

440-224 This Holy Hour
SATB and harp

Margaret Burk

This Holy Hour

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2

Prologue

SATB, *a cappella*

William Shakespeare

Margaret Burk

Some say — that ev - er 'gainst — that sea - son comes —

— Where - in our Sav - ior's birth is cel - e - bra - ted,

This bird of dawn - ing — sing - - - eth

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11 3

all night — long; and then, they say, no spir - it

15

dare — stir a - broad,

[u]

19

the nights are whole - some, then no plan - ets —

22

— strike, — no fair - y takes, — nor

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4
26 *freely*

witch hath pow'r to charm,

Hmm

Hmm

30 *poco rit.* *mp con rubato*

so hal - lowed and so

mp so hal - lowed and so

mp Hmm so hal - lowed and so

mp Hmm so hal - lowed and so

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35

gra - cious is the time.

gra - - - cious is the time.

gra - - - cious is the time.

gra - - - cious is the time.

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6

Processional

SATB, harp

Prudentius, tr. J.M. Neale and H.W. Baker

Margaret Burk

♩ = 64 S.A. *mf*

Of the Fa - ther's love be - got - ten,

mf

ere the worlds be - gan to be,

he is Al - pha and O - me - ga, he the source, the end - ing,

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8

he, of the things that are, that have

11

been, and that fu - ture years shall see, ev - er - more and ev - er -

15

more.

mf

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8

18 T.B.

O that birth for - ev - er bless - ed, when the Vir - gin, full — of

21

grace, by the Ho - ly Ghost con - ceiv - ing,

24

S.A. and this Babe, the world's re -

T.B. bore the Sav - ior of — our race;

The musical score is written for Tenor Bass (T.B.) and Soprano Alto (S.A.) voices, with piano accompaniment. It is in the key of B-flat major and 2/4 time. The score is divided into three systems. The first system (measures 18-20) features the T.B. vocal line with lyrics 'O that birth for - ev - er bless - ed, when the Vir - gin, full — of'. The piano accompaniment includes triplets in the right hand. The second system (measures 21-23) continues the T.B. vocal line with lyrics 'grace, by the Ho - ly Ghost con - ceiv - ing,'. The piano accompaniment continues with triplets. The third system (measures 24-26) features both S.A. and T.B. vocal lines. The S.A. line has lyrics 'and this Babe, the world's re -' and the T.B. line has lyrics 'bore the Sav - ior of — our race;'. The piano accompaniment continues with triplets. A large diagonal watermark 'for review only' is overlaid across the middle of the page.

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27

deem - - er, first re - vealed his sa - cred face,

31

mp ev - er - more and ev - er - more.

mf

35

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10

The Holly and the Ivy

SSA, harp

Trad. English Carol

Margaret Burk

Joyful ♩ = 138

Harp *mf*

4 S.S.A., unison *buoyant mf*

The

7 hol - ly and the i - vy, when they are both full

10 *f* grown, of all the trees that are

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11

13

in the wood _____ the hol - ly bears the

17

crown. Oh, the ris - ing of the

21

sun, _____ and the run - ning of the deer, _____

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12

S. I
the play - - - - - ing of the mer - ry

S. II
the play - ing of the mer - ry or - gan,

A.
the play - ing of the mer - ry or - gan,

mf

29

or - gan, sweet sing - ing in the

mf

sweet sing - ing in the

mf

sweet sing - ing in the

mf

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13

S.S.A., unison *mf*

33

choir. The hol - ly bears a

choir.

choir.

mf

S.S.A.

37

ber - ry, as red as an - y blood, and

41

Mar - y bore sweet Je - sus Christ to

mf

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14

44 *div.*

do poor sin - - ners good.

