

# SO FAR AWAY.

G. W. CHADWICK.

Andante moderato.

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line. Dynamics include *p* (piano) and *espress.* (espressivo).

So far, so far a - way Thy stars are not the stars I

The vocal line begins with a *p* dynamic. The piano accompaniment includes a *simili.* (simile) marking. Dynamics include *p* and *pp*.

see With me 'tis night . . . with thee 'tis day . . . . . And

The vocal line continues with a *pp* dynamic. The piano accompaniment features a *sf* (sforzando) marking. Dynamics include *pp* and *sf*.

night and day are one to me . . . . . So far a - way so far a - way. . . . . I

The vocal line concludes with a *pp* dynamic. The piano accompaniment includes a *p* dynamic. Dynamics include *pp* and *p*.

faint beneath these wand'ring airs . That all around the world go

free . . . I snatch at straws the whirlwind bears . . . . . Touched

they the land that blooms for thee . . . . . So far a -

way . . . . . So far a -

- way.

*espressivo.*

*pp* So far so far a - way *p* The forms that near me breathe and

*simili.*

move Like visions rise *pp* like visions flee . . . . I

can - - not live to oth-er love *p* My soul has crossed the deep to

*sf*

*espress.*

thee . . . . . Earths gloom - - - y shadows round me

*f dim.*

close . . . . . The ver - - - y heavns seem dark to

*sf*

me . . . . . My heav - - - y heart finds no re -

*pp*

*pp*

- pose . . . . . And hope swoons dead in yonder sea. And

hope swoons dead in yonder sea . . . And hope swoons dead in yonder

*fp* *f*

sea . . . . . so far so far . . . . .

*p*

a - - - way.

*p* *dim - - in.*

*pp* *ritard.* *Fine.*