


TLM
F 1042

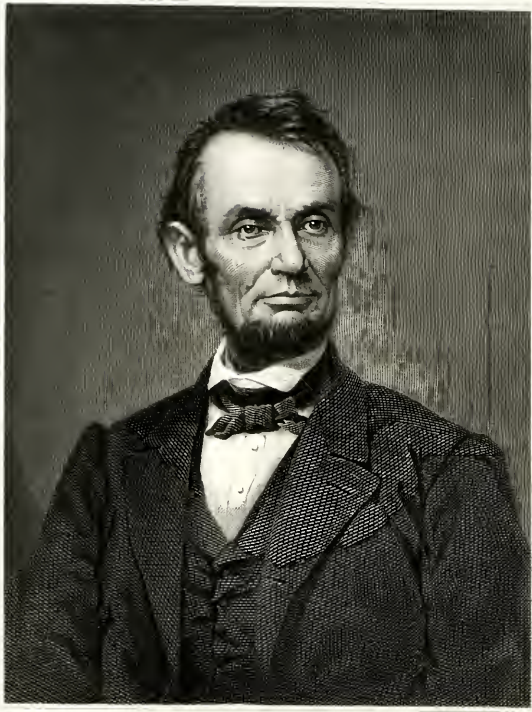
#237

L1112



Digitized by the Internet Archive
in 2010 with funding from
State of Indiana through the Indiana State Library

<http://www.archive.org/details/elegiacode00stan>



ELEGIAC ODE



The words from

PRESIDENT LINCOLN'S

Burial Hymn

BY

WALT WHITMAN



THE MUSIC COMPOSED BY

C. VILLIERS SLANFORD

PRINTED BY

C. G. RODER, LEIPZIG

FROM PRESIDENT LINCOLN'S BURIAL HYMN.

Come, lovely and soothing Death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate Death.

Prais'd be the fathomless universe,
For life and joy, and for objects and knowledge marvellous;
And for love, sweet love— But praise! praise! praise!
For the sure-enwinding arms of cool-enfolding Death.

Dark Mother, always gliding near, with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee— I glorify thee above all;
I bring thee a song that when thou must indeed come, come unfalteringly.

Approach, strong Deliveress!
When it is so— when thou hast taken them, I joyously sing the dead,
Lost in the loving, floating ocean of thee,
Laved in the flood of thy bliss, O Death.

From me to thee glad serenades,
Dances for thee I propose, saluting thee— adornments and feastings for thee;
And the sights of the open landscape, and the high-spread sky, are fitting,
And life and the fields, and the huge and thoughtful night.

The night, in silence, under many a star;
The ocean shore, and the husky whispering wave, whose voice I know;
And the soul turning to thee, O vast and well-veil'd Death,
And the body gratefully nestling close to thee.

Over the tree tops I float thee a song!
Over the rising and sinking waves— over the myriad fields, and the prairies wide;
Over the dense pack'd cities all, and the teeming wharves and ways,
I float this carol with joy, with joy to thee, O Death!

Walt Whitman.

ELEGIAC ODE.

Nº I. CHORUS.

The Words from President Lincoln's Burial Hymn

By WALT WHITMAN.

The Music Composed

By C. VILLIERS STANFORD Op. 21.

Lento. ($\text{♩} = 56$.)

PIANO. *pp* Strings & Wind.
una corda

legatissimo *poco cresc.*

pp

Musical score for the first system. The piano part is in the left hand, and the timpani part is in the right hand. The piano part features complex chordal textures and arpeggiated figures. The timpani part consists of a few notes with dynamic markings.

Musical score for the second system. The Cor Anglais part is in the right hand, and the piano accompaniment is in the left hand. The Cor part is marked *mp cantabile*. The piano part has dynamic markings *mp* and *cantabile*. The system is divided into four measures, with the first measure marked 'A' and the last measure marked 'L. H.'.

Musical score for the third system. The Ob. part is in the right hand, and the Cor. and Viol. parts are in the left hand. The Cor. part is marked *Cor. cresc.* and the Viol. part is marked *mf*. The piano part has dynamic markings *ff* and *mf*. The system is divided into four measures, with the last measure marked 'Viol.'.

Musical score for the fourth system. The Ob. part is in the right hand, and the Cl. part is in the left hand. The Ob. part is marked *dim.*. The piano part has dynamic markings *dim.* and *ff*. The system is divided into four measures, with the last measure marked 'Cl.'.

