

# SPRING RAPTURE

## A CANTATA

WORDS BY NELLE RICHMOND EBERHART  
MUSIC BY HARVEY B GAUL



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*To the Department of Music Public Schools  
Pittsburgh Pennsylvania.  
Will Earhart Director*

# *Spring Rapture*

*A Cantata*

*For Treble Voices*

*Words by Nelle Richmond Eberhart*

*Music by Harvey B. Gaul*



*C. C. Birchard & Company*

*Boston*

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# SPRING RAPTURE

Cantata for Treble Voices

NELLE RICHMOND EBERHART

HARVEY B. GAUL

*Lento mistico*

PIANO

*ppp*

*poco accel. e cresc.*

*animato e marcato*

*ff* *pp mistico*

*sempre marcato* *ten.* *a poco a poco cresc.* *ten.*

*ff con lyrico*

*ten.* *ff* *fff* *poco rit.*

*fff* *poco rit.*

While small Choruses and Semi Choruses are suggested, yet if it breaks the continuity of the whole, it is better to use full chorus. Anything is better than fragmentary antiphons. H. B. G.

2 ALL THE VOICES (in excitement)

A Allegro marcato

*poco rit.*

*ten.*

*ten.*

SOP. I

The thun-der! The thun-der! The thun - der!

SOP. II

ALTO I

ALTO II

The thun-der! The thun-der! The thun - der!

A Allegro marcato

Allegro mistico

*a poco*

*accel.*

*ff*

*marcato*

B BOYS

The thunder! The thunder! Old Win-ter's en-e - my!

The thunder! The thunder! Old Win-ter's en-e - my!

Con Lyrico

poco a poco rit.

*p* *molto cresc.* *ff*

A GROUP OF GIRLS

Cantando e largamente

SOP. I

*p* *molto sostenuto*

*p* *pp* *Tenendo il Canto* *p*

Soft from the south when the winds shall

*rit.*

spread A ver - dant road for her feet to tread, Sweet from the

*rit.*

*a tempo*

*accel.*

*a tempo* *accel.*

vales of her balm - y home The Spring will come,

*a tempo*

*accel. e cresc.* *molto rit.*

will come.

*R.H.*

## CHORUS ALL VOICES

SOP. I

*pp a tempo**dolce*

Soft from the south when the winds shall spread A ver - dant

SOP. II

Soft from the south, a

ALTO I

*mp**dolce*

Soft from the south when the winds shall spread A ver - dant

ALTO II

Soft from the south, a

*pp a tempo**molto rit.**marcato*

road for her feet to tread, Sweet from the vales of her

road for her feet to tread,

*molto rit.*

road; Sweet from the

road for her feet to tread,

*molto rit.*





**D** BOYS

*ff* **Allegro marcato**

Oh list! The thunder! The

Oh list! The thunder! The

**D**

*pp* **Allegro marcato**

thunder! Old Win - ter's en - e - my!

thunder! Old Win - ter's en - e - my!

**Allegro**

\*If desired, all voices may sing melody in unison.

GIRLS

**E** Allegro moderato

SOP. I *Leggiero*

Here have they fro - icked the win - ter long, Shout - ing with rap - ture their

SOP. II

fai - ry song, Spir - its of Ice on the snow - y

*poco rit.*

hills, Mer - ri - ly, mer - ri - ly, taunt - ing the fro - zen rills.

*leggiero*

*poco rit.*

**F**  
*Largamente*

*f. accel.*  
Up to the

*p*  
Now to the north they must turn, — turn a - gain,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line starting with a fermata, followed by the lyrics 'Up to the'. The second staff is a vocal line with lyrics 'Now to the north they must turn, — turn a - gain,'. The piano accompaniment consists of two staves (treble and bass clef) with various dynamics including *p* and *f*.

*ff marcato*  
shore of the i - cy main; Back where the bergs and the

*ff marcato*  
Ossia

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics 'shore of the i - cy main; Back where the bergs and the'. The second staff is a vocal line with lyrics 'Ossia'. The piano accompaniment consists of two staves (treble and bass clef) with dynamics including *ff marcato*.

