

# Stars forever, while we sleep

Mixed choruses *divisi* and optional quartet

(Six movement version)

Music by Donald M. Skirvin

Lyrics by Sara Teasdale

- I. There will be stars
- II. Clear evening
- V. Fontainebleau
- VI. Arcturus in autumn
- VIII. Wisdom
- IX. Though I have loved

# Sara Teasdale poems

## I. There will be stars

There will be stars over the  
place forever;  
Though the house we loved  
and the street we loved are  
lost,  
Every time the earth circles  
her orbit  
On the night the autumn  
equinox is crossed,  
Two stars we knew, poised on  
the peak of midnight  
Will reach their zenith;  
stillness will be deep;  
There will be stars over the  
place forever,  
There will be stars forever,  
while we sleep.

## II. Clear evening

The crescent moon is large  
enough to linger  
A little while after the twilight  
goes,  
This moist midsummer night  
the garden perfumes  
Are earth and apple, dewy  
pine and rose.

Over my head four new-cut  
stars are glinting  
And the inevitable night draws  
on;  
I am alone, the old terror takes  
me,  
Evenings will come like this  
when I am gone;

Evenings on evenings, years on  
years forever –  
Be taut, my spirit, close upon  
and keep  
The scent, the brooding chill,  
the gliding firefly,  
A poem learned before I fall  
asleep.

## V. Fontainebleau

Interminable palaces front on  
the green parterres,  
And ghosts of ladies lovely and  
immoral  
Glide down the gilded stairs,  
The high cold corridors are  
clicking with the heel taps  
That long ago were theirs.

But in the sunshine, in the  
vague autumn sunshine,  
The geometric gardens are  
desolately gay;  
The crimson and scarlet and  
rose-red dahlias  
Are painted like the ladies who  
used to pass this way  
With a ringletted monarch, a  
Henry or a Louis  
On a lost October day.

The aisles of the garden lead  
into the forest,  
The aisles lead into autumn, a  
damp wind grieves,  
Ghostly kings are hunting, the  
boar breaks cover,  
But the sounds of horse and  
horn are hushed in falling  
leaves,  
Four centuries of autumns,  
four centuries of leaves.

## VI. Arcturus in autumn

When, in the gold October  
dusk, I saw you near to setting,  
Arcturus, bringer of spring,  
Lord of the summer nights,  
leaving us now in autumn,  
Having no pity on our  
withering;

Oh then I knew at last that my  
own autumn was upon me,  
I felt it in my blood,

Restless as dwindling streams  
that still remember  
The music of their flood.

There in the thickening dark a  
wind-bent tree above me  
Loosed its last leaves in flight –  
I saw you sink and vanish,  
pitiless Arcturus,  
You will not stay to share our  
lengthening night.

## VIII. Wisdom

It was a night of early spring,  
The winter-sleep was scarcely  
broken;  
Around us shadows and the  
wind  
Listened for what was never  
spoken.

Though half a score of years  
are gone,  
Spring comes as sharply now  
as then –  
But if we had it all to do  
It would be done the same  
again.

It was a spring that never  
came,  
But we have lived enough to  
know  
What we have never had,  
remains;  
It is the things we have that go.

## IX. The flight and Let it be you

### The flight

We are two eagles  
Flying together  
Under the heavens,  
Over the mountains,

Stretched on the wind.  
Sunlight heartens us,  
Blind snow baffles us,  
Clouds wheel after us  
Ravelled and thinned.

We are like eagles,  
But when Death harries us,  
Human and humbled  
When one of us goes,  
Let the other follow,  
Let the flight be ended,  
Let the fire blacken,  
Let the book close.

### Let it be you

Let it be you who lean above  
me  
On my last day,  
Let it be you who shut my  
eyelids  
Forever and aye.

Say a "Goodnight" as you have  
said it  
All of these years,  
With the old look, with the old  
whisper  
And without tears.

You will know then all that in  
silence  
You always knew,  
Though I have loved, I loved no  
other  
As I love you.

### Program notes

Sara Teasdale (1884–1933) was considered in her time to be one of America's finest women poets, and she received numerous awards, including the Columbia University Poetry Society Prize and the Poetry Society of America Prize for her volume of poems, *Love Songs*. Her poems are characterized by clarity and simplicity of expression. Her finest and most subtle work is found in her two last volumes, *Dark of the Moon* (1926), and *Strange Victory* (published posthumously).

All poems in this six-movement version of *Stars forever, while we sleep* are taken from *Dark of the Moon*. This set of poems demonstrates her autumnal turn of mind. She explores the hidden mysteries of the heart and of life as she peers into the fading light.

I have frequently returned to her writings for inspiration and for poems to use in my choral music and have written nearly over 30 works whose lyrics are based on her poetry. Part of the fascination for me is Teasdale's ability to pack so much into so few words. Many of her poems are only a few lines long. But the strength of expression and depth of meaning is profound.

Above all, Sara Teasdale writes *songs*. Her lyric poetry is a trove of melodies waiting to be written. I hope my settings convey the spirit of these moving poems.

### Five-movement version

A five-movement performance version can be derived from this score.

To do this, begin the piece with *Clear evening* and sing through the piece in the order provided. However, omit *For I have loved* and instead sing *There will be stars* as the final movement instead. No other changes are required.

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# Stars forever, while we sleep

Words by

Sara Teasdale

**There will be stars** (*Dark of the Moon*)

## I. There will be stars

Quartet and Chorus

Or Double Chorus (Ch.I and Ch.II)

Music by

Donald M. Skirvin

*♩ = 78* *mf*

Sop. Solo  
or S/Ch. I

There will be stars \_\_\_\_\_ ov - er the place for - ev - er; \_\_\_\_\_

*mf*

Mez. Solo  
or A/Ch. I

There will be stars \_\_\_\_\_ ov - er the place \_\_\_\_\_ for - ev - er; \_\_\_\_\_

*mf*

Ten. Solo  
or T/Ch. I

There will be stars \_\_\_\_\_ ov - er the place \_\_\_\_\_ for - ev - er; \_\_\_\_\_

*mf*

Bar. Solo  
or B/Ch. I

There will be stars \_\_\_\_\_ ov - er the place for - ev - er; \_\_\_\_\_

*♩ = 78* *mf*

Sop. or  
S/Ch. II

There will be stars for -

*mf*

Alt. or  
A/Ch. II

There will be stars for -

*mf*

Ten. or  
T/Ch. II

There will be stars for -

*mf*

Bs. or  
B/Ch. II

There will be stars for -

*♩ = 78*

For rehearsal only

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5 *mp*

SS or S/Ch.I  
ov - er the place for - ev - er; Though the house we loved and the street we loved are

MS or A/Ch.I  
3 *mp*  
ov - er the place for - ev - er; Though the house we loved and the street we loved are

TS or T/Ch.I  
3 *mp*  
ov - er the place for - ev - er; Though the house we loved and the street we loved are

BrS or B/Ch.I  
3 *mp*  
ov - er the place for - ev - er; Though the house we loved and the street we loved are

5  
S or S/Ch.II  
ev - er; \_\_\_\_

A or A/Ch.II  
ev - er; \_\_\_\_

T or T/Ch.II  
8  
ev - er; \_\_\_\_

B or B/Ch.II  
ev - er; \_\_\_\_

5  
3

This musical score is for a choral and piano piece. It features five vocal staves (SS or S/Ch.I, MS or A/Ch.I, TS or T/Ch.I, BrS or B/Ch.I, and S or S/Ch.II) and one piano staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score begins with a measure rest in the vocal parts, followed by the lyrics 'ov - er the place for - ev - er; Though the house we loved and the street we loved are'. The piano part has a triplet of eighth notes in the first measure. The score is marked with a '5' at the beginning of the first vocal staff and a '3' above the piano part's triplet. A large diagonal watermark 'Not for Perusal Copy' is overlaid on the score.