Musical score for the fifth system. The Cor. part is in the right hand, and the Tympani part is in the left hand. The Cor. part is marked *pp*. The piano part has dynamic markings *pp* and *pp*. The system is divided into four measures, with the last measure marked 'Cor.' and 'Tymp.'.

Musical score for the sixth system. The piano part is in the left hand, and the right hand is empty. The piano part has dynamic markings *pp* and *pp*. The system is divided into four measures, with the last measure marked '3'.

CHORUS.

B SOPRANO.

Come, come

ALTO.

Come, come

TENOR.

Come, come

BASS.

Come, come

p Str. & Wood.

B col. *And.*

love - ly and sooth - ing Death,

come, love - - - - - ly and sooth - ing

come, love - ly and sooth - ing

love - ly and sooth - ing

come, sooth - - - - - ing

come, come sooth -

Death, come love - ly and

Death, come sooth -

Death, come sooth -

Tutti.

ing Death,.....
 sooth - ing, Death,..... un - du - late round the
 ing Death,.....
 ing Death,.....

p 3 3

p Cl. colle Voci.

world, se - rene - ly ar - riv - ing, ar - riv - ing, in the
 un - du - late round the world, se -

mp 3

mp C.li.

day, in the night,
 rene - ly ar - riv - ing, ar - riv - ing.

p 3 3

p Viol. C

rene - ly ar - riv - ing ar - riv - ing in the day,
un - du - late round the world, se - rene - ly ar -

in the night, to all, to each, to
in the night to all, to each, to
riv - - - ing, to all, to each, to
to all, to each, to

all, to each soon - - er or
all, to each soon - - er or
all, to each soon - - er or
all, to each soon - - er or

la - ter, **D** *pp*

la - ter, de - li - cate

la - ter, de - li - cate

la - ter, de - li - cate

la - ter, de - li - cate

Death, de - li - cate, de -

Death, de - li - cate, de -

Death, de - li - cate, de -

Death, de - li - cate, de -

- li - cate Death, **C**

- li - cate Death, **C**

- li - cate Death, **C**

- li - cate Death, **C**

Allegro maestoso. (♩ = 96.)

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are mostly rests, with the word "Praised," appearing at the end of the system. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *f* and *cresc.*

Second system of the musical score. The vocal lines enter with "Praised,..." and are held over with long notes. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* and *cresc.*

Third system of the musical score. The vocal lines continue with "Praised,..." and are held over. The piano accompaniment continues with the eighth-note pattern. Dynamics include *f* and *cresc.*

Fourth system of the musical score. The vocal lines have lyrics: "praised, praised be the fa_ thomless". The piano accompaniment continues with the eighth-note pattern. Dynamics include *ff* and *cresc.*

Fifth system of the musical score. The vocal lines have lyrics: "praised praised be the fa_ thomless". The piano accompaniment continues with the eighth-note pattern. Dynamics include *ff* and *Tutti*. The system ends with a double bar line and a final chord.

u - ni - verse, praised be the fa - thom - less

u - ni - verse, praised be the fa - thom - less

u - ni - verse, praised be the fa - thom - less

u - ni - verse, praised be the fa - thom - less

u - ni - verse, for life and joy, for life and joy, for life and joy, for life and

u - ni - verse, for life and joy, for life and joy, for life and joy, for life and

u - ni - verse, for life and joy, for life and joy, for life and joy, for life and

u - ni - verse, for life and joy, for life and joy, for life and joy, for life and

joy, and for ob - jects and know - ledge for life and joy, and for ob - jects and know - ledge joy, and for ob - jects and know - ledge for life and joy, and for ob - jects and know - ledge

joy, and for ob - jects and know - ledge for life and joy, and for ob - jects and know - ledge joy, and for ob - jects and know - ledge for life and joy, and for ob - jects and know - ledge

joy, and for ob - jects and know - ledge for life and joy, and for ob - jects and know - ledge joy, and for ob - jects and know - ledge for life and joy, and for ob - jects and know - ledge

joy, and for ob - jects and know - ledge for life and joy, and for ob - jects and know - ledge joy, and for ob - jects and know - ledge for life and joy, and for ob - jects and know - ledge

mar - vel - lous; and for love, sweet

mar - vel - lous;

mar - vel - lous;

mar - vel - lous;

mp **F**

f *mp* **F**

Detailed description: This system contains the first four staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The vocal line starts with 'mar - vel - lous;' followed by a rest, then 'and for love, sweet'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line. Dynamic markings include *mp* and a forte **F** marking.

love, for

for.... love, sweet love, for love, sweet

for.... love, sweet love, sweet

for.... love, sweet love, for....

mf *f* *p*

Detailed description: This system continues the vocal and piano parts. The vocal line repeats 'love, for' and then 'for.... love, sweet love, for love, sweet'. The piano accompaniment maintains its rhythmic texture. Dynamics range from *mf* to *f* and *p*.

love, for love, sweet love for life, for

love, sweet love for life, for

love, sweet love for life, for

love, sweet love for life, for

cresc.