*cantando poco rit.*  
gla - ciers are, Un - der the gleam of the Po - lar

*poco rit.*

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics 'gla - ciers are, Un - der the gleam of the Po - lar'. The second staff is a vocal line. The piano accompaniment consists of two staves (treble and bass clef) with dynamics including *poco rit.*

Star. of the Po-lar Star.

Un-der the gleam

*rit.*

*p rit.*

*pp rit.*

*rit.*

*Ad.* \*

*con leggerezza*  
*f a tempo*

Here have they fro-l-icked the win-ter long, Shout-ing with

*f*

*a tempo*

*f*

rap-ture their fai-ry song, Spir-its of Ice

5 voices

*rit.* *ten.*

on the snow-y hills, Mer - ri - ly, mer - ri - ly taunt-ing the frozen

*ten.*

*rit.* *ten.*

*fff*

rills.

*fff*

Molto Allegro

(BOYS)

G THE DREAMERS (a few voices)

*espress Sognante*

SOP. II *pp sotto voce*

Ah, lis - ten! Lis - ten!

*rit.* *pp*

A FEW GIRLS  
(a few voices)

Cantabile SOP. I *espress.*

*morendo*

Lis ten! What do you hear?

*p*

Detailed description: This system contains the first two measures of the vocal line and the piano accompaniment. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment is in bass clef. The key signature has one flat (B-flat). The first measure is marked *morendo*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

*espress.*

What do you hear?

*f*

Detailed description: This system contains the next two measures of the vocal line and piano accompaniment. The vocal line continues with a melodic phrase. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line in the left hand. The dynamic marking *f* is present.

**H** (A FEW BOYS)  
THE DREAMERS *Sostenuto e legato*

SOP. II *pp*

Did you not hear a faint and fai - ry strain?

*pp*

Detailed description: This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in treble clef with a 9/8 time signature. The piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The dynamic marking *pp* is present. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

SOP. I A FEW GIRLS (semi-chorus)

*pp*

*cantabile*

We hear the whis - per of the com - ing

*pp*

Detailed description: This system contains the first two measures of the vocal line and piano accompaniment. The vocal line is in treble clef with a 4/4 time signature. The piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The dynamic marking *pp* is present. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

*pp* SOP. I  
rain, — We hear the whis-per of the com-ing rain.

SOP. II

Quasi Allegro

I BOYS and GIRLS (low voices)  
Andante cantabile  
*p* ALTO I

Winds of the south, from their warm trop-ic home,

ALTO II

Straight at the thun-der's.

