



A June Morning

A MUSICAL ACROSTIC

William Y. Hurlstone
(1876-1906)

William Yeates Hurlstone (1876-1906) was born at Richmond Gardens (now Empress Place), Fulham, London, and from a young age, suffered from bronchial asthma. His father was a surgeon with a strong interest in music and the arts. He received piano lessons, played the clarinet, and was self-taught in composition. He would organize home concerts in which he and his sisters would play his compositions. Entering the Royal College of Music, he studied composition with Sir Frederick Bridge and Sir Charles Stanford. His family suffered significant health and financial difficulties causing him to give up a career as concert pianist. The family was helped by the generosity of a close family friend, Captain Alexander Spink Beaumont (1843-1913). An amateur violinist and composer, Beaumont was a major benefactor throughout Hurlstone's life. Hurlstone also co-founded the popular Century Concerts, which promoted chamber music by British composers. He held positions as Professor of Music at Croydon Conservatoire, as Examiner for Royal Academy of Music Associated Boards for the Croydon District, and Professor of Harmony and Counterpoint at the RCM at age 29. In his first year at the RCM, he caught a chill while waiting at Victoria Station and died nine days later from complications with his lifelong asthma. Most of his works were for chamber ensembles, but also they also include a few orchestral works. Stanford considered him the most talented of all his students, above others like Ralph Vaughan Williams and Gustav Holst.

To Captain A. S. Beaumont
(ACROSTIC)

Calm from her temple o'er a sleeping sea
Arises Dawn dew-lipped, and opal-eyed,
Pausing; anon on many a misty lea,
That dreaming wakes with vision satisfied:
Afar the woods grow lustrous, whilst the lark,
In quest of warm Eös leaves his bed
Neering the voiceless arch so lately dark

And singing as he soars, till faintly red,

Saluted morning lifts her light crowned head.

Breathing anew, the blossoms bless the wind
Enthroned o'er dimpled vales, and breasted hills;
All nature spreads, through pastures leafy-lined,
United graces; and the burnished rills
Make marriage music on a pebbled strand.
O happy, happy morning! June at last is here;
Nymphlike she wanders through the rose flushed land
Till others sing the rip'ning of the year.

“Chrystabel”

Florence Gertrude Attenborough (1867-1958)

