

"The Prelude: MJS"
"Dear native regions"

op. 98 no. 1

Willam

William sings this as if at home next to a pianoforte in front of the curtain, behind which the choir and orchestra are seated: this being an introduction to the whole.

Aria: William as a Boy

Introduction

Michael J. Smith
1941-2009

Easefully flowing (♩ = 63 ±)

Piano introduction for 'Dear native regions'. The score is in C major, 4/4 time. It begins with a piano (p) dynamic and features a flowing melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Easefully flowing' with a quarter note equal to 63 ±. The introduction concludes with a mezzo-forte (f) dynamic and a piano (p) dynamic.

A Slightly faster (♩=72)

Vocal and piano accompaniment for measures 7-12. The vocal line begins at measure 7 with a mezzo-forte (mp) dynamic. The tempo is 'Slightly faster' (♩=72). The lyrics are: 'Dear na-tive re-gions, I fore-tell from what I feel at this fare-well, That, where-so - er my'. The piano accompaniment starts at measure 7 with a piano (p) dynamic and features a steady bass line.

Vocal and piano accompaniment for measures 13-17. The vocal line continues with a forte (f) dynamic at measure 13, then returns to mezzo-forte (mp). The lyrics are: 'steps may tend, and when - so - er my course shall end, If in that hour a sin-gle tie Sur -'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A 'Ped.' (pedal) marking is present at the end of the section.

Ardent: pressing forward

Vocal and piano accompaniment for measures 18-22. The tempo is 'Slowing' and the dynamic is mezzo-forte (mf). The lyrics are: 'vive of lo-cal sym - pa - thy, My soul will cast the back-ward view, The long-ing look a - lone on'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A 'Ped.' (pedal) marking is present at the end of the section.

'The Prelude: MJS'

Vocal Score

2

B

Will. *f* you... *p* Thus, while the sun sinks down to rest *mp*

Will. *mf* Far in the re-gions of the west *p* Though in the vale no part-ing beam Be gi-ven not *mf* *mp*

Will. *f* one me-mo-ri al gleam, *p* A ling-ring light he fond-ly throws on

C

Will. *mp* the dear hills where first he rose... *f*

Moving forward

D

Original speed (♩=63)

Will. *p* *mf* *f* *mp*

"Oh, there is a blessing in this gentle breeze"

op. 98 no. 3

Full Chorus

Book 1: (1-6)

Introduction

Moderate Speed (♩ = 66)

Vla solo parlando



A

Supple Tempo

(♩ = 80 ±)

S. Oh there is a bles-sing in this

A. Oh there is a bles-sing in this

T. Oh there is a bles-sing in this

B. Oh there is a bles-sing in this

Vc. solo

fp

mp *mf*

"The Prelude: MJS"

Vocal Score

A little faster

11

S. *f* gen-tle breeze, a vi - si - tant *mp* it fans my cheek, doth seem half *mf*

A. *f* gen-tle breeze, a vi - si - tant *mp* it fans my cheek, half *mf*

T. *mf* *f* gen-tle breeze, a vi - si - tant *mp* while it fans my cheek,

B. *f* gen-tle breeze, a vi - si - tant *mp* that while it fans my cheek,

mf *f* *mf* *mp* *mf*



16 **B** Moving forward

S. *f* con-sci-ous of the joy it brings

A. *f* con-sci-ous of the joy it brings

T. *mf* doth seem half *f* con-sci-ous of the joy it

B. *mf* half *f* con-sci-ous of the joy it

f *mf* *f*

20 **Fluent**
mf *f* *mp* *f* *p*

S. *mf* *f* *mp* *f* *p*
from the green fields and from yon a - zure sky. — What'er it's mis - sion, the

A. *mf* *f* *mp* *f* *p*
from the green fields and from yon a - zure sky. — What'er it's mis - sion, the

T. *p* *mf* *f* *mp* *f* *p*
bri - ngs, brings. — What'er it's mis - sion, the

B. *p* *mf* *f* *mp* *f* *p*
bri - ngs, brings. — What'er it's mis - sion, the



23 **C** **Rather Slow and Solemn**
A cappella *mp* **Moving forward**

S. *mp*
soft breeze can come to none more grate - ful than to

A. *mp*
soft breeze can come to none more grate - ful than to

T. *mp*
soft breeze can come to none more grate - ful than to

B. *mp*
soft breeze can come to none more grate - ful than to

"The Prelude: MJS"

Vocal Score

D *Easeful*

26 *mf* *mp* *mf* *p*

S. me a bles - sing in this gen - tle breeze.

A. me a bles - sing in this gen - tle breeze.

T. me there is a bles - sing in this gen - tle breeze.

B. me there is a bles - sing in this gen - tle breeze.

mf *mp* *mf* *p*

mf *mp* *mf* *p*

"Days of sweet leisure"

op. 98 no. 7

Full Chorus + Dorothy

Book 1: (43-45)

