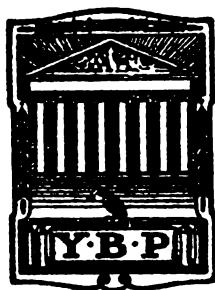


Eden Spirits

WORDS BY
ELIZABETH BARRETT BROWNING

SET TO MUSIC AS A
CANTATA
FOR FEMALE VOICES

BY
CHARLES WOOD



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Eden Spirits.

Words by
ELIZABETH BARRETT BROWNING.

Music by
CHARLES WOOD.

Allegro moderato.

Piano.

mf *p* *p sempre*

The piano introduction consists of two systems of music. The first system shows the right and left hands of a grand piano. The right hand starts with a melody in the treble clef, marked *mf*, which then softens to *p*. The left hand provides a rhythmic accompaniment in the bass clef. The second system continues the piece, ending with a *p sempre* marking.

The second system of piano accompaniment continues the piece. It features a more active bass line with frequent chords and a steady eighth-note accompaniment in the right hand.

The third system of piano accompaniment continues the piece. It features a more active bass line with frequent chords and a steady eighth-note accompaniment in the right hand.

SOPRANOS. *p*

Hearken, oh hearken! let your souls — be hind you

The soprano vocal line begins with a rest, then enters with the lyrics "Hearken, oh hearken! let your souls — be hind you". The music is marked *p* and features a melodic line with some grace notes.

ALTOS. *p*

Hearken, oh hearken! let your souls — be hind you

The alto vocal line begins with a rest, then enters with the lyrics "Hearken, oh hearken! let your souls — be hind you". The music is marked *p* and features a melodic line with some grace notes.

sempre legato

The final system of piano accompaniment continues the piece. It features a more active bass line with frequent chords and a steady eighth-note accompaniment in the right hand. The marking *sempre legato* is present.

Turn, gen - tly moved! _____ Our voi - ces feel a - long the Dread -

Turn, gen - tly moved! _____ Our voi - ces feel a - long the Dread -

to find you, O lost, be - loved! _____ Through the thick - shielded and

to find you, O lost, be - loved! _____

mp *3*

mp

legato

strong-marshalled angels, They press and pierce:

mp *3*

Our requiems fol - low

fast on our e - vangels, - Voice throbs in verse.

p espress.
 We are but or - phaned spi - rits left in E - den A time a -
p espress.
 We are but or - phaned spi - rits left in E - den A time a -

- go: *cresc.* God gave us gold - en cups, and we were
cresc.
 - go: *cresc.* God gave us gold - en cups, and we were

f bidden To feed you so. *p tranquillo* But now our
f bidden To feed you so. *p tranquillo* But now our

f *p tranquillo*
legato

right hand hath no cup re - main - ing, No
 right hand hath no cup re - main - - - ing, No

work _____ to do, *cresc.* The mystic

work _____ to do, *cresc.* The mystic hy - dro - mel _____

cresc.

hy - dro - mel _____ is _____ spilt _____ and stain - ing The

is spilt _____ and stain - - - ing _____

dim. - - - - *dim.* - - - - *dim.* - - - -

whole earth through. _____

The whole earth through. _____

p *p* *p* *mf*

mf

dim. - - - - *p*

p Hearken, oh hearken! ye shall heark - - en sure-ly

p Hearken, oh hearken! ye shall heark - - en sure-ly

p

For years and years, _____ The noise beside you, dripping cold -

For years and years, _____ The noise beside you, dripping cold -

- - ly, pure.ly, Of spirits' tears. _____ The yearning to a

- - ly, pure.ly, Of spirits' tears. _____

mp

legato

beau - ti - ful de - nied you, Shall strain your powers.

mp

I - de - al sweetness.

Detailed description: This system contains the first two systems of music. The first system has a vocal line with lyrics 'beau - ti - ful de - nied you, Shall strain your powers.' and a piano accompaniment. The second system continues the vocal line with lyrics 'I - de - al sweetness.' and the piano accompaniment. Dynamics include *mp*.

p espress.