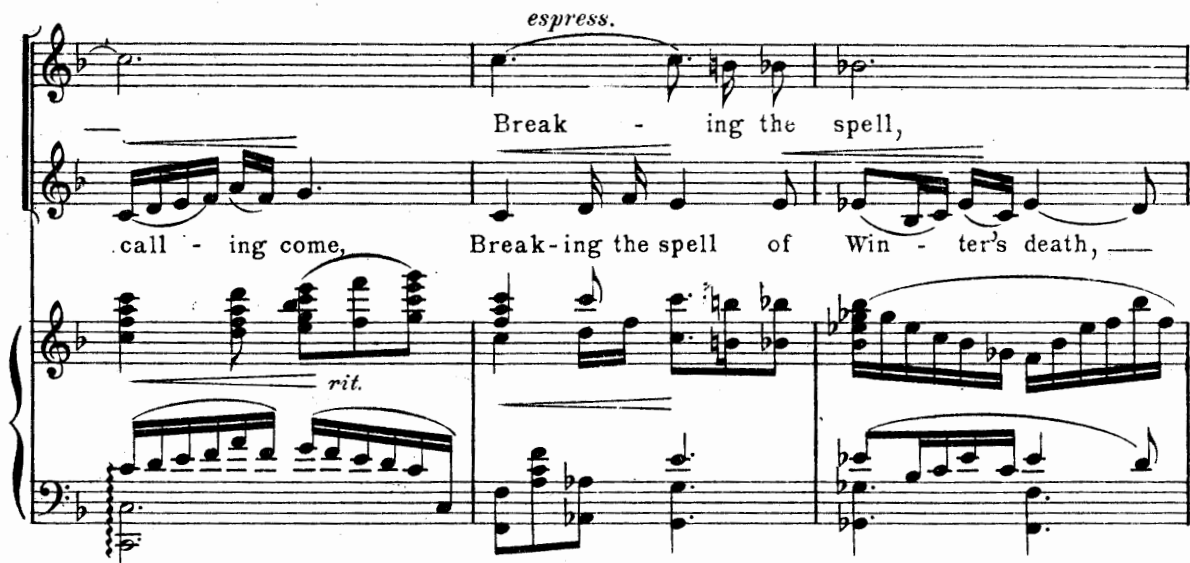
*p* tenuto il canto



*espress.*

Break - ing the spell,  
call - ing come, Break-ing the spell of Win - ter's death,

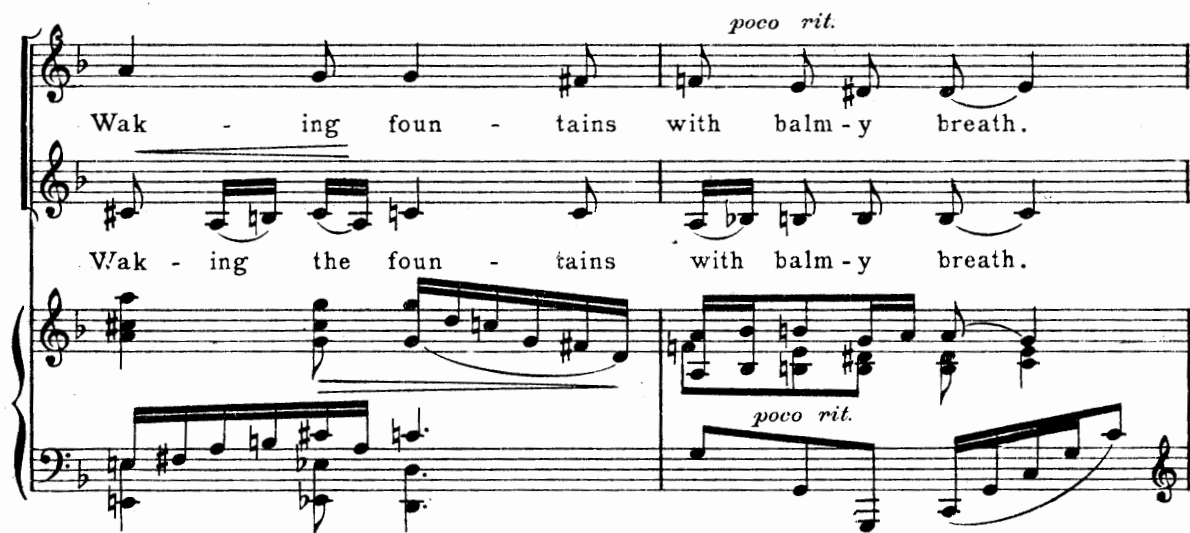
*rit.*



*poco rit.*

Wak - ing foun - tains with balm - y breath.  
Wak - ing the foun - tains with balm - y breath.

*poco rit.*



*leggiero*

*p*



SOP. I & II **J** GIRLS  
*a tempo espress.*

They come! They come! They

ALTO I & II

They

*molto rit.*

**J**

*rall.* *a tempo*

come! With light - ning flash - ing up -

come! The clouds of Spring, Light - - ning

SOP. I

on their way, SOP. II their way.

*marcato*

flash - - ing. Winds of the south. from their

SOPR. I  
Winds from the south, Winds from the south,

SOPR. II  
Winds from the south, the south,

ALTO I-II  
warm trop-ic home, their warm trop-ic

winds from the south, Straight at the thun - der's

the south, Straight the thun - der's

home, warm trop-ic - home, at thun - der's

*poco rit.* call - ing come, Winds of the south, their

*poco rit.* call - ing come, they come from the south, their

*poco rit.* call - ing come, they come, Winds of the south, their

*a tempo*

*molto rit.*

warm trop - ic home, — Straight at the thun - der's

trop - ic home, — at the

warm trop - ic home, Straight, straight at the thun - der's

*molto rit.*

*tr.* *tr.*

*molto rit.*

*a tempo*

call - - ing come.

call - - ing come.

call - - ing come.

