



SONGS BY  
**GEO. W. CHADWICK**



Across the Hills . . . . .

Medium Voice in D<sub>b</sub>.

50

Good Night . . . . .

Medium Voice in C.

Low Voice in A<sub>b</sub>.

.50

So Far Away . . . . .

Low Voice in A Minor.

.50

— SACRED —

A Ballad of Trees and the Master .50

High Voice in E Minor. Medium Voice in D Minor. Low Voice in C Minor.

Boston: OLIVER, DITSON COMPANY

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To Mrs. G. M. Cummings, Boston  
**ACROSS THE HILLS**

658128



P. W. LYALL

GEORGE W. CHADWICK

*Poco animato*

VOICE

PIANO

The first system of music features a voice line and a piano accompaniment. The voice line begins with a whole rest. The piano part starts with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and dynamic markings.

The second system continues the musical piece. The voice line has a whole rest followed by a note marked *Moderato p*. The piano part includes a *Più moderato* section and a *rit.* (ritardando) section, with a *p sempre* (piano) dynamic marking.

The third system contains the lyrics: "cross the hills of the eve - ning my". The voice line is written in a simple, clear font. The piano part includes a *legato* marking and continues with complex musical notation.

true love pass'd a way, The

*animato*  
*sf*  
*p a tempo*

Detailed description: This system contains the first two measures of the piece. The vocal line begins with the lyrics 'true love pass'd a way, The'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with some chords in the left hand. Performance markings include *animato*, *sf* (sforzando), and *p a tempo* (piano, ad tempo).

sun went down thro' the mists on the hills and the

Detailed description: This system contains the next two measures. The vocal line continues with 'sun went down thro' the mists on the hills and the'. The piano accompaniment continues with similar rhythmic patterns. There are accents (>) over the first notes of several measures in both the vocal and piano parts.

clouds were cold and gray. And the

*p*  
*animato*  
*sf*  
*p a tempo*

Detailed description: This system contains the next two measures. The vocal line has 'clouds were cold and gray. And the'. The piano accompaniment features a *sf* (sforzando) marking in the first measure and *p a tempo* in the second. The tempo marking *animato* is also present.

night in gale calls thro' the gloom and the

*fp*  
*fp*

Detailed description: This system contains the final two measures. The vocal line concludes with 'night in gale calls thro' the gloom and the'. The piano accompaniment features two *fp* (fortissimo) markings in the first two measures, followed by a *sf* (sforzando) marking in the third measure. There are also accents (>) over the first notes of the vocal line in these measures.

*f espressivo*

thrush calls all the day, But my heart, though he should

*fp*

*marcato*

ne'er re - turn, will call for its love for

*poco più animato*

aye, But my heart, though he should ne'er re - turn, will

*sf*

*poco più animato*

*p*

call for its love for aye, But my heart, though he should

*f* *sf* *dim.*

*cresc.* *f* *sf*

ne'er re- turn, will call for its love for aye.

*p poco rit.*

*dim. p colla voce f animato*

A -

*moderato p*

*moderato*

*poco rit. p*

cross the hills of the morn - - ing my love re- turn'd to

me, The sun a - rose thro' the

*a tempo cresc.*

mist on the hills and sail'd in gold - en

sea, And the night in-gale sings to the

stars and the thrush makes glad the day, For my

*marcato il basso*

love shall pass a way no more, and my

*pp più lento* *mf più animato*

heart is at peace. — for aye, — For my

*pp più lento* *mf più animato*

love — shall pass a way — no more, my

*cresc.*

heart is at peace for aye, — For my

*cresc.*



*sf* *dim.* *ad lib.*

love— shall pass— a way— no more, and my heart is at peace for

*sf p* *p* *col voce* *pp*

aye.

*a tempo*

*pp* *calando*

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