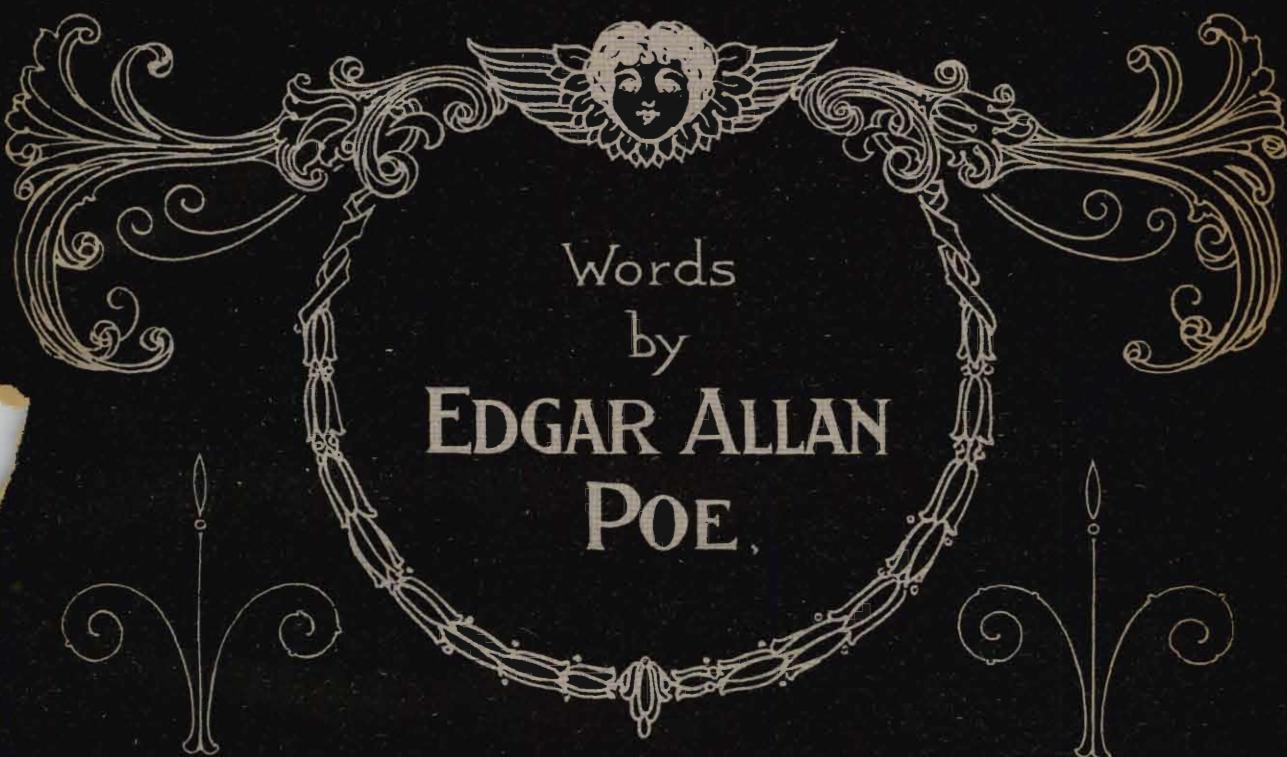


A Choral Symphony

(Homage to E·A·Poe)



Words
by
**EDGAR ALLAN
POE.**

Music by
JOSEPH HOLBROOKE.
(Op. 48)
Vocal Score

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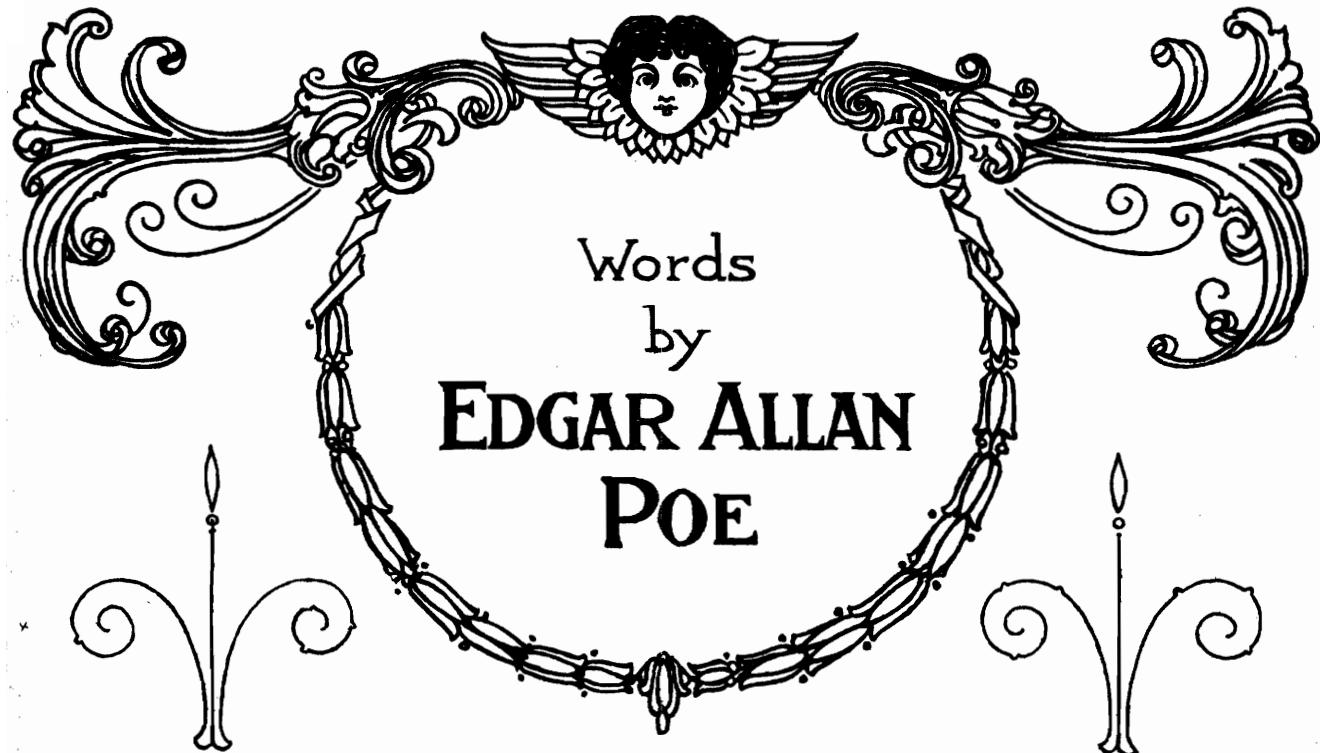
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83304

A Dramatic Choral Symphony

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FIRST PERFORMANCE BY THE LEEDS CHORAL UNION,
NOVEMBER 12TH, 1908.

I.

THE HAUNTED PALACE.

In the greenest of our valleys
By good angels tenanted,
Once a fair and stately palace—
Radiant palace—reared its head
In the monarch Thought's dominion—
It stood there!
Never seraph spread a pinion
Over fabric half so fair!

Banners yellow, glorious, golden,
On its roof did float and flow,
(This—all this—was in the olden
Time long ago),
And every gentle air that dallied,
In that sweet day
Along the ramparts plumed and pallid,
A wingèd odour went away.

Wanderers in that happy valley,
Through two luminous windows, saw
Spirits moving musically
To a tute's well-tunèd law,
Round about a throne where, sitting
(Porphyrogenë!)
In state his glory well befitting,
The ruler of the realm was seen.

And all with pearl and ruby glowing
Was the fair palace door,
Through which came flowing, flowing, flowing,
And sparkling evermore,
A troop of Echoes, whose sweet duty
Was but to sing,
In voices of surpassing beauty,
The wit and wisdom of their king.

But evil things in robes of sorrow,
Assailed the monarch's high estate.
(Ah, let us mourn!—for never morrow
Shall dawn upon him desolate!)
And round about his home the glory
That blushed and bloomed,
Is but a dim-remembered story
Of the old time entombed.

And travellers, now, within that valley,
Through the red-litten windows see
Vast forms, that move fantastically
To a discordant melody,
While, like a ghastly rapid river,
Through the pale door
A hideous throng rush out for ever
And laugh—but smile no more.

E. A. Poe.

Dramatic Choral Symphony

(Homage to E. A. Poe.)

FOR FOUR SOLI, CHORUS, AND ORCHESTRA.

—
Joseph Holbrooke.
(Op. 48, N° 1.)

I.

THE HAUNTED PALACE.

Adagio. ($\text{♩} = 72$)

molto espressione

Piano.

Musical score page 2, measures 1-2. Treble and bass staves. Key signature changes from B-flat major to A major. Measure 1: Treble staff has eighth-note pairs (pp dynamic). Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 2, measures 3-4. Treble and bass staves. Key signature changes from A major to G major. Measure 3: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 2, measures 5-6. Treble and bass staves. Key signature changes from G major to F major. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

[2]

Musical score page 2, measures 7-8. Treble and bass staves. Key signature changes to E major. Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: *molto cresc.*, *ff*, *pp sost.*, *f*. Pedal (Ped.) indicated. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 2, measures 9-10. Treble and bass staves. Key signature changes to C major. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamic: *cresc molto*. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Sheet music for piano, page 3, featuring five staves of musical notation.

The music is in common time and consists of five staves:

- Staff 1 (Top):** Treble clef. Measures 1-2 show eighth-note chords. Measure 3 starts with a bass note followed by eighth-note chords. A dynamic marking "stacc." is present above the staff.
- Staff 2:** Bass clef. Measures 1-2 show eighth-note chords. Measure 3 starts with a bass note followed by eighth-note chords.
- Staff 3:** Treble clef. Measures 1-2 show eighth-note chords. Measure 3 starts with a bass note followed by eighth-note chords.
- Staff 4:** Bass clef. Measures 1-2 show eighth-note chords. Measure 3 starts with a bass note followed by eighth-note chords.
- Staff 5 (Bottom):** Treble clef. Measures 1-2 show eighth-note chords. Measure 3 starts with a bass note followed by eighth-note chords.

Dynamics and performance instructions include:

- "fff pesante" in Staff 3, Measure 1.
- "V" with a double vertical bar and "R.D." below it in Staff 3, Measure 2.
- "R.D." below the staff in Staff 3, Measure 3.
- "3" above the staff in Staff 4, Measure 1.
- "A" above the staff in Staff 4, Measure 2.
- "R.D." below the staff in Staff 4, Measure 3.
- "V" with a double vertical bar and "sf" below it in Staff 5, Measure 1.
- "V" with a double vertical bar and "sf" below it in Staff 5, Measure 2.