9 *mf*  
SS or S/Ch.I  
lost, Eve - ry time the earth cir-cles her 3

MS or A/Ch.I  
lost, Eve - ry time the earth cir-cles her 3

TS or T/Ch.I  
lost, Eve - ry time the earth cir-cles her 3

BrS or B/Ch.I  
lost, Eve ry time the earth cir-cles her 3

9 *mp*  
S or S/Ch.II  
Though the house we loved and the street we loved are lost, —

*mp*  
A or A/Ch.II  
Though the house we loved and the street we loved are lost,

*mp*  
T or T/Ch.II  
Though the house we loved and the street we loved are lost,

*mp*  
B or B/Ch.II  
Though the house we loved and the street we loved are lost,

9  
Piano  
3

14

SS or S/Ch.I

or - bit On the night\_ the au-tumn e-qui-nox is crossed,

MS or A/Ch.I

or - bit On the night\_ the au-tumn e-qui - nox is\_ crossed,

TS or T/Ch.I

or - bit On the night\_ the au-tumn e-qui-nox is\_ crossed,

BrS or B/Ch.I

or - bit On the night\_ the au-tumn e-qui-nox is crossed,

14

S or S/Ch.II

*mf* *f*

Eve - ry time the earth cir-cles her or - bit On the night the

A or A/Ch.II

*mf* *f*

Eve - ry time the earth cir-cles her or - bit On the night the

T or T/Ch.II

*mf* *f*

Eve - ry time the earth cir-cles her or - bit On the night the

B or B/Ch.II

*mf* *f*

Eve - ry time the earth cir-cles her or - bit On the night the

14

20 *mp* *meno mosse* ♩ = 58 *p*

SS or S/Ch.I

Two stars Two stars we knew,

MS or A/Ch.I

Two stars Two stars we knew,

TS or T/Ch.I

Two stars Two stars we knew,

BrS or B/Ch.I

Two stars Two stars we knew,

20 *pp* *meno mosse* ♩ = 58

S or S/Ch.II

au-tumn e - qui - nox is crossed, Two stars we knew,

A or A/Ch.II

au-tumn e - qui - nox is crossed, Two stars we knew,

T or T/Ch.II

au-tumn e - qui - nox is crossed, Two stars we knew,

B or B/Ch.II

au-tumn e - qui - nox is crossed, Two stars we knew,

20 *meno mosse* ♩ = 58

This musical score is for a vocal ensemble and piano accompaniment. It consists of nine staves. The first four staves are for vocal parts: Soprano (SS or S/Ch.I), Mezzo-Soprano (MS or A/Ch.I), Tenor (TS or T/Ch.I), and Baritone (BrS or B/Ch.I). The next four staves are for another set of vocal parts: Soprano (S or S/Ch.II), Alto (A or A/Ch.II), Tenor (T or T/Ch.II), and Bass (B or B/Ch.II). The final staff is for the piano accompaniment. The score begins at measure 20. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'meno mosse' with a quarter note equal to 58 beats per minute. The dynamics range from piano (p) to pianissimo (pp). The lyrics are: 'Two stars Two stars we knew, au-tumn e - qui - nox is crossed, Two stars we knew,'. A large diagonal watermark 'Not for Performance' is overlaid across the center of the page.



TWO PAGES REMOVED

33 *mf* *f*

SS or S/Ch.I

— There will be stars ov - er the place for - ev - er, —

MS or A/Ch.I

— *mf* *f*

There will be stars ov - er the place for - ev - er,

TS or T/Ch.I

— *mf* *f*

There will be stars ov - er the place for - ev - er,

BrS or B/Ch.I

— *mf* *f*

There will be stars ov - er the place for - ev - er, —

33 *mp* *mf*

S or S/Ch.II

ov - er the place There will be stars for - ev - er, —

A or A/Ch.II

*mp* *mf*

ov - er the place There will be stars for - ev - er,

T or T/Ch.II

*mf*


stars There will be stars for - ev - er,

B or B/Ch.II

*mf*

stars There will be stars for - ev - er, —

33



The piano accompaniment consists of two staves, treble and bass clef, in the key of D major (two sharps). It begins at measure 33. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo and dynamics are indicated by the markings *mf* and *f* above the vocal staves.

36 *ff*

SS or S/Ch.I

There will be stars ov - er the place for - ev - er, There will be stars for - ev - er, while we sleep. \_\_\_\_\_

MS or A/Ch.I *ff*

There will be stars ov - er the place for - ev - er, There will be stars for - ev - er, while we sleep. \_\_\_\_\_

TS or T/Ch.I *ff*

There will be stars for - ev - er, There will be stars for - ev - er, while we sleep. \_\_\_\_\_

BrS or B/Ch.I *ff*

There will be stars for - ev - er, There will be stars for - ev - er, while we sleep. \_\_\_\_\_

36 *f* *ff*

S or S/Ch.II

There will be stars ov - er the place for - ev - er, There will be stars for - ev - er, while we sleep. There

A or A/Ch.II *f* *ff*

There will be stars ov - er the place for - ev - er, There will be stars for - ev - er, while we sleep. There

T or T/Ch.II *f* *ff*

There will be stars for - ev - er, There will be stars for - ev - er, while we sleep. There will be stars for -

B or B/Ch.II *f* *ff*

There will be stars for - ev - er, There will be stars for - ev - er, while we sleep. There will be stars for -

36



The piano accompaniment consists of two staves, treble and bass clef, in the key of D major. It begins at measure 36. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with chords. The music is written in a simple, accessible style suitable for a piano accompaniment.

39

SS or S/Ch.I

There will be stars for-ev-er, while we sleep. —

MS or A/Ch.I

There will be stars for-ev-er, while — we sleep. —

TS or T/Ch.I

There will be stars for-ev-er, while we sleep. —

BrS or B/Ch.I

There will be stars for-ev-er, while we sleep. —

39

S or S/Ch.II

will be stars for - ev-er, while we sleep. Stars for - ev-er while we

A or A/Ch.II

will be stars for - ev-er while we sleep. Stars for - ev-er while we

T or T/Ch.II

ev - er, while we sleep. Stars for - ev-er while we

B or B/Ch.II

ev - er, while we sleep. Stars for - ev-er while we

39



The piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#) and the time signature is 3/4.

44

SS or S/Ch.I *f* *mf*  
for - ev-er while we sleep. Stars for - ev-er while we sleep. while we

MS or A/Ch.I *f* *mf*  
for - ev-er while we sleep. Stars for - ev-er while we sleep. while we

TS or T/Ch.I *f* *mf*  
for - ev-er while we sleep. Stars for - ev-er while we sleep. while we

BrS or B/Ch.I *f* *mf*  
for - ev-er while we sleep. Stars for - ev-er while we sleep. while we

44

S or S/Ch.II *mf*  
sleep. Stars — for - ev-er while we sleep. Stars for-ev-er while we sleep.

A or A/Ch.II *mf*  
sleep. Stars — for - ev-er while we sleep. Stars for-ev-er while we sleep.