Moderate and flowing
(♩=92)

A *mf*

Alto *mf* Days of sweet lei - sure

Tenor *mp* Days of sweet thought

Bass *mp* Days of sweet lei - sure

mp

p well marked

B A little quicker, nervously

10 *mf*

S. Days of sweet thought

A. ab - struse, ab -

T. ab - struse,

B. ab - struse,

mf *mf* *mf* *mf*

C

Slower, stately (♩=84)

(♩=♩)

A cappella (if possible)

16 *f*

S. struse

A. ab - struse,

T. ab - struse

B. ab - struse,

taxed with pat - ient

thought:

mp *mf* *f* *ff* *mp* *mf* *f*

'The Prelude: MJS'

Vocal Score

D

22 **Always flowing**

S.

A.

T.

B.

mf *f* *mf* *f*

Crisply (enunciate) *mf* *f*

Not want-ing punc-tu al serv-ice high



27 *passionately f*

Dorothy

S.

A.

mf *f* *mf* *f*

Crisply (enunciate) *mf* *f*

Not want-ing punc-tu al serv-ice high_

E **Slow and stately** (♩=76-80)
A cappella (if possible)

F **Faster** (♩=120)

31

mf *f*

Dorothy
Ma-tins and ves-pers Of har - mo - ni ous verse

S.
Ma-tins and ves-pers Of har - mo - ni ous verse

A.
Ma-tins and ves-pers Of har - mo - ni ous verse

T.
of har-mo-ni ous verse Of har - mo - ni ous verse

B.
of har-mo-ni ous verse Of har - mo - ni ous verse

mf *f*

48

S. *mp* I breathe a - gain. *mf*

A. *mp* I breathe a - gain. *mf*

T. - gain. *mf*

B. a - gain. *mf*

mp *p* *mf* *mp*

Detailed description: This is a vocal score page for 'The Prelude: MJS', page 11. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The music is in 4/4 time and begins at measure 48. The Soprano part starts with a rest, followed by a melodic line with lyrics 'I breathe a - gain.' The Alto part has lyrics 'I breathe a - gain.' The Tenor part has lyrics '- gain.' and the Bass part has lyrics 'a - gain.'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The score concludes with a double bar line.

"When Spring had warmed the cultured vale"

op. 98 no. 11

Full Chorus + William & Dorothy

Book 1: (326-329)

Fluid (not too fast) (♩=112)

f

Soprano
When spring had warmed the cul - tured vale

Alto
When spring had warmed the cul - tured vale

Tenor
f
When spring had warmed the cul - tured vale

Bass
f
When spring had warmed the cul - tured vale



A

6 Slowing down

f Fast and raunchy (unsubtle!) (♩=60)

A. Roved we as plun - der-ers, plun - der-ers, plun - der-ers,

B

14 *f* *ff*

S. *f* *ff*

Roved we as plun - der-ers, plun - der-ers, plun - der-ers, we _____

T. _____ *f* Roved we as

mf *f* *legato* *ff*

22

T. *f*

plun - der-ers, plun - der-ers, plun - der-ers,

B. _____ *f* Roved we as plun - der-ers, plun - der-ers, plun - der-ers,

29

A. _____ *ff* *ff*

we _____ When spring had warmed _____

B. _____ *mf* *f* *mf*

mf *legato* *ff* (Vlns) *mf* *f* *mf*

'The Prelude: MJS'

Vocal Score

C

35 *ff*

S. When spring had warmed_ the cul - tured

T. *f* When spring had warmed the cul - tured *mf*

B. *f* When spring had warmed the cul - tured *mf*

mf *mp*



D

40 *mp* *mf* **Soaring**

Dorothy When the mother bird had in high pla - ces built her

T. vale

B. vale

mp *mf* *p*

E

Slow (♩=76)

A cappella (if possible)

45

Dorothy

lodge

S. *p* Though mean our ob - ject and in glo - ri - ous, yet the end was not ig -

A. *p* Though mean our ob - ject and in glo - ri - ous, yet the end was not ig -

T. *p* Though mean our ob - ject and in glo - ri - ous, yet the end was not ig -

B. *p* Though mean our ob - ject and in - glo - ri - ous, yet the end was not ig -

The musical score is written for a vocal ensemble and piano. It begins at measure 45. The vocal parts (Dorothy, S., A., T., B.) and piano part are all marked with a piano (*p*) dynamic. The tempo is 'Slow' with a quarter note equal to 76 beats per minute. The time signature changes from 3/2 to 4/2 at measure 46. The lyrics are: 'lodge', 'Though mean our ob - ject and in glo - ri - ous, yet the end was not ig -'. The piano accompaniment provides harmonic support for the vocal lines.