48 *mf*

S. I *mf* The hol - ly bears a prick - le, _____ as

S. II *mf* The hol - ly bears a prick - le, _____ as

A. *mf* The hol - ly bears a prick - le, _____ as

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15

52

sharp as an - - - y thorn, and

sharp as an - - - y thorn, and

sharp as an - - - y thorn, and

For review only

56

Mar-y bore sweet Je - sus Christ on Christ-mas Day

Mar-y bore sweet Je - sus Christ on Christ-mas Day

Mar-y bore sweet Je - sus Christ on Christ-mas Day

For review only

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16

60

in the morn. Oh, the
in the morn. Oh, the
in the morn. Oh, the

ris - ing of the sun, and the run - ning of the
ris - ing of the sun, and the run - ning of the
ris - ing of the sun, and the run - ning of the

64

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17

68

deer, the play - - - ing

deer, the play-ing of the mer-ry or-gan, -

deer, the play-ing of the mer-ry or-gan, -

mf

72

of the mer-ry or-gan, sweet sing-ing in

sweet sing-ing in

sweet sing-ing in

mf

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18

76

the choir. The

the choir.

the choir.

hol - ly and the i - vy, when they are both full grown, of —

f The hol - ly and the i - vy, when they are both full

f The hol - ly and the i - vy, when

80

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19

84

all the trees that are in the wood, _____
grown, of _____ all the trees that are in the wood,
they are both full grown, of _____ all the trees that are in the wood,

88

the _____ hol - ly bears the crown.
the _____ hol - ly bears the crown.
the _____ hol - ly bears the crown.

f

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20

92

f

Oh, the ris - ing of the sun,

f

Oh, the ris - ing of the sun,

f

Oh, the ris - ing of the sun,

96

mf

and the run - ning of the deer, the

mf

and the run - ning of the deer, the

mf

and the run - ning of the deer, the

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21

100

play - - - - ing of the mer - ry or - gan,

play - ing of the mer - ry or - gan,

play - ing of the mer - ry or - gan,

mf

104

mf sweet - - - sing - ing in - - - the choir.

mf sweet - - - sing - ing in - - - the choir.

mf sweet - - - sing - ing in - - - the choir.

mf

108

mp

There Is No Rose

SSATTB, *a capella*

Margaret Burk

Trad. English

Flowing (♩ = 60)
mp

S. There is no rose _____ of such vir - tue as

A. *p*
(stagger breathing) hmm _____

T.B. *p*
hmm _____

5 is the rose _____ that bare Je - su;

hmm _____

hmm _____

9 Al - - - - - le - lu - ia,

hmm _____

hmm _____

This piece may be performed a half-step lower.

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23

13

al - - - - - le - lu - - - ia.

Musical score for measures 13-16. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a vocal line with lyrics and piano accompaniment. The lyrics are "al - - - - - le - lu - - - ia." The piano part consists of a steady accompaniment with a melodic line in the right hand and a bass line in the left hand.

S.A. 17 *mp*

For in this rose con - tain - ed was Heav -

T.B. *mp*

Musical score for measures 17-21. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a vocal line for Soprano Alto (S.A.) and Tenor Bass (T.B.) with lyrics and piano accompaniment. The lyrics are "For in this rose con - tain - ed was Heav -". The piano part consists of a steady accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *mp*.

22 *div.*

en and Earth in lit - tle space. *div.*

Musical score for measures 22-25. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a vocal line with lyrics and piano accompaniment. The lyrics are "en and Earth in lit - tle space." The piano part consists of a steady accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamic marking is *div.*.

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24

mf

S. Res mi - ran - da,

A. Res mi - ran - - da

T. Res mi - ran - - da,

B. Res mi - ran - - da,

For rehearsal

30

res mir - an - - da.

Res mi - ran - - da.

res mi - ran - - da.

res mir - an - - da.

The musical score is written for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, along with piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system covers measures 24 to 29, and the second system covers measures 30 to 35. Each vocal part has lyrics underneath the notes. The piano accompaniment consists of two staves (treble and bass clef). Dynamic markings include 'mf' (mezzo-forte) with hairpins indicating volume changes. A 'For rehearsal' section is marked in the piano part at measure 27. A large diagonal watermark 'for review only' is overlaid across the center of the page.

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25

34 *mf*

S.A. By that rose we may well see

T.B. *mf* that

36

he is God in per sons three,

38 *più f*

S. pa - res for - ma. pa - res for - ma,

A. pa - res for - ma, pa - res for - ma,

T. Pa - res for - ma, pa - res for - ma,

B. pa - res for - ma, pa - res for - ma,

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26

42 *molto rit.*

pa - - - res for - ma.

pa - - - res for - ma. *p* Hmm

pa - - - res for - ma. *p* hmm

pa - - - res for - ma. *p* hmm

47 *mp*

Then leave we all this world - ly mirth and

hmm and

hmm

hmm

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27

52

fol - low we this joy - ous birth:

fol - low we this joy - ous birth:

hmm

hmm

56

mp tran - se - a - mus, *mf*

mp tran - se - a - mus, *mf*

mp tran - se - a - mus, *mf*

mp tran - se - a - mus, *mf*

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28

mp

molto rall.