Detailed description: This system concludes the page with the vocal line repeating 'love, for love, sweet love for life, for'. The piano accompaniment features a *cresc.* (crescendo) marking, indicating a gradual increase in volume. The final notes of the piano part are marked with a *cresc.*.

joy, for life, for joy, for love,.....

joy, for life, for joy, for love,.....

joy, for life, for joy, for love,.....

joy, for life, for joy, for love,.....

... praised be the fa - thom - less u - ni - verse,....

... praised be the fa - thom - less u - ni - verse,....

... praised be the fa - thom - less u - ni - verse,....

... praised be the fa - thom - less u - ni - verse,....

... praised be the fa - thom - less

... praised be the fa - thom - less

... praised be the fa - thom - less

... praised be the fa - thom - less

u - ni - verse

u - ni - verse

u - ni - verse

u - ni - verse

for life and joy, for life and joy, for life and joy,

f

mf

for life and joy, for ob - jects and know - ledge

for life and joy, for ob - jects and know - ledge

joy, for ob - jects and know - ledge

for ob - jects and know - ledge

f

cresc.

mar - vel - lous, for life and joy, for

mar - vel - lous, for life and

mar - vel - lous, for

mar - vel - lous, for life and joy,

f

3

life and joy, for life and joy,
 joy, for life and joy, for
 life and joy, for life and joy, for life and
 for life and joy, for life and joy, for

for life and joy,..... for love,..... sweet
 life and joy,..... for love,..... sweet
 joy, for love,..... sweet love,..... sweet
 life, for love,..... sweet love,..... sweet

H

love, for love, for joy for life, for
 love, for love, for joy for life, for
 love, for love, for joy for life, for
 love, for love, for joy for life, for

mf *cresc.*

ob - jects and know - ledge mar - vel - lous.

ob - jects and know - ledge mar - vel - lous.

ob - jects and know - ledge mar - vel - lous.

ob - jects and know - ledge mar - vel - lous.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key signature and 4/4 time. The lyrics are "ob - jects and know - ledge mar - vel - lous." The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

But praise,

But praise,

But praise,

But praise,

The second system continues the vocal and piano parts. The vocal lines have rests in the first two measures, followed by the lyrics "But praise,". The piano accompaniment continues with a similar rhythmic pattern, marked with a *cresc.* (crescendo) in the third measure.

praise, but praise, praise,

... but praise, praise,

... but praise, praise,

... but praise, praise,

The third system features a more complex vocal arrangement with overlapping lines. The lyrics are "praise, but praise, praise,". The piano accompaniment includes a *ff* (fortissimo) dynamic marking and a more active bass line.

Tempo I^o (Lento. $\text{♩} = 56.$)

molto rall.

praise..... for the sure - enwind - ing arms.... of

praise.....

praise.....

praise.....

praise.....

praise.....

molto rall.

pp 3

cool - en - fold - ing Death

for the sure - enwind - ing arms..... of

cool - en - fold - ing Death

for the sure - enwind - ing arms..... of

J

cool - en - fold - ing Death

for the sure - enwind - ing arms..... of cool - en -

for the sure - enwind - ing arms..... of cool - en -

Colli.

mf

J

poco cresc.

But praise, praise, praise, praise,
 But praise, praise, *poco cresc.* praise, praise,
 fold - ing Death, praise, praise, *poco cresc.* praise,
 fold - ing Death, praise, praise, *poco cresc.* praise,

Ob. *poco cresc.* L. II. Clar.

praise for the sure - en - wind - ing arms, en -
 praise for the sure - en - wind - ing arms, en -
 praise for the sure - en - wind - ing arms, en -

Viol.

wind - ing arms of cool - en -
 wind - ing arms of cool - en -
 wind - ing arms of cool - en -
 wind - ing arms of cool - en -

Cl. Fag. *K*

fold - ing, cool - en fold - ing, cool - en
fold - ing, cool - en fold - ing, cool - en
fold - ing, cool - en fold - ing, cool - en
fold - ing, cool - en fold - ing, cool - en

Fl.