*a tempo*

*ff*

*And.*

Molto Allò

*leggiere*

Andante marcato

*marcato*

*Andante marcato*

*marcato*

**K** Allegro con spirito

*a tempo*

ALTO I - II  
*mf*

*rit.*

They come! They come!  
*a tempo*

They come! They come! They come! The clouds of Spring!

**K** Allegro con spirito

*mf*

*rit.*

*a tempo*

*rit.*

Spring!

**L**

come! They come! The clouds of Spring! of Spring!

*rit.*

With

**L**

*a poco allegro e crescendo con drammatico*

With light - ning flash - ing up -

*ten.*

light - ning flash - ing up - on their way.

*ten.* *Dolce*  
**M** *mp con tenerezza*

- on their way. The o - dors of flow'rs to their

*ten.* *Dolce*  
**M** *mp*

*l.h.* *mp*

gar - ments cling, And rain - bow col - ors a -

*espress.*

bout them play. The o - dors of flow'rs a - bout them cling.

*espress.*

The o - dor of flow - ers cling, bright

*espress.*

*ten.*  
Rain - bow colors a - bout them play. The

col - - - ors play, — play.

**Quasi Allegro**  
beat two *mf* rit. beat six

*ten.*  
o - - - dors of flow - - - ers to their gar - ments cling. — — —

The o - - - dors, o - - - dors cling. — — —

*pp* *ppp*  
*8* *8*  
*3* *3*  
*ppp*  
*Red.*

GIRLS **N**  
Andante sostenuto *pp molto espress.*

How warm it is! How warm it is! How

*pp molto espress.*  
How warm it is! How

Andante sostenuto **N**

*ppp*

warm it is!

*mp tenendo il canto*

*allargando*

FULL CHORUS

*Largo mp*

*accel.*

How warm it is! How beau - ti - ful! How

*Largo mp*

*accel.*

*Largo accel. a tempo cantabile*

warm it is! Ah! sure - ly Spring is here! A - cross the

*Largo accel. a tempo cantabile*

*Largo accel. a tempo cantabile*



*pp* *accel.*

land the blow - ing winds Are call - ing soft and

*pp* *accel.*

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with the lyrics "land the blow - ing winds Are call - ing soft and". The piano accompaniment is written in a grand staff (treble and bass clefs). The piano part features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. Dynamic markings include *pp* (pianissimo) and *accel.* (accelerando).

*poco rit.* *pp* *poco accel.* *poco rit.* *pp*

clear, \_\_\_\_\_ Are call - ing soft and clear, \_\_\_\_\_

*poco rit.* *pp* *poco accel.* *poco rit.*

The second system continues the musical score. The vocal line has the lyrics "clear, \_\_\_\_\_ Are call - ing soft and clear, \_\_\_\_\_". The piano accompaniment continues with similar textures. Dynamic markings include *poco rit.* (poco ritardando), *pp* (pianissimo), and *poco accel.* (poco accelerando).

*poco rit.* *Largo ten.*

soft, \_\_\_\_\_ soft and clear. \_\_\_\_\_ How

*poco rit.* *ten.*

*poco rit.* *Largo*

The third system concludes the musical score. The vocal line has the lyrics "soft, \_\_\_\_\_ soft and clear. \_\_\_\_\_ How". The piano accompaniment features a prominent upward arpeggiated figure in the bass clef, marked with a fermata and the number "15". The tempo and dynamics are marked as *Largo* and *ten.* (tenuissimo).

*accel.*

*Largo*  
*pp*

fresh it is! How won - der - full How

*pp* *Largo*

This system contains the first two systems of music. The vocal lines (Soprano and Alto) and piano accompaniment are shown. The piano part features a complex texture with many sixteenth notes and slurs. The lyrics are: "fresh it is! How won - der - full How".

*accel.*

fresh it is, The green is on the trees. A -

*accel.* *ALTO I*

*ALTO II*  
A -

This system contains the second two systems of music. The vocal lines and piano accompaniment continue. The lyrics are: "fresh it is, The green is on the trees. A -". The piano part includes triplets and slurs. The lyrics for the vocal parts are: "fresh it is, The green is on the trees. A -".