'The Prelude: MJS'

Vocal Score

F

(Hey!)
Presto (♩=76)

Fast and fleeting
(♩=108) In 2 *p*

mp

49

Will. *mf* *p* *mp*

S. *mf* *p* *mp*

A. *mf* *p* *mp*

T. *mf* *p* *mp*

B. *mf* *p* *mp*

I hung a - lone

no - ble.

mf *f* *ff* *p* *mp*

mf *sf* *sf*

3

55

Will.

Vln 1 *f*

59

62

Will. *mf* *f*

with what strange ut - te - rance

Strings *ff* *mf* *ff* *f*

66

Will. *ff*

did the loud dry wind blow thru my ear.

Strings *ff*

70

Will. *ff* *f*

The sky seemed not a sky of earth

'The Prelude: MJS'

Vocal Score

H

72 **Accelerating imperceptibly** *ff*

Will. *ff* and with what

T. *ff* and with what

B. *ff* and with what



74

Will. mo - tion moved the clouds.

T. mo - tion moved the clouds.

B. mo - tion moved the clouds.

I
Slow and massive
(♩=80) *ff*

77

Dorothy

Will.

S.

A.

T.

B.

When spring had

'The Prelude: MJS'

Vocal Score

79 *p* *f* **Suddenly fast** *ff* *fff* may be 'a cappella'

Dorothy
warmed the cul - tured vale.

Will.
warmed the cul - tured vale.

S.
warmed the cul - tured vale.

A.
warmed the cul - tured vale.

T.
warmed the cul - tured vale.

B.
warmed the cul - tured vale.

"Through later years"

op. 98 no. 20

William Recitative

Book I: (635-638, 644-645)

A

A slow and flexible tempo ($\text{♩} = 92 \pm$)

William

p *mf*

One end at least hath been at - tained

B

Slightly faster

Will.

7 *mp* *mf*

my mind hath been re - vived

(slow arpeggio)

mp *mf*

p *mp*

C

Gently buoyant

$\text{♩} = 112$

Will.

14 *p*

and if this ge - nial

mf *f* *p*

'The Prelude: MJS'

Vocal Score

Increasingly urgent

19 *mp* *mf*

Will. mood de-sert me not forth - with shall be brought down thru la - ter years the sto - ry of my

D ($\text{♩}=92$) **E** ($\text{♩}=112$)

24 *f* *mp* *f*

Will. life _____ and cer - tain hopes are with me

(fast arpeggios)

F

30 **Very broad** ($\text{♩}=56$) **Very controlled** *mf*

Will. that to thee _____ this

G

35 *f* *pp*

Will. la - bour will be wel - come _____

mp *mp* *mf*

41 *p* *mp* *mf*

Piano accompaniment for measures 41-44. The score is in G minor (two flats) and 4/4 time. Measure 41 starts with a piano (*p*) dynamic. Measure 42 is mezzo-piano (*mp*). Measure 43 is mezzo-forte (*mf*). Measure 44 continues the *mf* dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of chords and eighth notes.



H Ossia staff shows pitches sung in Ryton premiere, which are different from Michaels Smith's MS, (shown below ossia staff).

Ossia staff showing alternative pitches for the vocal line. It consists of a single staff with a treble clef, containing a few notes with a slur and a fermata.

Will. *mp* *p* *mp* *p*

ho - noured friend.

Vocal and piano accompaniment for the phrase "ho-noured friend." The vocal line is in bass clef. The piano accompaniment is in G minor. Dynamics include mezzo-piano (*mp*) and piano (*p*). The piano part features complex chordal textures and a melodic line in the right hand.

"How awful is the might of souls"

op. 98 no. 29

William Recitative

Full Chorus A "How awful is the might of souls"

Full Chorus B "For there's not a man"

Book 3: (167-180, 190-193)

Introduction
Dreamy and sustained
(♩ = 50)

Piano introduction for 'The Prelude: MJS'. The score is in C major, 2/4 time, and consists of 50 measures. It features a dreamy and sustained texture. The right hand has a melodic line with some triplets, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics range from *pp* to *mp*.



A
Recit. William
(♩=66)

Vocal and piano accompaniment for section A. The vocal line (labeled 'Will.') is in bass clef, 2/4 time, and begins at measure 5. The lyrics are: "And here, O friend! have I re-traced my life up to an e-mi-nence". The piano accompaniment is in treble and bass clefs, 2/4 time. Dynamics include *mf*, *p*, and *mf*. There is a triplet in the piano part at measure 6.



B
Moving forwards
mp

(♩=♩)

C

Vocal and piano accompaniment for sections B and C. The vocal line (labeled 'Will.') is in bass clef, 2/4 time, and begins at measure 10. The lyrics are: "and told my tale of mat-ters which not false-ly may be called the glo-ry of my youth. Of ge-ni-us". The piano accompaniment is in treble and bass clefs, 2/4 time. Dynamics include *f*, *mp*, *p*, and *mf*. The piano part features various rhythmic patterns and chords.

