

Nocturne

for Baritone Solo, Chorus, and Orchestra

BY

E. J. MOERAN

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MADE IN ENGLAND

Nocturne

for Baritone Solo, Chorus, and Orchestra

BY

E. J. MOERAN

COMPOSED FOR THE NORWICH PHILHARMONIC SOCIETY

THE POEM FROM

DON JUAN TENORIO, THE GREAT

A PLAY BY

ROBERT NICHOLS

PRICE ONE SHILLING AND SIXPENCE

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Exquisite stillness! What serenities
Of earth and air! How bright atop the wall
The stonecrop's fire and beyond the precipice
How huge, how hushed the primrose evenfall!
How softly, too, the white crane voyages
Yon honeyed height of warmth and silence, whence
He can look down on islet, lake and shore
And crowding woods and voiceless promontories
Or, further gazing, view the magnificence
Of cloud-like mountains and of mountainous cloud
Or ghostly wrack below the horizon rim
Not even his eye has vantage to explore.
Now, spirit, find out wings and mount to him,
Wheel where he wheels, where he is soaring soar,
Hang where now he hangs in the planisphere—
Evening's first star and golden as a bee
In the sun's hair—for happiness is here!

Address to the Sunset, from "Don Juan Tenorio, the Great," a play
by ROBERT NICHOLS

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This work is scored for

2 FLUTES
2 OBOES
ENGLISH HORN
2 CLARINETS IN A
2 BASSOONS
4 HORNS
2 TENOR TROMBONES
1 BASS TROMBONE
KETTLE-DRUMS
CYMBALS
HARP
CELESTA (*ad lib.*)
and
STRINGS

The 2nd Oboe and the Trombones are cued in, and can be omitted if necessary.

Time of performance, about 15 minutes

NOCTURNE

Robert Nichols

E. J. Moeran

Lento (♩ = circa 40)

Str. *pp legato e sostenuto* *p* *pp* Cl. *pp* *3* *3*

tenuto Ob. *ppp* *3*

p C.Ingl. *ppp* Fl. *3* *3* *5*

mf *mp* Cor. *dim.* Cl. *3* *tenuto*

Detailed description: This system contains the first three staves of the piano accompaniment. The top staff is for the right hand, and the bottom two staves are for the left hand. The music is in 4/4 time with a key signature of one sharp (F#). The first staff includes dynamics *pp* and *p*, and features a clarinet (Cl.) part with *pp* dynamics and triplet markings. The second staff includes dynamics *ppp* and *pp*, and features an oboe (Ob.) part with *ppp* dynamics and a triplet. The third staff includes dynamics *p* and *ppp*, and features concertina (C.Ingl.) and flute (Fl.) parts with *ppp* dynamics and triplet markings. The bottom staff includes dynamics *mf* and *mp*, and features horn (Cor.) and clarinet (Cl.) parts with *dim.* and *pp* dynamics and triplet markings.

*Semi-Chorus
Soprano

Alto Ah *p* *mp* *pp*

Tenor *pp* La La *mp* *mf* *pp*

Bass Ah La La *p* *mp* *pp*

La La

ppp Cor. *mf* *p* *3*

Timp. *p* *3*

Detailed description: This system contains the vocal parts and the piano accompaniment for the second system. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part has lyrics 'Ah' and dynamics *p*, *mp*, and *pp*. The Alto part has lyrics 'Ah' and dynamics *p*, *mp*, and *pp*. The Tenor part has lyrics 'La La' and dynamics *pp*, *mp*, *mf*, and *pp*. The Bass part has lyrics 'Ah La La' and dynamics *p*, *mp*, and *pp*. The bottom two staves are for the piano accompaniment. The top staff includes dynamics *ppp* and *mf*, and features a horn (Cor.) part with *mf* dynamics and triplet markings. The bottom staff includes dynamics *p* and *pp*, and features a timpani (Timp.) part with *p* dynamics and triplet markings.

*16 to 24 voices

System 1: Treble and bass clefs. Treble clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *Str.*. Bass clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *pp*. A *dim.* marking is present above the bass clef staff.

System 2: Treble and bass clefs. Treble clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *Str. mf*. Bass clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *mp*. A *dim.* marking is present above the bass clef staff.

System 3: Treble and bass clefs. Treble clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *Cor.*. Bass clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *mp Str.*. A *dim.* marking is present above the bass clef staff. A *C.B. pizz.* marking is present below the bass clef staff.

System 4: Treble and bass clefs. Treble clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *f*. Bass clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *f*. A *cresc.* marking is present above the bass clef staff. An *accel.* marking is present above the treble clef staff.

System 5: Treble and bass clefs. Treble clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *Cl.*. Bass clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *Fl.*. A *mf* marking is present above the bass clef staff.

