

When Music Sounds

(S.S.A.T.T.B.B., unaccompanied)

Walter de la Mare*

Nancy Hill Cobb

p

J = 68

Sop. When mu - sic sounds, gone is the earth I know. And all her

Alto When mu - sic sounds, gone is the earth I know. And all her

Tenor When mu - sic sounds, gone is the earth I know. And all her

Bass When mu - sic sounds, gone is the earth I know. And all her

Piano *for rehearsal only p*

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love-ly things, her love - ly things, her things e'en love - lier grow. Her

love-ly things, her love - ly things, her things e'en love - lier grow. Her

love-ly things, e'en love - lier, e'en love - lier grow. Her

love-ly things, e'en love - lier grow. Her

flow'rs, her flow'rs, her flow'rs in vi - sion flame, in vi - sion flame.

flow'rs, her flow'rs, her flow'rs in vi - sion flame, in vi - sion flame.

flow'rs, her flow'rs, her flow'rs in vi - sion flame, in vi - sion flame.

flow'rs, her flow'rs, her flow'rs in vi - sion flame, in vi - sion flame.

Musical score for page 4, measures 10-12. The score consists of four staves. The first two staves are in common time (indicated by a 'C') and the last two are in 3/4 time (indicated by a '3'). The key signature is one flat. Measure 10 starts with a piano dynamic (p). The lyrics "Her for - est trees," are written below the staves. Measures 11 and 12 continue with the same lyrics and dynamics. Measure 12 ends with a fermata over the bass staff.

Musical score for page 4, measures 13-15. The score continues with four staves. The key signature changes to one sharp. Measures 13 and 14 start with a piano dynamic (p). The lyrics "branch - es, branch - es filled with ec - sta - sies," are written below the staves. Measures 13 and 14 end with a fermata over the bass staff. Measure 15 continues with the same lyrics and dynamics.

Musical score for page 5, measures 16-18. The score consists of four staves. The key signature changes to one flat. Measures 16 and 17 start with a piano dynamic (p). The lyrics "ec - sta - sies, ec - sta - sies, When mu - sic" are written below the staves. Measures 16 and 17 end with a fermata over the bass staff. Measure 18 continues with the same lyrics and dynamics.

Musical score for page 5, measures 19-21. The score continues with four staves. The key signature changes to one sharp. Measures 19 and 20 start with a piano dynamic (p). The lyrics "sounds, out of the wa - ter rise" are written below the staves. Measures 19 and 20 end with a fermata over the bass staff. Measure 21 continues with the same lyrics and dynamics.

cresc. poco a poco

22 Nai-ads whose beau-ty dims my wak-ing eyes, 23 Nai-ads whose beau-ty dims my
moving ahead slightly

cresc. poco a poco

24 Nai-ads whose beau-ty dims my wak-ing eyes, 25 Nai-ads whose beau-ty dims my
moving ahead slightly

cresc. poco a poco

26 Nai-ads whose beau-ty dims my wak-ing eyes, 27 Nai-ads whose beau-ty dims my
moving ahead slightly

cresc. poco a poco

28 Nai-ads whose beau-ty dims my wak-ing eyes, 29 Nai-ads whose beau-ty dims my
moving ahead slightly

cresc. poco a poco

30 Nai-ads whose beau-ty dims my wak-ing eyes, 31 Nai-ads whose beau-ty dims my
moving ahead slightly

cresc. poco a poco

32 Nai-ads whose beau-ty dims my wak-ing eyes, 33 Nai-ads whose beau-ty dims my
moving ahead slightly

wak-ing eyes, who dim my eyes. Rapt in strange dreams
wak-ing eyes, who dim my eyes. Rapt in strange dreams
wak-ing eyes, who dim my eyes. Rapt in strange dreams
wak-ing eyes, who dim my eyes. Rapt in strange dreams

a tempo

28 burns each en-chant-ed face, 29 ***ff*** 30
a tempo

burns each en-chant-ed face, 31 ***ff*** 32
a tempo

burns each en-chant-ed face, en-chant-ed face, 33
a tempo

burns each en-chant-ed face, en-chant-ed face, 34
a tempo

face. 35 With sol-emn ech-o-ing
face. 36 With sol-emn ech-o-ing
en-chant-ed face. 37 Ech-o-ing
en-chant-ed face. 38 Ech-o-ing

stirs their dwell - ing place.
stirs their dwell - ing place.

a tempo pp
When mu - sic sounds, all that I was
a tempo pp
When mu - sic sounds, all that I was
a tempo pp
When mu - sic sounds, all that I was
a tempo pp
When mu - sic sounds, all that I was
a tempo pp
When mu - sic sounds, all that I was

*Only altos and tenors include final "s"

am. Ere to this haunt of brood-ing dust I came.
am. Brood - ing, dust I came.
am. Brood - ing, dust I came.
am. Brood - ing, dust I came.

Ere to this haunt of brood-ing dust I came.
And from Time's
Brood - ing, dust I came.
And from Time's
Brood - ing, dust I came.
And from Time's
Brood - ing, dust I came.
And from Time's
Brood - ing, dust I came.

Musical score page 10. The score consists of four staves. The top two staves are soprano and alto voices, both in 3/4 time with a key signature of three flats. The bottom two staves are bass and tenor voices, also in 3/4 time with a key signature of three flats. The vocal parts are accompanied by a piano. The lyrics are as follows:

woods the quick-winged hours break in - to song, in - to
 woods the quick-winged hours break in - to song, in - to
 woods the quick-winged hours break in - to song, in - to
 woods the quick-winged hours break in - to song, in - to
 woods the quick-winged hours break in - to song, in - to
 woods the quick-winged hours break in - to song, in - to
 dis - tant song, As I trav - el a - long.
 dis - tant song, As I trav - el a - long.
 trav - el a -
 trav - el a -

Musical score page 11. The score continues from page 10. The vocal parts are now in 2/4 time with a key signature of one flat. The piano accompaniment is present. The lyrics are as follows:

trav - el a - long. When mu - sic sounds,
 trav - el a - long. When mu - sic sounds,
 long, trav - el a - long. When mu - sic sounds,
 long, trav - el a - long. When mu - sic sounds,
 all that I was I am.
 rit.