In

p espress.

-es shall o - ver - glide you, Re - sumed from ours. In

Detailed description: This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'In' and a piano accompaniment. The fourth system continues the vocal line with lyrics '-es shall o - ver - glide you, Re - sumed from ours. In' and the piano accompaniment. Dynamics include *p espress.*

all your mu - sic, our pathet - ic mi - nor Your ears shall

all your mu - sic, our pathet - ic mi - nor Your ears shall

p

Detailed description: This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'all your mu - sic, our pathet - ic mi - nor Your ears shall' and a piano accompaniment. The sixth system continues the vocal line with the same lyrics and the piano accompaniment. Dynamics include *p*.

cross; And all good gifts shall mind you of di -

cresc.

cross; And all good gifts shall mind you of di -

cresc.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, with lyrics: "cross; And all good gifts shall mind you of di -". The piano accompaniment is in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand. The word "cresc." is written above the vocal staves and below the piano accompaniment.

- vi - ner, With sense of loss. We shall be

f *p tranquillo*

- vi - ner, With sense of loss. We shall be

f *p tranquillo*

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "- vi - ner, With sense of loss. We shall be". The piano accompaniment continues with the same accompaniment pattern. The dynamic markings *f* and *p tranquillo* are present. The piano part includes a *legato* marking in the bass line.

near you — in your po - et - lang - uors — And

near you — in your po - et - lang - - uors And

The third system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "near you — in your po - et - lang - uors — And". The piano accompaniment continues with the same accompaniment pattern. The lyrics are split across two lines of the vocal staves.

wild ex - tremes, What time ye vex the

cresc.

cresc.

cresc.

vex the des - ert with vain an - - gers, Or mock,

dim.

dim.

dim.

or mock with dreams. And

p

tranquillo

p

tranquillo

p

tranquillo

when up - on you, — wear - y af - ter

when up on you, — wear - y af ter

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "when up - on you, — wear - y af - ter".

roam - ing, — Death's seal is put, —

roam - ing, — Death's seal is put, —

The second system continues the musical score. It includes dynamic markings: *mf* (mezzo-forte) and *p* (piano). The lyrics are: "roam - ing, — Death's seal is put, —".

By — the fore - gone ye shall dis -

By — the fore - gone ye shall dis -

The third system concludes the musical score. It includes dynamic markings: *p* (piano). The lyrics are: "By — the fore - gone ye shall dis -".

First system of musical notation. It includes two vocal staves and a piano accompaniment. The lyrics are: "cern the com - ing, Through eye". The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *dim.*

Second system of musical notation. It includes two vocal staves and a piano accompaniment. The lyrics are: "lids shut." repeated. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *pp*. A *ped.* marking is present below the piano part.

Third system of musical notation. It features piano accompaniment for the right and left hands. The right hand has a melodic line, and the left hand has a bass line. The system concludes with a double bar line and a 4/4 time signature. A *** marking is present at the bottom right.

SOPRANOS.
SPIRITS OF THE TREES.
pp

Molto Adagio.

Hark! the Ed - en trees are stir - ring,

pp *Sempre pp*

Soft and sol - emn in your hear - ing! Oak and lin - den,

mf dolce *mf dolce*

poco *poco*

palm and fir, Tam - ar - isk and jun - i - per, Each still throbbing in vi -

p cresc. *p cresc.*

- bration Since that crowning of cre - a - tion When the God-breath spake a - broad,

f marcato *f*

pp > *dim.* >

Let us make man like to God!

pp > *dim.* >

Let us make man like to God!

pp *ppp* *pp*

pp *p*

And the pine stood quivering As the awful word went

pp *p*

And the pine stood quivering As the awful word went

p

cresc.

by, Like a vibrant music-string

cresc.

by, Like a vibrant music-string

cresc.