3

fold - ing Death.....
fold - ing Death.....
fold - ing Death.
fold - ing Death.....

Tutti.
ppp

3

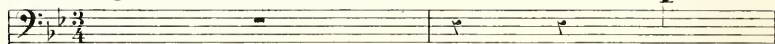
Cl.
Cor.

Nº II. BARITONE SOLO.

Allegretto con moto. ($\text{♩} = 120$)

mf ovulto legato

BARITONE.



Dark

PIANO.

Viola. mp

Mo - ther, al - ways glid - ing near

..... with soft feet, have

none chant - ed for thee a chant of full - est

cresc.

wel - come? Then I, I chant it for
 thee, I chant it for thee.....

criso.

criso.

L

....

criso.

Tutti.

f

I glo - ri - fy thee a - bove all!.....

mf

.... I glo - ri - fy thee a - bove

criso.

all! I bring thee a

mf

song..... that when thou must in deed.....

come, come with - out un

ffz *mf* *mp*

fal - ter - ing. fal - tring - ly.

Viol.

resc.

M

Ap - proach,

f Brass.

strong.... De - li - ver - ess!

mp Str.

CFPSC.

Ap - proach, strong De - li - ver - ess!

f Brass.

Str.

Clar.

p legato

When it is so when

thou - hast ta - ken them,

f

joy - - - ous - ly,

joy - - - ous - ly

N

sing the dead,

mf

when it is

pp

so when thou..... hast ta - ken them,

f
 joy - ous - ly, joy -

- ous - ly sing the dead,

con passione
 lost in the lov - - - ing,

Tymp.

float - - - ing o - - -

cean, the lov - - - ing

cresc.

Ocean of thee, laved in the

accel.

pp

accel.

flood of thy bliss, laved in the

flood of thy bliss, laved

mf

cresc.

..... in the flood,

rall.

at

ff

Tempo 1^o

rall.

at

f

Tempo 1^o

..... in the flood of thy

bliss..... O..... Death!.....

ff Wind. *f* *collo voce* *ff* Tutti.

Clar.

dim.

Celli. Cor.

Str.

Nº III. SOPRANO SOLO AND CHORUS. (S. & A.)

L'istesso Tempo.

PIANO.

Tr. *mf* *sfz* Str. 2 Wood sustain. Harp *mp* *col. red.*

Tr. *sfz* Str. 2

Wood sustain. *pp* Cl.

Ob. Tr. Cl. *pp*

Wind & Harp. *rall.*

SOPRANO SOLO.

Andante grazioso. (♩ = 104)

From me to thee glad se - re - nades,

mf

pp

dan - ces, dan - - - ces for thee I pro - pose, sa - lut - ing thee, sa -

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "dan - ces, dan - - - ces for thee I pro - pose, sa - lut - ing thee, sa -". The piano accompaniment is in bass clef and features a rhythmic pattern of eighth and sixteenth notes, with some chords. There are dynamic markings like *tr* and *tr* in the piano part.

lut - ing thee, a - dorn - ments and feast - ings for.....

SOPRANO.

ALTI. I.

ALTI. II.

From

From

From

From

The second system includes vocal parts for Soprano, Alto I, and Alto II, along with piano accompaniment. The vocal parts are in treble clef. The Soprano part has lyrics "lut - ing thee, a - dorn - ments and feast - ings for.....". The Altos have lyrics "From". The piano accompaniment is in bass clef and includes a section marked "Wood." with a *tr* marking. Dynamics include *f* and *tr*.

R

thee.

me to thee glad se - re - nades, dan - ces, dan -

me to thee glad se - re - nades dan - ces, dan -

me to thee glad se - re - nades dan - ces, dan -

R

The third system features vocal parts and piano accompaniment. It starts with a section marked "R". The vocal parts are in treble clef. The lyrics are "thee.", "me to thee glad se - re - nades, dan - ces, dan -", "me to thee glad se - re - nades dan - ces, dan -", and "me to thee glad se - re - nades dan - ces, dan -". The piano accompaniment is in bass clef and includes a section marked "tr" and "tr". Dynamics include *tr* and *tr*.