15 *mp* *mf* *f*

Will. pow-er, Cre-a-tion and di-vi-ni-ty it-self I have been speak-ing,

18 *mf* **Rather free**

Will. for my theme has been what passed with-in me. Not of out-ward things Done vi-si-bly for oth-er

D **Quicker** *f* *mf* **Urgently** *mp* **Freely** *mp* **Slowing down**

Will. minds words, signs, have I been speak-ing and my youth-ful

E **Intermezzo**
Slow, passionately (♩=54)

Will. minds

F
Flexible tempo
(♩=66)

31

S. Oh, Hea-vens! how aw-ful is the might of

A. Oh, Hea-vens! how aw-ful is the might of

T. Oh Hea-vens! how aw-ful is the might of

B. Oh Hea-vens! how aw-ful is the might of

mf *mp* *f* *mf*

G

Slightly faster
(♩=76)

36 *ff* *mf*

S. souls And what they do with - in them - selves while yet the yoke of youth is

A. souls and what they do with - in them-selves while yet the yoke of youth is

T. souls with-in them-selves while yet the yoke of youth is

B. souls and what they do while yet the yoke of youth is



H

Accelerating

Moving forward

Solemnly

40 *f* *mf* *f* *mp* *p*

S. new to them, the

A. new to them, the

T. new to them, the

B. new to them, the

I
Link, Flowing
♩=40/44
f

44

S. world noth-ing but a wide field where they were sown
A. world noth-ing but a wide field where they were sown
T. world noth-ing but a wide field where they were sown
B. world noth-ing but a wide field where they were sown

mf *f* *mf* *f* *mf* *f* *mf* *f*

Vln 1 *mp*

mp *f* *f* *mf* *mp*

Chorus B
Sweeping (♩=72)
mf

48

S. *mf* for there's not a man

A. *mf* for there's not a man

T. *mf* for there's not a man

B. *mf* for there's not a man

mf



51

S. *f* who lives who hath not known his god - like hours. for there's not a man

A. *f* who lives who hath not known his god - like hours. for there's not a man

T. *f* who lives who hath not known his god - like hours. for there's not a man

B. *f* who lives who hath not known his god - like hours. for there's not a man

f *mf* *f*

'The Prelude: MJS'

Vocal Score

L

Slightly faster
(♩=80)

54

ff

S. who lives who hath not known his god - like hours.

A. who lives who hath not known his god - like hours.

T. who lives who hath not known his god - like hours.

B. who lives who hath not known his god - like hours.

mf

and feels not what an

mf

and feels not what an

mf

and feels not what an

ff

mp



57

mf ($\text{♩}=\text{♩}$) ($\text{♩}=\text{♩}$) *f*

S. as nat-ural be-ings in the strength of Na - ture.

A. emp-ire we in-her-it in the strength of Na - ture.

T. emp-ire we in-her-it in the strength of Na - ture.

B. emp-ire we in-her-it in the strength of Na - ture.

f

f

f

f

f

mp

mf

f

M

Epilogue
Dreamy and sustained (♩=50)

Musical score for 'Epilogue' in G major, 4/4 time. The piece is marked 'Dreamy and sustained' with a tempo of ♩=50. It consists of two systems of piano accompaniment. The first system (measures 61-63) features a treble clef with a melodic line starting on G4, moving through A4, B4, and C5, and a bass clef with a steady accompaniment of chords. Dynamics include piano (p) and mezzo-piano (mp). The second system (measures 64-66) continues the melodic line with triplets and a final phrase. Dynamics include mezzo-forte (mf) and piano (p).

"Yet wherefore speak"

op. 99 no. 7

Women's Chorus

Book 5: (183-191)

Introduction
Moderate and supple
(♩ = 80 ±)

Musical score for the 'Introduction' of 'Yet wherefore speak' in G major, 4/4 time. It is marked 'Moderate and supple' with a tempo of ♩ = 80 ±. The score is in 6/4 time and consists of two systems. The first system (measures 1-4) features a treble clef with a melodic line starting on G4 and a bass clef with a steady accompaniment. Dynamics include piano (p) and mezzo-piano (mp). The second system (measures 5-8) continues the melodic line with a 'gently agitated' marking and dynamics of p and mf.

A

Musical score for 'Section A' in G major, 4/4 time. It is marked 'Moderate and supple' with a tempo of ♩ = 80 ±. The score is in 4/4 time and consists of two systems. The first system (measures 1-4) features a treble clef with a melodic line starting on G4 and a bass clef with a steady accompaniment. Dynamics include forte (f) and mezzo-piano (mp). The second system (measures 5-8) continues the melodic line with dynamics of mf and f.