Stretched from mountain-peak to sky;

Stretched from mountain-peak to sky;

And the platan did expand Slow and gradual, branch and

And the platan did expand Slow and gradual, branch and

head: And the cedar's strong black shade— Fluttered

head: And the cedar's strong black shade— Fluttered

bro - ken - ly and grand: Grove and wood were

bro - ken - ly and grand: Grove and

ff

ff

gve... loco *gve.....*

sf *sf* *ff*

swept a - slant In e - mo - - - -

wood were swept a - slant In e - mo - - - -

allargando *fff*

allargando *fff*

gve..... *loco* *fff*

allargando *fff*

- - - tion ju - bil - ant.

- - - tion ju - bil - ant.

gve... loco *gve.....* *loco*

fff *sf* *sf*

Musical score for the first system. It features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part begins with a forte (*ff*) dynamic and a melodic line in the bass clef. The vocal line enters with a piano (*p*) dynamic and the lyrics "Fare ye".

Musical score for the second system. The vocal line continues with the lyrics "Fare ye well, fare - well!". The piano accompaniment provides harmonic support with chords and a steady bass line. The dynamics remain piano (*p*).

Musical score for the third system. The vocal line continues with the lyrics "the trees of E - den, of E - den. Ye shall hear". The piano accompaniment features a melodic line in the bass clef and chords in the treble clef. The dynamics are piano (*p*), with a *poco* (slightly) dynamic marking above the vocal line.

dim. - - - *pp*
 ne - - ver - more.
dim. - - - *pp*
 ne - ver - more.

Allegro.

ALTOS.
RIVER-SPIRITS.

p
 Hark! the flow_ of the four ri_ vers_

Hark the flow!

p

How the si - lence round you shiv - ers, While our

mf *p*

voi - ces through it go. Cold

— and clear.

non legato
p sempre

SOPRANOS.
p

Think a lit - tle, while ye hear, Of the banks Where the wil - lows and the

stacc.

deer Crowd in in-ter-mingled ranks, As if all would drink at once Where the

liv-ing wa-ter runs! Of the fish-es' gold-en edg-es Flashing

in and out the sedges; Of the swans on sil-ver thrones, Floating

down the wind-ing streams With im-pas-sive eyes turned shore-ward,

— And a chant — of un - der - tones. And the

dim. — — — — — *p* *mp*

dim. — — — — —

lo - tos lean - ing for - ward — To help them in - to dreams!

mp dolce. Fare ye well — fare - well, — fare - well!

mp dolce. Fare ye well — fare - well, — fare - well!

mp *p*

p

Fare ye well, _____ fare - well, _____ fare - well! _____

p

Fare ye well, _____ fare - well, _____ fare - well! _____

p

The streams of E - den _____

p

The streams of E - den, - of E - den. _____

grc.....

p

p *mf rall.* *pp a tempo*

Ye shall hear _____ ne - ver - more. _____

p *mf rall.* *pp a tempo*

Ye shall hear _____ ne - ver - more _____

rall. *pp a tempo*

Ed.

Adagio.

* *Ed.*

quasi ad lib.

p

3

SOPRANO SOLO.
BIRD-SPIRIT.
quasi recit.

I am the near-est

night-in-gale That sing-eth in E-den af-ter you;

And I am singing loud and true, — And sweet, I do not

dim.

f

fail.

mf *mp*

Andante.
I sit up-on a

Andante.

p *p* *p*

cypress bough, Close to the gate, and I fling my song Over the gate and

through the mail — Of the warden angels marshalled strong, Over the gate and after

p

you. And the war - den an-gels let it

mf *p*

pass, Because the poor brown bird, a - las, Sings_ in the gar - den,

sweet and true. And I build my song_ of high_

_ pure_ notes, Note ov_er note, height ov_er height, Till I strike the

arch_ of the In_fin_ite, And I bridge_a_bys_mal ag_on_ies With strong, clear

trem.

cresc.

fp

calms of har-mo-nies,- And something abides, and

something floats, In the song which I sing after

cresc. *f* *mp*

tranquillo

you. Fare ye well, fare well! Fare well! the

p *tranquillo*

birds of E - den Ye shall hear ne - ver more.

dim. *pp*

dim. *pp*

Allegro ma non troppo

p

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with quarter and eighth notes. The tempo is marked 'Allegro ma non troppo'.

