

NOVELLO'S ORIGINAL OCTAVO EDITION.

SUMMER ON THE RIVER

CANTATA FOR FEMALE VOICES

THE WORDS WRITTEN BY

SHAPCOTT WENSLEY

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

PRICE TWO SHILLINGS.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

Copyright, 1893, by Novello, Ewer and Co.

SUMMER ON THE RIVER.

No. 1.—CHORUS.

Shimmering waters lie before us,
Wavelets ripple round our boat,—
Leafy banners waving o'er us,
With the tide we gaily float.
Where the fitful shadows dance,
Struggling sunbeams gleam and glance,
Gleam and glance in sparkling play,
With the river's gentle sway.
Row, row, merrily row,
Merrily sing as on we go.

Free from care and free from sorrow,
We are singing glad and gay,
Storing for a cloudy morrow,
Sunshine in our hearts to-day.
Hark! the birds in branches high,
Warble as we wander by,
Waking tuneful Summer glees,
From their homes among the trees.
Row, row, merrily row,
Merrily sing as on we go.

No. 2.—SOLO (*Soprano*).

Singing a song, we are gliding along,
Singing a song of the fair golden hours,—
Music and beauty to Summer belong,
Mirth of the song-bird and fragrance of flowers.
Linger, sweet Summertime! beautiful
Summertime!
Linger, O season of song-bird and flowers!

Merry the voices of children at play,
Blithe as the blackbird that sings in the tree,—

Butterflies flit o'er the newly-mown hay,
All things are happy, bright Summer, in thee!
Linger, sweet Summertime! beautiful
Summertime!
All things are happy, blest season, in
thee!

No. 8.—CHORUS (*or DUET*)

AND

No. 8a.—TRIO (*or CHORUS*).

Where the trees, so close and tall,
Cluster by the riverside,
And the wavy shadows fall
On the gently flowing tide,—
Laughing in her bowers of green,
Catching every sound that swells,
Ever present, though unseen,
There a merry Echo dwells.
Echo! Echo!
Merry Echo, join our song,
Let thy voice our mirth prolong.
Tra la la.

Waken, waken, Echo bright,
Present ever, though unseen;
Lift thy voice in laughter light,
From thy bowers of waving green.
Waken, waken, Echo bright,
Charm the river as it flows,
Fill with gladness and delight
Every passing wind that blows.
Echo! Echo!
Merry Echo, join our song,
Let thy voice our mirth prolong.
Tra la la.

No. 4.—SOLO (*Contralto*).

Now o'er the stream the sunbeams fade,
 The stars of gloaming faintly peer,
 And Twilight spreads her purple shade,—
 The quiet night is near.
 Far in their leafy turrets high
 The birds are singing "lullaby."

O sweet the early evening hours,
 While brightly glows the golden West,
 The zephyrs rock the closing flowers,
 And lull the world to rest.
 Among the leaves they wander by,
 And softly whisper "lullaby."

No. 5.—CHORUS AND RUSTIC DANCE.

Hear the sounds of jocund music,
 Borne across the stream's expanse,
 Torches 'mid the trees are gleaming,
 'Tis a merry village dance.
 Gaily every lad and lass
 Trips it o'er the velvet grass,
 Down the middle and back again,
 To the fiddler's 'witching strain.

*(Sounds of a rustic dance which gradually die away
 in the distance.)*

Though our boat be homeward gliding,
 And we leave the scene behind,
 Still we catch the rustic music,
 Faintly borne upon the wind.
 Gaily every lad and lass
 Trips it o'er the velvet grass,
 Down the middle and back again,
 To the fiddlers 'witching strain.

No. 6.—FINALE.—SOLO (*Soprano*)
 AND CHORUS.

Day and night are intertwining,
 Still and silent stands the mill,
 And the lights are faintly shining
 From our homes beneath the hill.

Pleasant river, oft together
 May we charm the winged hours,
 And in Summer's golden weather
 Drift between the banks of flowers.

Where the leaves are gently shaken
 By the balmy winds at play,
 We would oft the echoes waken
 With our tuneful roundelay.

River, river, seaward tending,
 Flowing on in shade or light,
 Now our mirthful day is ending,
 And we sing our fond "good night."

*These words are Copyright under English and Colonial Statutes, and must not be printed without the
 permission of the Publishers.*

CONTENTS.

