

LEWIS COENEN-ROWE

Ghosts and Children

SONG CYCLE FOR
MEZZO-SOPRANO
AND ENSEMBLE

(2017)

Ghosts and Children was first performed by Alessia Naccarato at King's College London in November 2017.

Duration: 21' ca

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ENSEMBLE

Mezzo Soprano

Flute

Clarinet in A

Bassoon

Piano

This score is in C

COMPOSER'S NOTE

This songs in this cycle all deal with either ghosts, children, or ghosts and children. They all address issues of birth and youth or aging and death. The poems come from across a period of three-hundred years and mix British and American authors, but, as I was putting together the texts for this cycle, I was fascinated by how extraordinarily similar issues and perspectives kept arising. The relationship between birth and death was particularly interesting to me and so I chose to build the cycle around this theme. The poems are connected by their undramatic character, ambiguous emotional valency, and personal tone - often using the first-person voice - and so they seemed to me to make sense together as a statement coming from a solo singer. The rich and colourful character of the whole ensemble is reserved for the final movement, with the first six movements all using different subsets of the ensemble to lend each song its own distinctive atmosphere.

TEXTS

1) *Because I could not stop for Death*

Emily Dickinson (1830-1886)

Because I could not stop for Death-
He kindly stopped for me-
The Carriage held but just Ourselves-
And Immortality.

We slowly drove- He knew no haste
And I had put away
My labour and my leisure too,
For His Civility-

We passed the School, where Children strove
At Recess- in the Ring-
We passed the Fields of Gazing Grain-
We passed the Setting Sun-

Or rather- He passed us-
The Dews drew quivering and chill-
For only Gossamer, my Gown-
My Tippet- only Tulle-

We paused before a House that seemed
A Swelling of the Ground-
The Roof was scarcely visible-
The Cornice- in the Ground-

Since then- 'tis Centuries- and yet
Feels shorter than the Day
I first surmised the Horses' Heads
Were t'ward Eternity-

2) *Aliens*

Amy Lowell (1874-1925)

The chatter of little people
Breaks on my purpose
Like the water-drops which slowly wear the rocks to powder.
And while I laugh
My spirit crumbles at their teasing touch.

3) *Ghosts*

Anne Sexton (1928-1974)

Some ghosts are women,
neither abstract nor pale,
their breasts as limp as killed fish.
Not witches, but ghosts
who come, moving their useless arms
like forsaken servants.

Not all ghosts are women,
I have seen others;
fat, white-bellied men,
wearing their genitals like old rags.
Not devils, but ghosts.
This one thumps barefoot, lurching
above my bed.

But that isn't all.
Some ghosts are children.
Not angels, but ghosts;
curling like pink tea cups
on any pillow, or kicking,
showing their innocent bottoms, wailing
for Lucifer.

4) *Before the birth of one of her children*

Anne Bradstreet (1612-1672)

All things within this fading world hath end,
Adversity doth still our joys attend;
No ties so strong, no friends so dear and sweet,
But with death's parting blow are sure to meet.
We both are ignorant, yet love bids me
These farewell lines to recommend to thee,
That when the knot's untied that made us one,
I may seem thine, who in effect am none.
And if I see not half my days that's due,
What nature would, God grant to yours and you;
The many faults that well you know I have
Let be interred in my oblivious grave;
If any worth or virtue were in me,
Let that live freshly in thy memory
And when thou feel'st no grief, as I no harmes,
Yet love thy dead, who long lay in thine arms,
And if chance to thine eyes shall bring this verse,
With some sad sighs honor my absent hearse;
And kiss this paper for thy dear love's sake,
Who with salt tears this last farewell did take.

5) *I do not speak*

Stevie Smith (1902-1971)

I do not ask for mercy for understanding for peace
 And in these heavy days I do not ask for release
 I do not ask that suffering shall cease.

I do not pray to God to let me die
 To give an ear attentive to my cry
 To pause in his marching and not hurry by.