mf

ces for thee I pro_pose, sa - lut - ing thee, sa - lut - ing thee, sa -
 ces for thee I pro_pose, sa - lut - ing thee, sa - lut - ing thee, sa -
 ces for thee I pro_pose, sa - lut - ing thee, sa - lut - ing thee, sa -

lut - ing thee, a - dorn
 lut - ing thee a - dorn - ments and
 lut - ing thee a -
 lut - ing thee a -

ments and feast - ings for thee. **S**
 feast - ings, feast - ings for thee.
 dorn - ments and feast - ings for thee.
 dorn - ments and feast - ings for thee. **S**

mf
And the sights of the o_pen

land - scape and the high-spread sky are fit - ting, *mf*
and the *mf*
and the *mf*
and the

and the high - spread sky are

sights of the o_pen land - scape, and the high-spread sky are

sights of the o_pen land - scape, and the high-spread sky are

sights of the o_pen land - scape, and the high-spread sky are

fit - ting, and life and the

fit - ting,

fit - ting,

fit - ting,

fields,

and life and the fields,

and life and the fields,

and life and the fields,

and life and the fields,

FL.

mp

T

and the huge and thought - ful

and the

and the

and the

and the

Cl.

fp

night. From

huge and thought - ful night.....

huge and thought - ful night.....

huge and thought - ful night.....

Ob.

fpp

♩ : ♩ :

me to thee glad se - re - nades, dan - ces, dan -

From me to thee glad se - re - nades dan - ces dan -

From me to thee glad se - re - nades dan - ces dan -

From me to thee glad se - re - nades dan - ces dan -

Viol.

- ces for thee I pro - pose, sa - lut - ing thee, sa -

- ces for thee I pro - pose, sa - lut - ing thee,

- ces for thee I pro - pose, sa - lut - ing thee,

- ces for thee I pro - pose, sa - lut - ing thee,

lut - ing - thee, sa - lut - ing

sa - lut - ing thee, sa - lut - ing

sa - lut - ing thee, sa - lut -

sa - lut - ing thee, sa - lut -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "lut - ing - thee, sa - lut - ing" on the first line; "sa - lut - ing thee, sa - lut - ing" on the second line; "sa - lut - ing thee, sa - lut -" on the third line; and "sa - lut - ing thee, sa - lut -" on the fourth line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes with some grace notes.

thee,..... a - dorn - ments and

thee, a -

- ing thee, a -

- ing thee, a -

The second system of the musical score continues the vocal and piano parts. The lyrics are: "thee,..... a - dorn - ments and" on the first line; "thee, a -" on the second line; "- ing thee, a -" on the third line; and "- ing thee, a -" on the fourth line. The piano accompaniment continues with the same rhythmic pattern, including a section marked *mp* (mezzo-piano).

feast - ings, a - dorn - ments and feast - ings,

dorn - ments and feast - ings, a - dorn - ments and

dorn - ments and feast - ings, a - dorn - ments and

dorn - ments and feast - ings, a - dorn - ments and

The third system of the musical score features more vocal and piano parts. The lyrics are: "feast - ings, a - dorn - ments and feast - ings," on the first line; "dorn - ments and feast - ings, a - dorn - ments and" on the second line; "dorn - ments and feast - ings, a - dorn - ments and" on the third line; and "dorn - ments and feast - ings, a - dorn - ments and" on the fourth line. The piano accompaniment includes a section marked *staccato*.

feast - ings, a - dorn - ments and feast - ings for
 feast - ings, a - dorn - ments and feast - ings for
 feast - ings, a - dorn - ments and feast - ings for

cresc.
cresc.
cresc.

p
cresc.

U
 thee, a - dorn - ments and feast - ings,
 thee, a - dorn - ments and feast - ings,
 thee, a - dorn - ments and feast - ings,

f
f
f

f

U

dan - - - - - ces for thee!
 dan - - - - - ces for thee!
 dan - - - - - ces for thee!
 dan - - - - - ces for thee!

rall.
rall.
rall.
rall.

ff
ff
ff
ff

Maestoso.
 Maestoso.

cresc.
rall.
ff

5.....

System 1: Treble and bass clefs. Treble clef contains a complex chordal texture with many beamed notes. Bass clef contains a simpler accompaniment with eighth notes and rests.

8.....

System 2: Treble and bass clefs. Treble clef continues the complex chordal texture. Bass clef accompaniment features a rhythmic pattern of eighth notes and rests.

System 3: Treble and bass clefs. Treble clef continues the complex chordal texture. Bass clef accompaniment features a rhythmic pattern of eighth notes and rests.

System 4: Treble and bass clefs. Treble clef continues the complex chordal texture. Bass clef accompaniment features a rhythmic pattern of eighth notes and rests.