60

tran - se - a - mus.

tran - se - a - mus.

tran - se - a - mus, tran - se - a - mus.

tran - se - a - mus.

for review only

Balulalow

Two-part Soprano Voices and harp

James, John, and Robert Wedderburn, (1548), 1561

Margaret Burk

The musical score is written for two soprano voices (S. I and S. II) and harp. It is in the key of D major (indicated by two sharps) and 6/8 time. The tempo is marked as *mp* (mezzo-piano) with a quarter note equal to 92 (♩ = 92). The lyrics are: "O my deare heart, young Je - su sweet, pre - pare thy credd - il in my spreit, and". The harp part consists of a simple accompaniment with a steady eighth-note bass line and chords in the treble clef. A large watermark "for review only" is overlaid diagonally across the score.

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30

mf I sall rock thee to my hert, *mp* and

mf *mp*

mf

10 *p* ne - ver mair from thee de - part. *p*

mp *mf*

13 *mf* But I sall praise thee *mf*

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31

17

ev - er - more, with sang - es sweet — un - to thy gloir; the

20

f knees — of my hert — sall I bow, — *mf*

23

mp bow, — sall I — bow, — and *p*

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32

28

sing — that right — Ba - lu - - - - la - low.

pp

pp

31

for review only

Detailed description: The image shows a musical score for the hymn 'This Holy Hour'. It consists of two systems of music. The first system (measures 28-32) includes two vocal staves and a piano accompaniment. The vocal staves have lyrics: 'sing — that right — Ba - lu - - - - la - low.' The piano accompaniment is in the right hand, with a treble clef and a key signature of three sharps (F#, C#, G#). The second system (measures 31-32) shows the continuation of the piano accompaniment. A large, diagonal watermark 'for review only' is overlaid across the bottom system.

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The Christmas Silence

SATB and Harp

Margaret Deland

Margaret Burk

Gently ♩ = 90

Harp *mp*

S.A. *p*

Hushed are the pi - geons

coo - ing low on dus - ty raf - ters of the the

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34

16 *mf* *mp*

loft, and mild - eyed ox - en, breath - ing soft,

21 *p* *mp*

sleep on the frag - rant

26 *p* *mp*

hay - be - low.

31

Detailed description: The image shows a musical score for the hymn 'This Holy Hour'. It consists of a vocal line and a piano accompaniment. The score is divided into four systems. The first system (measures 16-20) has a vocal line starting with 'loft, and mild-eyed oxen, breathing soft,' and a piano accompaniment. The second system (measures 21-25) has a vocal line starting with 'sleep on the fragrant' and a piano accompaniment. The third system (measures 26-30) has a vocal line starting with 'hay-be-low.' and a piano accompaniment. The fourth system (measures 31-34) shows the piano accompaniment continuing. Dynamics include *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A large watermark 'For review only' is overlaid diagonally across the score.

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35

36 T.B. *mp*
Dim sha - dows in the cor - ner hide; the glim - mering

41 *mf*
lan - tern's rays are shed where one young lamb just

46 *p*
lifts his head,

51 *mp* *cresc.* *mf*
then hud - dles 'gainst his moth - er's side.

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36

56

poco meno mosso
p

S. Strange si - lence lin - gers

A. Strange si - lence lin - gers

T. Strange si - lence lin - gers

B. Strange si - lence lin - - -

61

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65 37

in the air; through a half-op-en door, a bar

in the air; through a half-op-en door,

in the air; through a half-op-en door, a

gers, lin-gers in the air; through a half-op-en door, a

69

of light from one low hang-ing star

a bar of light from one low hang-ing star

bar of light from one low hang-ing star

bar of light from one, one

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38

73

mp shimmering *poco rit.*

touch - es a ba - by's ra - diant

mp

touch - es a ba - by's ra - diant

mp

touch - es a ba - by's ra - diant

mp

star touch - es a ba - by's ra - diant

78

a tempo *p*

hair.

p

hair.

p

hair.

p

hair.