No.		PAGE
1.	CHORUS " Shimmering waters lie before us " ...	1
2.	SOLO (<i>Soprano</i>) " Singing a song we are gliding along "...	8
3.	CHORUS (OR DUET) " Where the trees so close and tall " ...	11
3A.	TRIO (OR CHORUS) " Where the trees so close and tall " ...	18
4.	SOLO (<i>Contralto</i>) " Now o'er the stream the sunbeams fade " ...	25
5.	CHORUS AND RUSTIC DANCE... .. " Hear the sounds of jocund music " ...	28
6.	FINALE. SOLO (<i>Soprano</i>) AND CHORUS " Day and night are intertwining " ...	34

SUMMER ON THE RIVER.

No. 1.

CHORUS.—“SHIMMERING WATERS LIE BEFORE US.”

Andante tranquillo e non troppo presto.
(In modo d'una Barcarolla.)

PIANO.
54.

SOPRANO. *legato.*

Shim-mer-ing wa - ters lie be-fore us, Wave - lets rip - ple round our boat ; Leaf - y ban - ners

ALTO. *legato.*

Shim-mer-ing wa - ters lie be-fore us, Wave - lets rip - ple round our boat ; Leaf - y ban - ners

p

poco cres.

wav - ing o'er us, With the tide we gai - ly float. Where the fit - ful sha dows dance,

wav - ing o'er us, With the tide we gai - ly float.

poco cres.

mf

poco cres.

Gleam and glance in spark - ling play, With the ri - ver's

Struggling sun - beams gleam and glance, gleam and glance . . in play, With the

mf

gen - tle sway . . . Row, . . row, . . row, . . .

riv - er's gen - tle sway . . . Row, . . row, . . row,

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

p
Mer-ri-ly sing, mer-ri-ly sing as on we
row, mer-ri-ly row, Sing, mer-ri-ly sing as on we

Ped. * *Ped.* * *Ped.* * *Ped.* *

go,
go, Row, row, mer-ri-ly row, . . .

Ped. * *Ped.* * *Ped.* * *Ped.*

p *cres. poco rit.*
mer-ri-ly sing, mer-ri-ly sing as on we go, mer-ri-ly
cres. poco rit.
sing, mer-ri-ly sing as on we go, sing, . . .

poco rit.

* *Ped.* * *Ped.* * *Ped.* *

a tempo.
sing, mer-ri-ly sing as on we go.
a tempo.
mer-ri-ly sing as on we go.

dim. *a tempo.* *mf*

Ossia.

dim. *p*

Ped.

mf

Free from care and free from sor - row, We are sing - ing glad and gay,

mf

Free from care and free from sor - row, We are sing - ing glad and gay,

mf

Stor - ing for a cloud - y mor - row Sun - shine in our hearts to - day.

mf

Stor - ing for a cloud - y mor - row Sun - shine in our hearts to - day

p

poco cres.

Hark! the birds in branch-es high,

poco cres.

War-ble as . . we wan-der by,

sempre p

Ped. * *Ped.* * *Ped.* * *Ped.* *

mf *dim.*

Wak-ing tune-ful Sun-mer glee's, From their homes a-mong the trees. . .

mf *dim.*

Wak ing tune - ful glee's, From their homes a-mong the trees. . .

mf *dim.* *p*

p

Row, . . row, . . row,

p

Row, row, . . row,

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

Mer-ri-ly sing, mer-ri-ly sing as on we
 row, mer-ri-ly row, Sing, mer-ri-ly sing as on we

Ped. * *simile.*

go.

go. . . . Row, row, mer-ri-ly row, . .

p mer-ri-ly sing, mer-ri-ly sing as on we go, . . . mer-ri-ly *poco rit. cres.*

Sing, mer-ri-ly sing as on we go, . . . sing, . . . *poco rit. cres.*

poco rit.

a tempo.

sing, mer-ri-ly sing as on we go. Row, . . .

a tempo.

mer-ri-ly sing as on we go.

dim. *p a tempo.*

p *rall.*

row, . . . row.

rall.

Row, . . . row row. . . .

rall. *dim.*

a tempo.

dim.

pp a tempo. *dim.*

Ped. *

No. 2. SOLO (SOPRANO).—"SINGING A SONG WE ARE GLIDING ALONG."

Allegretto un poco vivace. ♩ = 120.