T or T/Ch.II *mf*  
sleep. Stars — for - ev-er while we sleep. Stars for-ev-er while we sleep.

B or B/Ch.II *mf*  
sleep. Stars — for - ev-er while we sleep. Stars for-ev-er while we sleep.

44



50 *mp* *p* *meno mosso* *pp*

SS or S/Ch.I sleep. Stars for-ev - er while we sleep. while we sleep.

MS or A/Ch.I sleep. Stars for-ev - er while we sleep. while we sleep.

TS or T/Ch.I sleep. Stars for-ev - er while we sleep. while We sleep.

BrS or B/Ch.I sleep. Stars for-ev - er while we sleep. We sleep.

50 *mp* *p* *meno mosso* *pp*

S or S/Ch.II Stars for-ev-er while we sleep. while we sleep. while we sleep.

A or A/Ch.II while we sleep. while we sleep. while we sleep.

T or T/Ch.II while we sleep. while we sleep. while we sleep.

B or B/Ch.II while we sleep. while we sleep. while we sleep.

50 *meno mosso*

This musical score is for a choral and piano piece. It features eight vocal parts (SS, MS, TS, BrS, S, A, T, B) and a piano accompaniment. The score is divided into three systems, each starting at measure 50. The key signature is two sharps (F# and C#), and the time signature is 6/4. The tempo and dynamics markings are *meno mosso*, *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The lyrics are: 'sleep. Stars for-ev - er while we sleep. while we sleep.' The piano part provides a harmonic foundation with arpeggiated figures and sustained chords.

# Stars forever, while we sleep

Words by  
Sara Teasdale  
**Clear evening** (*Dark of the Moon*)

II. Clear evening  
Chorus (All)

Music by  
Donald M. Skirvin

**Moderato** ♩ = 66

Soprano *pp* [Oo] \_\_\_\_\_ [Oo] \_\_\_\_\_ [Oo] \_\_\_\_\_

Alto *pp* [Oo] \_\_\_\_\_

Tenor *mp* The cre-scent moon is large e - nough to ling-er \_\_\_\_\_

Bass *mp* The cre-scent moon is large e - nough to ling-er \_\_\_\_\_

**Moderato** ♩ = 66

For rehearsal only

6

S [Oo] \_\_\_\_\_ [Oo] \_\_\_\_\_

A \_\_\_\_\_

T \_\_\_\_\_ A lit - tle while \_\_\_\_\_ af - ter the twi - light goes, \_\_\_\_\_ *pp* [Oo] \_\_\_\_\_

B \_\_\_\_\_ A lit - tle while \_\_\_\_\_ af - ter the twi - light goes, \_\_\_\_\_ *pp* [Oo] \_\_\_\_\_

6

11 *mp*

S This moist mid - sum - mer night — the gar - den per - fumes Are earth and ap - ple, — dew - y pine and rose. —

A *mp*

This moist mid - sum - mer night — the gar - den per - fumes Are earth and ap - ple, — dew - y pine and rose. —

T

[Oo] — [Oo] — [Oo] —

B

[Oo] — [Oo] —

11

17 *mp* *mf*

S Over my head four new - cut stars are glint - ing — And the in -

A *mp*

[Oh] — [Oh] — [Oh] — [Ah] —

T *mp* *mf*

[Oh] — Over my head four new - cut stars are glint - ing — And the in -

B *mp*

[Oh] — [Ah] —

17

The musical score is for a vocal ensemble and piano. It consists of two systems of staves. The first system (measures 11-16) features Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts, along with a piano accompaniment. The lyrics are: 'This moist mid - sum - mer night — the gar - den per - fumes Are earth and ap - ple, — dew - y pine and rose. —'. The vocal parts have melodic lines with triplets and rests. The piano part provides a harmonic foundation. The second system (measures 17-22) continues the vocal parts with the lyrics: 'Over my head four new - cut stars are glint - ing — And the in -'. The dynamics change from *mp* to *mf* in the vocal parts. The piano accompaniment continues with a steady rhythm. A large diagonal watermark 'Not for Performance' is overlaid across the center of the page.



22

S *f* ev - i - ta - ble night draws on; *mp* I am a-lone,

A *mf* I am a - lone, *mp* 3

T *f* [Ah] *mp* I am a-lone,

B *mf* [Ah] *mp* 3 I am a - lone,

22

27

S *ppp* 3 *p* 3 the old ter - ror takes me, Even - ings will come like this when

A *ppp* 3 *p* 3 the old ter - ror takes me, Even - ings will come like this when

T *ppp* 3 the old ter - ror takes me,

B *ppp* 3 the old ter - ror takes me,

27

30

S I am gone; Even-ings will come like this when I am gone, when

A I am gone; Even-ings will come like this when I am gone, when

T *P* Even-ings will come like this when I am gone; when I am gone, when

B *P* Even-ings will come like this when I am gone; when I am gone, when

30

33

S *p* I am gone; Even-ings on even-ings, years on years for-ev-er— *pp* Even-ings on even-ings,—

A *p* I am gone; Even-ings on even-ings, years on years for-ev-er— *pp* Even-ings on even-ings,—

T *p* I am gone; Even-ings on even-ings, years on years for-ev-er— *pp* Even-ings on even-ings,—

B *p* I am gone; Even-ings on even-ings, years on years for-ev-er— *pp* Even-ings on even-ings,—

33

*Adagio* ♩ = 46

TWO PAGES REMOVED

52 *mp All voices, gradual decresc. al fine*

S the glid - ing fire - fly, — A po - em learned be - fore I fall a - sleep, learned be - fore I

A the glid - ing fire - fly, — A po - em learned be - fore I fall a - sleep, learned be - fore I

T — the glid - ing fire - fly, — A po - em learned be - fore I fall a - sleep, learned be - fore I

B [Oo] — [Oo] — [Oo] — [M] — [M] —

52

58 *all voices decrescendo poco a poco al fine* *Unpitched whisper, soft but audible*

S fall a - sleep, fall a - sleep, fall a - sleep, fall a - sleep, — fall a - sleep.

A fall a - sleep, fall a - sleep, — fall a - sleep, fall a - sleep.

T fall a - sleep, — fall a - sleep, fall a - sleep, fall a - sleep.

B — fall a - sleep, fall a - sleep, fall a - sleep, fall a - sleep, fall a - sleep.