8 1

4

Adagio sostenuto.

p *espress.*

pp *f*

Adagio. (*Tempo Primo.*)
(Ob.)

pp

5

dim.

Piu mosso.

Vio. Cad.

pp

8

a tempo

rit.

Ob.

s>f — *p*

5

pp

6

pp

Tb.

pp *mp*

morendo

pp

2

Presto vivacissimo.

Musical score for piano, two staves. Measure 6: Bass staff, 2/4 time, dynamic f, instruction p molto leggiero. Treble staff, dynamic pp marc. Fl. (Flute). Measure 7: Bass staff, 2/4 time, dynamic f. Treble staff, dynamic pp.

[7]

Bass staff, 2/4 time, dynamic f. Treble staff, dynamic pp.

Bass staff, 2/4 time, dynamic f. Treble staff, dynamic pp.

[8]

Bass staff, 2/4 time, dynamic f. Treble staff, dynamic ff.

Bass staff, 2/4 time, dynamic ff.

Musical score page 7, measures 8-9. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 8 starts with a sixteenth-note pattern in G major. Measure 9 begins with a forte dynamic (f).

Musical score page 7, measures 9-10. Measure 9 continues with eighth-note patterns. Measure 10 begins with a crescendo (cresc.) indicated by a bracket over the notes.

Musical score page 7, measures 10-11. Measure 10 shows a transition with eighth-note patterns. Measure 11 begins with a forte dynamic (ff) indicated by a bracket over the notes.

Musical score page 7, measures 11-12. Measure 11 continues with eighth-note patterns. Measure 12 begins with a forte dynamic (ff) indicated by a bracket over the notes.

Musical score page 7, measures 12-13. Measure 12 continues with eighth-note patterns. Measure 13 begins with a piano dynamic (pp) indicated by a bracket over the notes.

11

Musical score page 8, measures 11-12. The score consists of two staves: treble and bass. The treble staff has sixteenth-note patterns with grace marks. The bass staff has eighth-note patterns. Measure 11 ends with a dynamic 'p' and measure 12 begins with a dynamic 'ff'.

Continuation of the musical score from page 8, measures 11-12. The treble staff shows sixteenth-note patterns with grace marks. The bass staff shows eighth-note patterns with grace marks. Measure 12 ends with a dynamic 'ff'.

Continuation of the musical score from page 8, measures 11-12. The treble staff shows sixteenth-note patterns with grace marks. The bass staff shows eighth-note patterns with grace marks. Measure 12 ends with a dynamic 'ff'.

12

Continuation of the musical score from page 8, measures 11-12. The treble staff shows sixteenth-note patterns with grace marks. The bass staff shows eighth-note patterns with grace marks. Measure 12 ends with a dynamic 'ff'.

Continuation of the musical score from page 8, measures 11-12. The treble staff shows sixteenth-note patterns with grace marks. The bass staff shows eighth-note patterns with grace marks. Measure 12 ends with a dynamic 'ff'.

13



14



15

Musical score for piano. The top staff (treble clef) has a measure of rests followed by sixteenth-note patterns. The bottom staff (bass clef) has a measure of rests followed by eighth-note patterns. Measure 15 begins with a dynamic *pp*. A bracket covers the first six measures of the treble staff.

Continuation of the musical score. The top staff continues its sixteenth-note pattern. The bottom staff starts with an eighth-note pattern, followed by a measure labeled *loco*, then a measure with a dynamic *f*, and finally a measure with a dynamic *s*.

Continuation of the musical score. The top staff continues its sixteenth-note pattern. The bottom staff starts with a dynamic *sf*, followed by a measure with a dynamic *p*, then a measure with a dynamic *f*, and finally a measure with a dynamic *s*.

16

Continuation of the musical score. The top staff continues its sixteenth-note pattern. The bottom staff starts with a measure of eighth notes, followed by a measure with a dynamic *pp*.

Continuation of the musical score. The top staff continues its sixteenth-note pattern. The bottom staff starts with a measure with a dynamic *f*, followed by a measure with a dynamic *pp*.

17

Musical score page 11, measures 17-18. The score consists of two staves. The top staff is in treble clef and has a key signature of four flats. The bottom staff is in bass clef and has a key signature of one flat. Measure 17 starts with a sixteenth-note pattern in the top staff, followed by eighth notes in the bottom staff. Measure 18 begins with eighth notes in the top staff, followed by sixteenth-note patterns in the bottom staff.

Musical score page 11, measures 17-18. The score consists of two staves. The top staff is in treble clef and has a key signature of four flats. The bottom staff is in bass clef and has a key signature of one flat. Measure 17 starts with eighth notes in the top staff, followed by sixteenth-note patterns in the bottom staff. Measure 18 begins with sixteenth-note patterns in the top staff, followed by eighth notes in the bottom staff.

18

Musical score page 11, measure 18. The score consists of two staves. The top staff is in treble clef and has a key signature of four flats. The bottom staff is in bass clef and has a key signature of one flat. The measure shows eighth-note patterns in the top staff and sixteenth-note patterns in the bottom staff.

Musical score page 11, measure 18. The score consists of two staves. The top staff is in treble clef and has a key signature of four flats. The bottom staff is in bass clef and has a key signature of one flat. The measure shows eighth-note patterns in the top staff and sixteenth-note patterns in the bottom staff.

fz cresc.

Musical score page 11, measure 18. The score consists of two staves. The top staff is in treble clef and has a key signature of four flats. The bottom staff is in bass clef and has a key signature of one flat. The measure shows eighth-note patterns in the top staff and sixteenth-note patterns in the bottom staff.

19

Musical score page 12, measures 18-19. The score consists of two staves. The top staff is in bass clef and has dynamic markings *f* and *ff*. The bottom staff is in bass clef. Measure 18 ends with a fermata over a bass note. Measure 19 begins with a bass note followed by eighth-note pairs. The score concludes with a bass note and a fermata.

Musical score page 12, measure 20. The score consists of two staves. The top staff is in treble clef and has a dynamic marking *p*. The bottom staff is in bass clef. The measure features eighth-note pairs in the treble staff and eighth-note chords in the bass staff.

20

Musical score page 12, measure 21. The score consists of two staves. The top staff is in treble clef and shows eighth-note pairs. The bottom staff is in bass clef and shows eighth-note chords. The measure concludes with a bass note and a fermata.

Musical score page 12, measure 22. The score consists of two staves. The top staff is in treble clef and shows eighth-note pairs. The bottom staff is in bass clef and shows eighth-note chords. The measure concludes with a bass note and a fermata.

Musical score page 12, measure 23. The score consists of two staves. The top staff is in treble clef and shows eighth-note pairs. The bottom staff is in bass clef and shows eighth-note chords. The measure concludes with a bass note and a fermata.

21

Musical score for piano, page 13, measures 21-22. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 21 starts with a forte dynamic. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 22 begins with a dynamic change and continues the rhythmic pattern of eighth-note chords.

Musical score for piano, page 13, measures 21-22. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The right hand continues the eighth-note chord pattern established in measure 21. The left hand provides harmonic support throughout the measure.

22

Musical score for piano, page 13, measures 21-22. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The right hand continues the eighth-note chord pattern established in measure 21. The left hand provides harmonic support throughout the measure.

Musical score for piano, page 13, measures 21-22. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The right hand continues the eighth-note chord pattern established in measure 21. The left hand provides harmonic support throughout the measure.

Musical score for piano, page 13, measures 21-22. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The right hand continues the eighth-note chord pattern established in measure 21. The left hand provides harmonic support throughout the measure.

Vivo.

Musical score for piano, two staves. Staff 1 (treble) has sixteenth-note chords in B-flat major. Staff 2 (bass) has eighth-note chords in G major. Dynamics: ***fff*** at measure 23, ***pp*** at measure 28, *cresc.* from ***pp*** to ***ff*** at measure 29.

Musical score for piano, three staves. Staff 1 (treble) has eighth-note chords in B-flat major. Staff 2 (bass) has eighth-note chords in G major. Staff 3 (middle) has eighth-note chords in G major. Dynamics: ***f*** at measure 24, ***ff*** at measure 25, ***p*** at measure 26, *espress.* at measure 27.



25



26



8
ff

8

27

pp

Re.

28

Lento poco.

fff

p espress.

sf

p

ff

29

rit.

p

dim.

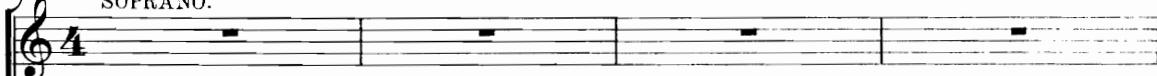
pp

10

* If this piece is desired as an orchestral item, finish at the sign *.
No pause if Choral performance.

Moderato misterioso.

SOPRANO.



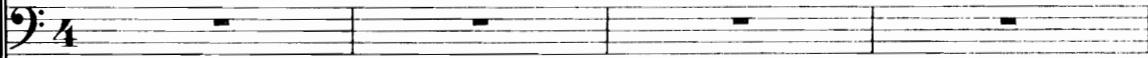
ALTO.



[#]
TENOR.



BASS.

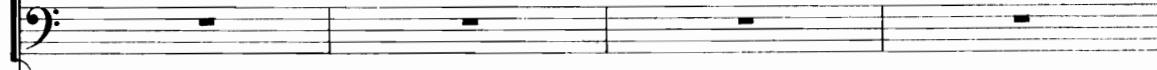
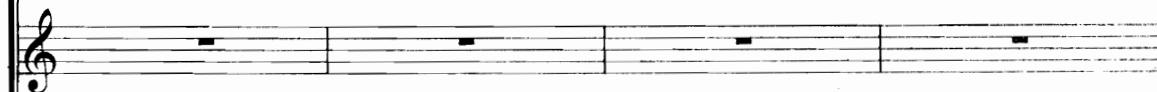


Moderato misterioso.

C1.

pp *sost.*

C1.



C1.

p *p* *p*

* The Tenors written in the Bass Clef.

30

In the green - - est of our val - leys By good
 val - leys

TENORS.

BASSES.

an - - - gels ten - ant - ed, Once a fair and state - ly
 ten - ant - ed,
 ten - ant - ed,
 ten - ant - ed,

pal - ace _____ Ra-diant pal - ace reared its
pp
 pal - ace, ra-diant pal - ace — reared its
pp
 pal - ace, ra-diant pal - ace — reared its
pp
 pal - ace, ra-diant pal - ace — reared its

[31]

head.
 head.
 head. In the mon - arch Thought's do - min - ion— It stood
 head.
pp

It stood there!