The musical score is written in 4/4 time with a key signature of one flat (B-flat major). It consists of a piano accompaniment and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line is a soprano solo with lyrics in English. The score is divided into several systems, each with piano and vocal staves. Dynamics include *f*, *dim.*, *p*, *cres.*, *mf*, and *poco rit.*. The lyrics are: "Sing - ing a song we are glid - ing a - long, . . . Sing - ing a song of the fair gold - en hours, . . . mu - sic and beau - ty to mu - sic and beau - ty to Sum - mer be - long, mu - sic and beau - ty to Sum - mer be - long, Mirth of the song - bird, mirth of the song - bird, mirth of the song - bird and fra - grance of flow - ers."

f

dim.

p

Sing - ing a song we are glid - ing a - long, . . .

Sing - ing a song of the fair gold - en hours, . . .

Ossia.

cres.

mf

Mu - sic and beau - ty to Sum - mer be - long, mu - sic and beau - ty to Sum - mer be - long,

cres.

mf

poco rit.

Mirth of the song - bird, mirth of the song - bird, mirth of the song - bird and fra - grance of flow - ers.

mf *colla voce.*

Andante. espressivo.

Lin - ger, lin - ger, sweet Sum - mer -

Andante. ♩ = 60.

p a tempo.

time, Beau - ti - ful Sum - mer - time! . . . Lin - ger,

poco rall.

lin - ger, lin - ger, O sea - son of song - bird and flowers! . . .

poco rall.

Allegretto come 1ma.

Allegretto come 1ma. ♩ = 120.

p

p

Mer - ry the voi - ces of chil - dren at play, . . . Blithe as the black - bird that

cres.

sings in the tree, Butter-flies flit o'er the new - ly-mown hay,

cres.

Ossia.

mf but-ter-flies flit o'er the

mf but-ter-flies flit o'er the new - ly mown hay, All things are hap - py, all things are hap - py,

mf

poco rit.

all things are hap - py bright Summer in thee !

mf *colla voce.* *p a tempo.*

Andante. espressivo.

Lin - ger, lin - ger, sweet Summer-time, Beau - ti - ful Sum - mer - time . . .

Andante. ♩ = 60.

p

mf *dim.* *p* *rall.*

lin - ger, lin - ger, All things are hap - py, best sea - son in thee. . .
(sweet sum - mer)

mf *dim.* *p* *rall.* *colla voce.*

Ped. *

No. 8. СНОВУС (OR DUET).—"WHERE THE TREES SO CLOSE AND TALL."

N.B.—This number may be sung as a Trio, or Chorus in 3 parts. See No. 3A.

Con moto ma non troppo. ♩ = 88.

Alto.

Where the trees so close and tall . . . Clus - ter by the ri - ver

p a tempo.

side, And the wav - y sha - dows fall . . . On the gently flow - ing tide, . . .

SOPRANO.

mf

Laugh-ing in her bow'rs of green, . . . Catch-ing ev - 'ry sound that

mf

Laugh-ing in her bow'rs of green,

mf

p

swells, . . . Ev - er pre - sent, ev - er pre - sent,

p

Catch-ing ev - 'ry sound that swells, Ev - er pre - sent, ev - er pre - sent,

cres.

cres.

mf

ev - er pre - sent, though un - seen, There a mer - ry e - cho dwells, there an e - cho

mf

pre - sent, though un - seen, There a mer - ry e - cho dwells, there an e - cho

dim.

mf

dim.

dwells.

dwells.

f *pp* *f* *dim.*

Più allegro. leggiero.

p.

Mer-ry E-cho, mer-ry E-cho, mer-ry

leggiero.

Mer-ry E-cho, mer-ry E-cho, mer-ry

Più allegro. ♩ = 112.

p *leggiero.* *pp* *p* *pp* *p*

E-cho, join our song, . . . Let thy voice, . . .