58

Not for Perusal Copy

# Stars forever, while we sleep

Words by  
Sara Teasdale

Fontainebleau (*Dark of the Moon*)

V. Fontainebleau  
Mixed Chorus (All)

Music by  
Donald M. Skirvin

*♩ = 72 mf*

Soprano  
*mf* In - ter-min-ab - le pal - a - ces front on the green par - terres, *p* And

Alto  
*mf* In - ter-min-ab - le pal - a - ces front on the green par - terres, *p* And

Tenor  
*mf* In - ter-min-ab - le pal - a - ces front on the green par terres, *p* And

Bass  
*mf* In - ter-min-ab - le pal - a - ces front on the green par - terres, *p* And

*For rehearsal only*

*♩ = 72*

3

S  
*pp* ghosts of la-dies love-ly and im-mor - al Glide down the gild - ed stairs, love - ly and im-mor - al

A  
*pp* ghosts of la-dies love-ly and im-mor - al Glide down the gild - ed stairs, love - ly and im - mor - al

T  
*pp* ghosts of la-dies love-ly and im-mor - al Glide down the gild - ed stairs, love - ly and im-mor - al

B  
*pp* ghosts of la-dies love-ly and im-mor - al Glide down the gild - ed stairs, love - ly and im-mor - al

3

6 *mf*

S Glide down the gild - ed stairs, The high cold cor-ri-dors are clic - king with the heel taps

A *mf*

A Glide down the gild - ed stairs, The high cold cor-ri-dors are clic - king with the heel taps

T *mf*

T Glide down the gild - ed stairs, The high cold cor-ri-dors are clic - king with the heel taps

B *mf*

B Glide down the gild - ed stairs, The high cold cor-ri-dors are clic - king with the heel taps



9

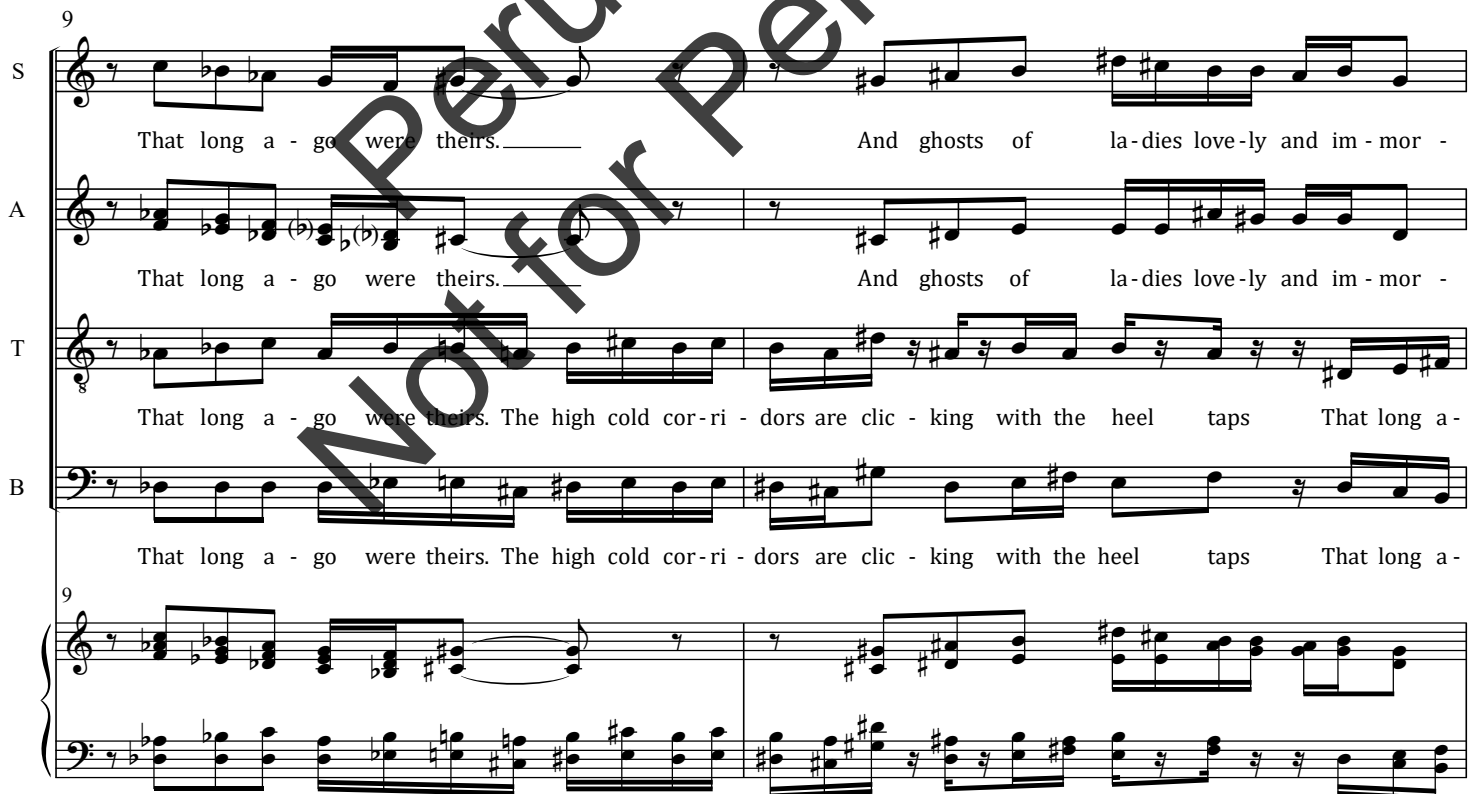
S That long a - go were theirs. And ghosts of la-dies love-ly and im - mor -

A That long a - go were theirs. And ghosts of la-dies love-ly and im - mor -

T That long a - go were theirs. The high cold cor-ri - dors are clic - king with the heel taps That long a -

B That long a - go were theirs. The high cold cor-ri - dors are clic - king with the heel taps That long a -

9



11

S al The high cold cor-ri-dors are clic - king with the heel taps That long a - go were theirs.

A al The high cold cor-ri-dors are clic - king with the heel taps That long a - go were theirs.

T go were theirs. And ghosts of la-dies love - ly and im-mor-al Glide down the gild - ed stairs,

B go were theirs. And ghosts of la-dies love - ly and im-mor-al Glide down the gild - ed stairs,

11

13

S *p* But in the sun - shine, in the vague au - tumn sun - shine, The ge - o - me - tric

A *p* But in the sun - shine, in the vague au - tumn sun - shine, The ge - o -

T *p* But in the sun - shine, in the vague au - tumn sun - shine, The ge - o -

B *p* But in the sun - shine, vague au - tumn sun - shine, The ge - o -

13

TWO PAGES REMOVED



29

S

A

T

B

way

With a ring-let-ted mon - arch, a Hen - ry

like the lad - ies who used to pass this way With a ring-let-ted mon - arch, a Hen - ry

like the lad - ies who used to pass this way With a ring-let-ted mon - arch, a Hen - ry

29

\* Performance note: Use French pronunciation for "Louis."

31

S

A

T

B

or a Lou - is\* On a lost Oc - to - ber day. On a lost Oc-to - ber day.

or a Lou - is\* On a lost Oc - to - ber day. On a lost Oc-to - ber day.

or a Lou - is\* On a lost Oc - to - ber day. On a lost Oc-to - ber day.

or a Lou - is\* On a lost Oc - to - ber day. On a lost Oc-to - ber day.

31

36 *ppp* \* Performance note: If the closed "M" sound is too indistinct, change to "Oo" in all parts.

S *ppp* [M] [M]

A *ppp* [M] [M]

T *ppp* *pp* [M] The

B *pp* The aisles of the gar - den lead in - to the for - est,

36

42

S

A *pp* Ghost - ly kings are hunt - ing,

T *ppp* aisles lead in - to an - tumn, a damp wind grieves, [M]

B *ppp* [M] [M]

42

48

S *pp*  
But the sounds of horse— and horn are hushed in

A *ppp*  
the boar breaks cov-er, [M]

T [M] [M]

B [M]

48

54

S *pp* *ppp rit.*  
fal-ling leaves Four cen-tur-ies of au-tumns, four cen-tur-ies of leaves.

A *pp* *ppp rit.*  
[M] Four cen-tur-ies of au-tumns, four cen-tur-ies of leaves.

T *pp* *ppp rit.*  
[M] [M] Four cen-tur-ies of au-tumns, four cen-tur-ies of leaves.