System 6: Treble and bass clefs. Treble clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *pp*. Bass clef has a 3-measure triplet of eighth notes, followed by a 7-measure phrase with a slur and a dynamic marking of *mp*. A *tenuto* marking is present above the treble clef staff. The tempo marking *Tempo I (Lento)* is present above the bass clef staff.

2 Chorus
Tenor I

pp (lips closed) p (lips slightly open) mp p

Tenor II pp (lips closed) p (lips slightly open) mp p

Bass I pp (lips closed) p (lips slightly open) mp p

Bass II pp (lips closed) p (lips slightly open) mp p

La

2

p pp p mp p

Baritone Solo

pp 3 p mp

ppp Ex-qui-site still-ness! What se-re-nities Of

Ah

ppp (lips closed)

ppp (lips closed)

ppp (lips closed)

ppp

Str. mp

earth and air! P How bright a-top the

Fl. 6 Cor. C. Ingl.

p

Arpa

wall The stone-crop's fire and be-yond the pre-ci-pice How huge, how

mp *P*

Ob. >

mp *pp* *mp*

Fag. >

rit. *ppp* 3 a tempo

hushed the prim-rose e-ven-fall!—

Soprano *pp* Chorus

Alto *pp* Ah

Tenor *a tempo* Ah

Bass

rit. 3 a tempo Cl.

Str. *pp* *pp*

P *f* *dim. poco a poco*

La La Ah Ah Ah

P *f* *dim. poco a poco*

La La Ah Ah Ah

mp *f* *dim. poco a poco*

Ah Ah Ah Ah

mp *f* *dim. poco a poco*

Ah Ah Ah Ah

Str. *mf* *f* 3

Ah _____ (*gradually close lips*) *pp*

Ah _____ Ah _____ *ppp*

Ah _____ Ah _____ (*gradually close lips*) *pp*

Ah _____ Ah _____ (*gradually close lips*) *pp*

Cor. *p* *pp* *tenuto*

4 a tempo w.w. *pp*

Str. *pp* *mp* *p* Ob., Cor.

Solo String Quartet *mp* Str. *p* *pp* *p* *mp* *pp* *rall.*

Ped. *

6 **5** Andante cantabile (♩ = circa 84)
Baritone Solo

p

How soft - ly, — too, the

Str. *pp* *pp*

white crane voy - a - ges — Yon hon - eyed height of warmth and si - lence,

f *mp* *p*

Cor. *mf* *p*

whence He can look down on

mp *p*

Fl. *pp* *mp*

is - let, lake and shore And crowd - ing woods and

p

6 poco animato *mp*

voice - less prom - on - to - ries Or, fur - ther

Vl. *mp* *PF* Tromb. *mp*

p *mp* *PF* *mp*

Ped. *

mf gaz - ing, — *mp* view the mag - ni - fi - cence Of cloud - like

mf *pp* *W.W.* *Str.* *Ped.* *

f *rall.* *p* *a tempo* *pp* moun - tains and of moun - tain - ous cloud Or ghost - ly wrack below the hor -

f *p* *pp* *Cl.*

meno mosso *p* *mp* - i - zon rim — Not e - ven his eye — has van - tage.

Cl. *VI.* *mp* *Fag.*

a tempo to ex - plore.

p *mp* *f* *tenuto* *Cor.*

7 Lento (Tempo I)

p *pp* *Tromb.* *p* *Vla.* *Vcl.* *sfz* *C.B.*

Baritone Solo

Baritone Solo staff with treble clef and key signature of one sharp (F#).

Soprano I

Now, spi-rit,— find out wings and mount to him,

Soprano II

Now, spi-rit,— find out wings and mount to him,—

Alto I

Now, spi-rit,— find out wings and mount to him, Wheel where he

Alto II

Now, spi-rit,— find out wings and mount to him,

Tenor I

Now, spi-rit,— find out wings and mount to him,— Wheel

Tenor II

Now, spi-rit,— find out wings and mount to him,—

Bass I

Now, spi-rit,— find out wings and mount to him,

Bass II

Now, spi-rit,— find out wings and mount to him,

Piano accompaniment with treble and bass clefs, including dynamics like ppp, pp, p, f, and mp. Includes parts for C. Ingl. and Cor.

Wheel where he wheels, where he is soaring

Wheels, where he is soaring

where he wheels, where he is soaring

Wheel where he

Ob.

mp *cresc.* *mf cresc.* *cresc.*

where he is *f* soar - ing *ff* soar,

sóar, where he is *ff* soar - ing soar,

— where he wheels, — where he is *ff* soar - ing soar,

where he is *ff* soar - ing soar,

f cresc. Wheel where he wheels, *ff* where he is soar - ing soar,

f cresc. where he is *ff* soar - ing soar, where he is

wheels, *ff* where he is soar - ing soar, where he is

Wheel where he wheels,

Wheel where he wheels,

ff BR. (b)

Ped.