E-cho, join our song, . . . Let thy voice, mer-ry E-cho, let thy

f

Ped. * *Ped.* *

let thy voice, . . . let thy voice, . . . mer-ry E - cho, let thy
 voice, mer-ry E-cho, let thy voice, mer-ry E - cho, let thy

f *Ped.* * *Ped.* *

voice our mirth pro - long. *poco rit.* *Meno mosso come lma.*
 voice our mirth pro - long. *poco rit.* *Meno mosso come lma.* - 88.

sempre f *poco rit.* *f* *pp*

Wa-ken, wa - ken, E - cho

f *dim. e rit. p* *p a tempo.*

bright, Pre-sent ev-er, though un - seen, Lift thy voice in laugh-ter light, . . From thy

Wa-ken, wa - ken, E-cho bright,
bow'rs of wav - ing green. . . Wa-ken, wa - ken, E-cho

Charm the ri - ver as it flows, Fill with glad-ness,
bright, Charm the ri - ver as it flows, Fill with glad-ness,

cres.

and de - light, fill with glad-ness and de - light Every pass-ing wind that blows,

cres.

and de - light, glad-ness and de - light Every pass-ing wind that blows,

cres. *mf*

dim.

every wind that blows.

dim.

every wind that blows.

dim. *f* *pp* *f* *dim.*

Più allegro. leggiero. *p*

Mer-ry E-cho, mer-ry E-cho, mer-ry

leggiero.

Mer-ry E-cho, mer-ry E-cho, mer-ry

Più allegro. $\text{♩} = 112$

p *leggiero.* *pp* *p* *pp* *p*

E-cho, join our song, Let thy voice, . . . let thy voice, . . .

E-cho, join our song, Let thy voice, mer-ry E-cho, let thy voice, mer-ry

f

Ped. * Ped. * Ped. *

. . . let thy voice, . . . mer-ry E-cho, let thy voice our mirth pro - long.

E-cho, let thy voice, mer-ry E-cho, let thy voice our mirth pro - long.

f *sempre f* *rit.*

Ped. *

Meno mosso. ♩ = 88.

f *pp* *f* *f rit.* *sf*

Ped. *

No. 8A. TRIO (OR CHORUS).—"WHERE THE TREES SO CLOSE AND TALL."

N.B.—If the preceding number is sung this version is of course omitted.

Con moto ma non troppo. ♩ = 88.

MEZZO SOPRANO.

Where the trees so close and tall . . . Clus - ter by the ri - ver

ALTO.

Where the trees so close and tall . . . Clus - ter by the ri - ver

p a tempo.

side, And the wav - y sha-dows fall . . . On the gently flow - ing tide, . . .

side, And the wav - y sha-dows fall . . . On the gently flow - ing tide, . . .

mf Laugh-ing in her bow'rs of green, . . . Catch-ing ev - 'ry sound that
 Laugh-ing in her bow'rs of green, . . . Catch-ing ev - 'ry sound that
 Laugh-ing in her bow'rs of green,

swells, . . . Ev - er pre - sent,
 swells, . . . Ev - er pre - sent,
 Catch-ing ev - 'ry sound that swells, Ev - er pre - sent, ev - er pre - sent,

ev - er pre - sent, though un - seen, There a mer - ry e - cho dwells, there an e - cho
 pre - sent, though un - seen, There a mer - ry e - cho dwells, there an e - cho
 pre - sent, though un - seen, There a mer - ry e - cho dwells, there an e - cho

dwells.

dwells.

dwells.

f *pp* *f* *dim.*

Più allegro. leggiero.

p. Mer-ry E-cho, mer-ry E-cho, mer-ry

leggiero. Mer-ry E-cho, mer-ry E-cho, mer-ry

p. Mer-ry E-cho, mer-ry E-cho, mer-ry

leggiero. Mer-ry E-cho, mer-ry E-cho, mer-ry

Più allegro. ♩ = 112.

p. *leggiero.* *pp* *p* *pp* *p*

E-cho, join our song, . . . Let thy voice, . . .

E-cho, join our song, . . . mer-ry E-cho,

E-cho, join our song, . . . let thy voice, let thy

f

Ped. * *Ped.* *

let thy voice, . . . let thy voice, . . . mer-ry E - cho, let thy
 mer-ry E - cho, let thy voice, mer-ry E - cho, let thy
 voice, let thy voice, mer-ry E - cho, let thy

f *f*

Ped. * *Ped.* *

voice our mirth pro - long.
 voice our mirth pro - long.
 voice our mirth pro - long. *Meno mosso come lma.* 88.

poco rit. *Meno mosso come lma.*

sempre f *poco rit.* *f* *pp*

Wa-ken, wa - ken, E - cho
 Wa-ken, wa - ken, E - cho

f *dim. e rit. p* *p a tempo.*

bright, Pre-sent ev-er, though un - seen, Lift thy voice in laugh-ter light, . . From thy
 bright, Pre-sent ev-er, though un - seen, Lift thy voice in laugh-ter light, . . From thy

mf Wa-ken, wa - ken, E-cho bright, . . .
 bow'rs of wav - ing green. . . Wa-ken, wa - ken, E-cho bright, . .
 bow'rs of wav - ing green. . . *mf* Wa-ken, wa - ken, E-cho