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39

83

solo

No _____ sound: _____

88

_____ the moth - er, kneel - ing, lays her cheek a - gainst _____

93

S. *tutti mp appassionato* _____ *mf*
Oh hu - - - man

A. *mp* _____ *mf*
Oh hu - - - man,

T. *mp* _____ *mf*
Oh hu - - - man,

B. *tutti mp* _____ *mf*
_____ the lit - tle face. Oh hu - - man

for rehearsal

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40

98

love! Oh heav'n - - - ly grace!

oh hu - man love! Oh heav'n - - - ly, heav'n - ly

oh hu - man love! Oh heav'n - - - ly grace!

love! Oh heav'n - - - ly grace!

103

mp silvery, anonymous

mp silvery, anonymous

'Tis yet in

grace! 'Tis yet in

mp

'Tis yet, 'tis yet in

mp

'Tis yet, 'tis yet in

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41

108

si - lence that she prays!

si - lence that she prays!

si - lence that she prays!

si - lence that she prays!

for review only

113

mf

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42

118

mf A - ges of
mf A - ges of
mf A - ges of
mf A - ges of

123

si - lence end to - night; then to the long ex -
si - lence end to - night; then to the long ex -
si - lence end to - night; then to the
si - lence end to - night; then to the

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43

128

pect - ant earth glad an - gels come to

pect - ant earth glad an - gels come to

8 long ex - pect - ed earth glad an - gels come to

long ex - pect - ed earth glad an - gels come to

132

greet his birth

greet his birth

8 greet his birth

greet his birth

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44

137

S. *mp* In burst of mu - sic, love, and light. *p*

A. *mp* In burst of mu - sic, love, and light. *p*

mp *p*

142

poco rit.

The musical score is written in G major (one sharp) and 4/4 time. It features two vocal parts, Soprano (S.) and Alto (A.), and a piano accompaniment. The lyrics are: "In burst of music, love, and light." The score includes dynamic markings of mezzo-piano (*mp*) and piano (*p*). A large watermark "for review only" is overlaid diagonally across the page.

Bring a Torch, Jeanette, Isabella

TTBB and Harp

Provence, 17th cent.

Margaret Burk

Joyfully, $\text{♩} = 124$

mf

Harp

T. *mf*

B. *mf*

Bring a torch, Jean - nette, Is - a - bel - la, bring a

torch, to the cra - dle, run!

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46

14 *f* it is Je - sus, good folk of the vil - lage,

19 *mf* Christ is born, and Mar - y's call - ing. Ah! *mp*

24 *mp* Ah! Beau - - - ti - ful is the Moth - er!

(8va)

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47

29 *sim.*

Ah! Ah! Beau - - - ti - ful is

Sva

34

her Son!

mf

39 *bushed, excited*
p

It is wrong when the child is — sleep - ing, it is

p

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48

44

wrong to talk so loud; Si - lence

Si - lence

mp *f* *mp*

49

all as you gather a - round,

all as you gather a - round,

53

lest your noise should wak - en Je - sus. Hush!

mp *p*

mf *mp* *8va*

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49

58

Hush! See how fast he slum - bers;

(*Sva*)

63 *slowing slightly* *con rubato* *rit.*

Hush! Hush! See how fast

Sva

68 *a tempo*

he sleeps!

mf

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50

73 *mp* Soft - ly to the lit - tle sta - ble, Soft - ly

78 *a* for a mo - ment come; *a*

82 *mf* unis. look and see how charm - ing is

83 *mf* unis. look and see how charm - ing is

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51

86

Je - sus, How he is warm, his cheeks are ro - sy.

Je - sus,

mf

91

Hush! Hush! See how the child is

Sva

mp

96

sleep - ing; Hush! Hush! See how he

p

con rubato

Sva

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52

101

a tempo

smiles in dreams.

mp

106

dolce

The image shows a musical score for the hymn 'This Holy Hour'. It consists of two systems of music. The first system (measures 101-105) features a vocal line with lyrics 'smiles in dreams.' and a piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff. The tempo marking 'a tempo' is placed above the vocal line. The piano accompaniment has a dynamic marking 'mp' (mezzo-piano). The second system (measures 106-108) continues the piano accompaniment with a dynamic marking 'dolce' (dolce). The score is written in a key signature of two flats and a 2/4 time signature. A large diagonal watermark 'for review only' is overlaid on the bottom right of the page.

