



Moonlight

Eaton Fanning
(1850-1927)

Joseph Eaton Faning (1850-1927) was born in Helston, Cornwall, the son of a music teacher. He was taught piano and violin by his parents and, at the age of five, made his first public appearance playing a violin solo. He was a chorister in a local church and studied organ and the violin with local teachers. At twelve, he became organist of All Saints' Church, Holbrook. He then studied under Lindley Nunn, organist of St. Mary-le-Tower, Ipswich, who appointed Faning his deputy. Faning played at the daily evening service for five years, and was deputy trainer of the choir. He entered the Royal Academy of Music and studied composition under Sterndale Bennett and Arthur Sullivan. He received many awards including the Lucas silver medal for composition for his setting of the Magnificat. Sir John Stainer selected it for performance at the Festival of the Sons of the Clergy in 1878. Faning was organist of St. Thomas's Church, Paddington and St. John's Church, Lewisham. He conducted two amateur musical societies and "Mr. Eaton Faning's Select Choir," a professional group that sang at the London Ballad Concerts. He joined the staff of the Royal Academy of Music in 1874 and later taught at the Guildhall School of Music, the Royal College of Music and Harrow School. His compositions range from operettas to church music, including a Mass. He also composed orchestral music including a symphony, and was best known for his songs and part-songs.

The night is still and holy,
The waters softly flow;
Across the dark horizon
The magic moon swims low;
And it seems to the eyes that are gazing
Wistfully over the sea
Like a silver path that is leading
To where the heart would be.

And ever a song is rising
Out of the tranced waves;
Is it the mermaids singing
Down in their crystal caves,
A strange and beautiful music,
Tender and sweet, and low,
A song that the heart hears only
In the voice of the long-ago?

Shine on, O magic moonlight,
Across the water's flow,
And sing, ye sweet mer-maidens,
Your song of long-ago.
And the heart shall forget its sorrow,
Sad eyes no longer weep;
As the past returns, and our dreams come true,
In the beautiful land of sleep.

Frederic Edward Weatherly (1848-1929)

Moonlight

Eaton Faning

Andante ♩ = 88

S
The night is still and ho - ly, The wa - ters

A
The night is still and ho - ly, The wa - ters

T
The night is still and ho - ly, The wa - ters

B
The night is still and ho - ly, The wa - ters

S
soft - ly flow; A - cross the dark, the dark ho -

A
soft - ly flow; A - cross the dark, the dark ho -

T
soft - ly flow; A - cross the dark, the dark ho -

B
soft - ly flow; A - cross the dark, the dark ho - ri -

S
ri - zon The ma - gic moon swims low; And it

A
ri - zon The ma - gic moon swims low;

T
ri - zon The ma - gic moon swims low;

B
zon The ma - gic moon swims low;

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15 *cresc.* *f*

S seems to the eyes that are gaz - - - ing

A *mf* *f*
to the eyes that are gaz - ing

T *p* *mf* *f*
And it seems to the eyes that are gaz - ing

B *p* *mf* *f*
And it seems to the eyes that are gaz - ing

18 *p*

S Wist - - - ful - ly o - ver the sea Like a

A *p*
Wist - - - ful - ly o - ver the sea Like a

T *p*
Wist - ful - ly, wist - ful - ly o - ver the sea

B *p*
Wist - ful - ly, wist - ful - ly o - ver the sea

22 *cresc.*

S sil - - - ver path, like a sil - - - ver

A *cresc.*
sil - - - ver path, like a sil - ver

T *p* *cresc.*
Like a sil - ver path, like a sil - - - ver

B *p* *cresc.*
Like a sil - ver path, like a sil - ver

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25 *cresc. molto* *ff*

S path that is lead - ing To where the heart, the

A path that is lead - ing To where the heart, the

T path that is lead - ing To where the heart, where the

B path that is lead - ing To where the heart, the

28 *rall.* *pp* *Più lento*

S heart would be, to where the heart would be.