'The Prelude: MJS'

B Women's Chorus
With dignity
A cappella (if possible)

Vocal Score

10 *mp* *mp* *f* *mf* *mp*

S. 1 Yet where-fore speak? Why call u - pon a few weak words to say what is al-rea - dy

S. 2 Yet where-fore speak? Why call u - pon a few weak words to say what is al-rea - dy

A. 1 Yet where-fore speak? Why call u - pon a few weak words to say what is al-rea - dy

A. 2 Yet where-fore speak? Why call u - pon a few weak words to say what is al-rea - dy



15 **C** *f* *mp* *mf* (♩=♩)

S. 1 writ-ten in the hearts of all that breathe?

S. 2 writ-ten in the hearts of all that breathe?

A. 1 writ-ten in the hearts of all that breathe?

A. 2 writ-ten in the hearts of all that breathe?

D

E Considerably slower
 (♩=60) (♩=♩)

mf trippingly (if possible in one breath)

S. 1
 21 what in the path of all drops

S. 2
mf trippingly (if possible in one breath)
 what in the path of all drops

mf *mp* *p* *mp*



F

S. 1
 25 dai - ly from the tongue of ___ ev' - ry child wher - ev - er

S. 2
 dai - ly from the tongue of ___ ev' - ry child wher - ev - er

f *mf* *f* *mf*

p *mf* *mp*

G

Tenderly

28 *f* (♩=52)

S. 1
man is found

S. 2
man is found

A. 1 *mp* ————— *mf*
the trick-ling tear u - pon the

A. 2 *mp* ————— *mf*
the trick-ling tear u - pon the

p *mf* *p* *p* *mp*
p *mp* *mf* swaying

H

Accelerating

33 *f*

A. 1 *f*
cheek of list'-ning in - fan - cy pro - claims it,

A. 2 *f*
cheek of list'-ning in - fan - cy pro - claims it,

mf *mp* *mf*
f *mp*

I

Moderate and supple

(♩=80±)

37 *f* *mp* *mf*

f *mp* *mf*

A cappella

41

(♩=♩)

mf *f*

S. 1 and the in - su-per-ab-le look that drinks as if it ne-ver could be

S. 2 and the in - su-per-ab-le look that drinks as if it ne-ver could be

A. 1 and the in - su-per-ab-le look that drinks as if it ne-ver could be

A. 2 and the in - su-per-ab-le look that drinks as if it ne-ver could be

mf *f*

f *mf*



K

45

S. 1 full

S. 2 full

A. 1 full

A. 2 full

mp *mf* *mp* *mf*

mf

"For what we are"

op. 99 no. 8

Chorus of Men + Dorothy

Book 5: (210-222)

Prologue
Steady (♩. = 40)



23 **C** Playfully *mf*
f

26

28 *mf*
f

30 *f*

32 **D** ($\text{♩} = 56$) *mp*
f *mf* *mp*
B. Stretched un-der way-side

'The Prelude: MJS'

Vocal Score

E

Joyfully
(♩.=63)

F

(♩.=56)

36 Chorus *mf* < *f*

Ten. Soli

bal - lad tunes

B.

mf hedge-rows *mf* Food for the hun-gry

shrill.

mf *f* *mf* *mp*

G

41 *f* *mp* (♩.=56)

B.

ears of lit-tle ones and of old men who have sur-ved their

mf *f* *p* *mf*

45 *f*

B.

joys

playfully

mp *mf* *ff* *mp*

mp *mp*

H

48

mf *mp* *p* *mp* *mf*

mf *mf*

Detailed description: This block shows the piano accompaniment for rehearsal mark H, covering measures 48 to 50. The music is in 9/4 time and features a complex harmonic texture with many accidentals. The dynamics are marked as *mf*, *mp*, *p*, *mp*, and *mf*. There are crescendo and decrescendo hairpins. A double bar line is present at the end of measure 50.

I

51

T. 1 *mp* *mf* *f*

T. 2 *mp* *mf* *f*

B. 1 *mp* *mf* *f*

B. 2 *mp* *mf* *f*

mp *mp* *mf* *f*

mf

"Tis just that in be-half of these the

"Tis just that in be-half the

"Tis just that in be-half the

Detailed description: This block contains the vocal and piano accompaniment for rehearsal mark I, covering measures 51 to 54. It includes four vocal staves (T. 1, T. 2, B. 1, B. 2) and a piano accompaniment. The vocal parts have lyrics: "Tis just that in be-half of these the" (T. 1, T. 2) and "Tis just that in be-half the" (B. 1, B. 2). The piano accompaniment has dynamics *mp*, *mp*, *mf*, and *f*. The music features a key signature change from G major to D major between measures 52 and 53, and a time signature change from 9/4 to 6/4 in measure 52, and back to 9/4 in measure 53. There are crescendo and decrescendo hairpins. A double bar line is present at the end of measure 54.