*SOPRANO I - II*  
*cantabile*

*allargando a poco dim.*

cross the sky the heav - - y clouds Are

*ALTO I cantabile* *allargando a poco dim*

cross the sky the sky Are

*ALTO II cantabile* *allargando a poco dim.*

cross the sky the heav - - y clouds Are

Ossia

*cantabile* *allarg. a poco dim.*

This system contains the third two systems of music. The vocal lines and piano accompaniment continue. The lyrics are: "cross the sky the heav - - y clouds Are". The piano part features a prominent melody with slurs and accents. The lyrics for the vocal parts are: "cross the sky the heav - - y clouds Are".

sail - ing air - y

ossia sail - ing air - y

*pp quasi arpa*

18

18

seas.

seas, air - y seas.

seas.

32

ten.

SOPRANO I-II

Moderato

ALTO I-II *mp dolce*

Ah! sure - ly Spring is

Moderato

8

*ff* *mp*

S.R.44

*mp*

Ah! — sure - ly Spring is here!

here!

The first system features a vocal line in treble clef with a key signature of two sharps (D major). The lyrics are "Ah! — sure - ly Spring is here!". Below the vocal line is a piano accompaniment in treble and bass clefs. The piano part includes a melodic line starting at measure 8 and ending at measure 16, marked with a slur and measure numbers. The dynamic is marked *mp*.

*tranquillo*

O - ver the - land the blow - - ing

12 12

*misterioso*

The second system continues the vocal line with the lyrics "O - ver the - land the blow - - ing". The piano accompaniment features a melodic line starting at measure 12 and ending at measure 23, marked with a slur and measure numbers. The tempo is marked *tranquillo* and the dynamic is *misterioso*.

*pp* *poco accell.* *espress.*

winds Are call - ing soft and

23

*quasi arpa* *pp*

The third system continues the vocal line with the lyrics "winds Are call - ing soft and". The piano accompaniment features a melodic line starting at measure 23 and ending at measure 30, marked with a slur and measure number. The dynamic is *pp* and the texture is *quasi arpa*. The tempo markings *poco accell.* and *espress.* are present.

*poco rit.* *ppp*

clear, Are call - ing soft and clear. Ah!

SOPRANO I *pp a tempo*

SOPRANO II

The fourth system features two vocal lines: SOPRANO I and SOPRANO II. The lyrics are "clear, Are call - ing soft and clear. Ah!". The piano accompaniment continues with a melodic line starting at measure 30 and ending at measure 37, marked with a slur and measure number. The dynamic is *ppp* and the tempo is *poco rit.*.

*poco rit.* *ppp* *a tempo*

The fifth system shows the piano accompaniment continuing with a melodic line starting at measure 37 and ending at measure 44, marked with a slur and measure number. The dynamic is *ppp* and the tempo is *a tempo*.

pp  
Ah!

*cantando*  
*tenendo il canto*

10

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with a melodic line and a long note. The middle staff is another vocal line, starting with a piano (*pp*) dynamic and the word "Ah!". The bottom staff is the piano accompaniment, starting with the instruction *cantando* and *tenendo il canto*. It features a rhythmic pattern of eighth notes with a fermata over a group of ten notes.

*a poco cresc.*  
Ah!  
*a poco cresc.*  
*poco accel.*  
Ah!  
The

*a poco cresc.*  
10  
7  
7  
12

Detailed description: This system contains the next three staves. The top staff is a vocal line with a melodic line and a long note, marked *a poco cresc.* and "Ah!". The middle staff is another vocal line, also marked *a poco cresc.* and *poco accel.*, with "Ah!" and "The". The bottom staff is the piano accompaniment, marked *a poco cresc.*, with a rhythmic pattern of eighth notes and fermatas over groups of 10, 7, 7, and 12 notes.

*poco accel.*  
*rit.* *ff.*  
The Spring is here, The Spring is here! —  
*rit.* *ff.*  
Spring is here! The Spring is here!