I do not ask for anything I do not speak
 I do not question and I do not seek
 I used to in the day when I was weak.

Now I am strong and lapped in sorrow
 As in a coat of magic mail and borrow
 From Time today and care not for tomorrow.

6) *Infant Sorrow*

William Blake (1757-1827)

My mother groaned, my father wept,
 Into the dangerous world I leapt;
 Helpless, naked, piping loud,
 Like a fiend hid in a cloud.

Struggling in my father's hands,
 Striving against my swaddling bands,
 Bound and weary, I thought best
 To sulk upon my mother's breast.

7) *Dream Land*

Christina Rossetti (1830-1894)

Where sunless rivers weep
 Their waves into the deep,
 She sleeps a charmed sleep:
 Awake her not.

Led by a single star,
 She came from very far
 To seek where shadows are
 Her pleasant lot.

She left the rosy morn,
 She left the fields of corn,
 For twilight cold and lorn
 And water springs.
 Through sleep, as through a veil,
 She sees the sky look pale,
 And hears the nightingale
 That sadly sings.

Rest, rest, a perfect rest
 Shed over brow and breast;
 Her face is toward the west,
 The purple land.

She cannot see the grain
 Ripening on hill and plain;
 She cannot feel the rain
 Upon her hand.

Rest, rest, for evermore
 Upon a mossy shore;
 Rest, rest at the heart's core
 Till time shall cease:
 Sleep that no pain shall wake;
 Night that no morn shall break
 Till joy shall overtake
 Her perfect peace.

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'I do not speak', copyright Estate of Stevie Smith, c/o Faber and Faber

Ghosts and Children

Lewis Coenen-Rowe

1) Because I could not stop for Death

Emily Dickinson

$\text{♩} = 80$ Sparse, spectral

Flute

f — p

$\text{♩} = 80$ Sparse, spectral

Piano

mp — mp

8^{va}

Ped.

* grace notes are always on the beat in this movement

Fl.

pp mp p

Pno.

pp 3 3 3 mp pp 3

Fl.

mf mp

Pno.

3 mp pp 3 3 mp

11

Fl. *f* $\rightrightarrows$ *p* $\rightrightarrows$ *pp*

p *legatiss.*

M-S. Be - cause I could not stop for Death He kind-ly stopped for me,

Pno. *p* *pp* *p*

Ped.

15

M-S. The Ca-rriage held but just Our-selves and I-mmor-ta - li - ty,

Pno. *pp* *p* *pp* *mp*

Ped.

19

Fl. *mp* $\rightrightarrows$ *pp* *mp* $\rightrightarrows$ *pp* *pp* $\rightrightarrows$ *p*

p *mp*

M-S. We bold-ly drove He knew no haste And I had put a - way My

Pno. *mp* *pp* *p* *pp* *p*

Ped.

Fl. *pp* *mp* *mp*

M-S. *f* *p*

la-bour and my lei-sure too, For his Ci-vi-li-ty

Pno. *pp* *mp* *mf*

Ped.

Fl. *p* *pp* *f* *p*

Pno. *p*

Fl. *pp* *mp*

M-S. *p* *mf*

We passed the School, where Chil-dren strove At Re-cess in the Ring

Pno. *legato*

Fl. *pp* *mf*

M-S. *p* *mf* *f*

We passed the Fields of Ga-zing Grain We passed the Set - ting Sun

Pno. *mf*

3 3 6 6

Fl. *p* *mf* *pp* *p*

M-S. *p* *mf*

Or ra-ther He passed Us

Pno. *pp* *mp* *pp*

u.c.

Fl. *mf* *p*

M-S. *p* *mf*

The Dews drew qui ve-ring and chill

Pno. *mp* *p* *mf*

t.c.

41

Fl.

M-S.

Pno.

p *f*

For on - ly Go-ssa-mer, my Gown My Ti - ppet on - ly_____

≡

43

Fl.

M-S.