"The Prelude: MJS"

Vocal Score

J

A cappella (if possible)

(♩=48)

55

p *mf*

T. 1 works and of the men who framed them,

T. 2 works and of the men who framed them,

B. 1 works and of the men who framed them,

B. 2 works and of the men who framed them,

p *mf* *mf* *mp* *mp* *f*

K

Moving forward

(♩=60)

59

mf *f* *mp* *mf*

T. 1 wheth-er known or sleep-ing, name-less in their scat-tered graves,

T. 2 wheth-er known or sleep-ing, name-less in their scat-tered graves,

B. 1 wheth-er known or sleep-ing,

B. 2 wheth-er known or sleep-ing,

mf *f* *mp* *mf* *mp* *f* *mp* *mf* *p* *mf*

L Steady (♩=40)

61 *mf* *f*
mp *mf*²
f *mf*

M Quicker (♩=66)

64 *mp*
B. That we should here as -
mf *p* *p*
f *mp*

67 *mf* *f*

T. That we should here as - sert our rights
B. sert their rights
mf *f*³

'The Prelude: MJS'

Vocal Score

N

70

T. *mp*
at - test their

B. *mp*
at - test their

mp *f* *mf* *p* *fpp* *mp*

75

T. *mf* (*d=d*) *f*
hon - our, and should, once for all

B. *mf* *f*
hon - our, and should, once for all

mf *mp* *mf*

80

T. *mf*
pro - nounce their be - ne -

B. *mf*

mp *mf*

84 *f* (♩=♩) P (♩=♩)

T. *f* dic - - - tion *mf*

B. *mf* Speak

f *mf* *f* *ff* *mf*

E♭ to D♯ RH
* The G♭ is editorial.

88 *f* (♩=♩)

B. of them as pow - - - ers

mf *f*

92 (♩=♩) *f*

T. 1 for - *f*

T. 2 for -

mp *mf* *ff* *f*

'The Prelude: MJS'

Vocal Score

R

96

T. 1 *f* ev - er to be hal - lowed_ *f* on - ly less for what we are and *,ff*

T. 2 *f* ev - er to be hal - lowed_ *f* on - ly less for what we are and *,ff*

B. 1 *f* on - ly less for what we are and *,ff*

B. 2 *f* on - ly less for what we are and *,ff*

Vlns

mf

f

ff



S

(♩=40)

101

T. 1 *mf* what we may be - come Than nat - ure's *mf*

T. 2 *mf* what we may be - come Than nat - ure's *mf*

B. 1 *mf* what we may be - come Than nat - ure's *mf*

B. 2 *mf* what we may be - come Than nat - ure's *mf*

mf

mf

T

106 *f*

T. 1 *f* self, which is the breath of

T. 2 *f* self, which is the breath of

B. 1 *f* self, which is the breath of

B. 2 *f* self, which is the breath of

f *ff* *mf*



U

108 *mf*

Dorothy *mf* Or his pure word by mi - ra -

T. 1 *ff* sustain God *ff* sustain

T. 2 *ff* sustain God *ff* sustain

B. 1 *ff* sustain God *ff* sustain

B. 2 *ff* sustain God

f *fff* *mp* *mf* *mp*

"The Prelude: MJS"

Vocal Score

V

Ineffable
Epilogue

111

Dorothy

cle re - - vealed.

f

114

mp

p

"Esthwaite Lake"

op. 99 no. 12

Descriptive Sketch - String Orchestra

Book 5: (426-459)

Introduction

Slow: as if hypnotised

(♩=50)

TACET

TACET

"Oh, next to one dear state of bliss"

op. 102 no. 10

Aria - Dorothy

Book 13: (120-127)

Prologue
Slow and rapt
(♩=46)

A

B

C

Aria
Moving forward

(♩=66)

14 - *mp* *p* *mf* *mf*

Dorothy Oh next to one dear state of bliss; Vouch -

'The Prelude: MJS'

Vocal Score

D
(♩=♩)

19 *mp* *mf*

Dorothy - safe A - las! too few in this un-to-ward world

E

25 *mp* *mf*

Dorothy The bliss of walk-ing dai-ly in life's prime— Thru field and for-est with the

F

29 *f* *mf* *mp* *mp*

Dorothy maid we___ love While yet our hearts are young_____ while yet we

G

33 *mf* *mp* *mf* *mp* *mf*

Dorothy breathe Noth-ing but hap-pi-ness, in some love nook,

H **I**

39 *mp* *p* *mp*

Dorothy Deep vale, or a - ny - where the home of both From

J Epilogue
Slow and rapt
(♩=46)

44

Dorothy which it would be mi - se-ry to part.

48

"The lonely roads"

op. 102 no. 12

Recit. - William

Book 13: (161-167)

Gently flowing
(♩=60)

Piano introduction, measures 1-9. The score is in 2/4 time with a tempo of ♩=60. The music is marked *p* (piano) and *mp* (mezzo-piano). The right hand features a flowing melodic line with slurs, while the left hand provides a steady accompaniment of chords.