*rit.* *ff.*

Detailed description: This system contains the final three staves. The top staff is a vocal line with a melodic line and a long note, marked *poco accel.*, *rit.*, and *ff.*, with the lyrics "The Spring is here, The Spring is here!". The middle staff is another vocal line, marked *rit.* and *ff.*, with "Spring is here! The Spring is here!". The bottom staff is the piano accompaniment, marked *rit.* and *ff.*, with a rhythmic pattern of eighth notes and fermatas over groups of 10, 7, 7, and 12 notes.

Molto largamente

Largo

*f*

*ff* maestoso

*pp*

1.

Detailed description: This block contains the piano introduction. It is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo markings are 'Molto largamente' and 'Largo'. The dynamics range from *f* (forte) to *pp* (pianissimo). The music features several triplet figures in both the treble and bass staves. A first ending bracket is shown at the end of the piece.

Q ALTO GIRLS (a few voices)  
Moderato

*mp*

Here comes the rain, the ten - der rain, To

*rit.*

*mp*

Detailed description: This block shows the first line of the vocal melody and piano accompaniment. The tempo is 'Moderato'. The vocal line begins with a mezzo-piano (*mp*) dynamic. The piano accompaniment includes a *rit.* (ritardando) section. The lyrics are 'Here comes the rain, the ten - der rain, To'.

clear the cloud - ed blue; To soft-en all the frosty

Detailed description: This block shows the second line of the vocal melody and piano accompaniment. The lyrics are 'clear the cloud - ed blue; To soft-en all the frosty'. The piano accompaniment features a complex, flowing arpeggiated figure in the right hand.

earth, And coax the blos - soms through.

Detailed description: This block shows the third line of the vocal melody and piano accompaniment. The lyrics are 'earth, And coax the blos - soms through.'. The piano accompaniment continues with the arpeggiated figure from the previous section.

**R** ALL VOICES  
Affrettando

*poco rit.*

*f* *ff*

Here comes the rain! Here comes the

*mf* Here comes the rain! *poco rit.*

Here comes the rain! *poco rit.*

*p* Here comes the rain! *poco rit.*

Affrettando

*pp* Here comes the rain! *poco rit.*

Here comes the rain! rain

**R**

*mf* *ff* *poco rit.*

*a tempo*

rain!

rain!

*a tempo*

rain!

A poco Allegro

*a tempo*

*ff*

*fff*

ALTO II  
*mf giocoso*

Here comes the rain, the hap-py, hap-py rain, The first wild rain of Spring;

*mf giocoso*

ALTO I  
*mf a poco accel.*

Here comes the rain, the hap - py, hap - py rain, The first wild rain of

SOPR. I-II  
**ff** Allegro

Spring; Here comes the rain, the hap-py, hap-py rain, The

**ff**



first wild rain of Spring;

(ossia) 16 (ossia) 17

*molto rit.* *rall.*

'Twill not be long ere full and clear, The mat - ing rob - ins

*molto rit.* *rall.*

ossia

*molto rit.* *rall.*

**Allegro giocoso** *pp* *poco a poco rit*

sing, The mat - ing rob - ins sing.

**Allegro giocoso** *pp* *poco a poco rit.*

Allegro

quasi arpa *pp*

*pp* *pp*

ALTO I-II  
*ff* *a tempo giocoso*

Here comes the rain, the

*tr* *tr* *tr* *molto rit.* *ff*

SOPR. I-II

Here comes the rain, the

hap-py, happy rain, The first wild rain of Spring;

hap-py, hap-py rain, Here comes the rain, the hap-py, hap-py rain,  
hap - py rain,

*rit.* 'Twill not be long e'er full and clear, — *a tempo* The mat-ing rob-ins.

*rit.* *a tempo*

sing, —

*Allegro* The

*quasi arpa.* *pp*

the  
mat - - ing rob - ins sing, the

This system contains the first two systems of music. The vocal line (top staff) has a long note on 'the' that spans across the first two systems. The piano accompaniment (bottom two staves) features a flowing eighth-note melody in the right hand and a bass line in the left hand. A triplet of eighth notes is marked with a '3' in the second system.

rob - - ins

This system contains the third and fourth systems of music. The vocal line continues with a long note on 'rob - ins' that spans across both systems. The piano accompaniment continues with its eighth-note melody. The right hand features several five-finger runs, each marked with a '5'. The system concludes with a double bar line and a key signature change to two flats.

sing.