Charm the ri - ver as it flows, . . .
 Charm the ri - ver as it flows, . . . *mf* Fill with glad-ness,
 bright, Charm the ri - ver as it flows, Fill with glad-ness,

cres.

and de - light, fill with glad-ness and de - light Every pass - ing wind that blows,
 gladness and de - light Every pass - ing wind that blows,
 and de - light, glad-ness and de - light Every pass - ing wind that blows,

cres. *mf*

dim.

every wind that blows.
dim.
 every wind that blows.
dim.
 every wind that blows.

dim. *f* *pp* *f* *dim.*

Più allegro. leggiero.

Mer-ry E-cho, mer-ry E-cho, mer-ry
leggiero.
 Mer-ry E-cho, mer-ry E-cho, mer-ry
leggiero.
 Mer-ry E-cho, mer-ry E-cho, mer-ry

Più allegro. 112.

p *leggiero.* *pp* *p* *pp* *p*

E-cho, join our song, Let thy voice, . . . let thy voice, . . .

E-cho, join our song, mer-ry E-cho, mer-ry

E-cho, join our song, Let thy voice, let thy voice,

f

Ped. * *Ped.* * *Ped.* *

let thy voice, . . . mer-ry E - cho, let thy voice our mirth pro - long.

E-cho, let thy voice, mer-ry E - cho, let thy voice our mirth pro - long.

let thy voice, mer-cy E - cho, let thy voice our mirth pro - long.

f *sempre f* *rit.*

Ped. *

Meno mosso. ♩ = 88.

f *pp* *f* *f rit.* *sf*

Ped. *

No. 4. SOLO (CONTRALTO).—"NOW O'ER THE STREAM THE SUNBEAMS FADE."

Lento molto tranquillo.

Lento molto tranquillo. 66.

mf *p* *dim.* *pp*

p

Now o'er the

stream the sunbeams fade, . . . The stars of gloaming faintly peer,

poco cres.

faintly peer; And twilight draws her purple shade, . . . The quiet

poco cres. *p*

night is near. Far in their leafy turrets high, The birds are singing

p *poco rit.* *a tempo.*

The musical score is written for a contralto solo voice and piano accompaniment. It is in 4/8 time and consists of 66 measures. The tempo is marked 'Lento molto tranquillo'. The score is divided into four systems. The first system shows the vocal line starting with a piano (*p*) dynamic and the piano accompaniment starting with mezzo-forte (*mf*). The second system continues the vocal line with lyrics 'stream the sunbeams fade, . . . The stars of gloaming faintly peer,' and the piano accompaniment. The third system continues with lyrics 'faintly peer; And twilight draws her purple shade, . . . The quiet' and includes dynamic markings *poco cres.* and *p*. The fourth system concludes with lyrics 'night is near. Far in their leafy turrets high, The birds are singing' and includes dynamic markings *p*, *poco rit.*, and *a tempo.*

“lul-la-by,” Far . . in their leaf-y tur-rets high, The birds are sing-ing

sempre p

“lul-la-by, lul-la-by, . . lul-la-by, . . lul-la-by.” . .

p *dim.* *poco rit.*

p *dim.* *pp* *colla voce.* *rall.*

Ped. *

O sweet the ear-ly even-ing, the

a tempo. *mf* *p* *dim.* *pp*

evening hours, . . While bright-ly glows the gold-en West, glows . . the

West; The ze-phyrs rock the clos-ing flowers, . . And lull the world to rest;

poco cres. *p*

poco rit. *p* *a tempo.* *dim.* *p*

A - mong the leaves they wan-der by And soft - ly whis-per "lul-la-by : " A -

p *poco rit.* *pp a tempo.*

dim. *p*

- mong the leaves they wan-der by And soft - ly whis-per "lul-la-by, lul - la - by,

sempre pp

Ped. *

dim. *pp* *pp*

lul - la - by, lul - la - by, lul - - la - by, . .

pp

poco rall. *pp*

lul - - la - by."

poco rall. *pp a tempo.* *rall.*

Ped. *

No. 5. CHORUS AND RUSTIC DANCE.—“HEAR THE SOUNDS OF JOCUND MUSIC.”