For One Such As Me

SATB, *a cappella*

Charles Anthony Silvestri

Margaret Burk

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The musical score is arranged for SATB voices and piano accompaniment. It begins with a tempo marking of quarter note = 60 and a dynamic of *p*. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown in two systems. The lyrics are: "The wom-en of the vil-lage push-past me and". A large watermark "for review only" is overlaid diagonally across the score.

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54

[u] to catch a glimpse of the
[u] to catch a glimpse of the
join their shep - herds to catch a glimpse
[u] to catch a glimpse

14

won - - - drous child.
won - - - drous child.
of the won - - - drous child.
of the won - - - drous child.

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55

18

mp
They — take — no — no — tice of — one — such — as

23

mp *mf*
[u] [oh] And yet I too shall

mp *mf*
[u] [oh] And yet I too shall

mf
me. [oh] And yet I too

mp *mf*
[u] [oh] And yet I too

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56

27

fol - low the star that rests o - ver Beth - le -

fol - low the star that rests o - ver

fol - low the star that rests o'er, rests o - ver

fol - low the star that rests o'er Beth - le -

31

hem, for the Child is all and -

Beth - le - hem, for the Child is all,

Beth - le - hem, for the Child is all and -

hem, for the Child is all and

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57

35

come for all, e - ven for

come for, come for all, e - ven

come for, come for all, e - ven for

come for all, come for e - ven

39

one such as me. I stand a -

one as me.

one such as me.

one as me.

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58

44

part from the oth - ers here to pro - tect
from the oth - ers here to pro - tect
to pro -
to pro -

mp

mp

mp

mp

48

my - self. All too well I
my - self. All too well I
tect my - self. All too well,
tect my - self. All too well,

mf

mf

mf

mf

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59

52

know my place,
know my place, the role as - signed to one such as
know my place,
know my place,

56

[u] [oh] and yet I too heard the
me. [oh] and yet I too heard the
[u] [oh] and yet I too
[u] [oh] and yet I too

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60

an - gel voice that called us to Beth - le -

an - gel voice that called us to

heard the voice that called us, called us to

heard the voice that called to Beth - le -

64

hem, for the Child is all and

Beth - le - hem, for the Child is all,

Beth - le - hem, for the Child is all and

hem, for the Child is all and

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61

68

come for all, e - ven for all, e - ven for all, e - ven

72

one such as me. one as me. one such as me. I am fear - ful - ly and

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62

Musical score for measures 77-80. The score is in 3/4 time and B-flat major. It features a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "won - der - ful - ly made!" and "or". The piano accompaniment includes a [hmm] marking and a dynamic marking of *p*. A large watermark "for review only" is overlaid on the score.

Musical score for measures 80-83. The score is in 3/4 time and B-flat major. It features a vocal line and piano accompaniment. The vocal line includes the lyrics "I know full well your", "I know full well your", "so it is writ - ten.", and "I know full well your". The piano accompaniment includes a dynamic marking of *mp*. A large watermark "for review only" is overlaid on the score.

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63

84

Musical score for measures 84-86. It features four vocal staves and a piano accompaniment. The lyrics are: "works are wonder-ful, are won-der-ful, works are wonder-ful, works are wonder-ful, works are wonder-ful, works are wonder-ful." The piano accompaniment includes a watermark "for review only".

87

Musical score for measures 87-90. It features four vocal staves and a piano accompaniment. The lyrics are: "der-ful!" "won-der-ful!" "won-der-ful!" "Did Da-vid sing of-ful!" The piano accompaniment includes a watermark "for review only".