System 5: Treble clef with a **W** marking above the first measure. Bass clef with **f** marking below the first measure. Both staves feature triplets and dynamic markings including **f** and *dim.*

col. *Rea.*

System 6: Treble clef with **Cl.** marking above the first measure. Bass clef with **Cor.** marking above the first measure. Both staves feature triplets and dynamic markings including **p** and *dim.*

Nº IV. CHORUS.

Tranquillo. ($\text{♩} = \text{so.}$)

SOPRANO. *pp*
The night in

ALTO. *pp*
The night in

TENOR. *pp*
The night in

BASS. *pp*
The night in

PIANO. *pp*
Str. *pp*

si - - - lence un - - - der

si - - - lence un - - - der

si - - - lence un - - - der

si - - - lence un - - - der

ma - ny a star, ...

ma - ny a star, ...

ma - ny a star, ...

ma - ny a star, ...

Fl. Cl. Cor.

The night in si -

The night in si -

The night in si -

The night in si -

lence, un - der ma - ny a

lence, un - der ma - ny a

lence, un - der ma - ny a

lence, un - der ma - ny a

star,
 star,
 star,
 star,

Fl
 Cl
 Cor.

X

the o - cean shore,
 the o - cean shore,
 the o - cean shore,
 the o - cean shore,

the o - cean
 the o - cean
 the o - cean
 the o - cean

X

shore and the hus - ky
 shore and the hus - ky
 shore and the hus - ky
 shore and the hus - ky

shore and the hus - ky

whisp - 'ring wave, whose voice I
 whisp - 'ring wave, whose voice I
 whisp - 'ring wave, whose voice I
 whisp - 'ring wave, whose voice I

FL. Ob.

know;
 know;
 know;
 know;

and the soul turn - ing to
 and the soul turn - ing to
 and the soul turn - ing to

poco cresc.
poco cresc.

8

thee, 0 vast and well - veiled Death,
 thee, 0 vast and well - veiled Death,
 thee, 0 vast and well - veiled Death,
 thee, 0 vast and well - veiled Death,

pp
pp
pp
pp

Brass
 Str.

poco cresc.

and the soul turn - ing to thee,.....

and the soul turn - ing to thee,

pp 0

vast and well-veiled Death, and the bo - dy grate - ful - ly

vast and well-veiled Death, the bo - dy grate - ful - ly

vast and well-veiled Death, and the bo - dy grate - ful - ly

pp

vast and well-veiled Death, the

Brass.

pp

Y Bassi. Tymp.

nest - ling, grate - ful - ly nest -

nest - ling, grate - ful - ly nest -

nest - ling, grate - ful - ly nest -

bo - dy grate - ful - ly nest -

pp

Animato. (♩ = 112.)

ling close..... to thee.

ling close..... to thee.

ling close..... to thee.

ling close..... to thee.

mf 3 3 3

Detailed description: This system contains the first vocal entry and the beginning of the piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are in a B-flat major key with a common time signature. The piano accompaniment starts with a series of chords in the right hand and a rhythmic pattern in the left hand. The tempo is marked 'Animato' with a quarter note equal to 112 beats per minute.

resc.

Detailed description: This system shows the continuation of the piano accompaniment. The right hand features a series of chords, and the left hand has a steady eighth-note accompaniment. The dynamic marking 'resc.' (riscio) is present.

f 3 3 poco a poco

Detailed description: This system continues the piano accompaniment. The right hand has a complex chordal texture, and the left hand features a triplet of eighth notes. The dynamic marking 'f' (forte) is present, along with the instruction 'poco a poco'.

9/8
3/4

9/8
3/4

9/8
3/4

9/8
3/4

sostenuto

rall.

9/8
3/4

9/8
3/4

Allegretto maestoso ma con moto. ($\text{♩} = \text{ss.}$)

9/8
3/4

9/8
3/4

9/8
3/4

9/8
3/4

f

O-ver the tree - tops I float thee a song, o-ver the ri -

9/8
3/4

9/8
3/4

sibile

- sing and sink - ing waves, o-ver the my - riad fields and

9/8
3/4

9/8
3/4

9/8
3/4

9/8
3/4

- sing and sink - ing waves, o-ver the my - riad fields and

9/8
3/4

9/8
3/4

9/8
3/4

9/8
3/4

- sing and sink - ing waves, o-ver the my - riad fields and

O - ver the tree - tops I float thee a song,
 prai - ries wide.... O - ver the

o - ver the ri - sing and sink - ing waves,
 tree - tops I float thee a song, o - ver the

o - ver the my - riad fields..... and prai - ries
 ri - sing waves,

Z

wide,..... I float..... thee a song, o - ver the tree -

I float..... thee a song, o - ver the

mf Wood Str.