FLOWER-SPIRITS.

p dolce

We

cresc.

f

The vocal line begins with the word 'We' and is followed by a piano accompaniment. The piano part includes a crescendo marking and a fortissimo (*f*) dynamic. The music is in a key with two sharps (D major) and a 4/4 time signature.

lin-ger, The last of the throng, Like the

p dolce

we lin-ger, The last of the throng, Like the

p

The vocal line continues with the lyrics 'lin-ger, The last of the throng, Like the' and 'we lin-ger, The last of the throng, Like the'. The piano accompaniment features a piano (*p*) dynamic and includes a piano dolce (*p dolce*) marking.

tones of a sing-er Who loves his own song. We are

mp

tones of a sing-er Who loves his own song.

mp

The vocal line concludes with the lyrics 'tones of a sing-er Who loves his own song. We are' and 'tones of a sing-er Who loves his own song.'. The piano accompaniment includes a mezzo-piano (*mp*) dynamic.

spi - rit - a - ro - mas Of blos - - - som and bloom.

mp

We are spi - rit - a - ro - mas Of blos - som and bloom.

We call your thoughts home ————— Ye breathe our_

p

We call your thoughts home ————— Ye breathe our_

p

— per - fume.

mf

per - fume. To the

mf *dim.*

am - a - ranth's splen - - - dour A - fire on the

mf

mf

To the li - - ly_bells ten - - - der, And

slopes;

mf

grey hel - io - tropes;

mf

To the pop - py - plains keep - ing Such

mf

That the an - gels there step - ping

dream - breath and blee

dim. - - - - - *p*

Grew whi - ter to see;

mf

To the nook, set with

dim. - - - - - *p* *mf cantabile*

mf cresc.

Till your smile waxed too ho - ly, And left your lips

mf cresc.

mo - Ye jest.ed one day in, Till your smile waxed too ho - ly, And left your lips

cresc.

f - - - - - *p*

pray - - - - - ing;

f - - - - - *p*

pray - - - - - ing;

f *p* *mf*

p

To the rose in the bower-place, That dripped _____ o'er your

p

To the rose in the bower-place, That dripped o'er your

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "To the rose in the bower-place, That dripped _____ o'er your" on the first staff, and "To the rose in the bower-place, That dripped o'er your" on the second staff. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a dynamic marking of *p* (piano).

sleep-ing; To the as-pho-del flower-place, Ye walked _____ ank-le

sleep-ing; To the as-pho-del flower-place, Ye walked ank-le

The second system of the musical score continues the vocal and piano parts. The lyrics are: "sleep-ing; To the as-pho-del flower-place, Ye walked _____ ank-le" on the first staff, and "sleep-ing; To the as-pho-del flower-place, Ye walked ank-le" on the second staff. The piano accompaniment continues with the same melodic and harmonic structure as the first system.

mf

deep in. We pluck at your raiment, We stroke _____ down your

mf

deep in. We pluck at your raiment, We stroke down your

The third system of the musical score continues the vocal and piano parts. The lyrics are: "deep in. We pluck at your raiment, We stroke _____ down your" on the first staff, and "deep in. We pluck at your raiment, We stroke down your" on the second staff. The piano accompaniment continues with the same melodic and harmonic structure as the previous systems, with a dynamic marking of *mf* (mezzo-forte).

