'Tis a pi - - - - ty I'm not in Sa - sa - nie And my. The score includes various musical notations such as dynamics, articulation marks, and time signature changes.

44

Rec.1

Rec.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Ten.

8

girl _____ girl out of E - rin with me, Rough the mid - dle of the sea, And

poco f

pizz.

pizz.

pizz.

48

Rec.1

Rec.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Ten.

is it not a great, great cause of mock - e - ry For a man _____ For a man to be in love For a man to be in love _____ with a

pp legato

pp

pp

arco
f

arco
f

arco
pp legato

arco
pp legato

sub. *p* legato

III: The Fairy Sweetheart

On lying down of me gently
Upon a couch high and narrow,
 It appeared to me a fairy woman;
Her neck was, methought, whiter
Than the foam of the waves on the shore.
 Her form she had slender, no spot, most refined;
With smooth and fine words,
She gently spoke:
 'Is it asleep with ye, that the sages are?
Is it not many a glen
I walked with my love
 Beneath the white napkin of Sheelah?'

Oh affection, oh, treasure,
Let not grief be on thee,
That grief would never come on you
 On the great grey forehead of Felim.

Another time I went up
 To the maiden of the smooth fingers,
'Twas what she quietly said to me:
'Do thou remain away from me,
 No-one shall come near to me,
There are gates within the fairy-mote,
And locks upon them tightly.
And you neglected the time, the hour
That the slumber was upon us,
 And we without any to guard us.
Beneath the white napkin of Sheelah.'

Andante ♩ = 104 - 108

Recorder 1

Recorder 2

Bassoon

Violin 1

Violin 2/1

Violin 2/2

Cello 1

Cello 2

Double Bass

Tenor

Harpischord

pizz.
p

sul pont. *pp*

sul pont. *pp*

sul pont. *pp*

pp senza vib., poco sul pont.

Andante ♩ = 104 - 108

p

On - ing down of me gent-ly gent-ly U -

5

Rec.1

Rec.2

Bsn.

Vln.1

Vln.2/2

Vln 2/2

Cell.1

Cell.2

Db.

Ten.

Hpschd

rep. ad lib.

p

p

sempre p

pon a couch high and nar-row, It ap-peared to me a fair - y wo-man; Her neck was, me-thought, whi - ter whi-ter Than the foam of the waves

Detailed description: This page of a musical score, numbered 3, features ten staves. The top three staves are for woodwinds: Recorder 1 and 2, and Bassoon. The next three are for strings: Violin 1, Violin 2/2 (two staves), and Viola. The bottom three are for low woodwinds and voice: Celli 1 and 2, Double Bass, and Tenor. The Harpsichord is at the very bottom. The Tenor part includes lyrics. The score includes various musical notations such as rests, dynamics (*p*, *sempre p*), and performance instructions like *rep. ad lib.* and *sempre p*. The woodwinds and strings have some activity in the later measures, while the Tenor is singing.

14

Rec. 1 *ppp* Rubato rep. ad lib.

Rec. 2 *ppp* Rubato rep. ad lib.

Bsn. *ppp* Rubato rep. ad lib.

Vln. 1 *ppp* (ii)

Vln. 2/2

Vln 2/2

Cell. 1 *p*

Cell. 2

Db.

Ten. on the shore. Her form she had slender, no spot, most re-fined; With smooth and fine words, She gently spoke: 'Is it a sleep with ye, that the

Hpschd

22
Rec.1

22
Rec.2

22
Bsn.

22
Vln.1

22
Vln.2/2

22
Vln 2/2

22
Cell.1

22
Cell.2

22
Db.

22
Ten.

22
Hpschd

sa-ges are? Is it not man - y a glen - I - walked with my love - Be - neath the white nap-kin of Shee - lah? Oh af - t - tion, oh, trea - sure, -

ppp

ppp

Rubato

p

(iii)

breve lunga

breve lunga

(iii)

(iii)

30 *rep. ad lib.*

Rec. 1 *ppp* *rep. ad lib.*

Rec. 2 *ppp* *rep. ad lib.*

Bsn. *ppp* *rep. ad lib.* breve lunga

Vln. 1 *ppp* (iv)

Vln. 2/2 *pp*

Vln 2/2

Cell. 1 *p*

Cell. 2

Db.