Piano introduction, measures 10-18. This section is marked *mf* (mezzo-forte) and *f* (forte). The melodic line continues with slurs, and the accompaniment remains consistent.

Vocal entry and piano accompaniment, measures 19-27. The vocal line (labeled "Will.") begins at measure 19 with the lyrics "The lone-ly roads — were". The piano accompaniment is marked *mp* and *p*. A section labeled "B" spans measures 19-22, and a section labeled "C" spans measures 23-27. The piano part includes dynamic markings *mf* and *p*.

Vocal entry and piano accompaniment, measures 28-36. The vocal line (labeled "Will.") begins at measure 28 with the lyrics "op - en schools in which I dai-ly read with most de - light the pas-sions of man". The piano accompaniment is marked *mf*. A section labeled "D" spans measures 28-36. The piano part includes dynamic markings *mp* and *mf*, and features changes in time signature from 2/4 to 3/4 and back to 2/4.

E

Ossia octave down

35

Will. *mf* kind, wheth-er by words, *f* looks, sighs *mf* or tears *mp* re - vealed *mf*

F **G**

43 G.P.

Will. *mf* There saw in - to the depths of hu-man *mp*

H

50 *mf* souls, *f* Souls that ap - pear to have no depth at all *mf* to care - less eyes *mp* holding back

I

58 Epilogue *mp* Tempo primo (♩=60) *mf* slowing slightly. *p*

"Prophets of Nature"

op. 102 no. 21

Chorus

Semi Chorus: Five Children

Book 14: (446-456)

Declamation 1
With great dignity
(♩=40-48)

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The lyrics are: "Proph-ets of Na - ture we to them will speak A last-ing in - spi - ra - tion,". The score includes dynamic markings of *mp*, *mf*, and *f*. A box labeled 'A' is placed above the final measure of the vocal lines. The piano part features a triplet in the first measure and a *mf* dynamic marking.

B

Semi Chorus 1

7

Semi Chorus

p *mf*

In beau-ty ex - al - ted

p *mf*

In beau-ty ex - al - ted

S. *mp* *mf* *p* *mf*

sanc - ti-fied by reas - on blest by faith: what

A. *mp* *mf* *p* *mf*

sanc - ti-fied by reas - on blest by faith: what

T. *mp* *mf* *p* *mf*

sanc - ti-fied by reas - on blest by faith: what

B. *mp* *mf* *p* *mf*

sanc - ti-fied by reas - on blest by faith: what

mp *mf* *p* *mf* *mf*

C

Declamation 2

14 *mf*

S. we have loved, oth-ers will love, and we will teach them how in - *mf*

A. we have loved, oth-ers will love, and we will teach them how in - *mf*

T. we have loved, oth-ers will love, and we will teach them how in - *mf*

B. we have loved, oth-ers will love, and we will teach them how in -

mp *mf*

D

18 *mp* *mf* *mp*

S. struct them how the mind of man be - comes a thous-and times more beau - ti - ful than the *mp* *mf* *mp*

A. struct them how the mind of man be - comes a thous-and times more beau - ti - ful than the *mp* *mf* *mp*

T. struct them how the mind of man be - comes a thous-and times more beau - ti - ful than the *mp* *mf* *mp*

B. struct them how the mind of man be - comes a thous-and times more beau - ti - ful than the *mp* *mf* *mp*

mp *mf* *mp* *mf*

22 **Semi Chorus 2** E *mp* *f* **Cadenza**

Semi Chorus

In beau - ty ex - al - - - ted
In beau - ty ex - al - - - - ted

S. *f*
earth

A. *f*
earth

T. *f*
earth

B. *f*
earth

mp *f* *mp* *f* *mf* 3

solo

F **Declamation 3** **G**

27 *mp* *mf*

S. On which he dwells... a bove the frame of things which mid all re-vo-

A. On which he dwells... a bove the frame of things which mid all re-vo-

T. On which he dwells... a bove the frame of things which mid all re-vo-

B. On which he dwells... a - bove the frame of things which mid all re-vo-

p *mp* *mf*



32 *f* *mf* *mp* *p*

S. lu-tion in the hopes and fears of men, doth still re-main un-

A. lu-tion in the hopes and fears of men, doth still re-main un-

T. lu-tion in the hopes and fears of men, doth still re-main un-

B. lu-tion in the hopes and fears of men, doth still re-main un-

f *mf* *mp* *p*

H

Semi chorus 3
5 Children

I

37

Child 1 *mp* In beau - ty ex - *mf* al - ted

Child 2 *mp* In beau - ty ex - *mf* al - ted

Child 3 *mp* In beau - ty ex - *mf* al - ted

Child 4 *mp* In beau - ty ex - *mf* al - ted

Child 5 *mp* In beau - ty ex - *mf* al - ted

S. *mp* changed *mf* as it is it self of *mp*

A. *mp* changed *mf* as it is it self of *mp*

T. *mp* changed *mf* as it is it self of *mp*

B. *mp* changed *mf* as it is it - self of *mp*

mp *mf* *mf* *mp* *p*

"The Prelude: MJS"