B *pp* *ppp rit.*  
[M] Four cen-tur-ies of au-tumns, four cen-tur-ies of leaves.

54

# Stars forever, while we sleep

Words by  
Sara Teasdale  
**Arcturus in autumn**  
(*Dark of the Moon*)

## VI. Arcturus in autumn

Music by  
Donald M. Skirvin

Solo Quartet, Or Full Mixed Chorus,  
Or Semi-Chorus (4 or 8 voices from each double chorus)

*♩ = 64*  
*mp*  
Sop Solo or S/Ch.  
When, in the gold Oc-to-ber dusk, I saw you near to set-ting, Arc - tu - rus, bring-er of

*mp*  
Mez. Solo or A/Ch.  
When, in the gold Oc-to-ber dusk, I saw you near to set-ting, Arc - tu - rus, bring-er of

*mp*  
Ten. Solo or T/Ch.  
When, in the gold Oc-to-ber dusk, I saw you near to set-ting, Arc - tu rus, bring-er of

*mp*  
Bar. Solo or B/Ch.  
When, in the gold Oc-to-ber dusk, I saw you near to set-ting, Arc tu - rus, bring-er of

*♩ = 64*  
*For rehearsal only*

5 *mf* *mp* *p*  
SS or S/Ch.  
spring, Lord of the sum-mer nights, leav-ing us now in au - tumn, Hav-ing no pi-ty on our wi-ther - ing;

*mf* *mp* *p*  
MS or A/Ch.  
spring, Lord of the sum-mer nights, leav-ing us now in au - tumn, Hav-ing no pi-ty on our wi-ther-ing; —

*mf* *mp* *p*  
TS or T/Ch.  
spring, Lord of the sum-mer nights, leav-ing us now in au - tumn, Hav-ing no pi-ty on our wi-ther - ing;

*mf* *mp* *p*  
BrS or B/Ch.  
spring, Lord of the sum-mer nights, leav-ing us now in au - tumn, Hav-ing no pi-ty on our wi-ther - ing;

5

9 *mp* *mf*

SS or S/Ch. When, in the gold Oc - to - ber dusk, I saw you near to set - ting, Arc - tu - rus, bring - er of

MS or A/Ch. *mp* *mf*

When, in the gold Oc - to - ber dusk, I saw you near to set - ting, Arc - tu - rus, —

TS or T/Ch. *mp* *mf*

When, in the gold Oc - to - ber dusk, I saw you near to set - ting, Arc - tu - rus, —

BrS or B/Ch. *mp* *mf*

When, in the gold Oc - to - ber dusk, I saw you near to set - ting, Arc - tu - rus, —

13 *mp* *p* *pp*

SS or S/Ch. spring, Lord of the sum - mer nights, leav - ing us now in au - tumn, Hav - ing no

MS or A/Ch. *mp* *p* *pp*

bring - er of spring, Lord of the sum - mer nights, leav - ing us now in au - tumn, Hav - ing no

TS or T/Ch. *mp* *p* *pp*

bring - er of spring, Lord of the sum - mer nights, leav - ing us now in au - tumn, Hav - ing no

BrS or B/Ch. *mp* *p* *pp*

bring - er of spring, Lord of the sum - mer nights, leav - ing us now in au - tumn, Hav - ing no

17 *mf*

SS or S/Ch.  
pi - ty on our wi - ther - ing; — Oh then I knew at last that my own

MS or A/Ch.  
pi - ty on our wi - ther - ing; — Oh then I knew at last that my own —

TS or T/Ch.  
8 pi - ty on our wi - ther - ing; — Oh then I knew at last that my own

BrS or B/Ch.  
pi - ty on our wi - ther - ing; — Oh then I knew at last that my own

17

19 *f*

SS or S/Ch.  
au - tumn was up - on me, I felt it in my blood, I felt it in my blood, Rest - less as

MS or A/Ch.  
au - tumn was up - on me, I felt it in my blood, I felt it in my blood, Rest - less as

TS or T/Ch.  
8 au - tumn was up - on me, I felt it in my blood, I felt it in my blood,

BrS or B/Ch.  
au - tumn was up - on me, I felt it in my blood, I felt it in my blood, —

19

BrS or  
B/Ch.BrS or  
B/Ch.

ONE PAGE REMOVED



27

SS or S/Ch.  
dark a wind - bent tree a - bove me Loosed its last leaves in flight

MS or A/Ch.  
dark a wind - bent tree a - bove me Loosed its last leaves in flight

TS or T/Ch.  
8 dark a wind - bent tree a - bove me Loosed its last leaves in flight

BrS or B/Ch.  
dark a wind - bent tree a - bove me Loosed its last leaves in flight

27

30

SS or S/Ch.  
I saw you sink and van - - - ish, pi - ti - less Arc -

MS or A/Ch.  
I saw you sink and van - - - ish, pi - ti - less Arc -

TS or T/Ch.  
8 I saw you sink and van - - - ish, pi - ti - less Arc -

BrS or B/Ch.  
I saw you sink and van - - - ish, pi - ti - less Arc -

30

32

SS or S/Ch.  
- tu - rus, You will not stay to share our

MS or A/Ch.  
- tu - rus, You will not stay to share our

TS or T/Ch.  
8  
- tu - rus, You will not stay to share our

BrS or B/Ch.  
- tu - rus, You will not stay to share our

32

35

SS or S/Ch.  
leng - then - ing night. to share our leng - then - ing night.

MS or A/Ch.  
leng - then - ing night. to share our leng - then - ing night.

TS or T/Ch.  
8  
leng - then - ing night. to share our leng - then - ing night.

BrS or B/Ch.  
leng - then - ing night. to share our leng - then - ing night.

35

# Stars forever, while we sleep

Words by

Sara Teasdale

**Wisdom** (*Dark of the Moon*)

VIII. Wisdom

Mixed Chorus (All)

Music by

Donald M. Skirvin

*Not for Performance*

**Soprano**  
It was a night of ear - ly spring, The win - ter - sleep was scarce - ly

**Alto**  
It was a night of ear - ly spring,

**Tenor**  
It was a night of ear - ly spring,

**Bass**  
It was a night of ear - ly spring,

**For rehearsal only**

**S**  
4  
brok - en; A-round us sha-dows and the wind

**A**  
The win - ter - sleep was scarce - ly brok - en; A-round us sha-dows and the

**T**  
The win - ter - sleep was scarce - ly brok - en; A-round us sha-dows and the

**B**  
The win - ter - sleep was scarce - ly brok - en; A-round us sha-dows and the

**4**

7 *mp*

S List-ened for what was nev-er spo - ken. It was a night of ear-ly

A wind List-ened for what was nev-er spo-ken. It was a night of ear-ly

T wind List-ened for what was nev-er spo - ken. It was a night of ear-ly

B wind List-ened for what was nev-er spo - ken. It was a night of ear-ly

7

Not for Performance

11

S spring, The win-ter-sleep was scarce-ly brok-en; A-round us sha-dows and the

A night of ear-ly spring, The win-ter-sleep was scarce-ly brok - en; A-round us sha-dows and the

T night of ear-ly spring, The win-ter-sleep was scarce-ly brok - en; A-round us sha-dows and the

B spring, The win-ter-sleep was scarce-ly brok-en; A-round us sha-dows and the

11

Not for Performance

15

S *mf*  
wind List-ened for what was nev-er spo-ken. Though half a score of years are

A  
sha-dows and the wind List-ened for what was nev-er spo - ken. —

T  
sha-dows and the wind List-ened for what was nev-er spo - ken. —

B  
wind List-ened for what was nev-er spo - ken. —

15



19

S  
gone, Spring comes as sharp-ly now as then—

A *mf*  
Though half a score of years are gone, are gone, Spring comes as sharp-ly now as

T *mf*  
Though half a score of years are gone, Spring comes as sharp-ly now as

B *mf*  
Though half a score of years are gone, Spring comes as sharp-ly now as

19



22

S But if we had it all to do \_\_\_\_\_ It would be done the same a-gain, a - gain.