Ten. *poco più f* (iv) *(iv)*

Let not grief — grief be on thee, That — grief would — nev - er — come on you — On the great grey fore-head of Fe - li - m. An — *(iv)* er time — I went up — To the

Hpschd

39

Rec. 1

Rec. 2

Bsn.

Vln. 1

Vln. 2/2

Vln 2/2

Cell. 1

Cell. 2

Db.

Ten.

Hpschd

rep. ad lib.

ppp

breve

lunga

pp

p

maid - en of the ___ smooth smooth fing - ers, 'Twas ___ what she ___ qui - et - ly said to me: ___

'Do thou re - main a - way a - way from me, No - one No - one shall come ___

48

Rec. 1

Rec. 2

Bsn.

Vln. 1

Vln. 2/2

Vln 2/2

Cell. 1

Cell. 2

Db.

Ten.

Hpschd

near to me, There are gates with - in the fair - y - mote, And locks u - pon them tight - ly. And you neg - lec - ted the time, the hour That the

pp

Detailed description: This page of a musical score covers measures 48 to 55. The score is arranged in a system with ten staves. The instruments are: Recorder 1 and Recorder 2 (treble clef, 8/8 time), Bassoon (bass clef, 8/8 time), Violin 1 (treble clef, 8/8 time), Violin 2/2 (treble clef, 8/8 time), Violin 2/2 (treble clef, 8/8 time), Cello 1 (bass clef, 8/8 time), Cello 2 (bass clef, 8/8 time), Double Bass (bass clef, 8/8 time), Tenor (treble clef, 8/8 time), and Harpsichord (treble and bass clefs, 8/8 time). The key signature has one sharp (F#). The Tenor part includes the lyrics: "near to me, There are gates with - in the fair - y - mote, And locks u - pon them tight - ly. And you neg - lec - ted the time, the hour That the". The Cello 1 part has a *pp* dynamic marking. The Harpsichord part features complex chordal textures in both hands.

55

Rec. 1 (final repetition.....)

Rec. 2 (final repetition.....)

Bsn. (final repetition.....)

Vln. 1 (final repetition.....) (∞) *pp*

Vln. 2/2 (final repetition.....)

Vln 2/2 (final repetition.....)

Cell. 1 *pp*

Cell. 2

Db. *pizz.*

Ten. *p* (∞) *pp*

slum-ber slum-ber was u - pon us, And we with-out a - ny to guard us, guard us. Be - neath the white nap-kin of (S66) - lah!

Hpschd *pp*

63

Rec. 1

Rec. 2

Bsn.

Vln. 1

Vln. 2/2

Vln 2/2

Cell. 1

Cell. 2

Db.

Ten.

Hpschd

ppp

(ossia tacet)

IV: Is It A Month

Is it a month since I and you
In the starlight of Glen Dubh
Stretched beneath a hazel bough
Kissed from ear and throat to brow,
Since your fingers, neck, and chin
Made the bars that fenced me in,
Till Paradise seemed but a wreck
Near your bosom, brow, and neck
And stars grew wilder, growing wise,
In the splendour of your eyes!
Since the weasel wandered near
While we kissed from ear to ear
And the wet and withered leaves
Blew about your cap and sleeves,
Till the moon sank tired through the ledge
Of the wet and windy hedge?
And we took the starry lane
Back to Dublin town again.

J M Synge

Con moto ♩ = 144

($\frac{5}{8} = \frac{15}{16}$, $\frac{11}{8} = \frac{33}{16}$ etc.)

Oboe 1

Oboe 2

Bassoon

Violin tutti
f II I etc.

Celli tutti

Double Bass

Con moto ♩ = 144

Tenor

Harpsichord

f

f

f

f

f

f

f

The image shows a page of a musical score. At the top, it specifies the tempo 'Con moto' with a quarter note equal to 144 beats, and provides examples of time signatures: $\frac{5}{8} = \frac{15}{16}$ and $\frac{11}{8} = \frac{33}{16}$ etc. The score is divided into two systems. The first system includes Oboe 1, Oboe 2, Bassoon, Violin tutti, Cello tutti, and Double Bass. The second system includes Tenor and Harpsichord. The Oboe parts feature a complex melodic line with many accidentals and dynamic markings like *f*. The Bassoon, Cello, and Double Bass parts play a steady, rhythmic accompaniment. The Violin tutti part has a fast, repetitive pattern with a dynamic marking of *f*. The Harpsichord part also plays a rhythmic accompaniment similar to the bass instruments. The Tenor part is mostly silent, with some rests and a few notes at the end of the system.