Z

tops I float thee a song, o - ver the ri -

o - ver the tree - tops I float thee a

tree - tops, o - ver the

- sing and sink - ing waves, o - ver the my -

song, o - ver the my -

ri - sing and sink - ing waves, I

riad fields... and prai - ries wide...
o - ver the tree
float..... thee a song

tops I float thee a song, o - ver the ri -
o - ver the tree - tops I float thee a
tree - tops o - ver the

- sing and sink - ing waves, o - ver the my
song. o - ver the my
ri - sing and sink - ing waves I

riad fields..... and prai - ries wide, and
 riad fields and prai - ries, prai -
 float,..... I float..... thee a song..... I

Wood.

Aa
 prai - ries wide,.....
 ries wide,..... o - ver the
 float..... thee a song

o - ver the tree
 Str.

Aa

Bassi.

o - ver the tree - tops
 tree - tops I float thee a song, o - ver the ri -
 I float..... thee a song o - ver the
 tops I float thee a song,

o - ver the ri -
sing and sink - ing waves,
ri - sing and sink - ing waves,
o - ver the tree - tops,

mf

ri - sing and sink - ing
my - riad fields,
o - ver the ri - sing and

cresc.

waves, o - ver the my - riad
waves, o - ver the my -
o - ver the tree tops, I float thee a song,
sink - ing

Bb

Viol.

Gor.

fields..... and prai - ries
 riad fields, o - ver the prai - ries
 o - ver the ri - sing and sink - ing waves,
 waves..... 1 float..... thee a

wide..... 1 float..... 1 float.....
 wide..... 1 float..... 1 float..... a
 o - ver the my - riad fields..... and prai - ries
 song, 1 float..... thee a

cresc.

..... a song with joy with
 song..... with joy with
 wide.... with joy with joy with
 song with joy with joy with

Cor.

joy, with joy, with joy,

joy, with joy, with joy,

joy, with joy, with joy,

joy, with joy, with joy,

tr

tr

Tr.

to thee. Cc

to thee.

to thee.

to thee.

to thee.

to thee.

8

f

Cc

mp

o - ver the

cl.

fp

p

dense - packed ei - ties all... and the
 and the teem - ing, ...
 and the

Viol.
 Cor.

teem - ing wharves and ways
 teem - ing wharves and ways
 teem - ing wharves and ways
 teem - ing wharves and ways

Cl.

o - ver the dense - packed

Viol.
 Cor.

and the teem - ing
and the teem - ing
and the teem - ing, teem - ing
ci - ties all..... and the teem - ing

Cello Viol.

wharves and ways; o - ver the
wharves and ways; o - ver the
wharves and ways; o - ver the tree -
wharves and ways;

Dd

mf

poco cresc.
tree - tops I float a song.....
tree - tops o - ver the ri -
tops I float thee a song, o - ver the
o - ver the

Dd

cresc.
 - sing and sink - ing waves.....
cresc.
 ri - sing and sink - ing waves,
cresc.
 ri - sing and sink - ing waves,..... o - ver the

mf
 o - ver the tree
 I

mp

tops I float thee a song,
 float..... thee.... a song,..... I float.....
 o - ver the tree - tops.....
 tree - tops, o - ver the

o - ver the ri -

- sing and sink - ing waves,
 thee a song,..... I
 o - ver the my
 o - ver the my
 ri - sing and sink - ing waves,..... o - ver the

cresc.

riad fields..... and prai - ries wide,
float..... thee..... a song,
riad fields..... and prai - ries wide,
fields, o - ver the prai - ries wide,

f

Wind *f*

float..... thee a song. *p dolce* O'er the
float thee a song. *p dolce* O'er the
float..... thee a song. *p dolce* O'er the
float..... thee a song. *p dolce* O'er the

f Tutti. *f* *And. con moto*

Fag. & Cor.