A then- as then- \_\_\_\_\_ But if we had it all to do, to do \_\_\_\_\_ It would be done the same a-

T then- \_\_\_\_\_ But if we had it all to do \_\_\_\_\_ It would be done the same a-

B then- \_\_\_\_\_ But if we had it all to do \_\_\_\_\_ It would be done the same a-

22

26

S *f* Though half a score of years are gone, Spring comes as sharp - ly now as

A gain, a - gain. \_\_\_\_\_ *f* Though half a score of years are gone, are gone, Spring comes as sharp - ly now as

T gain, a - gain. \_\_\_\_\_ *f* Though half a score of years are gone, are gone, \_\_\_\_\_ Spring comes as sharp - ly now as

B gain. \_\_\_\_\_ *f* Though half a score of years are gone, Spring comes as sharp - ly now as

26

ONE PAGE REMOVED

38

S know What we have nev - er had, re - mains; It is the things we have that

A know What we have nev - er had, re - mains;

T know What we have nev - er had, re - mains;

B know What we have nev - er had, re - mains;

38

Not for Performance

42

S go. *mf* It is the things we have that

A What we have nev - er had, re - mains;

T What we have nev - er had, re - mains;

B What we have nev - er had, re - mains;

42

Not for Performance



44

S go. *p* It is the

A *mf* What we have nev - er had, re - mains;

T *mf* It is the things we have that go.

B *mf* What we have nev - er had, re - mains;

44

47

S things we have that go. *p*

A *p* It is the things we have that go. (b)

T *p* It is the things we have that go.

B *p* It is the things we have that go.

47

# Stars forever, while we sleep

Words by  
Sara Teasdale  
**The Flight and Let it be you**  
(*Dark of the Moon*)

## IX. Though I have loved Quartet and Double Chorus Or Triple Chorus (Ch.I, Ch.II, Ch. III)

Music by  
Donald M. Skirvin

*Boldly, soaring* ♩ = 82 *f*

Sop. Solo or S/Ch. I  
Mez. Solo or A/Ch. I  
Ten. Solo or T/Ch. I  
Bar. Solo or B/Ch. I

We are two ea - gles We are two

Sop. 1 or S/Ch. II  
Alt. 1 or A/Ch. II  
Ten. 1 or T/Ch. II  
Bs. 1 or B/Ch. II

We are We are two ea - gles Fly - ing Fly - ing Fly - ing

Sop. 2 or S/Ch. III  
Alt. 2 or A/Ch. III  
Ten. 2 or T/Ch. III  
Bs. 2 or B/Ch. III

We are We are two ea - gles Fly - ing Fly - ing

*f*

We are two ea - gles Fly - ing Fly - ing

We are We are Fly - ing Fly - ing Fly - ing

For rehearsal only

Simplified reduction

3

SS or  
SCI

ea - gles Fly - ing to - ge - ther \_\_\_\_ Un - der the hea - vens,

MS or  
ACI

ea - gles Fly - ing to - ge - ther \_\_\_\_ Un - der the hea - vens,

TS or  
TCI

ea - gles Fly - ing to - ge - ther \_\_\_\_ Un - der the hea - vens,

BrS or  
BCI

ea - gles Fly - ing to - ge - ther \_\_\_\_ Un - der the hea - vens,

3

S1 or  
SCII

— We are two ea - gles Fly - ing to - ge - ther \_\_\_\_ Un - der the

A1 or  
ACII

— We are two ea - gles Fly - ing to - ge - ther \_\_\_\_ Un - der the

T1 or  
TCII

— We are two ea - gles Fly - ing to - ge - ther \_\_\_\_ Un - der the

B1 or  
BCII

— We are two ea - gles Fly - ing to - ge - ther \_\_\_\_ Un - der the

3

S2 or  
SCIII

— We are two ea - gles Fly - ing to - ge - ther \_\_\_\_

A2 or  
ACIII

— We are two ea - gles Fly - ing to - ge - ther \_\_\_\_

T2 or  
TCIII

— We are two ea - gles Fly - ing to - ge - ther \_\_\_\_

B2 or  
BCIII

— We are two ea - gles Fly - ing to - ge - ther \_\_\_\_

3

3

6

SS or  
SCI

Ov - er the moun - tains, Stretched \_\_\_\_\_ on the wind.

MS or  
ACI

Ov - er the moun - tains, Stretched \_\_\_\_\_ on the wind.

TS or  
TCI

Ov - er the moun - tains, Stretched \_\_\_\_\_ on the wind.

BrS or  
BCI

Ov - er the moun - tains, Stretched \_\_\_\_\_ on the wind.

6

S1 or  
SCII

hea - vens, Ov - er the moun - tains, Stretched

A1 or  
ACII

hea - vens, Ov - er the moun - tains, Stretched

T1 or  
TCII

hea - vens, Ov - er the moun - tains, Stretched

B1 or  
BCII

hea - vens, Ov - er the moun - tains, Stretched

6

S2 or  
SCIII

Un - der the hea - vens, Ov - er the moun - tains,

A2 or  
ACIII

Un - der the hea - vens, Ov - er the moun - tains,

T2 or  
TCIII

Un - der the hea - vens, Ov - er the moun - tains,

B2 or  
BCIII

Un - der the hea - vens, Ov - er the moun - tains,

6



9

SS or  
SCI

Stretched — on the wind. ——— Sun - light heart - ens us, Blind snow

MS or  
ACI

Stretched — on the wind. ——— Sun - light heart - ens us, Blind snow

TS or  
TCI

Stretched — on the wind. ——— Sun - light heart - ens us, Blind snow

BrS or  
BCI

Stretched — on the wind. ——— Sun - light heart - ens us, Blind snow

9

S1 or  
SCII

— on the wind. Sun - light heart - ens us,

A1 or  
ACII

— on the wind. Sun - light heart - ens us,

T1 or  
TCII

— on the wind. Sun - light heart - ens us,

B1 or  
BCII

— on the wind. Sun - light heart - ens us,

9

S2 or  
SCIII

Stretched — on the wind. Sun - light heart - ens us,

A2 or  
ACIII

Stretched — on the wind. Sun - light heart - ens us,


T2 or  
TCIII

Stretched — on the wind. Sun - light heart - ens us,

B2 or  
BCIII

Stretched — on the wind. Sun - light heart - ens us,

9



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17

SS or SCI  
- velled and \_\_\_ thinned. \_\_\_ We are like ea - gles, We are like ea - gles,

MS or ACI  
- velled and \_\_\_ thinned. \_\_\_ We are like ea - gles, We are like ea - gles,

TS or TCI  
- velled and \_\_\_ thinned. \_\_\_ We are like ea - gles, We are like We are like ea - gles,

BrS or BCI  
- velled and \_\_\_ thinned. \_\_\_ We are like ea - gles, We are like We are like ea - gles,