Ob.1

Ob.2

Bsn.

Vln.1/2

Cell.1/2

Db.

Ten.

Is it a month since I and you — In — the star-light of Glen Dubh Stretched be-neath a haz-el bough Kissed from ear and throat to brow,

Hpschd

4

Ob.1 *f*

Ob.2 *f*

Bsn. *f* *pp*

Vln.1/2 *f* *pp*

Cell.1/2 *f* *pp*

Db. *f* *pp*

Ten. *p* *pp* (*ossia*)

Hpschd *f* *pp*

Since — your fing - ers, neck, and chin — Made — the bars that fenced me in, Till

Ob.1 *mf* *f*

Ob.2 *mf* *f*

Bsn. *f*

Vln.1/2 *f*

Cell.1/2 *f*

Db. *f*

Ten. *più f* *mf*
 8 Par - a - dise seemed but a wreck Near your bo-som, brow, and neck And

Hpschd. *più f*

6

Ob.1

Ob.2

Bsn.

Vln.1/2

Cell.1/2

Db.

Ten.

Hpschd

p

f

III II etc.

pizz.

p

f

stars grew wil - der, grow - ing wise, ___ In ___ the splen - dour of your eyes! Since the weas - el wan - dered near ___ While ___ we kissed from ear to ear

This musical score page contains measures 18 through 24. The instruments and their parts are as follows:

- Ob.1 and Ob.2:** Both play a melodic line starting at measure 18 with a forte (*f*) dynamic. The line features eighth-note patterns and rests, with a change in articulation at measure 21.
- Bsn.:** Provides a rhythmic accompaniment with eighth notes and rests, mirroring the woodwind parts.
- Vln.1/2:** Play a melodic line similar to the woodwinds, starting at measure 18 with a forte (*f*) dynamic.
- Cell.1/2 and Db.:** Both play a rhythmic accompaniment with eighth notes and rests, mirroring the bassoon part.
- Ten.:** The tenor part is silent throughout these measures.
- Hpschd.:** The harpsichord part is silent throughout these measures.

The score is written in a common time signature (C) and features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamics include *f* (forte) and *mf* (mezzo-forte).

Ob.1 ²²

Ob.2 ²²

Bsn. ²²

Vln.1/2 ²²

Cell.1/2 ²²

Db. ²²

Ten. ²²

And the wet and with-ered leaves _____ Blew a-bout your cap and sleeves,

Hpschd ²²

26

Ob.1 *mf* *pp*

Ob.2 *mf* *pp*

Bsn. *mf* *pp*

Vln.1/2 II I *f*

Cell.1/2 *f*

Db. *f*

Ten. *piú p*

Hpschd

Till the moon sank through the ledge
Of the wet and win - dy hedge?

Ob.1

Ob.2

Bsn.

pp

Vln.1/2

pp

Cell.1/2

pp

Db.

pp

Ten.

pp

8

And we took the star - ry lane Back to Sli-go town a-gain. And we took the star - ry lane Back to Sli-go town a-gain.

Hpschd

pp

Ob.1 *pp* *f*

Ob.2 *pp* *f*

Bsn. *pp*

Vln.1/2 *pp* *f* *pp*

Cell.1/2 *pp*

Db. *pp* *pp* pizz.

Ten. 8

Hpschd

Is it a month ___ since I and you ___ In ___ the star-light of Glen Dubh?

Detailed description: This page of a musical score contains staves for Ob.1, Ob.2, Bsn., Vln.1/2, Cell.1/2, Db., Ten., and Hpschd. The woodwinds and strings play a melodic line starting at measure 33, marked *pp* and *f*. The bassoon, double bass, and tenor play a rhythmic accompaniment marked *pp*. The double bass part includes a *pizz.* instruction. The tenor part includes the lyrics: "Is it a month ___ since I and you ___ In ___ the star-light of Glen Dubh?". The harpsichord part is silent.