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64

91

[u] [oh] This

[u] [oh] This

one such as me? [oh]

[u]

95

hope I hold as I join the thron on the

hope I hold as I join the thron on the

hope I hold, join the thron on the

hope I hold, join the thron on the

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65

99

wind - ing road to Beth - le - - hem,

wind - - - ing road to Beth - le -

wind - - - ing road to Beth - le -

road to Beth - le - - hem,

102

for the Child is all, and

for the Child is all, and

hem, for the Child is all, and

hem, for the Child is all and

for the Child is all and

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66 come for all, *mf*
come for all, e - ven for
come for, come for all, e - ven
come for, come for all, e - ven for
come for all, come for e - ven

105 e - ven for one such as me, *mf*
one such as me, *f* e - ven for
one as me, e - ven for one such as me, *mf*
one such as me, *f* e - ven for
one as me, e - ven

109

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113 *cresc.* e - ven — for — one — such — as — me, **f** e - ven for —
one such as me, e - ven for —
one as me, e - ven for — one such as me, **f** e - ven for —
one such as me, e - ven for —
one as me, e - ven for —
one as me, e - ven

117 *ff* *slower solo* one such as me. E - ven — for — one such as
one as me. *ff* //
one — such as me. *ff* //
one as me. *ff* //

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68

122

The musical score consists of five systems. The first system is for the vocal soloist, starting at measure 122. The lyrics 'me.' and 'Hmm.' are written below the notes. The dynamic is *mp*. The second system is for the first vocal part, with the dynamic *mp*. The third system is for the second vocal part, with the dynamic *mp*. The fourth system is for the third vocal part, with the dynamic *mp*. The fifth system is for the piano accompaniment, with the dynamic *pp*. The score includes dynamic markings *tutti*, *rit.*, and *pp*. The key signature is B-flat major and the time signature is 4/4.

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Recessional

SATB and Harp

Prudentius, tr. J.M. Neale and H. W. Baker

Margaret Burk

The musical score is for a recessional piece in 3/4 time, key of B-flat major. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Harp accompaniment. The tempo is marked as quarter note = 68. The dynamics are mezzo-forte (mf). The lyrics are: "Let the heights of heav'n a - Let the heights". The harp part includes triplets in both hands.

Tempo: ♩ = 68
Dynamics: *mf*

Vocal parts: S., A., T., B.

Lyrics: Let the heights of heav'n a -
Let the heights

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70

dore him; an - gel hosts his prais - es sing;

mf Let the heights of heav'n a -

mf Let the heights of heav'n a - dore him, an - gel hosts his prais -

of heav'n a - dore him,

pow'rs, do - min - ions bow be - fore him, and ex - tol our God

dore him, pow'rs, do - min -

es sing; an - gel hosts his prais - - - es sing,

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71

10

and king. Let no tongue on earth be si - - -
ions bow be - fore him,
and ex - tol our God and king. Let no tongue on earth be
and ex - tol

13

- lent, ev - 'ry voice in con - cert ring,
let no tongue on earth be si - - - - -
si - - - - - lent, ev - 'ry voice in con - cert
our God and king.

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72

16

ring,

ev - ry voice in con - cert ring,

19

mp ev - er - more and ev - er - more.

mp ev - er - more and ev - er - more.

mp ev - er - more and ev - er - more.

mp ev - er - more and ev - er - more.

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73

23 *f* Unison

Christ, to thee with God the Fa - ther,

26

and, O Ho - ly Ghost to thee, hymn and chant and high thanks-

29 *mf* *div.*

giv - ing, and un - wear - ied prais - es be;

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74

S. *mf* hon - - - or, glo - - - ry, and

A. *mf* hon - or, glo - ry, and do - min - - - ion, and

T. *mf* hon - - - or, glo - - - ry, and e -

B. *mf* hon - or, glo - ry, and do - min - - - ion, and e - *ff*

f *f*

35 *ff* vic - to ry, *mf* ev - er - more and ev - er -

ff vic - to - ry, *mf* (on repeat) ev - er -

ff ter - nal vic - to - ry, (on repeat)

ter - nal vic - to - ry, (more.)

ff *mp* *8va* 3 3 3 3

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75

38

more, ev - er - more and ev - er - more, more and ev - er - more, ev - er - more and ev - er - ev - er - more and

mf *mf*

(8va)

41

ev - er - more and ev - er - more, more, ev - er - more and ev - er - more, ev - er - more, more and ev - er - more

mf *dim. to end*

(8va)

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76

44

more.

(8va)

pp

p

3 3 3 3 3 3

3 3

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