Pno.

mf *mp* *mf* *mp*

p

Tulle

Fl. *mp* *f* *p* *mp* ³

Pno. *mp* *f* *mp* ³

Ped. *mp* *f* *mp* ³

8va

Fl. *mp* ³ *mf* *mp* ³ *mp* ³

M-S. *mf* *mp* ³ *f* *mp* ³ *mp* ³

Pno. *f* *mp* ³ *f* *mp* ³

Ped. *f* *mp* ³ *f* *mp* ³

8va

We paused be-fore a House that seemed a

Fl. *mp* ³ *f* *mp* ³ *f* *mp* ³

M-S. *f* *mf* *mp* ³ *f* *mp* ³

Pno. *mp* *f* *mp* ³ *f* *mp* ³

Ped. *f* *mp* ³ *f* *mp* ³

6 6

Swe-ling of the Ground The Roof was scarce-ly vi-si -

Fl. 56 *f*

M-S. ble The Cor-nice in the Ground.

Pno. *mp* *p* u.c. Ped.

Fl. 58 *f* *mp*

M-S. *mf* Since then 'tis Cen - tu-ries and yet Feels

Pno. *mf* *p* *mf* t.c.

Fl. 60 *f*

M-S. shor - ter than the Day I

Pno.

62

Fl.

mp

3 3 6 6 3 6 6 3

M-S.

first sur - mised the Hor - ses' Heads Were

Pno.

mf

64

Fl.

f

p

M-S.

t'ward E - - ter - - ni - ty.

Pno.

f

Red.

66

Fl.

p

M-S.

Pno.

8va

8va

The image shows a musical score for a Clarinet (Cl.) and Piano (Pno.). The Clarinet part is in treble clef, starting at measure 69. It features a series of triplet eighth notes, with dynamics *p* (piano), *strident*, *f* (forte), and *p*. The Piano part is in grand staff (treble and bass clefs). It begins with a measure marked (8) and contains chords and single notes. A dynamic *p* is indicated. Both parts end with a double bar line and a 12/16 time signature. Above the Piano staff, there is a dashed line and the word "attacca" with a musical notation example: a quarter note with a triplet bracket and a 16th note, followed by an equals sign and a quarter note with a 16th note.

2) Aliens

Amy Lowell

Cl. *f* *p* *f* *p* *f* *p*

Pno. *f*

76

Cl.

mf *p*

81

Cl.

f *p*

M-S.

mf

The cha-cter of li - ttle peo-ple

81

Cl.

M-S.

f *mf* *p*

The cha-tter of li - ttle peo-ple

86

Cl.

M-S.

f *mf* *ff*

Breaks on my pur-pose Like the wa-ter drops that slow - ly wear the rocks to pow

92

Cl.

M-S.

ff *p* *f* *mf*

- der And while I

99

Cl.

M-S.

f *mf*

laugh My spi - rit crum-bles at their tea-

105

Cl.

Bsn.

M-S.

ff *p* *ff* *p*

sing touch. (ch)

attacca

110

Cl.

Bsn.

f

← ♩ = ♩ →

3) Ghosts

Anne Sexton

♩ = 60 Enigmatic

113

Bsn.

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

♩ = 60 Enigmatic

Pno.

p

Red.

115

Bsn.

p *pp* *mp* *p*

Pno.

pp 6 3

Red.

117

Bsn. *mp* *p* *mf* *pp*

Pno. *p*

Ped.

119

Bsn. *f* *p* *mf* *p*

M-S. *mf*

Some ghosts are wo-men

Pno. *pp* *mf* *p*

Ped.

121

Bsn. *p* *mf*

M-S. *p* *mf*

nei - ther ab - stract nor pale,

Pno. *pp*

u.c. Ped.

122

Bsn. *mf* *p* *mp*

M-S. their breasts as limp as

Pno.

123

Bsn. *mf*

M-S. *p* *mf*
killed fish. Not wi tches but_ ghosts_

Pno. *mf*
t.c. Ped.