It stood there!

there! Ne-ver ser - aph spread a pin - ion O-ver

It stood there!

p poco rit.

Poco anima.

half so fair! Banners yel-low, glo-ri-ous,

half so fair! Banners yel-low, glo-ri-ous,

fab - ric half so fair! Banners yel-low, glo-ri-ous,

half so fair Banners yel-low, glo-ri-ous,

Poco anima.

32

gol - den, On its roof did float and flow,
 gol - den, On its roof did float and flow,
 gol - den, On its roof did float and flow, (This, all this, was
 gol - den, On its roof did float and flow, (This, all this, was

mf
fz
p

long a - go,) long a -
 in the old-en Time long a - go,) And ev' - ry gen - tle
 in the old-en Time long a - go,) long a - go,) long a -

Animato.

pp

That sweet day
A - long the
- go) In that sweet day A - long the
air that dal-lied, In that sweet day A - long the
- go) A - long the

Animato.

33

ram - parts plumed and pal - lid, plumed and pal - lid, A wing - ed o - dour
ram - parts plumed and pal - lid, plumed and pal - lid, A wing - ed o - dour
ram - parts plumed and pal - lid, plumed and pal - lid, A wing - ed o - dour
ram - parts plumed and pal - lid, plumed and pal - lid, A wing - ed o - dour

went a - way. — Wan - d'fers in that hap - py val - ley,
 went a - way. — Wan - d'fers in that hap - py val - ley,
 went a - way. — Wan - d'fers in that
 went a - way. — Wan - d'fers

cresc.

34

Through two lum-in - ous win - dows, saw Spi - rit mov - ing
 Through two lum-in - ous win - dows, saw Spi - rit mov - ing
 hap - py val - ley, Through two lum-in - ous win - dows, saw
 in that hap - py val - ley, Through two lum-in - ous win - dows, saw

poco rit.

mus - ic - al - ly, — To a lute's well - tun - ed law, —
 mus - ic - al - ly, — To a lute's well - tun - ed law, —

Spi - rit s mov - ing mus - - ic - al - ly, To a
 Spi - rit s mov - ing mus - - ic - al - ly, To a

rit. fz

tempo

pp

p

pp

p

pp

p

tempo

pp

sost.

Pos.

pp

p

rit.

fz

mf

Round a - bout a
 Round a - bout a
 Round a - bout a

lute's well - tun - ed law, — Round a - bout a
 lute's well - tun - ed law, — Round a - bout a

mf

pesante sempre

throne where,sit-ting (Por - phy - ro - gene!)
 throne where,sit-ting (Por - phy - ro - gene!) In state his
 throne where,sit - ting (Por - phy - ro - gene!) In state his
 throne where,sit - ting (Por - phy - ro - gene!)

35

glo - ry well be - fit - ting, The ru - ler of the
 glo - ry well be - fit - ting, The ru - ler of the
 In state his glo - - ry well be -

f

And all _____ with pearl and ru - - by glow-ing
realm was seen And all with pearl and ru-by glow _____
realm was seen And all with pearl and ru-by glow _____
- fit - - ting The ru - - ler of the realm was seen _____

f

Was the fair pal-ace door, Through which came flow-ing,
- ing Was the fair pal-ace door, Through which came flow-ing,
- ing Was the fair pal-ace door, Through which came flow-ing,

p

dim.

And all with pearl and ru-by glow - - - ing,
ff *dim.* *p* *dim.*

36

p

flow - - ing, flow - - - - ing, And

flow - - ing, flow - - - - ing, And

flow - - ing, flow - - - - ing, And

Was the fair palace door Through which came

*pp**dim.*

spark - ling ev - er - more, A troop of Ec - hoes, A

spark - ling ev - er - more, A troop of Ec - hoes, A

spark - ling ev - er - more, A

flow - ing flow - ing flow - ing A troop _____ of

*cresc.**f*

troop of Echoes, whose sweet du-ty Was but to sing, In
 troop of Echoes, whose sweet du-ty Was but to sing, In
 troop of Echoes, whose sweet du-ty Was but to sing, In
 Echoes, whose sweet du-ty Was but to sing, In

37

voi-ces of sur-passing beau - ty, The wit and wisdom of their king.
 voi-ces of sur-passing beau - ty, The wit and wisdom of their king.
 voi-ces of sur-passing beau - ty, The wit and wisdom of their king.
 voi-ces of sur-passing beau - ty, The wit and wisdom of their king. Anima marc.

dim. *f* *dim.* *f* *dim.* *f* *dim.* *f*

Musical score page 29, measures 7-8. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 7 starts with a forte dynamic (fz) and ends with a repeat sign. Measure 8 begins with a half note followed by eighth-note patterns.

Musical score page 29, measures 9-10. The score continues with two staves. Measure 9 shows eighth-note patterns in both treble and bass staves. Measure 10 begins with a half note followed by eighth-note patterns.

Musical score page 29, measures 11-12. The score continues with two staves. Measure 11 shows eighth-note patterns in both treble and bass staves. Measure 12 begins with a half note followed by eighth-note patterns.

38

più lento

Musical score page 38, measures 1-5. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 1 starts with a forte dynamic (ff). Measures 2-4 show eighth-note patterns with a dynamic change to dim. Measure 5 shows eighth-note patterns with a dynamic change to ff.

Musical score page 38, measures 6-10. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measures 6-9 show eighth-note patterns with a dynamic change to p. Measure 10 shows eighth-note patterns with a dynamic change to ff.

39

But e - - vil things,in
 But e - - vil things,in
 But e - - vil things,in
 But e - - vil things,in

Piu lento.

Tempo I.

sost.

robes of sor - row, As - sailed the mon-arch's high es-tate. (Ah! —)

robes of sor - row, As - sailed the mon-arch's high es-tate. (Ah! —)

robes of sor - row, As - sailed the mon-arch's high es-tate. (Ah! —)

robes of sor - row, As - sailed the mon-arch's high es-tate. (Ah! —)

let us mourn! for nev - er mor-row Shall dawn up -

let us mourn! for nev - er mor-row Shall dawn up -

let us mourn! for nev - er mor-row Shall dawn up -

let us mourn! for nev - er mor-row Shall dawn up -

pp

- on him des - o-late!) And round a - bout his

pp

- on him des - o-late!) And round a - bout his

pp

- on him des - o-late!) And round a - bout his

pp

- on him des - o-late!) And

home the glo - ryThat blushed and bloomed, Is

home the glo - ryThat blushed and bloomed, Is

home the glo - ryThat blushed _____ and bloomed, Is

round a - bout his home the glo - ryThat blushed and bloomed, Is

espress.

but a dim-remembered sto - ry Of the old time en -

but a dim-remembered sto - ry Of the old time en -

but a dim-remembered sto - ry Of the old time en -

but a dim-remembered sto - ry Of the old time en -

pp

pp

- tombed. And
- tombed. And
- tombed. And
- tombed. And
- tombed. And

pp leggiero legato

41

trav - el-lers, now, with-in that val - ley, Through the red lit-ten
 trav - el-lers, now, with-in that val - ley, Through the red lit-ten
 trav - el-lers, now, with-in that val - ley, Through the red lit-ten
 trav - el-lers, now, with-in that val - ley, Through the red lit-ten

cresc. molto

ri - er Through the pale ____ door a hid-eous throng rush

cresc. molto

ri - er Through the pale ____ door a hid-eous throng rush

cresc. molto

ri - er Through the pale ____ door a hid-eous throng rush

cresc. molto

ri - er Through the pale ____ door a hid-eous throng rush

cresc. molto

ri - er Through the pale ____ door a hid-eous throng rush

42

Lento.

out for ev - er _____ And laugh

fff p out for ev - er _____ And laugh

fff b flat: out for ev - er _____ And laugh

fff b flat: out for ev - er _____ And laugh

Lento.

Tr. f

pp

but smile

mp

but smile

pp

but smile

pp

falsetto

but smile

rit. **Tempo I.** **43**

no more.

no more.

no more.

no more.

Tempo I.

rit.

morendo

ppp

II.

HYMN.

At morn—at noon—at twilight dim—
Maria ! thou hast heard my hymn !
In joy and woe—in good and ill—
Mother of God, be with me still !

When the hours flew brightly by,
And not a cloud obscured the sky,
My soul, lest it should truant be,
Thy grace did guide to thine and thee.

Now, when storms of Fate o'ercast
Darkly my Present and my Past,
Let my Future radiant shine
With sweet hopes of thee and thine !

E. A. Poe.

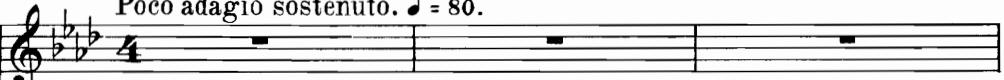
II.

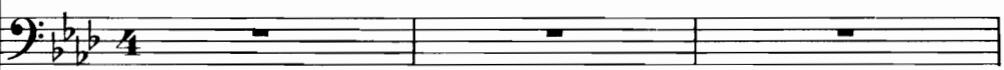
HYMN.

for Tenors & Baritones.

(Op. 48. N° 2.)

Poco adagio sostenuto. $\text{♩} = 80.$

Tenors. 

Baritones. 

Piano. 

At morn at noon at
At morn at noon at
twi - - light dim Ma - ri - a! thou hast
twi - - light dim Ma - ri - a! thou hast


express

I

heard my hymn! In joy and woe—in good or ill—
 heard my hymn! In joy and woe—in good or ill—

pp

molto sf

8

pp

Mo-ther of God be with me still!

pp

Mo-ther of God be with me still!

p

$\frac{6}{8}$

$\frac{6}{8}$

$\frac{6}{8}$

$\frac{6}{8}$

Animato.

2

When the hours flew bright-ly by, And not a cloud ob-scur'd the sky,

When the hours flew bright-ly by, And not a cloud ob-scur'd the sky,

Animato.

p leggiero

p cresc.
My soul, —
p cresc.
My soul, —

fz dim.
—

f 2 *p*
lest it should tru-ant be, Thy
—

f 2 *p*
lest it should tru-ant be, Thy
—

p
—

3

grace did guide to thine and thee;

grace did guide to thine and thee;

pp *fz* *rit. e* *dim.* *p*

Tempo I. *p*

Now, when storms of Fate o'er-

p

Now, when storms of Fate o'er-

Tempo I. L.H. *p*

- cast, Dark - ly my pres - ent and my Past,

pp

- cast, Dark - ly my pres - ent and my Past,

pp

cresc.