Allegro vivace. ♩ = 112. Λ

SOPRANO.
Quasi Recit. ma a tempo.

Hear the sounds of jo - cund mu - sic, Borne a - cross the stream's . . ex -

ALTO.

Hear the sounds of jo - cund mu - sic, Borne a - cross the stream's . . ex -

- panse ;

- panse ;

ALTO.

Torch - es 'mid the trees are gleam - ing,

The first system shows the vocal line starting with a *p* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand.

'Tis a mer-ry vil-lage dance.

The second system continues the vocal line. The piano accompaniment includes a *mf* dynamic marking and features more active eighth-note patterns in the right hand.

dim.

p

The third system shows the piano accompaniment concluding with a *dim.* and *p* dynamic marking, ending with a double bar line.

leggiero.

The fourth system is a piano accompaniment marked *leggiero.* and *p*, consisting of eighth-note patterns in both hands.

The fifth system continues the piano accompaniment with a *p* dynamic marking, maintaining the eighth-note rhythmic texture.

sempre p

Ped. *

The sixth system concludes the piano accompaniment with a *sempre p* dynamic marking and a *Ped.* instruction with an asterisk.

Ped. *

SOPRANO.

Gai - ly ev - ry lad and lass, Trips it o'er the vel - vet grass, Down the middle and

ALTO.

Gai - ly ev - ry lad and lass, Trips it o'er the vel - vet grass,

back a - gain, down the mid - dle and back a - gain,

To the fid - dler's

Down the mid - dle and back a - gain, back a - gain, To the fid - dler's

'witch - ing strain.

'witch - ing strain.

sempre f

f

sempre f

poco dim.

Ped. *

SOPRANO. *mf*

ALTO. *mf*

Gai - ly ev - 'ry lad and lass, Trips it o'er the vel - vet grass,

Gai - ly ev - 'ry lad and lass, Trips it o'er the vel - vet grass,

p

Ped. *

Down the middle and back a - gain, down the middle and back a - gain,
Down the middle and back a - gain, back a - gain,

dim.
To the fid - dler's 'witch - ing strain.
dim.
To the fid - dler's 'witch - ing strain.

tranquillo.
Though our boat be home - ward glid - ing,
tranquillo.
Though our boat be home ward glid - ing,

dim.
And we leave the scene be - hind, Still we catch the rus - tic mu - sic,
dim.
And we leave the scene be - hind, Still we catch the rus - tic mu - sic,

Faint-ly borne . . . up - on the wind.
Faint-ly borne, . . . up - on the wind.

pp *pp*

This system contains the first two vocal staves and the beginning of the piano accompaniment. The vocal lines are in a B-flat major key signature and 4/4 time. The piano accompaniment starts with a *pp* dynamic.

This system continues the piano accompaniment with a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

sempre pp

This system continues the piano accompaniment, marked *sempre pp*. The right hand features a more complex rhythmic pattern with sixteenth notes.

sempre dim.
Ped. *

This system continues the piano accompaniment, marked *sempre dim.* and includes a *Ped.* (pedal) instruction with an asterisk.

ppp
Ped. *

This system continues the piano accompaniment, marked *ppp* and includes a *Ped.* (pedal) instruction with an asterisk.

ppp *sf*

This system concludes the piano accompaniment, marked *ppp* and *sf* (sforzando). It ends with a final chord and a fermata.

No. 6. FINALE. SOLO (SOPRANO) AND CHORUS.—“DAY AND NIGHT ARE INTERTWINING.”

Andante sostenuto. $\text{♩} = 54.$

p

SOPRANO SOLO. *sostenuto.*

dim. e rall.

mf *p a tempo.*

Day and night are in - ter -

- twin - ing, Still and si - lent stands the mill, And the lights are faint - ly

shin - ing From our homes be - neath the hill. . . . Pleasant ri - ver, oft to - geth - er,

cres. *poco cres.*

May we charm the wingèd hours, And in Summer's golden weather Drift, . . . in

cres. *f*

Summer's golden wea-ther Drift *dsm.* between thy banks, . . thy banks of *p*

flowers.
CHORUS.
SOPRANO. *sostenuto.*
ALTO. *sostenuto.*
 Day and night are in-ter-twin-ing, Still and si-lent stands the
 Day and night are in-ter-twin-ing, Still and si-lent stands the
Ossia.

mill, And the lights are faint-ly shin-ing From our homes beneath the
 mill, And the lights are faint-ly shin-ing From our homes beneath the

cres.

hill. . . . Plea-sant ri - ver, oft to - ge - ther, May we charm the winged

hill. . . . Oft to - ge - ther, may we charm the

cres.

poco cresc.