125

Bsn. *p*

M-S. *p*
who come,

Pno. *pp*

126 *mf* *p* *mf*

M-S. *mo - ving* *their use - less arms* *like*

Pno. *u.c.* *Ped.*

127 *p* *mf* *p*

Bsn. *p* *mf*

M-S. *for - sa-ken* *ser- vants.*

Pno. *mf* *pp* *t.c.*

129 *mf* *p* *mf* *p*

Bsn. *mf* *p*

M-S. *Not* *all ghosts are wo- men,*

Pno. *mf* *p*

Ped. *Ped.*

131

Bsn. *mp* *p* *pp* *p* *mp*

M-S. *3*

I have seen o - thers; fat,

Pno. *pp* *6* *6* *6* *6*

u.c.

132

Bsn. *pp* *p* *mf*

M-S. *3* *mf* *3*

white be-llied men, wea ring their

Pno. *6* *6* *6* *6*

133

Bsn. *p* *mf* *mf* *dolciss.*

M-S. *3* *p* *mf*

ge-ni-tals like old rags. Not de- vils, but_ ghosts.

Pno. *6* *6* *3* *mf*

t.c. *Red.*

135

Bsn.

M-S.

Pno.

p

mf

p

p

pp

u.c.

Red.

This one thumps bare-foot, lur-ching

137

Bsn.

M-S.

Pno.

p

mf

mf

3

dolciss.

3

a - bove my bed.

Red.

138

Bsn.

Pno.

p

p

mf

7

7

7

t.c.

139

Bsn.

f

Pno.

mp

7

7

7

141

Bsn.

Pno.

mf

150

Bsn. *mp* *mf* *p*

M-S. *mp* *f* *p*

Pno. *mf* *p* *mf* *pp* *8va*

152

Bsn. *p*

M-S. *mf* *mp* *f* *mp*
 cur - ling like pink tea cups on a - ny

Pno. *p* *7*

Red.

153

Bsn. *mp*

M-S. *f* *f* *f* *f*
 pil - low, or ki - cking, show - ing

Pno. *mp* *7*

155

Bsn.

f

ff

M-S.

wai - - - - - ling for Lu-ci-fer.

Pno.

f

l.h.

r.h.

l.h.

r.h.

5

3

3

3

3

Ped.

Ped.

attacca

attacca

160

Fl.

Cl.

Bsn.

Pno.

mf *p* *mf* *p* *mf* *p* *mf* *p* *p* *pp*

163

Fl. *pp* *mf* *pp*

Cl. *pp* *mf* *pp*

Bsn. *pp* *mf* *pp*

M-S. *mp* *semplice* *mp*

All things wi-thin this fa-ding world hath end, Ad -

166

Fl. *mf* *pp*

Cl. *mf* *pp*

Bsn. *mf* *pp*

M-S. *mf* *mf*

ver - si-ty doth still our joys a - ttend; No ties so strong, no friends so dear and

169

Fl. *mf*

Cl. *mp*

Bsn. *mf* *pp* *mf*

M-S. *p* *mp* *mf* *p* *mp*

sweet, But with death's par- ting_ blow are sure to_ meet. We

172

Fl. *pp* *mf* *pp*

Cl. *pp*

Bsn. *pp*

M-S. *mf* *mf*

both are ig-no-rant yet love_bids me_ These fare- well lines to re co-mmend to

175

Fl. *mp*

Cl. *mp*

Bsn. *p* *mf* *p* *mp*

M-S. *p* *mf* *p* *mp*

thee,_ That when the knot's un - tied that made us one, I

178

Fl. *mf* *p*

Cl. *pp* *mf* *p*

Bsn. *mf* *p*

M-S. *mf* *p* *fp*

may seem thine, who in e-ffect am_ none. And__

181 $\text{♩} = 66$

Fl. *pp* *espress.* 3

Cl. *p* *espress.* 3 *pp*

Bsn. *p* *espress.* 3 *pp* *mp*

M-S. *mf* *recitativo* *p* *mf* 3

If I see not half my days that's due, What na-ture would, God grant

184

Fl. 3 *p* 3

Cl. *p* 3 *pp*

Bsn. *p* 3 *pp*

M-S. *p* *mf* 3

to yours and you; The ma - ny faults that well you

186

Fl. 3 *pp* 3 *pp* 3 3

Cl. *pp* 3 *mp* 3

Bsn. *p* 3 *pp* *p*

M-S. *p* *mp* 3 *p*

know I have let be in-terred in my o-bli-vi-ous grave;