Let my Fu - ture ra - diance shine With sweet hopes of

Let my Fu - ture ra - diance shine With sweet hopes of

8

cresc.

ff

thee and thine! With sweet hopes of

ff

thee and thine! With sweet hopes of

tempo

p

ppp

5

thee and thine — thine. —

p

ppp

thee and thine thine.

rit

p a tempo

ppp



III.

THE CITY IN THE SEA.

Lo ! Death has reared himself a throne
In a strange city lying alone.
Far down within the dim West,
Where the good and the bad and the worst and
the best
Have gone to their eternal rest.
Their shrines and palaces and towers
(Time-eaten towers that tremble not !)
Resemble nothing that is ours.
Around, by lifting winds forgot,
Resignedly beneath the sky
The melancholy waters lie.

No rays from the holy heaven came down
On the long night time of the town ;
But light from out the lurid sea
Streams up the turrets silently—
Gleams up the pinnacles far and free—
Up domes—up spires up kingly halls—
Up fanes—up Babylon-like walls—
Up shadowy long-forgotten bowers
Of sculptured ivy and stone flowers—
Up many and many a marvellous shrine
Whose wreathèd friezes intertwine
The viol, the violet, and the vine.
Resignedly beneath the sky
The melancholy waters lie.
So blend the turrets and the shadows there
That all seem pendulous in air,
While from the proud tower in the town
Death looks gigantically down.

There open fanes and gaping graves
Yawn level with the luminous waves ;
But not the richest there that lie
In each idol's diamond eye—
Not the gaily-jewelled dead
Tempt the waters from their bed :
For no ripples curl, alas !
Along that wilderness of glass
No swellings tell that winds may be
Upon some far-off happier sea—
No heavings hint that winds have been
On seas less hideously serene.

But, lo ! a stir is in the air !
The wave — there is a movement there.
As if the towers had thrust aside,
In slightly sinking, the dull tide—
As if their tops had feebly given
A void within the filmy Heaven.
The waves have now a redder glow—
The hours are breathing faint and low,
And when, amid no earthly moans,
Down, down that town shall settle hence,
Hell, rising from a thousand thrones,
Shall do it reverence.

E. A. Poe.

III.

THE CITY IN THE SEA.

(E.A.Poe.)

Op. 48. N° 3.

Moderato misterioso. (M $\text{d} = 116$)

Piano.

1

2

Rec.

Rec.

Poco piu mosso.

molto legato

ppp

BASS SOLO. *poco marcato* 3

Lo! Death has rear'd him - self a throne,

In a strange ci - ty ly - ing a - lone Far down within the dim west,

Where the good and the bad and the worst and the best

4

Have gone to their e - ter - nal rest. There

shrines and pa - laces and towers, (Time-eat - en towers that trem - ble not!)

Re - sem - ble noth-ing that is ours. A - round, by

lift - ing winds for - got,

5

Re - sign - ed - ly be -

p rit. *p tempo*

-neath the sky The mel - an-cho-ly wa - ters lie.

pp rit. *tempo*

[6] Poco piu mosso. *marcato*

SOPRANOS.

(CORO.)

p

No rays from the

ALTOS.

p

No rays from the

TENORS.

p

No rays from the

BASSES.

p

No rays from the

p

sf

p

marcato

mf

ho - ly heav'n came down On the long night time of the town; But

ho - ly heav'n came down On the long night time of the town; But

ho - ly heav'n came down On the long night time of the town; But

ho - ly heav'n came down On the long night time of the town, But

dim.

light from out _____ the lu - rid sea Streams up the tur - rets si - lent-ly,

light from out _____ the lu - rid sea Streams up the tur - rets si - lent-ly,

light from out _____ the lu - rid sea Streams up the tur - rets si - lent-ly,

light from out _____ the lu - rid sea Streams up the tur - rets si - lent-ly,

fz

f

p

f

Tempo.

free, *rit.* Up

free, Up

free, Up domes up spires up king - ly halls

free, Up domes up spires up king - ly halls

Tempo.

fanes up — Ba - by- lon-like walls _____ Ba - by-lon-like
 fanes up — Ba - by-lon-like walls _____ Ba - by-lon-like
 up — Ba - by-lon-like walls _____ Ba - by-lon-like
 up — Ba - by-lon-like walls _____ Ba - by-lon-like

cresc.
[8]
 walls.
 walls.
 walls.
 walls.
fff
fz

54



Più slentando

9

Poco Andante.

SOLO. SOPRANO.

p p

Up sha-dow - y long for -

SOLO. CONTRALTO.

Up sha-dow - y long for - got - ten bow'r's Of

p sostenuto

- got - ten bow'r's Of sculp - tured i - vy and stone flow'r's - Up

sculp - tured i - vy and stone flow'r's - Up man - y and man - y a

10

p SOLO.

man - y and man - y a mar - vel-lous shrine Whose wreath-ed frie - zes
SOLO.

mar - vel-lous shrine Whose wreath-ed frie - zes in - ter-twine The

p

in - ter-twine The vi-ol, the vi-o-let, and the vine. Re -
 vi-ol, the vi-o-let and the vine. Re - sign - ed - ly be -

-sign - - ed - ly be - neath the sky The
 -neath the sky The mel-an - cho - ly wa - ters
TENOR. *p*

Up *SOP.* *BASS.*
Up

simile

pp

SOLO.

mel - - an - cho - ly wa - - - ters lie.

SOLO.

lie. So

SOLO.

sha-dow - y long for - got - ten bow'rs Of

SOLO.

sha-dow - y long for - got - ten bow'rs Of

11

So blend the

blend the tur - rets and

sculp - tured ivy and stone flow'r's Up

sculp - tured ivy and stone flow'r's Up

SOLO.

tur - rets _____ and shad - - - ows

SOLO.

shad - - - ows there - - - That

SOLO.

man - y and man - y a mar - - vel-lous shrine Whose

SOLO.

man - y and man - y a mar - - vel-lous shrine Whose

there That all seem pen - - - du - lous in

all seem pen - - - du - lous in

wreath - ed frie - zes in - ter - twine The

wreath - ed frie - zes in - ter - twine The

V
vall

SOLO.

air. *>SOLO.*

air. *SOLO.*

vi - ol, the vi - o - let and the vine, Re -

vi - ol, the vi - o - let and the vine, Re -

f

vol.

The mel - - - an -

The mel - - - an -

- sign - - ed - ly be - neath the sky The

- sign - - ed - ly be - neath the sky The

8

p

cresc.

12

SOLO. *pp* *dim.*

- cho - ly wa - ters lie.

SOLO. *pp* *dim.*

- cho - ly wa - ters lie.

SOLO. (or Falsetto.) *pp* *dim.*

mel - an - cho - ly wa - ters lie.

SOLO. *dim.*

mel - an - cho - ly wa - ters lie.

loco

pp

Più lento.

SOLO. *pp*

While from a proud tow'r in the town,

SOLO. *pp*

While from a proud tow'r in the town,

SOLO. *pp*

While from a proud tow'r in the town,

SOLO. *pp*

While from a proud tow'r in the town,

Più lento.

13

pp

Death, Death, Death looks gi-gan-ti-cal-ly down.

CHORUS.

Animato and (Fugue.)

Tempo
Animato.
molto cresc.

pp *> agiato* *cresc.* *f*

14

SOPRANOS.

p mare.

There o - pen fanes and gap - ing graves yawn

p TENORS.

There o - pen fanes and gap - ing graves yawn

lev - el with the lu - minous waves. _____

lev - el with the lu - minous waves. _____

SOPRANOS.

CONTRALTOS. *p*

But not the rich-est there that lie In each i - dol's

TENORS.

BASSES.

But not the rich-est there that lie In each i - dol's

legato

15

Not the gai-ly jew - ell'd dead

diamond eye _____ Not the

Not the

diamond eye _____ Not the gai-ly jew - ell'd dead

cresc.

p

ff

Tempt the wa - ters from theirbed, For no rip-ples
 gai - ly jewell'd Not the gai - ly jewell'd
 gai - ly jewell'd Not the gai - ly jewell'd
 Tempt the wa - ters from theirbed, For no rip-ples

cresc. **16**

curl, a-las! A-long that wil - der-ness of glass. No
 Not the gai - ly jewell'd Dead _____
 Not the gai - ly jewell'd Dead _____
 curl, a-las! A-long that wil - der-ness of glass.

cresc.

p

swel - lings tell that winds may be Up -

No swel - lings tell that winds may be _____ Up - on some

No swel - lings tell that winds may be Up - on some far off

No swel - lings tell that winds may

sost. *p* *> <* *dim.* *pp*

17

- on some far off hap - - pier sea, No

far off hap - pier sea, _____ No

hap - pier sea, _____ No

be Up - on some far off hap - pier sea, _____ No

ppp *pppp*

heav - ings hint that winds have been On seas, on seas, less
 heav - ings hint that winds have been On seas, on seas, less
 heav - ings hint that winds have been On seas, on seas, less
 heav - ings hint that winds have been On seas, on seas, less

hid - e-ous-ly se - rene, hid - e-ous-ly se - rene. **18**
 hid - e-ous-ly se - rene, hid - e-ous-ly se - rene.
 hid - e-ous-ly se - rene, hid - e-ous-ly se - rene.
 hid - e-ous-ly se - rene, hid - e-ous-ly se - rene.

rit.

Allegro agitato. $J = 160.$

measures 66-18

cresc. molto

ff *molto forza*

19

marcato

BASSES.

marcato

But lo, a stir is

f

in the air! The wave there is a move - ment

TENORS. *f*

But lo, a stir is in the air!

there, As if the tow'rs had

20

CONTRALTOS. *f*

— But — The wave there is a move - ment there, As

thrust a - side In

lo, a stir is in the air! — The wave there
 if the tow'r's had thrust a -
 slight - ly sink - ing, slight - ly sink - ing, sink - - ing the

fp *fz* *fp* *fz*

SOPRANOS.

But

ff

is a move - ment there -

- side In slight - - ly -

dull tide, But *loco.*

cresc.

21

lo, a stir is in the air! _____ the wave there
As if the tow - - - ers had

sink - ing, the dull tide

lo, a stir is in the air!

is a move - ment there As if the dim.

thrust a - side. In slight - - ly.