dim.
hair, We faint in our la - ment,

dim.
hair, We faint in our la - ment,

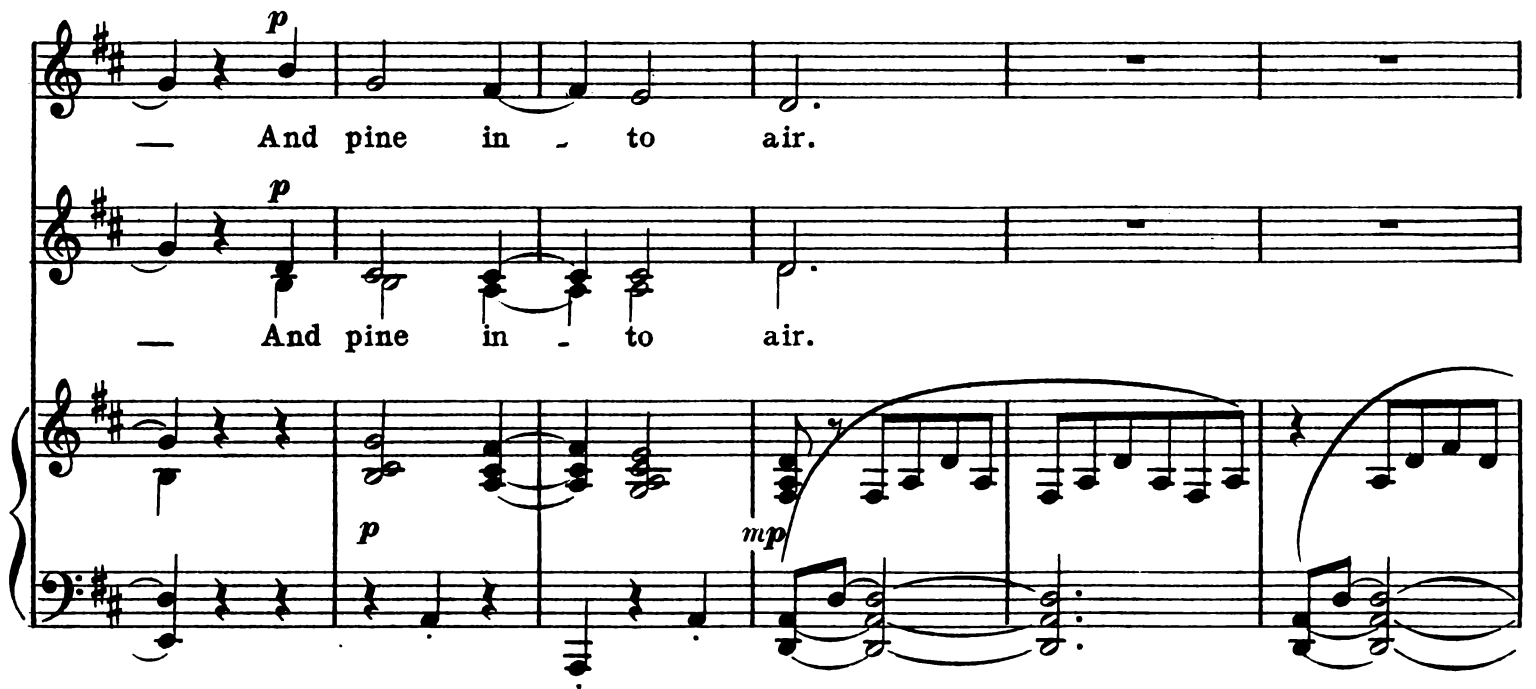
dim.



p
— And pine in - to air.

p
— And pine in - to air.

p *mp*



mp dolce
Fare ye well, fare - well,

mp dolce
Fare ye well, fare -



fare - well, fare ye well, - well, fare - well,

p

fare - well, fare - fare ye well, fare - well, fare -

p

- well! The flowers of - well! The flowers of E - den of

dim. *pp* *dolciss.*

dim. *pp* *dolciss.*

dim *pp*

Eden.

*

E - den p Ye shall
 E - den p Ye shall
gve.....
pp *gve*.....
Ed. *
rall. *dim.* *pp*
 smell ne ver more.
rall. *dim.* *pp*
 smell ne ver more.
gve.....
rall. *pp a tempo*
Ed.
gve.....
pp
ppp
Ed. * *Ed.* *

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