189

Fl. *pp*

Cl. *pp*

Bsn. *pp*

M-S. *mp* 3 *pp*

If a - ny worth or vir-tue were in me,

191

Fl. *pp* *mf > p*

Cl. *pp* *mf > p*

Bsn. *p* *pp* *mf > p*

M-S. *p* 3 *pp* *fp*

Let that live fresh-ly in thy me-mo-ry. And...

$\text{♩} = 60$

195

Fl. *mf* *p* *pp*

Cl. *mf* *p* *pp*

Bsn. *mf* *p* *pp*

M-S. *mp*

when thou feel'st no grief as I no_

198

Fl. *mf* *pp*

Cl. *mf* *pp* *mf*

Bsn. *mf* *pp* *mf*

M-S. *p* *mp* *mf* *p* *mf*

harmes, Yet love thy dead, who long lay in thine arms, And if

201

Fl. *mf* *pp*

Cl. *pp*

Bsn. *pp*

M-S. *p* *mp* *3*

chance to thine eyes shall bring this verse, With some sad sighs ho nour my ab-sent

204

♩ = 66

Fl. *mf* *p* *pp espress.*

Cl. *mf* *p* *pp espress.*

Bsn. *mf* *p*

M-S. *pp* *fp* *p parlante*

hearse. And kiss this pa-per for thy

207

Fl.

Cl.

Bsn.

M-S.

p *espress.*

p

dear love's sake, Who with salt tears this last fare - well



209

Fl.

Cl.

Bsn.

M-S.

Pno.

mf *p* *f*

pp *mf* *p* *f*

pp *mf* *p* *f*

did take.

mf *f*

attacca ← ♩ = ♩ →

attacca ← ♩ = ♩ →

5) I do not speak

Stevie Smith

♩ = 132 Mechanical, expressionless

215

Cl. *p* *p* *mf*

♩ = 132 Mechanical, expressionless

Pno. *f* *p*

220

Cl. *mf* *p* *mp*

Pno. *f* *p* *f* *p*

225

Cl. *mf* *p* *mf* *p*

M-S. always rhythmic *f* *p*

I do not ask for mer-cy_ for_ un-der-

Pno. *f* *p*

229 *f* *p* *f*

M-S. *stan-ding for peace And in these hea - vy days I do not ask for re - lease*

Pno.

234 *p* *f*

M-S. *I do not ask that su - ffer - ing shall*

Pno.

238 *p* *f* *p* *f*

Cl. *cease.*

M-S. *I*

Pno.

241

Cl.

p *f* *p*

M-S.

p *f* *p*

do not pray to God to let me die To give an ear a-

Pno.

mp *f* *mp*

245

Cl.

p *f* *p*

M-S.

f *p*

tten tive to my cry To

Pno.

f *mp*

248

Cl.

p *f* *strident*

M-S.

f

pause in his mar-ching and not hu-rry by.

Pno.

f

261

Cl. *p* *f* *p*

M-S. do not ques-tion and I do not seek I

Pno.

264

Cl. *mf* *p* *mf*

M-S. used to in the day when I was weak.

Pno. *p*

269

Cl. *mp* *p* *p* *mf* *p*

M-S. Now I am strong and

Pno. *mf* Ped.

$\leftarrow \overset{-3}{\text{trill}} \rightarrow = \text{trill} = 88$

'round' sound with a slight swell on each note

275

Cl.

M-S.