A June Morning

A MUSICAL ACROSTIC

Dedicated to Captain A. S. Beaumont

William Y. Hurlstone

Allegro moderato

S
Calm from her tem - ple o'er a sleep - ing sea **A** - ris - es

A
Calm from her tem - ple o'er a sleep - ing sea **A** - ris - es

T
Calm from her tem - ple o'er a sleep - ing sea **A** - ris - es

B
Calm from her tem - ple o'er a sleep - ing sea **A** - ris - es

S
f Dawn _____ *mf* dew - lipped, *dim.* and o - pal - eyed,

A
f Dawn _____ *mf* dew - lipped, *dim.* and o - pal - eyed,

T
f Dawn _____ *mf* dew - lipped, *dim.* and o - pal - eyed,

B
f Dawn _____ *mf* dew - lipped, *dim.* and o - pal - eyed, _____



A June Morning

9

S *p* Paus - ing; a - non on man - y a mist - y lea, *pp* That

A *p* Paus - ing; a - non on man - y a lea, *pp* That

T *p* Paus - ing; a - non on man - y a mist - y lea, *pp* That

B *p* Paus - ing; a - non on man - y a lea, *pp* That

13

S dream - ing wakes with vi - sion,

A dream - ing wakes with vi - sion,

T dream - ing wakes with vi - sion, with vi - sion

B dream - ing wakes with vi - sion,

Animato

17

S sat - is - fied: *mf* -

A sat - is - fied: *mf* - far the woods, a -

T sat - is - fied: *mf* - far the woods grow lus - trous, a -

B sat - is - fied: *mf* - far the woods grow lus - trous, a -

A June Morning

23

S far _____ the woods grow lus - trous, whilst the

A far _____ the woods grow lus - trous, whilst the

T far _____ the woods grow lus - trous, whilst the

B far _____ the woods, _____ the woods _____ grow lus - trous, whilst the

27

S lark, **I**n quest of warm E - ö - us _____ leaves his

A lark, **I**n quest of warm E - ö - us _____

T lark, **I**n quest of warm E - ö - us _____ leaves his

B lark, _____ whilst the lark, **I**n quest of warm E -

31

Tempo l

S bed _____ **N**ear - ing the voice - less arch _____ late - ly

A leaves his bed _____ **N**ear - ing the voice - less arch so late - ly

T bed, his bed _____ **N**ear - ing the voice - less arch so late - ly

B ö - us leaves his bed _____ **N**ear - ing the voice - less arch

A June Morning

36

S dark **A**nd sing - ing as he soars, till faint - ly

A dark **A**nd sing - ing as he soars, till faint - ly

T dark **A**nd sing - ing as he soars, till faint - ly

B **A**nd sing - ing as he soars, till faint - ly

dim. *rit.*

40

A tempo

S red, **S**a - lut - ed morn - ing lifts her

A red, **S**a - lut - ed morn - - - - -

T red, **S**a - lut - ed morn, sa - lut - ed morn - ing

B red, **S**a - lut - ed morn - - - - ing

pp *f*

43

S light crowned head.

A - ing lifts her light crowned head.

T lifts her head, her light crowned head.

B lifts her head, her light crowned head.

dim. *p*

A June Morning

49

S **B**reath - ing a - new, — the blos - soms bless the wind **E**n - throned o'er

A **B**reath - ing a - new, the blos - soms bless the wind **E**n - throned o'er

T **B**reath - ing a - new, — the blos - soms bless the wind **E**n - throned o'er

B **B**reath - ing a - new, the blos - soms bless the wind **E**n - throned o'er

53

S *mf* dim - pled vales, — and breast - ed hills; — **A**ll

A *mf* dim - pled vales, and breast - ed hills; — **A**ll

T *mf* dim - pled vales, and breast - ed hills; — **A**ll

B *mf* dim - pled vales, — and breast - ed hills; — **A**ll

57

S *p* na - ture spreads, through pas - tures leaf - y - lined, — **U** - *cresc.*

A *p* na - ture spreads, through pas - tures leaf - y - lined, **U** - *cresc.*

T *p* na - ture spreads, through pas - tures leaf - y - lined, **U** - *cresc.*

B *p* na - ture spreads, **U** - nit - ed *cresc.*

A June Morning

61

S nit - - - ed grac - es; and the burn - ished

A nit - ed grac - es; and the burn - ished

T nit - ed grac - es; and the burn - ished

B grac - - - - es; and the burn - ished

64

S rills **IM**lake mar - riage mu - sic on a

A rills **IM**lake mar - riage mu - sic on a

T rills **IM**lake mar - riage mu - sic on a

B rills **IM**lake mar - riage mu - sic on a

67

S peb - - - - bled strand. *Animato*

A peb - bled, a peb - bled strand, a peb - bled strand.

T peb - - - - bled strand, a peb - bled strand. *mf*

B peb - - - - bled strand, a peb - bled strand. *mf*

A June Morning

71 *mf*

S

A

T

B

hap - py morn - ing, O

hap - py morn - ing, hap - py morn - ing, O

hap - py morn - ing, hap - py morn - ing, O

75 *f*

S

A

T

B

hap - py, hap - py morn - ing! June at

hap - py morn, O hap - py morn - ing! June at

hap - py, O hap - py morn - ing! June at

hap - py morn, O hap - py morn - ing! June

80 *Tempo 1* *pp*

S

A

T

B

last is here; nymph - like she

last is here; nymph - like she

last is here; nymph - like she

at last is here; nymph - like she

A June Morning

84 *cresc.*

S wan - ders through the rose flushed land **T**ill oth - ers

A wan - ders through the rose flushed land **T**ill oth - ers

T wan - ders through the rose flushed land **T**ill oth - ers

B wan - ders through the rose flushed land **T**ill oth - ers

87 *f* *dim.*

S sing the rip - 'ning of the

A sing the rip - 'ning of the

T sing, till oth - ers sing the rip - 'ning of the

B sing the rip - 'ning of the

91 *p* *molto rit.*

S year, the rip - 'ning of the year.

A year, till oth - ers sing the rip - 'ning of the year.

T year, the rip - 'ning of the year.

B year, till oth - ers sing the rip - 'ning of the year.

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:

www.shorchor.net

David Anderson
SHORCHOR Music
1706 NE 177th St.
Shoreline, WA 98155 USA