17

S1 or SCII  
Ra - velled and thinned. We are like We are like ea - gles,

A1 or ACII  
Ra - velled and thinned. We are like ea - gles, \_\_\_

T1 or TCII  
Ra - velled and thinned. We are like ea - gles, ea - gles, We are like ea - gles,

B1 or BCII  
Ra - velled and thinned. We are like \_\_\_ ea - gles, We are like ea - gles,

17 *ff*

S2 or SCIII  
Ra - velled and thinned. \_\_\_ We are like We are like ea - gles, \_\_\_

A2 or ACIII  
Ra - velled and thinned. We are like ea - gles, \_\_\_

T2 or TCIII  
*ff* Ra - velled Ra - velled and thinned. We are like ea - gles, \_\_\_ We are like ea - gles, \_\_\_

B2 or BCIII  
*ff* Ra - velled Ra - velled and thinned. We are like \_\_\_ ea - gles, \_\_\_ ea - gles

17

17

*Tempo l'istesso, contemplative*

20

SS or  
SCI

We are like ea-gles, But when Death har-ries us,

MS or  
ACI

We are like ea-gles, But when Death har-ries us,

TS or  
TCI

We are like ea-gles, But when Death har-ries us,

BrS or  
BCI

We are like ea-gles, But when Death har-ries us,

20

S1 or  
SCII

We are like ea-gles, But when Death \_\_\_\_\_ But when Death har-ries us,

A1 or  
ACII

We are like ea-gles, But when Death \_\_\_\_\_ But when Death

T1 or  
TCII

We are like ea-gles, But when Death \_\_\_\_\_

B1 or  
BCII

We are like ea-gles, But when Death \_\_\_\_\_

20

S2 or  
SCIII

We are like ea-gles, But when Death But when Death har-ries us,

A2 or  
ACIII

We are like ea-gles, But when Death But when Death

T2 or  
TCIII

We are like ea-gles, But when Death

B2 or  
BCIII

We are like ea-gles, But when Death

20

20



26 *mp* *p*

SS or SCI But when Death har - ries us, Hu - man and hum - bled

MS or ACI But when Death har - ries us, Hu - man and hum - bled

TS or TCI But when Death har - ries us, Hu - man and hum - bled

BrS or BCI But when Death har - ries us, Hu - man and hum - bled

26

S1 or SCII Hu - man and hum - bled

A1 or ACII har - ries us, Hu - man and hum - bled

T1 or TCII But when Death har - ries us, Hu - man and hum - bled

B1 or BCII But when Death har - ries us, Hu - man and

26

S2 or SCIII Hu - man and hum - bled

A2 or ACIII har - ries us, Hu - man and hum - bled

T2 or TCIII But when Death har - ries us, Hu - man and hum - bled

B2 or BCIII But when Death har - ries us, Hu - man and

26

32

SS or SCI

When one of us goes, When one of us goes, Let the oth-er fol-low Let

MS or ACI

When one of us goes, When one of us goes, Let the oth-er fol-low Let

TS or TCI

When one of us goes, When one of us goes, Let the oth-er fol-low Let

BrS or BCI

When one of us goes, When one of us goes, Let the oth-er fol-low Let

32

S1 or SCII

When one of us goes, Let the oth-er fol-low

A1 or ACII

When one of us goes, Let the oth-er fol-low

T1 or TCII

When one of us goes, Let the oth-er fol-low

B1 or BCII

hum - bled When one of us goes, Let the oth-er fol-low

32

S2 or SCIII

When one of us goes, Let the oth-er fol-low

A2 or ACIII

When one of us goes, Let the oth-er fol-low

T2 or TCIII

When one of us goes, Let the oth-er fol-low

B2 or BCIII

hum - bled When one of us goes, Let the oth-er fol-low

32

32

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48 *Warmer* *mp* *mf*

SS or SCI close. Let it be you who lean a-bove me On my last

MS or ACI close. Let it be you who lean a-bove me On my last

TS or TCI close. Let it be you who lean a-bove me On my last

BrS or BCI close. Let it be you who lean a-bove me On my last

48 *Warmer* *mp* *mf*

S1 or SCII close. Let it be you Let it be you who lean a-bove me

A1 or ACII Let it be you Let it be you who lean a-bove me

T1 or TCII close. Let it be you Let it be you who lean a-bove me

B1 or BCII close. Let it be you Let it be you who lean a-bove me

48 *Warmer* *mp* *mf*

S2 or SCIII close. Let it be you Let it be you who lean a-bove me

A2 or ACIII close. Let it be you Let it be you who lean a-bove me

T2 or TCIII close. Let it be you Let it be you who lean a-bove me

B2 or BCIII close. Let it be you Let it be you who lean a-bove me

48

48

54 *mp*

SS or  
SCI

day, Let it be you who shut my eye - lids For-ev-er and aye.

MS or  
ACI

day, Let it be you who shut my eye - lids For-ev-er and aye.

TS or  
TCI

day, Let it be you who shut my eye - lids For-ev-er and aye.

BrS or  
BCI

day, Let it be you who shut my eye - lids For-ev-er and aye.

54 *mp*

S1 or  
SCII

On my last day, Let it be you who shut my eye-lids For-ev-er and aye.

A1 or  
ACII

On my last day, Let it be you who shut my eye-lids For-ev-er and aye.

T1 or  
TCII

On my last day, Let it be you who shut my eye-lids For-ev-er and aye.

B1 or  
BCII

On my last day, Let it be you who shut my eye-lids For-ev-er and aye.

54 *mp*

S2 or  
SCIII

On my last day, Let it be you For-ev-er and

A2 or  
ACIII

On my last day, Let it be you For-ev-er and

T2 or  
TCIII

On my last day, Let it be you For-ev-er and

B2 or  
BCIII

On my last day, Let it be you For-ev-er and

54

54

This musical score is for a choral and piano piece. It features ten vocal staves and a piano accompaniment. The vocal parts are arranged in four systems, each with four staves (Soprano, Alto, Tenor, Bass). The lyrics are: 'day, Let it be you who shut my eye - lids For-ev-er and aye.' for the first system, and 'On my last day, Let it be you who shut my eye-lids For-ev-er and aye.' for the second system. The piano part is at the bottom, with a treble and bass clef. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings like 'mp' (mezzo-piano). There are also triplets and slurs indicated. A large diagonal watermark 'Not for Performance' is overlaid across the center of the page.

This musical score is for a piece titled "Good-night". It features ten vocal staves and a piano accompaniment at the bottom. The vocal parts are labeled as follows:

- SS or SCI**: Soprano Solo or Soprano Chorus I
- MS or ACI**: Mezzo-Soprano or Alto Chorus I
- TS or TCI**: Tenor Solo or Tenor Chorus I
- BrS or BCI**: Bass Solo or Bass Chorus I
- S1 or SCII**: Soprano 1 or Soprano Chorus II
- A1 or ACII**: Alto 1 or Alto Chorus II
- T1 or TCII**: Tenor 1 or Tenor Chorus II
- B1 or BCII**: Bass 1 or Bass Chorus II
- S2 or SCIII**: Soprano 2 or Soprano Chorus III
- A2 or ACIII**: Alto 2 or Alto Chorus III
- T2 or TCIII**: Tenor 2 or Tenor Chorus III
- B2 or BCIII**: Bass 2 or Bass Chorus III

The piano accompaniment consists of two staves, Treble and Bass Clef.