Pno.

mf *p* *mf*

lapped in so-rrrow As in a coat of ma-gic mail and

p *mf* *p* *mf*

Ped. Ped.

282

Cl.

M-S.

Pno.

p *pp*

bo-rrrow From time to - day and care

p *pp* l.h.

← ♩ = ♩ →

289 ♩. = 66 **Giocoso**

Cl. *f*

Bsn. *f*

M-S. *f*

not for to-mo-row.

♩. = 66 **Giocoso**

Pno. *f*

297 *f* *attacca*

Fl. *f*

Cl. *p*

Bsn. *p* *f* *p*

6) Infant Sorrow

William Blake

(♩. = 66) **Overexcited**

304

Fl. *p* *f*

Cl.

Bsn.

Fl. 309 *p* *f* *p* *poco accel.* *norm.*

M-S. *p*

My mo - ther groaned, my fa - ther wept, in

Fl. 314

M-S. *mp*

to the dan-ger-ous world I leapt; Help-less, na-ked, pi - ping loud, Like a fiend hid in a cloud.

Fl. 320 *f* *p* *poco accel.*

M-S. *mf*

Strugg-ling in my fa - ther's hands,

Fl. 326

M-S. *f*

Stri-ving a-against my swadd - ling bands, Bound and wea - ry, I thought best to

Fl. 330 *f* *ff* *norm.* *p* *f* *p*

M-S. *ff*

sulk u-pon my mo - ther's breast.

Fl. 338 *f* *p*

M-S.

Pause lasting approximately this length

7) Dream Land

Christina Rosetti

$\text{♩} = 108$ Luxurious, decadent

348

Fl. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. *p* *mf* *p* *mf*

Bsn.

Pno.

* Nonuplets slurred in groups of 6 should be played as precisely as possible throughout this song. Nonuplets slurred over whole bars (e.g. bar 362) can be more free and gestural.



350

Fl. *sim.* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. *p* *mf* *p* *mf* *p* *mf* *p*

Bsn. *p* *mf* *p* *mf* *p* *mf*

Pno. *l.v.* *p* *sim.*

poco marcato

352

Fl.

Cl.

Bsn.

Pno.

sim.

p *mf* *p* *mf* *p*

sfz

354

Fl.

Cl.

Bsn.

Pno.

sim.

sfz

356

Fl. *mf dolce*

Cl. *6*

Bsn. *6*

Pno. *sfz* *sfz* *sfz* *sfz* *p* *p* *mf*

sfz *mf*

359

Fl. *p* *pp*

Cl. *p* *pp*

Bsn. *mp dolce* *p*

M-S. *f* *3* *3* *Where Sun - - - less ri - vers*

Pno. *f* *p* *3* *3*

364

Fl.

Cl.

Bsn.

M-S.

Pno.

mp *f*

p *pp*

pp *p*

f *p*

9 *9* *3* *3*

Ped.

weep Their waves in to the

368

Fl.

Cl.

Bsn.

M-S.

Pno.

mp *f*

p *pp*

pp *p*

pp *p*

mp *f*

3 *3* *9*

9 *9* *9* *9*

mf

Ped.

deep, She sleeps a char - mèd sleep:

371

Fl. *p* *f* *p*

Cl. *f* *p* *f* *p* *f* *p*

Bsn. *p* *f* *p* *f* *p* *f*

M-S. *mf* *p*
A - wake her not.

Pno. *p* *f* *p* *f*



374

Fl. *f* *p* *ff* *p*

Cl. *f* *p* *ff* *p*

Bsn. *p* *f* *ff* *p* *pp*

M-S. *f*
Lead by a sin - - -

Pno. *p* *ff* *p* *9* *9*
Ped.

377

Fl. *pp* *mp* *mf* *pp*

Cl. *pp* *mp* *mf*

Bsn. *mp* *mf* *p* *6* *6*

M-S. *3* *mp*

gle star

l.v.