Ee

dense - packed ci - ties all, and the teem - ing wharves and
dense - packed ci - ties all and wharves and.....
dense - packed ci - ties all, and the teem - ing wharves and
dense - packed ci - ties all, and the teem - ing wharves and

ways, o'er the dense - packed ci - ties all, and the
 ways, o'er the dense - packed ci - ties all, and the
 ways,..... o'er the dense - packed ci - ties all, and the
 ways,..... o'er the dense - packed ci - ties, and the

wharves..... and ways, *piu f* o'er the my - riad
 wharves and ways, *piu f* o'er the my - riad
 wharves..... and ways, *piu f* o'er the my - riad
 wharves and ways, o'er the my - riad

Viol.
mp

fields, o'er the my - riad fields and the
 fields,..... the my - riad fields..... and the
 fields,..... o'er the my - riad fields..... and the
 fields,..... the my - riad fields..... and

prai - - ries wide..... I
 prai - - ries wide,..... the prai - - ries wide..... I
 prai - - ries wide..... the prai - - ries wide..... I
 prai - - ries wide..... I

cresc.
cresc.
cresc.
cresc.
cresc.

float..... thee a song.....
 float..... thee a song.....
 float..... thee a song.....
 float..... thee a song.....

Ff *ff*
ff
ff
ff

Ff *ff*
pesante

8

o - ver the ri

o - ver the ri

o - ver the tree - tops, o - ver the
 ri - sing and sink - ing waves,.....
 - - sing and sink - ing waves,..... I float thee a

o - ver the ri - sing waves,
 o - ver the ri - sing waves,
 o - ver the ri -
 song, o - ver the ri -

cresc.
ing waves, o-ver the fields,
o-ver the my-riad fields and
ri-sing and sink-ing waves,..... o-ver the
sing and sink-ing waves o-ver the

cresc.

o-ver the fields, o-ver the prai-ries
prai-ries
fields, o-ver the fields, o-ver the prai-ries
fields, o-ver the fields, o-ver the prai-ries

Gg f
wide, I float this ca-rol, this ca-rol with
wide, I float this ca-rol, this ca-rol with
wide, I float this ca-rol, this ca-rol with
wide, I float this ca-rol, this ca-rol with

Gg
Trombone
marcato

sempre cresc.

joy, with joy, with joy, with joy, with

sempre cresc.

joy, with joy, with joy, with joy, with

sempre cresc.

joy, with joy, with joy, with joy, with

sempre cresc.

joy, with joy, with joy, with joy, with

joy, this ea_rol with joy, this ea_rol with joy, with joy, joy.....

joy, this ea_rol with joy, this ea_rol with joy, with joy, joy.....

joy, this ea_rol with joy, this ea_rol with joy, with joy, joy.....

joy, this ea_rol with joy, this ea_rol with joy, with joy, joy.....

molto rall.

joy, joy to thee, *ff*

joy, joy to thee, *ff*

joy, joy to thee, *ff*

joy, joy to thee, *ff*

Adagio molto.

ten.
Death.

ten.
Death.

ten.
Death.

ten.
Death.

ten.
Death.

ff Tutti

f

dim.

Lento come al I^o

p Wind, Harp.

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The music features a series of chords in the treble and a melodic line in the bass. The key signature has two sharps (F# and C#).

Second system of a piano score. It consists of two staves. Above the treble staff, there is a section for a solo violin, labeled "8 Viol." and "pp". The piano accompaniment continues with chords and a bass line.

Third system of a piano score. It consists of two staves. Above the treble staff, there is a section for a solo horn, labeled "8 Hh". The piano accompaniment continues with chords and a bass line.

Fourth system of a piano score. It consists of two staves. The piano accompaniment includes the instruction "dec. poco a poco" written above the treble staff.

Fifth system of a piano score. It consists of two staves. The piano accompaniment includes the instruction "dim. poco a poco" written above the treble staff.

Sixth system of a piano score. It consists of two staves. The piano accompaniment continues with chords and a bass line.

First system of piano accompaniment. Treble and bass clefs. A fermata 's' is placed over the first measure of the treble staff.

Second system of piano accompaniment. Treble and bass clefs. The melody continues in the treble staff with various ornaments and slurs.

Third system of piano accompaniment. Treble and bass clefs. A fermata 's' is placed over the first measure of the treble staff.

Fourth system of piano accompaniment. Treble and bass clefs. A fermata 's' is placed over the first measure of the treble staff.

Fifth system of musical score. Four vocal staves and piano accompaniment. The vocal parts have the lyrics "Come, ...". Dynamics include "pp" and "ppp".

Sixth system of musical score. Treble and bass clefs. The piano accompaniment continues with a "tr" marking in the bass staff. Dynamics include "pp".

come love - ly and
 come love - ly and
 come love - ly and
 come love - ly and

ppp

sooth - ing Death!
 sooth - ing Death!
 sooth - ing Death!
 sooth - ing Death!

ppp
ppp
ppp

sooth - ing Death!

Printed by C.G.Röder, Leipzig.