As if the tow - - - ers had

8

p dim.

tow - ers had thrust a - side, In _____ slight - - - - -
p dim.
 sink - ing, the dull tide As if _____ their
p *p*
 As if their
 thrust a - side the
dim.

8

p dim.

- ly sink - ing, the dull tide - As if _____
 tops _____ had feeb - - - - -
 tops _____ had feeb - - - - -
 dull _____ tide - As if their tops had feeb - ly
sempr ppp

22

their tops had feeb - - - - -
 given A void with - in the fil - - - - -
 given A void with - in the fil - - - - -
 giv en A void with - in the fil - - - - -

- - - - - ly given A void with-in the fil - - - - -
 my Heav - - - - - my Heav - - - - - my Heav - - - - -

dim.

Moderato tranquillo.

ppp

sempre pianissimo

- my Heaven. The waves have now a red - der glow.
- en. The waves have now a
- en. The waves have now a
- en. The waves have now a red - der glow.

Moderato tranquillo.

The hours are breath - ing faint and low,
red - der glow. The
red - der glow.
The hours. are breath - ing

(*sempre ppp*)

poco marc.

waves have now a red - der glow faint and
The hours are

The hours

faint and low, faint and low, faint and

low, faint and low, are

breath - - - ing faint and

(sempre **pp**)

ppp

are breath - ing faint and

low The hours are breath - ing faint and

24

breath - - - - - ing faint _____ and
pp
 low, _____ faint _____ and
pp
 low, _____ faint and low,
 low, _____ faint and low,

low,___ faint and low. The waves have now a
f cresc.
 low,___ faint and low. The waves have now a
f
pp
 faint and low. The waves have now a
f cresc.
pp
 faint and low. The waves have now a
f cresc.
f *mare.* cresc. -

25

red - der glow _____ But

red - der glow _____ But

red - der glow _____ But

glow _____ But

red - der glow, _____ a red - der

Maestoso moderato.

lo, a stir is in the air! There is a movement there _____ As if the

lo, a stir is in the air! There is a movement there _____ As if the

lo, a stir is in the air! There is a movement there _____ As if the

lo, a stir is in the air! There is a movement there _____ As if the

glow _____ As if the

Maestoso moderato.

ff

towers had thrust a - side In slight - - ly sink - -

towers had thrust a - side In slight - - ly sink - -

towers had thrust a - side In slight - - ly sink - -

towers had thrust a - side In slight - - ly sink - -

towers had thrust a - side In slight - - ly sink - -

towers had thrust a - side In slight - - ly sink - -

p *cresc.*

ff

ing — In slight - - ly sink - ing the dull — tide As

ing — In slight - - ly sink - ing the dull — tide As

ing — In slight - - ly sink - ing the dull — tide As

sink - ing In slight - - ly sink - ing the dull —

f

26

tranquillo

if their tops had feeb - - - - -
 if their tops had feeb - - - ly given a
 if their tops had feeb - - - - -
 tide -

tranquillo

dim.

- - - ly given a void

void with - in

- - - ly given a void

As if their tops had

p

pp

A void with-in
 the fil - my Heav'n.
 A void with -
 feeb - - ly given a void
 the fil - - my Heav'n.
 fil - - my
 in - the fil - - my Heav'n. The
 A void with-in the
sotto voce

p *cresc.*

The
Heav'n.
waves have
Heav'n. The waves have
waves have now a red
The waves
now a red der glow
now a red der glow

27

pp

poco cresc.
pp der — glow — The hours — — — — — are
pp have — now — a — red — — — — — der glow — — — — —
pp *cresc.* The hours are breath — — — — —
 The hours are breath — — — — —
p *pp poco cresc.*

dim.
ppp breath — — faint and low.
dim. *ppp* The hours are breathing faint and low.
ppp low, faint and low.
 faint — — — — — and low, — — — — faint and low. The
dim. *ppp* faint — — — — — and low, — — — — faint and low. The

28

waves have now a red - der glow _____ The waves have now a

waves have now a red - der glow _____ The waves have now a

più rit.

red - der glow _____ The hours are breath - ing faint and low.

più rit.

red - der glow _____ The hours are breath - ing faint and low.

Poco allegro.

29

Musical score for measure 29. The music is in common time, key signature of one sharp. The bassoon part consists of eighth-note patterns. The piano part features sustained chords and eighth-note patterns. Measure 29 concludes with a dynamic *p*.

Musical score for measure 30. The bassoon part continues with eighth-note patterns. The piano part has sustained chords. Measure 30 concludes with a dynamic *p*.

30

rit.

Musical score for measure 30, ritardando. The bassoon part continues with eighth-note patterns. The piano part has sustained chords. Measure 30 concludes with a dynamic *p*.

SOLI & CHORUS.

Adagio non troppo.

And when, a - mid no

Adagio non troppo.

Musical score for the Adagio non troppo section. The bassoon part consists of eighth-note patterns. The piano part features sustained chords. The bassoon part concludes with a dynamic *p*.

31

SOLI & CHORUS.

earth - ly moans, Down, _____ down that town shall

earth - ly moans, Down, _____ down that town shall

earth - ly moans, Down, _____ down that town shall

earth - ly moans, Down, _____ down that town shall

set - tle hence, down that town shall set - tle hence, And

set - tle hence, down that town shall set - tle hence, And

set - tle hence, down that town shall set - tle hence, And

set - tle hence, down that town shall set - tle hence, And

cresc.

ff

Note. *The higher notes (where there are two parts) to be taken by the Solo Voice. J.H.

SOLI & CHORUS.

p

cresc.

when, a - mid no earth - ly moans,— down _____ that

when, a - mid no earth - ly moans,— down _____ that

when, a - mid no earth - ly moans,— down _____ that

when, a - mid no earth - ly moans,— down _____ that

p

cresc.

when, a - mid no earth - ly moans,— down _____ that

SOLI & CHORUS.

(or Falsetto)

town _____ shall set - - tle hence. _____

town _____ shall set - - tle hence. _____

town _____ shall set - - tle hence. _____

town _____ shall set - - tle hence. _____

f

f

f

f

f

f

f

32

Più Allegro.

SOLI & CHORUS.

Più Allegro.

dim.

pp cresc.

molto

f pesante

cresc.

fff

Silent.

[33] SOLI & CHORUS.
Allegro maestoso.

SOLI & CHORUS.

Hell, rising from a thousand thrones, rising from a thousand

Hell, rising from a thousand thrones, rising from a thousand

Hell, rising from a thousand thrones, rising from a thousand

Hell, rising from a thousand thrones, rising from a thousand

Hell, rising from a thousand thrones, rising from a thousand

Allegro maestoso.

SOLI & CHORUS.

SOLI & CHORUS.

thou - - sand thrones,

cresc. molto fff accell.

34

Andante.

SOLI & CHORUS.

Shall

Shall

Shall

Shall

Andante.

*Chorus take the top B also. J.H.

SOLI & CHORUS.

do it rev - - er - - ence,

do it rev - - er - - ence,

do it rev - - er - - ence,

do it rev - - er - - ence,

(Str.)

p

pp *molto espress.*

35

SOLI & CHORUS.

SOLI & CHORUS.

Shall
Shall
Shall
Shall

36

do it rev - er - ence.
do it rev - er - ence.
do it rev - er - ence.
do it rev - er - ence. *lunga*

8

IV.

THE VALLEY NIS.

Far away—far away—
Far away—as far at least
Lies that valley as the day
Down within the golden east—
All things lovely—are not they
Far away—far away?

It is called the Valley Nis
And a Syriac tale there is
Thereabout which Time hath said
Shall not be interpreted.
Something about Satan's dart—
Something about angel wings—
Much about a broken heart—
All about unhappy things :
But “the Valley Nis” at best
Means “the valley of unrest.”

Once a smil'd, a silent dell
Where the people did not dwell,
Having gone unto the wars—
And the sly mysterious stars,
With a visage full of meaning,
O'er the unguarded flowers were leaning :
Or the sun-ray dripp'd all red
Thro' the tulips overhead,
Then grew paler as it fell
On the quiet Asphodel.

Now the unhappy shall confess
Nothing there is motionless :
Helen, like thy human eye
There the uneasy violets lie—
There the reedy grass doth wave
Over the old forgotten graves—
One by one from the tree top
There the eternal dews do drop—
There the vague and dreamy trees
Do roll like seas in northern breeze.

Around the stormy Hebrides—
There the gorgeous clouds do fly,
Rustling everlasting,
Through the terror-stricken sky,
Rolling like a waterfall
O'er th' horizon's fiery wall—
There the moon doth shine by night
With a most unsteady light—
There the sun doth reel by day
“Over the hills and far away.

E. A. Pas.

IV.

“THE VALLEY NIS.”

(For Soli, Chorus and Orchestra.)

Op. 48, N° IV.

Maestoso allegro molto.

Piano.

Maestoso allegro molto.

sra

loco.

fz

fz

fz

1 *sra* *loco.*

molto cresc.

fff

2 *sra* *loco.*

ff

ff

The musical score consists of five staves of piano music. The top two staves are in common time (indicated by '8') and the bottom three are in 3/4 time. The key signature changes frequently, with sharps and flats appearing in various positions. Measure 1 shows a series of eighth-note chords in the treble and bass staves. Measures 2-3 show sixteenth-note patterns with dynamic markings 'fz' and 'sf'. Measure 4 ends with a dynamic 'dim.'. The fifth staff begins with a measure in 3/4 time, dynamic 'p', and a tempo marking 'rit.'. The sixth staff starts with a measure in 3/4 time, dynamic 'pp sostenuto poco marcato', and a tempo marking 'Allegro moderato.' The seventh staff continues in 3/4 time with dynamic 'p'. The eighth staff begins with a measure in 3/4 time, dynamic 'p legg.', and a tempo marking '4'. The ninth staff concludes with a dynamic 'cresc.'.

Musical score for piano, page 95, featuring five staves of music:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#). The music consists of eighth-note patterns and sixteenth-note figures.
- Staff 2:** Bass clef, key signature of one sharp (F#). It features eighth-note chords and sustained notes.
- Staff 3:** Treble clef, key signature of one sharp (F#). It contains eighth-note chords and sixteenth-note patterns.
- Staff 4:** Bass clef, key signature of one sharp (F#). It shows eighth-note chords and sustained notes.
- Staff 5:** Treble clef, key signature of one sharp (F#). It includes eighth-note chords, sixteenth-note patterns, and dynamic markings: **f** (fortissimo), **p** (pianissimo), and **p legg.** (pianissimo legato).