Pno. *9* *9* *9* *9* *sfz* *sfz*

379

Cl. *pp* *p*

Bsn. *6* *6* *6*

M-S. *f*

She came from ve - ry

sim.

Pno. *9* *9* *9* *9* *sfz*

381

Fl. *poco marcato*
p

Cl.

Bsn.

M-S. *mp*
far

Pno. *sfz*

383

Fl.

Cl.

Bsn.

M-S. *mp*
To seek where

Pno. *sfz*

385

Fl.

Cl.

Bsn.

M-S.

Pno.

sha - dows are Her plea - sant

f *mp* *mf*

f *mp*

8va

3



388

Fl. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

M-S. *p* *f*

lot... She

Pno. *mf* *p*

Red. 9 6

392

Fl. *p* 9 9 9 9

Cl. *p* 6 6 6 6

Bsn. *p*

M-S. left the ro - sy

Pno. *p* l.v. sim.

sfz *Red.*

394

Fl. 9 9 9 9 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. 6 6 6 *mf* *p*

Bsn. *mf* *p* *mf* *p*

M-S. *mp* *f*
morn, She

Pno. *sfz*

396

Fl.

Cl.

Bsn.

M-S.

Pno.

left

sfz

sfz

398

Fl.

Cl.

Bsn.

M-S.

Pno.

the fields of corn, For

mp

sfz

400

Fl. *mf* *p* *mf* *p*

Cl. *mf* *p* *mf*

Bsn. *mf*

M-S. *f*

twi - light cold and lorn

Pno. *f*

8^{va}

8^{vb}

402

Fl. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *pp*

Cl. *p* *mf* *mf* *pp* *f* *p*

Bsn. *pp* *p* *f*

M-S. *mp* *mf* *p*

and wa-ter springs...

Pno. *p*

(8)

405

Fl. *p* *f* *p*

Cl. *f* *p* *f* *p*

Bsn. *p* *f* *p* *f*

M-S. *mp* *mf* *p*
And wa - ter springs.

Pno. *f* *p* *f*

407

Fl. *f* *p* *ff*

Cl. *f* *p* *ff* *p* *f* *p*

Bsn. *p* *f* *ff* *p* *f* *p* *f*

M-S. *f* *p sub.* *mp*
Through sleep, as through a

Pno. *p* *ff*

421

Fl. *mf* 9 9 *p*

Cl. *mf* 6 6 3 *p*

Bsn. *mf* *p*

M-S. *p* *mp*
sings... That sad - ly

Pno. *mf* 8^{va} *p* 9 *Red.*

423

Fl. *mp* 9 9 *pp*

Cl. *mp* 6 6 3 *pp*

Bsn. *mp* *pp*

M-S. *pp* *p*
sings... That sad - - ly

Pno. *mp* 8^{va} *p* 6 9 9 *Red.*

425

Fl.

Cl.

Bsn.

M-S.

Pno.

mp *pp* *mp* *f* *mp* *f* *mp* *f*

mf *pp*

sings.

f



428

Fl.

Cl.

Bsn.

Pno.

mp *f* *mp* *f* *mp* *f* *mp* *f* *mp*

mp *f* *mp* *f* *mp* *f* *mp*

mp *f* *mp* *f* *mp*

430

Fl. *sim.* 9 9 9 9

Cl. *sim.* 6 6 6 6

Bsn. *sim.*

Pno. *ff* 8^{va}



432

Fl. 9 9 9 9

Cl. 6 6 6

Bsn.

Pno. (8)

434

Fl. *f* strident

Cl. *f* strident

Bsn. *f* strident

Pno. *f*

9 9 9 9

6 6 6

Ped.

436

Fl. *ff* *p*

Cl. *ff*

Bsn. *ff* *p*

Pno. *f* legatiss.

9 9

6 6 6 6

p

438

Cl. *p* *mf* *pp*

Pno. *p* *f* *p* *f* *mf*

8va

6 6 6



441

Cl. *p* niente

Bsn. *pp* *mp* *p*

M-S. *mp* Rest, rest,

← ♩ = ♩ → ♩ = 72

Pno. *mf* *p* *mp* *p*

(8)

444

Fl.