Ped. * *Ped.* *

hours, And in Summer's golden weather Drift, . . . in Summer's golden weather

hours, And in Sum - mer, and in Summer's golden wea - ther Drift be -

f

f

Ped. *

dim.

Drift between thy banks, . . thy banks of flowers.

dim.

- tween, between thy banks, thy banks . . of flowers.

dim. *p*

SOPRANO SOLO.

Where the leaves are gen - tly sha - ken By the bal-my winds at play,

We would oft the e-choes wa - ken, we would oft the e-choes wa - ken,
 We would oft the e-choes wa - ken,
 We would oft the e-choes wa - ken,

cres.
 we would oft the e-choes wa - ken, With our tune-ful round-e - lay,
cres.
 we would oft the e-choes wa - ken, With our tune-ful round-e - lay,
cres.
 we would oft the e-choes wa - ken, With our tune-ful round-e - lay, Pleasant
dim.
cres. *p*

SOPRANO SOLO.

ri - - ver, oft to - geth - er, May we charm . . the wing - ed

Ped. *

Oft may we charm the hours, . . oft may we charm the hours, . .

Oft may we charm the hours, the wing - ed

cres.

cres.

cres.

cres.

hours, And in Sum - mer, and in

hours, And in Sum - mer, and in Sum - mer, and in

hours, And in Sum - mer, and in Sum - mer, and in

Ped. * *Ped.* * *Ped.* *

dim. e poco rit.

Sum - - mer's gold - en wea - ther, Drift be - tween thy banks . . . of

dim. e poco rit.

Sum - - mer wea - ther Drift . . . be - tween thy banks . . . of

dim. e poco rit.

Sum - - mer wea - ther Drift be - tween thy banks of

dim. e poco rit.

a tempo.

rall.

mf a tempo.

a tempo.

rall.

mf a tempo.

a tempo.

rall.

mf a tempo.

a tempo.

rall.

mf a tempo.

p a tempo.

p rall.

mf a tempo.

ri - ver, sea - ward tend - ing, Flow - ing on . . . in shade or

ri - ver, sea - ward tend - ing, Flow - ing on . . . in shade or

ri - ver, sea - ward tend - ing, Flow - ing on . . . in shade or

Ped.

*

Ped.

*

mf
 light; Now our mirth - - ful day is end - ing, And we
mf
 light; Now our mirth ful day is end - ing, And we
mf
 light; Now our mirth - ful day is end - ing, And we

Ped. * *Ped.* * *Ped.* *

sing our fond "good - night;" Now our day, our mirth - ful day is
crea.
 sing our fond "good - night;" . . . sing . . . Now our
 sing our fond "good - night, . . . good - night;"

Ped. * *Ped.* * *crea.* * *Ped.* *

f
 end ing, our day is end - ing, And we
cres. day, our mirth - ful day is end - ing, our day is end - ing, And we
f
 Now our mirth - ful day is end - ing, And we

Ped. * *Ped.* *

dim.
 sing, we sing our fond "good - night," . . . our
dim. sing our fond "good - night," . . . sing our
dim. sing "good - night," . . . and we sing our
dim. *p*

Ped. * *Ped.* * *Ped.* *

p
 fond "good - night," . . . Plea - sant ri - ver, "good - night,"
 fond "good - night," . . .
 fond . . . "good - night," . . . "good - night,"

p
Ped. * *Ped.* *

SOPRANO SOLO.

dim.
pleasant ri - ver,

più p
Plea-sant ri - ver, "good - night," *dim.*
pleasant ri - ver, *dim.*
"good - night," ri - ver, ri - ver,

dim. *p* *pp*
Ped. *p* *

rall. *Lento.*
"good - - - night."

rall.
"good - - - night."

rall.
"good - - - night."

Lento. ♩ = 44.
pp
rall.
Ped. * Ped. * Ped. * Ped. *

dim.
Ped. * Ped. *

pp *pp* *poco rall.*
Ped. *