The musical score consists of five staves of music for two voices (Soprano and Alto) and piano. The piano part is in the basso continuo style, providing harmonic support. The vocal parts are in soprano and alto voices. The music is in common time, with various key signatures (G major, A major, D major, E major, F# minor, G major, A major, D major, E major, F# minor). The score includes dynamic markings such as *cresc.*, *f*, *p*, *sf*, *fz*, *pp*, and *v*. Measure numbers 6 and 7 are indicated. The vocal parts feature melodic lines with eighth and sixteenth note patterns, often accompanied by eighth-note chords. The piano part provides harmonic context with sustained notes and rhythmic patterns.

Musical score for piano, page 97, featuring five staves of music:

- Staff 1:** Treble clef, key signature of one sharp (F#). The first measure shows sixteenth-note chords. The second measure starts with a dynamic *p*. The third measure is labeled *cresc.*
- Staff 2:** Bass clef, key signature of one sharp (F#). Measures 1-3 show eighth-note patterns. Measure 4 begins with a dynamic *f marc.*
- Staff 3:** Treble clef, key signature of one sharp (F#). Measures 1-3 show sixteenth-note chords. Measure 4 begins with a dynamic *f marc.*
- Staff 4:** Bass clef, key signature of one sharp (F#). Measures 1-3 show sixteenth-note chords. Measure 4 begins with a dynamic *f marc.*
- Staff 5:** Treble clef, key signature of one sharp (F#). Measures 1-3 show sixteenth-note chords. Measure 4 begins with a dynamic *f marc.*

Measure 8: Treble clef, key signature of one sharp (F#). The first measure shows sixteenth-note chords. The second measure begins with a dynamic *ff*.

Measure 9: Treble clef, key signature of one sharp (F#). The first measure shows sixteenth-note chords. The second measure begins with a dynamic *p*.

Musical score for piano, page 98, featuring five staves of music:

- Staff 1 (Top):** Treble clef, key signature of two sharps. Dynamics: *p*, *ff*. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 2:** Bass clef, key signature of one sharp. Measures 1-8: eighth-note pairs.
- Staff 3:** Treble clef, key signature of one sharp. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.
- Staff 4:** Bass clef, key signature of one sharp. Measures 1-8: eighth-note pairs.
- Staff 5:** Treble clef, key signature of one sharp. Measures 1-8: eighth-note pairs.

Performance instructions and dynamics:

- Measure 9:** *ff*
- Measure 10:** *leggiero*
- Measure 11:** *pp*
- Measure 12:** *marc.*
- Measure 13:** *(Cor.)*

Key changes indicated by *b* (flat) and *#* (sharp) signs above the staff lines.

10

10

b *ff*

p *espress. legato*

ff

ff

11
12

Musical score page 101, measures 1-3. The score consists of two staves. The top staff uses a treble clef and has dynamic markings *p* and *espress. cantabile*. The bottom staff uses a bass clef. The music features eighth-note chords and sixteenth-note patterns.

Musical score page 101, measures 4-6. The top staff starts with *fz*. The bottom staff has a bass line with eighth-note chords. Measure 6 concludes with a half note followed by a fermata.

[13]

Musical score page 101, measures 7-9. The top staff continues with eighth-note chords. The bottom staff has a bass line with eighth-note chords.

Musical score page 101, measures 10-12. The top staff starts with *sf*. The bottom staff has a bass line with eighth-note chords. Measure 12 ends with a dynamic *dim. rit.*

Poco più mosso.

Musical score page 101, measures 13-15. The top staff starts with *pp* and *leggiero molto*. The bottom staff has a bass line with eighth-note chords. Measures 14 and 15 conclude with eighth-note chords.



Musical score page 102, measures 16-17. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Measure 16 starts with a bass note followed by a treble note. The music continues with various notes and rests, including a dynamic 'f' (fortissimo) and 'p' (pianissimo). Measure 17 begins with a bass note, followed by a treble note. The music continues with various notes and rests, including a dynamic 'f' (fortissimo) and 'p' (pianissimo).

Musical score page 102, measures 18-19. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Measure 18 starts with a bass note followed by a treble note. The music continues with various notes and rests, including a dynamic 'f' (fortissimo) and 'p' (pianissimo). Measure 19 begins with a bass note, followed by a treble note. The music continues with various notes and rests, including a dynamic 'f' (fortissimo) and 'p' (pianissimo).

Musical score page 102, measures 20-21. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Measure 20 starts with a bass note followed by a treble note. The music continues with various notes and rests, including a dynamic 'sf' (sforzando) and 'p' (pianissimo). Measure 21 begins with a bass note, followed by a treble note. The music continues with various notes and rests, including a dynamic 'p' (pianissimo).

Musical score page 102, measures 22-23. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). Measure 22 starts with a bass note followed by a treble note. The music continues with various notes and rests, including a dynamic 'p' (pianissimo). Measure 23 begins with a bass note, followed by a treble note. The music continues with various notes and rests, including a dynamic 'p' (pianissimo).

Musical score for piano, page 103, measures 15-17. The score consists of two staves: treble and bass. Measure 15 (measures 1-2) starts with a forte dynamic (f) in G minor. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 16 (measures 3-4) begins with a piano dynamic (p) and a crescendo (cresc.), transitioning to E major. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 17 (measures 5-6) starts with a forte dynamic (ff) in E major. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 18 (measures 7-8) starts with a piano dynamic (p) in A minor. The right hand plays eighth-note chords, and the left hand provides harmonic support.

Musical score page 104, measures 1-3. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 1: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in C major. Measure 2: Treble staff has sixteenth-note chords in G major. Bass staff has eighth-note chords in C major. Measure 3: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in C major. Dynamics: dynamic markings are present in the bass staff.

Musical score page 104, measures 4-6. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 4: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in C major. Measure 5: Treble staff has sixteenth-note chords in G major. Bass staff has eighth-note chords in C major. Measure 6: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in C major. Dynamics: dynamic markings are present in the bass staff.

Musical score page 104, measures 7-9. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 7: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in C major. Measure 8: Treble staff has sixteenth-note chords in G major. Bass staff has eighth-note chords in C major. Measure 9: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in C major. Dynamics: dynamic markings are present in the bass staff.

17

Musical score page 104, measure 10, followed by measure 17. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 10: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in C major. Measure 17: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in C major. Dynamics: dynamic markings are present in the bass staff.

17

Musical score page 104, measure 17, continued. The score consists of two staves. The top staff is in G major (one sharp) and the bottom staff is in C major. Measure 17: Treble staff has eighth-note chords in G major. Bass staff has eighth-note chords in C major. Dynamics: dynamic markings are present in the bass staff.

SEMI CHORUS. *

SOPRANO.

pp *sost.*

18

Far a - way Far a - way Far a -

ALTO. *pp* *sost.*

Far a - way Far a - way Far a -

TENOR. *pp* *sost.*

Far a - way Far a - way Far a -

BARITONES. *pp* *sost.*

Far a - way Far a - way Far a -

(Str.)

pp *sost. semper*

Far a - way Far a - way Far a -

dim.

SEMI CHORUS.

sempre pp

-way As far at least, lies that val - ley

-way As far at least, lies that val - ley

-way As far at least, lies that val - ley

-way As far at least, lies that val - ley

sempre pp

As far at least, lies that val - ley

ppp

SEMI CHORUS.

as the day Down with-in the gol - den
 as the day Down with-in the gol - den
 as the day Down with-in the gol - den
 as the day Down with-in the gol - den

19

SEMI CHORUS.

east. All things love - ly Are not they
 east. All things love - ly Are not they
 east. All things love - ly Are not they
 east. All things love - ly Are not they

SEMI CHORUS.

Far a - way?

SEMI CHORUS.

pp

Far a - way?

p

20

SEMI CHORUS.

It is
It is
It is
It is

SEMI CHORUS.

call'd the val-ley Nis And a Syr - i-ac tale there
 call'd the val-ley Nis And a Syr - i-ac tale there
 call'd the val-ley Nis And a Syr - i-ac tale there
 call'd the val-ley Nis And a Syr - i-ac tale there

SEMI CHORUS.

is there a-bout Which time has said shall not
 is there a-bout Which time has said shall not
 is there a-bout Which time has said shall not
 is there a-bout Which time has said shall not

21

SEMI CHORUS.

p be in - ter - pret-ed, in -
p be in - ter - pret-ed, in -
p be in - ter - pret-ed, in -
 — be in - ter - pret-ed, in -

Poco più mosso.

SEMI CHORUS.

ter - - pret-ed.

ter - - pret-ed.

ter - - pret-ed. Some - thing a-bout

ter - - pret-ed. Some - thing a-bout

Poco più mosso.

p legg.

SEMI CHORUS.

Some - thing a-bout Sa - tan's dart, Some - thing a-bout

Some - thing a-bout Sa - tan's dart, Some - thing a - bout

> Sa - tan's dart, Some - thing a-bout an - gels' wings,

Sa - tan's dart, Some - thing a - bout an - gels' wings,

p

SEMI CHORUS.

an-gels wings Much a - bout a

an-gels wings Much a - bout a

Much a - bout a bro - ken heart _____

Much a - bout a bro - ken heart _____

SEMI CHORUS.

[22]

bro - ken heart, Some - thing a - bout Sa - tan's dart!

bro - ken heart, Some - thing a - bout Sa - tan's dart!

Some - thing a - bout Sa - tan's dart! Sa - tan's dart! _____

Some - thing a - bout Sa - tan's dart! _____

cresc.

SEMI CHORUS.

Some - thing a - bout
 Some - thing a - bout
 Some - thing a -
 Sa-tan's dart!

SEMI CHORUS.

angels wings, Much a - bout a bro - ken
 angels wings, Much a - bout a bro - ken
 - bout an-gels wings, Much a -
 All a-bout un - hap - py things,

23

SEMI CHORUS.

p

heart, heart, a broken heart, bout a broken heart, a broken heart, All a - bout un-hap-py things.

SEMI CHORUS.

All a - bout un - hap - - py things.

All a - bout un - hap - - py things.

dim.

pp

cresc.

SEMI CHORUS.

p marcato.

But the "Val - ley

p

But the "Val - ley

p

But the "Val - ley

p

But the "Val - ley

*dim.**ppp*

But the "Val - ley

SEMI CHORUS.

24*f**p*

Nis" at best, Means the Val - ley of un -

*f**p*

Nis" at best, Means the Val - ley of un -

*f**p*

Nis" at best, Means the Val - ley of un -

*f**p*

Nis" at best, Means the Val - ley of un -

SEMI CHORUS.

pp

- rest, Means _____ "The Val - -

pp

- rest, Means _____ "The Val - -

pp

- rest, Means _____ "The Val - -

pp

- rest, Means _____ "The Val - -

p

- ley of un - rest."