Cl.

Bsn.

M-S.

Pno.

p *mf* *p* *mf*

3 6 9 6

a per - - fect rest Shed o - ver

sim.



446

Fl.

Cl.

Bsn.

M-S.

Pno.

mp

9 6 9 6 3

brow and breast; Her face is to - ward the

448

Fl. *pp* *mf* *p* *mf* *p* *mf* *p*

Cl. *pp* *p* *mf* *p* *mf* *p* *mf*

Bsn. *pp*

M-S. *f* *mp* *pp* *mf*
west, The pur-ple land. She

Pno. *f* *p* *mf* *p* *mf*

Ped.

8va

451

Fl. *p*

Cl. *p*

Bsn. *p*

M-S. *p* *p*
ca - nnot see the grain

Pno. *p* *(p)*
mf *mf*

Ped.

453

Fl. *pp*

Cl.

Bsn.

M-S. *mf* *p* *mp*
 Ri - pe ning on hill and plain; _____ She ca - nnot feel the

Pno. *mf* *p* *8va*

Ped.

≡

456

Cl.

Bsn. *pp*

M-S. *mf* *p* *mp* *p*
 rain _____ u-pon her hand... u-pon her

Pno. *mf* *p* *8va*

Ped.

459

Bsn. $\leftarrow \text{♩} = \overset{\frown}{\text{♩}} \rightarrow \text{♩} = 48$

p — *mp* *p* — *mf* *p*

M-S. *pp*

hand... u-pon her hand.

$\leftarrow \text{♩} = \overset{\frown}{\text{♩}} \rightarrow \text{♩} = 48$

Pno.

Ped.

||

462

Fl. *p* — *f* — *p* — *f* — *p* — *f*

Cl. *p* — *f* — *p* — *f* — *p* — *f*

Bsn. *fp* — *f* — *p* — *f* *mp sub.* — *pp*

M-S. *mp* *p* *3*

Rest, rest, for e-ver

Pno. *fp* — *f* — *p* — *f* *mp* — *pp*

8va

u.c.

465

Fl.

Cl.

Bsn.

M-S.

Pno.

more u - pon a mo - ssy shore;

pp *p* *pp* *pp* *p* *pp* *mf* *p*

mp *pp*

8va

Ped.

468

Fl.

Cl.

Bsn.

M-S.

Pno.

Rest, rest at the heart's core till time shall

mp *p* *3* *mp*

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

8va

Ped.

470

Fl. *p* *pp* *p*

Cl. *p* *pp* *p*

Bsn. *pp* *p*

M-S. *pp*
cease.

Pno. *p* *f*

t.c. *6* *9* *9*

Red.

473

Fl. *fp* *pp* *p* *pp* *pp* *p* *pp*

Cl. *fp* *pp* *pp* *p* *pp*

Bsn. *fp* *pp* *p* *mf* *p* *p*

M-S. *3* *3*
Sleep that no pain shall wake; Night

Pno. *p* *pp*

u.c.

476

Fl. *p* *pp* 9 9

Cl. *pp* 6 6 6

Bsn. *pp*

M-S. *mp* *pp* *mf*
that no morn shall break Till

Pno. *8va* 3 t.c.

479

Fl. *mf* *pp* 9

Cl. *mf* 3 *pp*

Bsn. *mf* *pp*

M-S. *p* *pp*
joy shall o-ver-take Her per-fect peace... Her per-fect

Pno. *mf* *pp* 9 u.c. Ped.

482

Cl.

pp

6 3

Bsn.

pp

M-S.

peace... Her per-fect peace... Her per-fect

Pno.

8^{va} 8^{va}



486

Fl.

pp

Cl.

pp

Bsn.

pp

M-S.

peace... Her per - fect peace.

Pno.

9

Ped.

t.c.