A heart would be, to where the heart would be.

T heart, the heart would be, to where the heart would be.

B heart would be, to where the heart would be.

a tempo *f*

S And ev - er a song is ris - ing

A And ev - er a song is ris - ing

T And ev - er a song is ris - ing

B And ev - er a song is ris - ing

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34

S Out of the tran - ced waves; Is it the mer - maids sing

A Out of the tran - ced waves; Is it the mer - maids sing

T 8 Out of the tran - ced waves; Is it the mer - maids

B Out of the tran - ced waves; Is it the

37

S - - - ing Down in their cry - stal caves, A

A - - - ing Down in their cry - stal caves, A

T 8 sing - - - ing Down in their cry - stal caves, A

B mer - maids sing - - - ing Down in their cry - stal

40

S strange and beau - ti - ful mu - sic, Ten - der and

A strange and beau - ti - ful mu - sic, Ten - der and

T 8 strange and beau - ti - ful mu - sic, Ten - der and

B caves, A strange and beau - ti - ful mu - sic, Ten - der and

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43

S sweet, and low, A song *p* *cresc.* that the

A sweet, and low, A song *p* *cresc.* that the

T sweet, and low, A song *p* *cresc.* that the

B sweet, and low, A song *p* *cresc.* that the

46

S heart hears on - - - ly In the voice, _____ the

A heart hears on - - - ly In the voice, _____ the

T heart, the heart _____ hears on - - - ly In the

B heart hears on - - - ly In the voice, _____ the

50

S voice of the long - a - go? *dim.* *f* Shine on, _____

A voice of the long - a - go? *dim.* *f* Shine on, shine on,

T voice of the long - a - go? *dim.* *f* Shine on, shine on,

B voice of the long - a - go? *dim.* *f* Shine on, shine on,

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S shine on, O ma - - - gic moon - - -

A shine on, O ma - - - gic moon - - -

T shine on, O ma - - - gic moon - - -

B shine on, O ma - - - gic moon - - -

58 S light, A - cross the wa - ter's flow, And

A light, A - cross the wa - ter's flow, And

T light, A - cross the wa - ter's flow, And

B light, A - cross the wa - ter's flow, And

62 S sing, and sing, ye sweet mer - maid - ens, Your

A sing, and sing, ye sweet mer - maid - ens, Your

T sing, and sing, ye sweet mer - maid - ens, Your

B sing, and sing, ye sweet mer - maid - ens, Your

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66

S song, your song of long - a - go. And the

A song, your song of long - a - go.

T song, your song of long - a - go.

B song, your song of long - a - go.

dim. *p*

70

S heart shall for - get its sor - row,

A shall for - get its sor - row,

T And the heart shall for - get its sor - row,

B And the heart shall for - get its sor - row,

cresc. *mf* *f*

73

S Sad eyes no long - er, no long - er weep; As the

A Sad eyes no long - er, no long - er weep; As the

T Sad eyes no long - er, no long - er weep;

B Sad eyes no long - er, no long - er weep;

p

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77

S past re - turns, and our dreams come

A past re - turns, and our dreams come

T *p* As the past re - turns, and our dreams, our

B *p* As the past re - turns, and our dreams come

cresc.

80

S true, In the beau - ti - ful land of sleep, the

A true, In the beau - ti - ful land of sleep, the

T dreams come true, In the beau - ti - ful land of sleep, the

B true, In the beau - ti - ful land of sleep, the

pp dolce

84

S beau - ti - ful land of sleep, in the beau - ti - ful land of

A beau - ti - ful land of sleep, in the land of

T beau - ti - ful land of sleep, in the land of

B beau - ti - ful land of sleep, in the land of

p cresc. dim.

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88 *p* *dim. e rall.* *ppp*
S sleep, _____ of sleep.
A sleep, _____ of sleep.
T sleep, _____ of sleep.
B sleep, _____ in the land of sleep.
the land of sleep.

Novello, Ewer and Company
(1886)

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