SEMI CHORUS.

pp

- ley of un - rest."

pp

- ley of un - rest."

pp

- ley of un - rest."

p

- ley of un - rest."

sf

ORCH.

25

marcato

p *f* *peresc.*

26

ORCH.

ORCH.

This musical score page contains five systems of music for orchestra, spanning measures 27 through 28. The score includes two staves for strings (Violins I & II, Violas, Cellos), one staff for double bass, and one staff for harp. Measure 27 begins with a dynamic of *sempre fff*. The strings play eighth-note patterns, while the double bass provides harmonic support. The harp enters with a sustained note. Measure 28 starts with a dynamic of *fz*, continuing the rhythmic patterns from the previous measure. The score concludes with a final dynamic marking at the end of the page.

sempre fff

fz

28

Musical score for orchestra. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. Both staves feature sixteenth-note patterns with various slurs and grace notes.

Musical score for orchestra. The top staff uses a treble clef and a key signature of four sharps. The bottom staff uses a bass clef and a key signature of one sharp. The woodwind part (Cl.) is highlighted with slurs and grace notes. The dynamic instruction *sf* is present.

Musical score for orchestra. The top staff uses a treble clef and a key signature of four sharps. The middle staff uses a bass clef and a key signature of one sharp. The bottom staff is labeled "Vlas." (Violas). The dynamic instruction *sf p espressivo.* is present. The violins play eighth-note patterns.

Musical score for orchestra. The top staff uses a treble clef and a key signature of four sharps. The middle staff uses a bass clef and a key signature of one sharp. The bottom staff is labeled "Vlas." (Violas). The violins play eighth-note patterns.

ORCH.

This section shows the first two measures of an orchestral piece. The score includes parts for strings, woodwinds, and brass. Measure 1 starts with a forte dynamic (f) in common time. Measure 2 begins with a melodic line in the bassoon and continues with a rhythmic pattern of eighth and sixteenth notes across the ensemble.

30

Measure 30 starts with a piano dynamic (p). Measure 31 follows with a forte dynamic (f). The music consists of complex chords and rhythmic patterns typical of late 19th-century symphonic writing.

Più - - - Lento.

Measure 32 begins with a piano dynamic (p). Measure 33 follows with a forte dynamic (f). The music is marked "Lento," indicating a slow tempo. The instrumentation remains consistent with the previous measures.

SOLO SOPRANO.

SOLO CONTRALTO.

SOLO TENOR.

SOLO BASS.

Once a smil'd and si - - lent

Tempo Poco Andante.

The vocal parts enter sequentially, each singing the same phrase: "Once a smil'd and si - - lent". The vocal entries are marked with a piano dynamic (p). The orchestra provides harmonic support with sustained chords and rhythmic patterns. The tempo is indicated as "Tempo Poco Andante".

pp sost. tranquillo

espress.

The final measures show a sustained piano dynamic (pp) with a "sost. tranquillo" instruction. This is followed by a dynamic instruction "espress." The score concludes with a series of sustained notes, likely indicating a sustained sound or a fermata.

SOLI.

dell Where the peo - - - ple did not

dell Where the peo - - - ple did not

dell Where the peo - - - ple did not

dell Where the peo - - - ple did not

31

dwell, _____ Hav-ing gone _____

dwell, _____ Hav-ing gone _____

dwell, _____ Hav-ing gone _____

dwell, _____ Hav - - ing gone

SOLI.

— un - to the wars— And the sly
un - to the wars— And the
un - to the wars— And the sly
un - to the wars— And the

mys - ter - ious stars, With a
sly mys - ter - ious stars, With a
mys - ter - ious stars, With a
sly mys - ter - ious stars, With a

SOLI.

vis - age full of mean - ing,

vis - age full of mean - - ing,

vis - age full of mean - - - ing,

vis - age full of mean - ing,

dim.

With a vis - age full of meaning,

With a vis - age full of

With a vis - age full of

With a vis - age full of meaning,

dim.

32

SOLI.

full of mean - ing,

mean - ing Full of mean - ing,

mean - ing Full of mean - ing,

full of mean - ing,

dim.

ppp

O'er the un-guard-ed flow-ers were

O'er the un-guard-ed flow-ers were

p

p

p

SOLI.

lean - - ing: O'er the sun - ray dripp'd all
 O'er the un-guard - ed flow'r's were lean - ing:
 lean - - ing: O'er the sun - ray dripp'd all
 O'er the un-guard - ed flow'r's were
 red Thro' the tu - lips
 O'er the sun - ray, dripp'd all
 red Thro' the tu - lips
 lean - - ing: O'er the sun-ray, dripp'd all

SOLI.

ov-er-head, Then grew pa - ler As it
 red Thro' the tu - lips ov - er-head Then grew
 ov-er-head, Thro' the tu - - lips ov-er-head
 red Thro' the tulips ov - er - head Thengrew

33

fell On the qui - - et
 pa - ler, On the qui - - et
 Then grew pa - ler as it fell
 pa - ler, as it fell On the qui - - et

cresc.
poco cresc.

SOLI.

f

As - - pho - del, The qui - et
As - - pho - del, The qui - et
On the qui - - et As - - pho -
As - - pho - del, The qui - et

p

pp sempre

As - pho-del. Once a smil'd and si - lent dell, Where the peo - ple
As - pho-del. Once a smil'd and si - lent dell, Where the peo - ple
As - pho-del. Once a smil'd and si - lent dell, Where the peo - ple
As - pho-del. Once a smil'd and si - lent dell, Where the peo - ple
As - pho-del. Once a smil'd and si - lent dell, Where the peo - ple

p

34

SOLI.

did not dwell, Hav-ing gone un-to the wars,— And the sly mysterious
 did not dwell, Hav-ing gone un-to the wars,— And the sly mysterious
 did not dwell, Hav-ing gone un-to the wars,— And the sly mysterious
 did not dwell, Hav-ing gone un-to the wars,— And the sly mysterious
 did not dwell, Hav-ing gone un-to the wars,— And the sly mysterious

stars,— With a vis-age full of mean - ing, mean - ing,
 stars,— With a vis-age full of mean - ing, mean - ing,
 stars,— With a vis-age full of mean - ing, mean - ing,
 stars,— With a vis-age full of mean - ing, mean - ing,

stars,— With a vis-age full of mean - ing, mean - ing,
 stars,— With a vis-age full of mean - ing, mean - ing,

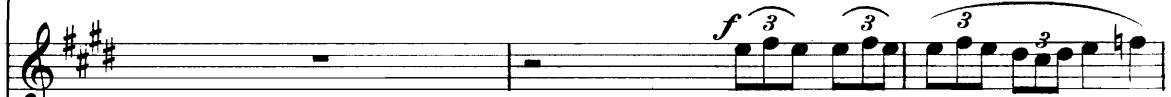
SOLI.



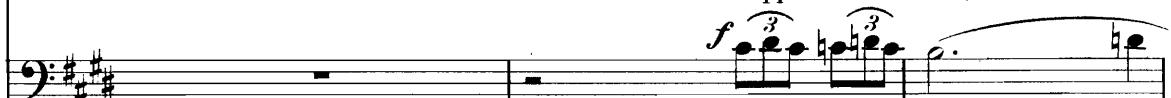
O'er the un-guarded flowers were lean, - - ing: dripp'd all red—



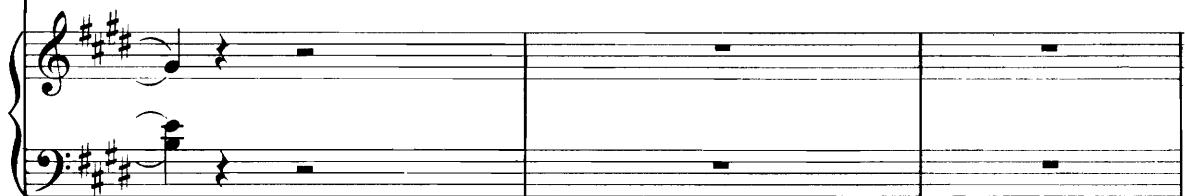
O'er the sun-ray dripp'd all red,



dripp'd all red, —



dripp'd all red, —



dripp'd all red, — Thro' the tu - - lips ov-er-head,



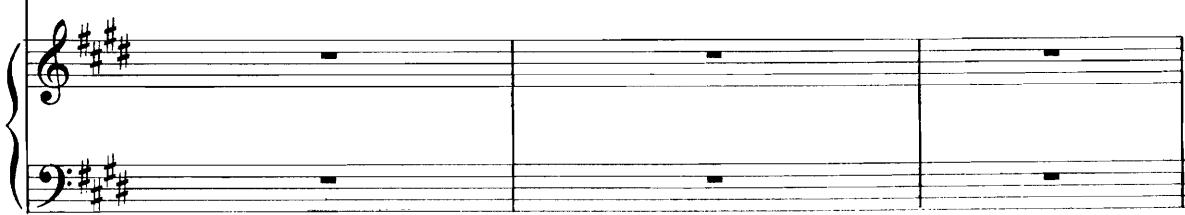
dripp'd all red, — Thro' the tu - - lips ov-er-head,



dripp'd all red, — Thro' the tu - - lips ov-er-head,



Thro' the tu - - lips ov-er-head,



SOLI.

mp *dim.*

Then grew pa-ler, As it fell,

mp *dim.*

Then grew pa-ler, As it fell,

mp *dim.*

Then grew pa-ler, As it fell,

p *dim.*

Then grew pa-ler, As it fell, On the qui-et,

36

pp *rit.* *p*

On the qui - et As - pho-del.

pp *rit.* *p*

On the qui - et As - pho-del.

pp *rit.* *p*

On the qui - et As - pho-del.

pp *rit.* *p*

As - pho - del.

Tempo

rit. *p p tenuto*

SOLO.

Now the un-hap-py shall con-

Now the un-hap-py shall con-

Now the un-hap-py shall con-

mf SOLO.

Now the un-hap-py shall con-

FULL CHORUS.

Now the un-hap-py shall con-

Now the un-hap-py shall con-

Now the un-hap-py shall con-

mf

Now the un-hap-py shall con-

f

mp

(

[37]

SOLI.

f.