*ff* *affrettando* *rall.*

This system contains the fifth and sixth systems of music. The vocal line has a long note on 'sing.' that spans across both systems. The piano accompaniment features a more rhythmic eighth-note pattern in the right hand, marked with a forte (*ff*) dynamic. The tempo marking *affrettando* (rushing) is placed above the right hand, and *rall.* (rallentando) is placed below the left hand. The system concludes with a double bar line and a key signature change to three flats.

S  
SOPR. I-II BOYS  
*Cantabile*

*mp*

Here is a nook be - hind this boul - der grey,

Where frost - y sprites may hide them - selves a ; way.

Why should they leave these greening vales and trees, For

Ossia

*rit.* froz - en si-len-ces and froz - - - en seas?  
*rit.* froz - en, froz - en seas?  
*a tempo*  
*rit.*  
*L.H.*  
*ff*  
*rit.*

**T**

*mp a tempo*  
 Here is a nook be - hind this boul-der grey,  
**T**  
*mp a tempo*

*mf*  
 Why should they leave these  
*mf*  
 Where frost-y sprites may hide themselves a-way.

green-ing vales and trees, For froz - en si-len-ces and froz - en seas?

*rit.*

*mf*

*rit.*

**U**  
 SOPR. BOYS and GIRLS  
 Molto Allegro

A - way! A - way! Not one cold sprite may stay!

*mf* *ff*

CLOUD SPIRITS *mf*

*ten.* *ten.* **U**

*ff*

A -

way! A - way! Not one cold sprite may stay!

*pp* *allargando*

V Moderato  
Giacoso

A - way! A - way! Not

A - way! A - way! Not

ossia

V

one cold-sprite may stay! \_\_\_\_\_

one cold-sprite may stay! \_\_\_\_\_ To check the hap- py

ossia

the Spring up-on her way. \_\_\_\_\_ A - way! \_\_\_\_\_ A -

Spring, \_\_\_\_\_ the Spring up-on her way. \_\_\_\_\_ A - way!

rit. ff a tempo

rit. a tempo



way! \_\_\_\_\_ Not one cold sprite may stay! \_\_\_\_\_

A-way! Not one cold sprite may stay! \_\_\_\_\_ Not

The first system of the score consists of three staves. The top staff is a vocal line with lyrics: "way! \_\_\_\_\_ Not one cold sprite may stay! \_\_\_\_\_". The middle staff is another vocal line with lyrics: "A-way! Not one cold sprite may stay! \_\_\_\_\_ Not". The bottom staff is a piano accompaniment with treble and bass clefs, showing chords and melodic lines.

*poco rit.* *a tempo*

SOPR. II BOYS  
THE DREAMERS (a few voices)  
*mp*

one cold sprite may stay! Sure - ly you heard it

*poco rit.* *a tempo*

The second system features two vocal parts and piano accompaniment. The top staff has a tempo marking *poco rit.* and a section for "SOPR. II BOYS THE DREAMERS (a few voices)" with a dynamic marking *mp*. The lyrics are "one cold sprite may stay! Sure - ly you heard it". The bottom staff has piano accompaniment with *poco rit.* and *a tempo* markings.

*mf*

Sure - ly you heard it then!

then!

*allegro* L. H.

The third system continues the vocal and piano parts. The top staff has a dynamic marking *mf* and lyrics "Sure - ly you heard it then!". The middle staff has lyrics "then!". The bottom staff features piano accompaniment with *allegro* and "L. H." markings, including triplet and decuplet ornaments.

W Allegro moderato

Sure - ly, sure - ly, Sure - ly you heard it then! —

Sure - ly, sure - ly, Sure - ly you heard it then! —  
that hap - py

note,  
that hap - py hap - py note,

That cry of rap - ture  
that

SOPR. I GIBLS

cry from fair - y throat. We heard it  
*poco meno mosso*

not, but, oh, we feel with

you The joy of

Spring be - neath these skies of

blue, The joy of Spring be - neath these skies of

blue.