Musical score for a vocal and piano piece. The score consists of 11 systems of staves. The first system has a vocal line and a piano accompaniment. The next six systems each have two vocal lines and two piano accompaniment lines. The final system has a vocal line and a piano accompaniment. Dynamics include *ff*, *mf*, *f*, *p*, and *dim.* There are also performance markings like *ffz* and *p*.

Hang — where now he hangs —
 Hang — where now he hangs —
 Hang where now he hangs —
 Hang where now he hangs —
 soar - ing soar, Hang where now he
 soar - ing soar, Hang where now he
 — where he is soar - ing soar, Hang where now he
 — where he is soar - ing soar, Hang where now he

Musical markings: *ff*, *mf*, *f*, *p*, *dim.*, *ffz*.

8

in the plan - is - phere— Eve - ning's first star and

in the plan - is - phere— Eve - ning's first star and

in the plan - is - phere— Eve - ning's first star and

in the plan - is - phere— Eve - ning's first star and

hangs in the plan - is - phere— Eve - ning's first star and

hangs in the plan - is - phere— Eve - ning's first star and

hangs in the plan - is - phere— Eve - ning's first star and

hangs in the plan - is - phere— Eve - ning's first star and

8

Ob. *p* *pp* *p*

Vl. *p* *pp* *p*

mp
for

gold-en as a bee In the sun's hair— for hap - pi-ness is.

gold-en as a bee In the sun's hair— for hap - pi-ness is

gold-en as a bee In the sun's hair— for hap - pi-ness is

gold-en as a bee In the sun's hair— for hap - pi-ness is

gold-en as a bee In the sun's hair— for hap - pi-ness is

gold-en as a bee In the sun's hair— for hap - pi-ness is

gold-en as a bee In the sun's hair— for hap - pi-ness is

gold-en as a bee In the sun's hair— for hap - pi-ness is

ten.
Fl.
p *pp*

p poco rall. a tempo

hap - pi-ness is here! hap - pi-ness is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

mp here! for hap - pi-ness is here! *p* *pp* is here!

Str. Cl. Str. poco rall. a tempo

mp *p* Cor. (consord.) *p*

Fag. Timp.

Musical score for page 15, featuring vocal parts and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The vocal parts consist of five voices, each with the lyrics "is here!". The piano accompaniment includes triplets and a tenuto marking.

The vocal parts are arranged in five staves, each with the lyrics "is here!". The piano accompaniment is shown in two staves at the bottom of the page. The piano part features triplets and a tenuto marking.

The piano accompaniment consists of two staves. The upper staff has a melody with triplets and a tenuto marking. The lower staff has a bass line with triplets.

9 Tempo I

Three vocal staves in treble clef, key of G major. The lyrics "hap-piness is here!_" are written below each staff. The first staff has dynamics *mf* and *mp*. The second and third staves also have dynamics *mf* and *mp*. The music consists of a melodic line with a crescendo and decrescendo.

Tempo I

Three vocal staves in treble clef, key of G major. The lyrics "hap-piness is here!_" are written below each staff. The first staff has dynamics *mp* and *p*. The second and third staves also have dynamics *mp* and *p*. The music consists of a melodic line with a crescendo and decrescendo.

9 Tempo I

Vl. Solo

String section (Str.) and Violin Solo (Vl. Solo) in treble clef, key of G major. The string part starts with dynamics *p*, *mp*, *mf dim.*, and *pp*. The violin solo part starts with *pp*. The music features complex rhythmic patterns and dynamics.

10

Vocal score for the phrase "hap - pi - ness!". The score consists of ten staves, each representing a different voice part. The music is in a key with one sharp (F#) and a common time signature. Each staff begins with a rest, followed by the lyrics "hap - pi - ness!" and a long horizontal line indicating a sustained note. The dynamic marking *p* (piano) is placed above the first note of each staff. The lyrics are: "hap - pi - ness!_"

Piano accompaniment for the phrase "hap - pi - ness!". The score consists of two staves (treble and bass clef). The music is in a key with one sharp (F#) and a common time signature. The piece begins with a rest, followed by the lyrics "hap - pi - ness!". The dynamic markings are *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The accompaniment features a steady rhythmic pattern in the bass line and a more complex, flowing melody in the treble line.

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ORCHESTRA

BY

ARTHUR BLISS

The poems selected from the works of
BEN JONSON, JOHN FLETCHER, POLIZIANO,
THEOCRITUS, and ROBERT NICHOLS

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