Vocal Score

43 **Slowing down**

S. qua - il - ty and fab - ric more di - vine.

A. qua - il - ty and fab - ric more di - vine.

T. qua - il - ty and fab - ric more di - vine.

B. qua - il - ty and fab - ric more di - vine.

p



"For only then am I at rest"

op. 102 no. 12

Dorothy and William

(from 'Written in very early Youth')

Prologue
Slowly (♩=54)

A

pp *mp* *mf*



B

mp *p* *mf* *mp*

C Duet
Gently flowing

(♩=60)

10 *mp* *mf*

Dorothy: Calm is all na-ture as a res - ting wheel The kine are couched u - pon the

Will.: Calm is all na-ture as a res - ting wheel The kine are couched u -

p *mp*

D

accel.

13 *f* *f* *mf* *f* *mp sostenuto*

Dorothy: de - wy grass; Dark is the ground

Will.: pon the de - wy grass Dark is the ground

mf

E Slightly quicker

(♩=66)

17 *f* *mp*

Dorothy: a slum-ber seems to steal o'er vale and moun - tain and the star - less

Will.: a slum-ber seems to steal o'er vale and moun - tain and the star - less

mf *f* *mp*

fmp *mf*

'The Prelude: MJS'

Vocal Score

F

20

Dorothy *mp* sky _____ *p* Now in this blank of things_

Will. *mp* sky _____ *p* Now in this blank of things_

p *mf* *p* *pp*



G

H

25 ⁴⁺³ *mp* a har-mo-ny home - felt, and home cre - a - ted comes to heal that grief for which the

Will. *mp* a har-mo - ny home-felt and home cre - a - ted comes to heal that grief for which the

p *mp* *mf* *mf* LH *mp*



I

29 *f* sen-ses still sup-ply fresh food; _____ *mp* for on-ly then when

Will. *f* sen-ses still sup-ply fresh food; _____ *mp* for on-ly then when

f *ff* *mp* *mf* *f*

J

Epilogue
Slowly
(♩=54)

34 *2+3* *p*

Dorothy
me-mo-ry is hushed am I at rest_____

Will.
me-mo-ry is hushed am I at rest_____

p *pp* *mp* *mp* *p*



K

39

mf *p*



Attaca
(Children stand)

43

mf *p* *mp* *pp*

tied to RH

mp *mf* *pp*

"Our birth is but a sleep and a forgetting"

op. 102 no. 23

Children's or Women's Chorus

Dorothy, William as a Boy

(from 'Intimations of Immortality')

Children's Chorus
Fairly swift, sprightly (♩=60)

A

Musical score for section A. It features three staves: two for the Children's Chorus and one for the piano accompaniment. The piano part is in G minor and 3/4 time. The chorus part is in 3/4 time. The lyrics are: "The rain - bow comes and goes _____ And". Dynamics include *mf* and *p*.



B

(♩=♩)

Musical score for section B. It features three staves: two for the Children's Chorus and one for the piano accompaniment. The piano part is in G minor and 3/4 time. The chorus part is in 3/4 time. The lyrics are: "love - ly is the rose, _____ The moon does with de - light Look". Dynamics include *mp* and *mf*.

8 C

Children's Choir

round her when the heav'ns are bare _____ Wat - ers on a star - ry

round her when the heav'ns are bare _____ Wat - ers on a star - ry

f *mf* *f* *mf* *f* *mf*

11

Children's Choir

night Are beau - ti - ful and fair;

night Are beau - ti - ful and fair;

mf *mp* *mf* *mp* *mf* *mp*

* The G \flat is editorial. The original MS has no \flat or \sharp against it.

14 D

Children's Choir

The sun - shine is a glor - ious birth; _____ But

The sun - shine is a glor - ious birth; _____ But

mp *mf* *mp* *mf* *mp* *mf*

'The Prelude: MJS'

Vocal Score

38 *mf* **K** *mp*

43 **L**

48 **M** **N** *f*

54 **O** *p*

P *Arioso* *mp* *p*

Dorothy

Whith-er is it fled the vis-io-na-ry gleam? Where is it now, the

'The Prelude: MJS'

Vocal Score

Q

(♩=♩)

66 *mp*

Will. *mp* Our birth is

Dorothy *pp* glo - ry and the dream?



71 *mf* *mf* *f*

Will. but a sleep and a for - get - ting The soul shall rise with us



75 **R** *mp* *f*

Will. our life's star Hath had else-where, Hath had else-where its



78 **S** *mp* *p* *mp*

Will. set - ting. And com-eth from a - far.