*affrettando* 16

ALL THE VOICES  
**Allegro e marcato**

*fff* X *mf*

The birds! The birds! Ah, surely Spring is here!— The sun! The

*fff* *mf*

*fff*

*allargando*  
*pp*

sun! The ra-di-ant at - mos - phere!

*pp*

*pp* 14 8 *pp*

Y Cantando

*pp*

Soft from the south where the winds have spread A verdant road for her

*pp*

Y

*pp*

10

*espress.*

feet to tread, Sweet from the vales of her balm - y home, The

*espress.*

10

*accel.*

Spring has come, \_\_\_\_\_ has come. \_\_\_\_\_

*rall.* *pp*

The Spring has come, has come. \_\_\_\_\_

*rall.* *pp*

8

14

14

SOP. I

**Z** Cantabile con espressione
*a tempo*

Soft will she call and the vi - o - let

SOP. II

ALTO I

Soft call vi - o - let

ALTO II

**Z** Cantabile con espressione

Will mark the spot where her foot is set;

Will mark the spot where her foot is set;

*dolce*

Sweet will she laugh till the world shall

Sweet laugh, \_\_\_\_\_ sing \_\_\_\_\_

Sweet laugh, \_\_\_\_\_ the world shall

Sweet \_\_\_\_\_ laugh, \_\_\_\_\_ till the world shall

Sweet \_\_\_\_\_ laugh, \_\_\_\_\_ till the world shall

Sweet \_\_\_\_\_ laugh, \_\_\_\_\_ till the world shall

14 15

*pp quasi arpa*

sing: \_\_\_\_\_

sing: \_\_\_\_\_

sing: \_\_\_\_\_ "Wel-come" to Spring! \_\_\_\_\_

sing: \_\_\_\_\_ "Wel-come to Spring! \_\_\_\_\_

sing: \_\_\_\_\_ "Wel-come to Spring! \_\_\_\_\_

sing: \_\_\_\_\_ "Wel-come to Spring! \_\_\_\_\_

15

*marcato*

“ Wel - come to Spring! —

“ Wel - come to Spring! — to Spring — Old

Wel - come to Spring! Old Win - ter's en - e - my

Spring —

This system contains the first vocal entry and piano accompaniment. It features a vocal line with lyrics, a piano line with chords and triplets, and a bass line with a steady eighth-note accompaniment. The tempo is marked *marcato*.

Old Win - ter's en - e - my Spring —

Win - ter's en - e - my, Win - ter's en - e - my. Spring —

Win - ter's en - e - my, Win - ter's en - e - my Spring —

Old

This system continues the vocal and piano parts. It includes a vocal line with lyrics, a piano line with chords and triplets, and a bass line. The dynamics include *ff* (fortissimo) and *marcato*.



*marcato* *ff*  $\Delta$

Spring, —  
 Old Win-ter's en-e-my Spring, —  
 Old Win-ter's en-e-my Win-ter's e-en-my Spring, —  
 Win-ter's en-e-my Win-ter's en-e-my Win-ter's en-e-my Spring, —

*rit. e marcato*

Spring, hail fair  
 Spring, - hail fair

*rit. e marcato*

Spring, Spring hail fair Spring!"

Spring, Spring, hail fair Spring!"

8

*fff*

Detailed description: This block contains the first system of a musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register, with lyrics: "Spring, Spring hail fair Spring!" and "Spring, Spring, hail fair Spring!". The piano accompaniment includes a descending melodic line in the right hand and a more active bass line. A fermata is placed over the final measure of the piano part, which is marked with a forte dynamic (*fff*). The measure number "8" is indicated at the end of the system.

*molto stringendo* *allargando e marcato*

8 19

*ff* *fff*

8

Detailed description: This block contains the second system of the musical score, focusing on the piano accompaniment. It begins with a section marked "molto stringendo" (measures 8-19), featuring a rapid, ascending melodic line in the right hand and a corresponding bass line. This is followed by a section marked "allargando e marcato" (measures 19-22), characterized by heavy, accented chords in the right hand and a more rhythmic bass line. The dynamics range from *ff* to *fff*. Measure numbers "8" and "19" are clearly marked. The system concludes with a fermata over the final measure, which is marked with a forte dynamic (*fff*).