-fess No - thing is mo - tion-less

CORO.

f p

38

ff

SOLI.

wave, Ov- er the old for - got - ten

wave, Ov- er the old for - got - ten

wave, Ov- er the old for - got - ten

wave, Ov- er the old for - got - ten

wave, Ov - er the old for - got - ten

wave, Ov- er the old for - got - ten

wave, Ov- er the old for - got - ten

wave, Ov- er the old for - got - ten

CORO.

wave, Ov- er the old for - got - ten

wave, Ov- er the old for - got - ten

wave, Ov - er the old for - got - ten

wave, Ov - er the old for - got - ten

ff marcato — *mp cresc.* —

SOLI.

One by one from the

CORO.

One by one from the

Maestoso molto.

marcato. f pesante

39

SOLI.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

CORO.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

tree-top, There the e - ter - nal dews do drop.

SOLI.

f

There the vague and dream - y trees do roll like —

f

There the vague and dream - y trees do roll like

f

There the vague and dream - y trees do roll like —

f

There the vague and dream - y trees do roll like —

f

There the vague and dream - y trees do roll like —

f

There the vague and dream - y trees do roll like —

f

There the vague and dream - y trees do roll like

f

There the vague and dream - y trees do roll like —

f

There the vague and dream - y trees do roll like

f

There the vague and dream - y trees do roll like —

ff

There the vague and dream - y trees do roll like —

SOLI.

seas like seas in north - ern breeze.

CORO.

seas like seas in north - ern breeze.

seas like seas in north - ern breeze.

seas like seas in north - ern breeze.

ff

f

SOLI.

dim.

40

p

In north - - ern breeze.

dim.

p

In north - - ern breeze.

CORO.

*sf**mp*

espress

SOLO.

p

Like seas in north - ern breeze.

SOLO. *p*

Like seas in north - ern breeze.

SOLO. *p*

Like seas in north - ern breeze.

SOLO. *p*

Like seas in north - ern breeze.

p express.

dim. pp

*rit.*SOLI & CHORUS. *mf*A-round the storm-y
*mf*A-round the storm-y
*mf*A-round the storm-y
mf

A-round the storm-y

Animato alla Marcia.

*rit.**p marcato*

41

SOLI & CHORUS.

Heb - rid - es, There the gor - geous clouds do fly Rust-ling ev - er -

Heb - rid - es, There the gor - geous clouds do fly Rust-ling ev - er -

Heb - rid - es, There the gor - geous clouds do fly Rust-ling ev - er -

Heb - rid - es, There the gor - geous clouds do fly Rust-ling ev - er -

- last - ing - ly, — Through the ter - ror stric - ken sky, —

- last - ing - ly, — Through the ter - ror stric - ken sky, —

- last - ing - ly, — Through the ter - ror stric - ken sky, —

- last - ing - ly, — Through the ter - ror stric - ken sky, —

cresc.

SOLI & CHORUS.

Rol - ling like a wa - ter - fall.

Rol - ling like a wa - ter - fall.

Rol - ling like a wa - ter - fall.

Rol - ling like a wa - ter - fall.

42

- - -

- - -

- - -

p

Ro - ling like a wa - ter -

p

Rol - ling like a

ff

p

SOLI & CHORUS.

A musical score for the "Soli & Chorus" section. It consists of four staves. The top two staves are for voices, with lyrics: "Rol - ling like a wa - ter - fall," followed by a crescendo dynamic. The bottom two staves are for piano, showing harmonic changes and bass lines. Measure numbers 41 and 42 are indicated above the piano staves.

43

A musical score for section 43. It features four staves. The top two staves continue the vocal line with lyrics: "Rol - ling like a wa-ter - fall," followed by dynamics and a repeat sign. The bottom two staves show piano parts with measure numbers 43 and 44 above them. The score concludes with a forte dynamic and a sustained note.

SOLI & CHORUS.

p

fie - ry wall, Rol - ling

cresc.

fie - ry wall, Rol - ling like a wa - ter -

O'er the hor - i - - - zon's fie - ry wall,

cresc.

- i - - zon's fie - ry wall,

marcato

cresc.

like a wa - ter - fall, O'er the hor -

accel.

- fall, O'er the hor - i - - - zon's fie - ry wall, —

f *accel.*

Rol - - - ling like a wa - - - ter - - - fall, O'er the hor -

accel.

Rol - - - ling like a wa - - - ter - - - fall, O'er the hor -

f

accel.

SOLI & CHORUS.

44

i - - zon's fie - ry wall.

Rol - ling like a wa - ter - fall.

- fall, Rol - - ling like a wa - ter -

i - - zon's fie - ry wall.

a tempo

There, the

a tempo

There, the

a tempo

There, the

a tempo

There, the

p a tempo

SOLI & CHORUS.

moon doth shine by night, — by night — With a

moon doth shine by night, — by night — With a

moon doth shine by night, — by night — With a

moon doth shine by night, — by night — With a

most un-stea - dy light.

45

Violins.

The musical score consists of five staves. The top four staves are for voices, each with a treble clef and a key signature of one sharp. The bottom staff is for the piano or harpsichord, indicated by a bass clef and a key signature of one sharp. The vocal parts sing a repeating phrase: "moon doth shine by night, — by night — With a". The piano part features a rhythmic pattern of eighth and sixteenth notes. Measure 45 begins with a vocal entry: "most un-stea - dy light." This is followed by three more entries of the same phrase. The score concludes with a dynamic marking of *p* (piano) and a final cadence. The Violins section is introduced with a sixteenth-note pattern above the piano staff.

SOLI & CHORUS.

There the moon doth shine by night,
There the moon doth shine by night,
There the moon doth shine by night,
There the moon doth shine by night,

The musical score consists of five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) in G major, with lyrics identical to the title. The fifth staff is for the piano, featuring a rhythmic pattern of eighth and sixteenth notes in 3/4 time, with a dynamic marking of *f*. The piano part continues from the end of the fourth staff to the end of the page.

*pesante**Molto allegro.*

There _____ the

loco. *Molto allegro.*

8

*ff**fff con fuoco*

>

sun

doth

molto rit.

sun

doth

molto rit.

sün

doth

molto rit.

sun

doth

molto rit.

>

Molto rit.

>

Molto rit.

>

Molto rit.

>

Molto rit.

SOLI.

47

fff *o* *p.* *fff* *o* *p.*

day, _____ by day. _____

fff *o* *p.* *fff* *o* *p.*

day, _____ by day. _____

fff *o* *p.* *fff* *o* *p.*

day, _____ by day. _____

fff *o* *p.* *fff* *o* *p.*

day, _____ by day. _____

fff *o* *p.* *fff* *o* *p.*

day, _____ by day. _____

fff *o* *p.* *fff* *o* *p.*

day, _____ by day. _____

fff *o* *p.* *fff* *o* *p.*

day, _____ by day. _____

fff *o* *p.* *fff* *o* *p.*

day, _____ by day. _____

fff *o* *p.* *fff* *o* *p.*

day, _____ by day. _____

fff *a tempo*

ff

Tr.

SOLI.

Adagio.
p

There the sun doth reel by day,

CHORUS.

Adagio.
p

There the sun doth reel by day,

Adagio.
fz

Str. *p*

SOLI.

48

Soprano:

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

Alto:

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

CHORUS

48

Soprano:

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

Alto:

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

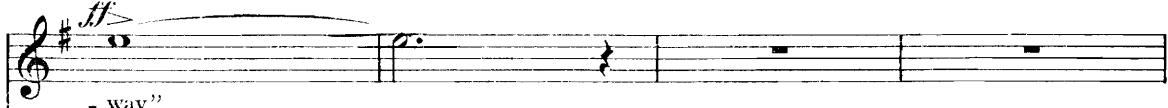
"Ov - er the hills and far a - way," "Ov - er the hills and far a -

"Ov - er the hills and far a - way," "Ov - er the hills and far a -

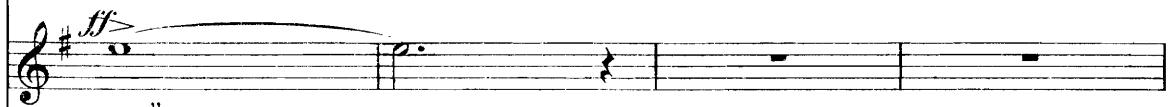
"Ov - er the hills and far a - way," "Ov - er the hills and far a -

Presto.

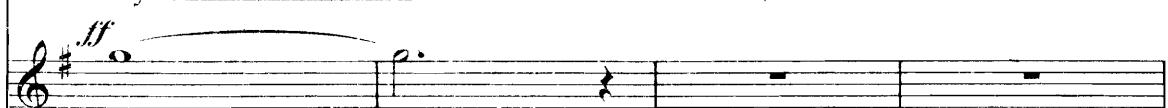
SOLI.



- way?



- way?

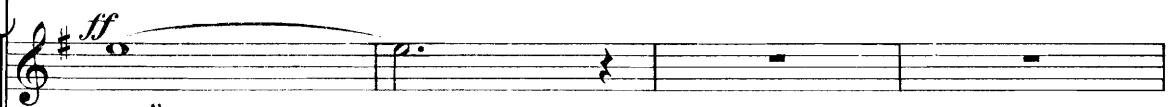


- way?



- way?

CHORUS.



- way?

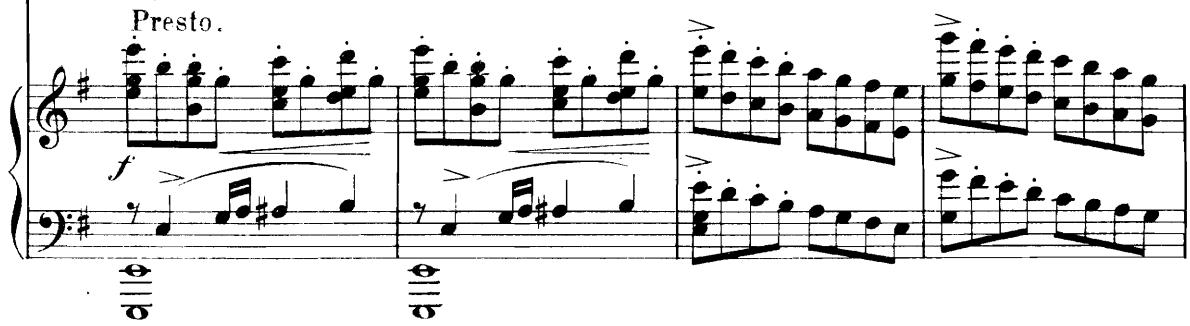


- way?



- way?

Presto.



49

lunga.



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