Ob.1

Ob.2

pp

pp

Bsn.

Vln.1/2

div.

Cell.1/2

Db.

Ten.

Is it a month ___ since I and you ___ In ___ the star-light of Glen Dubh?

Hpschd

V: The Brow of Nephin

If I were on the brow of Nephin
And my hundred loves by my side,
It is pleasantly we should sleep together
Like the little birds on the bough.

From your lips such a music is shaken,
When you speak it awakens my pain,
And my eyelids by sleep are forsaken,
And I seek for my slumber in vain.

How well for the birds in all weather
They rise up high in the air,
Then sleep on one bough together,
Without sorrow or trouble or care.

Not so in this world for myself
And my hundred thousand loves,
Far away, far apart from each other,
Each day rises barren and bare.

Say, what dost thou think of the heavens
When the heat overmasters the day,
Or what when the steam of the tide race,
Rises up in the face of the bay?

E'en so is the man who has given
An excessive desire to love,
Like a tree on the brow of a mountain
Which its blossoms would forsake.

Tempo I° ♩ = 60

Oboe 1

Oboe 2

Bassoon

Violin 1

pp

Violin 2

pp

Cello 1

pp

Cello 2

pp

Double Bass

Tempo I° ♩ = 60

Tenor

p

8

If I were on the brow of Neph-in___ And my hund-red loves by my side, It is pleas-ant-ly we should sleep to-ge-ther___ Like the lit-tle birds on the

Harpisichord

Tempo II⁰ ♩ = 96 (♩. = 32)

Ob.1

Ob.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Tempo II⁰ ♩ = 96 (♩. = 32)

Ten.

Hpschd.

più p , ma un poco agitato

bough. From your lips such a mu - sic is sha-ken, — When you speak it a - wa - kens my pain, — And my eye - lids by sleep are for - sak-en, And I seek for my

Tempo I^o ♩ = 60

Ob.1

Ob.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Tempo I^o ♩ = 60

Ten.

stum - ber in vain. How well for the birds in all weath-er They rise up high in the air, Then sleep upon one bough to-geth-er, With-out

Hpschd

Tempo II^o ♩ = 96 (♩. = 32)

Ob.1 *pp*

Ob.2 *pp*

Bsn.

Vln.1 *pp*

Vln.2 *ppp*

Cell.1 *ppp*

Cell.2 *ppp*

Db. *pp*

Ten. *pp*

Hpschd *pp*

sor-row or troub - le or care. Not - so in this world for my - self And my hund - red - thou - sand - loves, Far a - way, far a - part from each oth-er, Each -

50

Ob.1

Ob.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Ten.

Hpschd

etc.

etc.

8

day ris-es bar - ren and bare. Say, — what dost thou think of the heav-ens — When the heat o-ver - mas - ters the day, Or what when the steam of the

Detailed description: This page of a musical score contains measures 50 through 64. The score is for a full orchestra and a tenor soloist. The instruments and their parts are: Ob.1 and Ob.2 (Oboes), Bsn. (Bassoon), Vln.1 and Vln.2 (Violins), Cell.1 and Cell.2 (Cellos), Db. (Double Bass), Ten. (Tenor), and Hpschd (Harp). The key signature is one sharp (F#) and the time signature is 8/8. The Tenor part has lyrics: "day ris-es bar - ren and bare. Say, — what dost thou think of the heav-ens — When the heat o-ver - mas - ters the day, Or what when the steam of the". The score includes various musical notations such as slurs, ties, and dynamic markings like *etc.* and *8*.

rit..... Tempo I° ♩ = 60

Ob.1

Ob.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Ten.

Hpschd

mp

pp

pp

pp

pp

pp

pp

rit..... Tempo I° ♩ = 60

rit..... Tempo I° ♩ = 60

8

tide race, Ris-es up in the face of the bay? E'en so is the man who has giv-en An ex-ces-sive de-sire to love, Like a

Ob.1

Ob.2

Bsn.

Vln.1

Vln.2

Cell.1

Cell.2

Db.

Ten.

Hpschd

tree on the brow of a moun-tain Which its blos - soms would for - sake. If I were on the brow of Neph-in