The lyrics for the vocal parts are:

Say a "Good-night" as you have said it All of these years,

aye. Say a "Good-night" as you have said it All of these years, All of these

The score includes a large diagonal watermark reading "Not for Performance".

64 *p*

SS or  
SCI

With the old look, with the old \_\_\_\_\_ whis - per And with - out tears.

MS or  
ACI

With the old look, with the old \_\_\_\_\_ whis - per And with - out tears.

TS or  
TCI

With the old look, with the old \_\_\_\_\_ whis - per And with - out tears.

BrS or  
BCI

With the old look, with the old \_\_\_\_\_ whis - per And with - out tears.

64 *p*

S1 or  
SCII

With the old look, \_\_\_\_\_ with the old whis - per And \_\_\_\_\_ with - out tears.

A1 or  
ACII

With the old look, with the old whis - per And with - out tears.

T1 or  
TCII

With the old look, with the old whis - per And \_\_\_\_\_ with - out tears.

B1 or  
BCII

With the old look, with the old whis - per And \_\_\_\_\_ with - out tears.

64 *p*

S2 or  
SCIII

years, With the old look, \_\_\_\_\_ with the old whis - per And with - out

A2 or  
ACIII

years, With the old look, with the old whis - per And with - out

T2 or  
TCIII

years, With the old look, \_\_\_\_\_ with the old whis - per And with - out

B2 or  
BCIII

years, With the old look, with the old whis - per And with - out

64

64

69 *mp*

SS or  
SCI

You will know then \_\_\_\_\_ all that in si-lence You al-ways knew,

MS or  
ACI

*mp*

You will know then all that in si-lence You al-ways knew,

TS or  
TCI

*mp*

You will know then all that in si-lence You al-ways knew,

BrS or  
BCI

*mp*

You will know then all that in si-lence You al-ways knew,

69 *mp*

S1 or  
SCII

You will know then all that in si-lence \_\_\_\_\_ You al-ways

A1 or  
ACII

*mp*

You will know then all that in si-lence \_\_\_\_\_ You al-ways

T1 or  
TCII

*mp*

You will know then all that in si-lence \_\_\_\_\_ You al-ways

B1 or  
BCII

*mp*

You will know then all that in si-lence \_\_\_\_\_ You al-ways

69 *mp*

S2 or  
SCIII

tears. You will know then all that in si - lence \_\_\_\_\_ You al-ways knew,

A2 or  
ACIII

*mp*

tears. You will know then all that in si - lence \_\_\_\_\_ You al-ways knew,

T2 or  
TCIII

*mp*

tears. You will know then all that in si - lence \_\_\_\_\_ You al-ways knew,

B2 or  
BCIII

*mp*

tears. You will know then all that in si - lence \_\_\_\_\_ You al-ways knew,

69

69



74 *f*

SS or  
SCI

Though I have loved, I loved no oth - er As I loved you.

MS or  
ACI

Though I have loved, I loved no oth - er As I loved you.

TS or  
TCI

8 *f*

Though I have loved, I loved no oth - er As I loved

BrS or  
BCI

Though I have loved, I loved no oth - er As I loved

74 *f*

S1 or  
SCII

knew, Though I have loved, I loved no oth - er As I loved

A1 or  
ACII

*f*

knew, Though I have loved, I loved no oth - er As I loved

T1 or  
TCII

8 *f*

knew, Though I have loved, I loved no oth - er As I loved

B1 or  
BCII

*f*

knew, Though I have loved, I loved no oth - er As I loved

74 *f*

S2 or  
SCIII

Though I have loved, I loved no oth - er As I loved

A2 or  
ACIII

*f*

Though I have loved, I loved no oth - er As I loved

T2 or  
TCIII

8 *f*

Though I have loved, I loved no oth - er As I loved

B2 or  
BCIII

*f*

Though I have loved, I loved no oth - er As I loved

74

74

78

SS or  
SCI

*ff*

As I loved you. You will know then all that in si-lence You al-ways knew,

MS or  
ACI

*ff*

As I loved you. You will know then all that in si-lence You al-ways knew,

TS or  
TCI

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways knew,

BrS or  
BCI

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways knew,

78

S1 or  
SCII

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways knew,

A1 or  
ACII

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways knew,

T1 or  
TCII

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways knew,

B1 or  
BCII

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways knew,

78

S2 or  
SCIII

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways

A2 or  
ACIII

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways

T2 or  
TCIII

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways

B2 or  
BCIII

*ff*

you. As I loved you. You will know then all that in si-lence You al-ways

78

78

83

SS or  
SCI

You al-ways knew, Though I have loved, I loved no oth - er As I loved

MS or  
ACI

You al-ways knew, Though I have loved, I loved no oth - er As I loved

TS or  
TCI

You al-ways knew, Though I have loved, I loved no oth - er As I loved

BrS or  
BCI

You al-ways knew, Though I have loved, I loved no oth - er As I loved

83

S1 or  
SCII

You al-ways knew, Though I have loved, I loved no oth - er As I loved

A1 or  
ACII

You al-ways knew, Though I have loved, I loved no oth - er As I loved

T1 or  
TCII

You al-ways knew, Though I have loved, I loved no oth - er As I loved

B1 or  
BCII

You al-ways knew, Though I have loved, I loved no oth - er As I loved

83

S2 or  
SCIII

knew, You al-ways knew, Though I have loved, I loved no oth - er As I loved

A2 or  
ACIII

knew, You al-ways knew, Though I have loved, I loved no oth - er As I loved

T2 or  
TCIII

knew, You al-ways knew, Though I have loved, I loved no oth - er As I loved

B2 or  
BCIII

knew, You al-ways knew, Though I have loved, I loved no oth - er As I loved

83

83

*A wordless farewell...*

88 *f* *p* 3

SS or  
SCI

you. As I loved you. Let it be you We are like ea - gles

MS or  
ACI

you. As I loved you. Let it be you We are like ea - gles

TS or  
TCI

you. As I loved you. Let it be you We are like ea - gles

BrS or  
BCI

you. As I loved you. Let it be you We are like ea - gles

88 *mf* *p* *pp*

S1 or  
SCII

you. As I loved you. We are like ea - gles Ah

A1 or  
ACII

you. As I loved you. We are like ea - gles Ah

T1 or  
TCII

you. As I loved you. We are like ea - gles Ah

B1 or  
BCII

you. As I loved you. We are like ea - gles

88 *mp* *p* 3

S2 or  
SCIII

you. Let it be you Fly-ing to - ge - ther

A2 or  
ACIII

you. Let it be you Fly-ing to - ge - ther

T2 or  
TCIII

you. Let it be you Fly-ing to - ge - ther

B2 or  
BCIII

you. Let it be you Fly-ing to - ge - ther

88

88

95

SS or  
SCI

*pp*

Ah Ah Ah

MS or  
ACI

*pp*

Ah Ah

TS or  
TCI

*pp*

Ah Ah

BrS or  
BCI

*pp*

Ah

95

S1 or  
SCII

Ah

A1 or  
ACII

Ah

T1 or  
TCII

Ah

B1 or  
BCII

*pp*

Ah Ah

95

S2 or  
SCIII

*pp*

Ah

A2 or  
ACIII

*pp*

Ah

T2 or  
TCIII

*pp*

Ah

B2 or  
BCIII

*pp*

Ah

95

95

Not for Perusal Performance

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