



Six Part-Songs Op. 7  
No. 2

# Snowflakes

Frederick St. John Lacy  
(1862–1935)

Andantino  $\text{♩} = 96$

S  
A  
T  
B

Out of the bos - om of \_\_\_\_\_ the Air, Out of the  
Out of the bos - om of the Air, Out of the  
Out of the bos - om of the Air, Out of the  
Out of the bos - om of the Air, Out of the

Detailed description: This block contains the musical score for the first line of the song 'Snowflakes'. It features four staves, one for each voice part: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. The tempo is marked 'Andantino' with a metronome marking of quarter note = 96. The lyrics are: 'Out of the bos - om of \_\_\_\_\_ the Air, Out of the'. The Soprano part has a long horizontal line under 'om' to indicate a breath mark. The music begins with a piano (*p*) dynamic marking.

## Snowflakes

3

S cloud - folds of her gar - ments shak - en, *p* O - ver the wood - lands brown and

A cloud - folds of her gar - ments shak - en, *p* O - ver the wood - lands brown and

T cloud - folds of her gar - ments shak - en, *p* O - ver the wood - lands brown and

B cloud - folds of her gar - ments shak - en, *p* O - ver the wood - lands brown and

6

S bare, O - ver the har - vest fields for - sak - en, *p* Si - lent and

A bare, O - ver the har - vest fields for - sak - en, *p* Si - lent and

T bare, O - ver the har - vest fields for - sak - en,

B bare, O - ver the har - vest fields for - sak - en,

9

S soft and slow, si - lent and soft and slow,

A soft and slow, si - lent and soft and slow, and

T *p* and slow, and

B *p* and slow, and

# Snowflakes

12

S *dim.*  
— si - lent and soft — and slow, and soft and slow De -

A *dim.*  
slow, si - lent and soft and slow, and soft and slow De -

T *dim.*  
slow, — si - lent and soft — and slow, and soft and slow De -

B *dim.*  
slow, si - lent and soft and slow, and soft and slow De -

15

S  
scends, de - scends — the snow. —

A  
scends the snow, de - scends — the snow.

T  
scends — the snow, — de - scends — the snow.

B  
scends, de - scends the snow. —

S *mf*  
E - ven — as our cloud - y fan - cies take

A *mf*  
E - ven — as our cloud - y fan - cies take

T *mf*  
E - ven — as our cloud - y fan - cies take

B *mf*  
E - ven — as our cloud - y fan - cies take

## Snowflakes

20

S  
A  
T  
B

Sud - den - ly shape in some di - vine ex - pres -

Sud - den - ly shape in some di - vine ex - pres -

Sud - den - ly shape in some di - vine ex - pres -

Sud - den - ly shape in some di - vine ex - pres -

23

S  
A  
T  
B

sion, E - ven as the trou - bled heart doth make

sion, E - ven as the trou - bled heart doth make

sion, E - ven as the trou - bled heart doth make

sion, E - ven as the trou - bled heart doth make

26

S  
A  
T  
B

In the white coun - te - nance con - fes - sion,

In the white coun - te - nance con - fes - sion,

In the white coun - te - nance con - fes - sion,

In the white coun - te - nance con - fes - sion,

# Snowflakes

29

S — The trou - bled sky re - veals, — the trou - bled

A — The trou - bled sky, the trou - bled sky, the trou - bled

T — The trou - bled sky, the trou - bled sky, the trou - bled

B — The trou - bled sky, — the trou - bled sky, the trou - bled

32

S sky re - veals, — the trou - bled sky re - veals, — re - veals The

A sky, the trou - bled sky, — the trou - bled sky re - veals, — re - veals The

T sky, the trou - bled sky, the trou - bled sky re - veals, — re - veals The

B sky, — the trou - bled sky, — the trou - bled sky re - veals, — re - veals The

36

S grief it feels, *f* re - veals — The grief it feels.

A grief — it feels, *f* the trou - bled sky re - veals — The grief it feels.

T grief — it feels, *f* re - veals The grief — it feels.

B grief it feels, *f* re - veals The grief it feels.

## Snowflakes

S *sf* This is the po - em of \_\_\_\_\_ the air, Slow - ly in

A *sf* This is the po - em of the air, Slow - ly in

T *sf* This is the po - em of the air, Slow - ly in

B *sf* This is the po - em of the air, Slow - ly in

42 S si - lent syl - la - bles re - cord - ed; This is the se - cret of \_\_\_\_\_ de -

A si - lent syl - la - bles re - cord - ed; This is the se - cret of de -

T si - lent syl - la - bles re - cord - ed; This is the se - cret of de -

B si - lent syl - la - bles re - cord - ed; This is the se - cret of de -

45 S spair, Long in its cloud - y bos - om hoard - ed, Now whis - pered

A spair, \_\_\_\_\_ Long in its cloud - y bos - om hoard - ed, Now whis - pered

T spair, Long in its cloud - y bos - om hoard - ed,

B spair, Long in its cloud - y bos - om hoard - ed,

# Snowflakes

48

S and re - vealed, now whis - pered and re - vealed, *cresc.*

A and re - vealed, now whis - pered and re - vealed, re - *cresc.*

T re - vealed, *p*

B re - vealed, *p*

51

S — now whis - pered and re - vealed To wood and field, re - *dim.*

A vealed, now whis - pered and re - vealed To wood and field, re - *dim.*

T vealed, now whis - pered and re - vealed To wood and field, re - *dim.*

B vealed, now whis - pered and re - vealed To wood and field, re - *dim.*

54

S vealed To wood and field, and field. *rall.*

A vealed To wood and field, to wood and field. *rall.*

T vealed To wood and field, to wood and field. *rall.*

B vealed To wood and field, and field. *rall.*

**Frederick St. John Lacy** (1862–1935) born at Blackrock, County Cork, Ireland. He was educated in Dublin, first intending to study law. He decided to pursue music and studied at the Cork School of Music, then in London at the Royal Academy of Music under Sir George A. Macfarren and Ebenezer Prout. He was active as recitalist and lecturer, and became an established teacher of singing and composer. He was an Associate of the Philharmonic Society, contributor to the “Musical Standard,” and first held several positions in London, including director of the choir at St. Augustine’s, Ramsgate. He returned to Ireland and was lecturer, then Chair of Music at University College Cork. He was also appointed examiner for degrees in Music across the entire National University of Ireland. He died in Cork. His compositions include assorted orchestral works, chamber music, cantatas, service music, songs, and part-songs.

Out of the bosom of the Air,  
Out of the cloud-folds of her garments shaken,  
Over the woodlands brown and bare,  
Over the harvest fields forsaken,  
Silent and soft and slow  
Descends the snow.

Even as our cloudy fancies take  
Suddenly shape in some divine expression,  
Even as the troubled heart doth make  
In the white countenance confession,  
The troubled sky reveals  
The grief it feels.

This is the poem of the air,  
Slowly in silent syllables recorded;  
This is the secret of despair,  
Long in its cloudy bosom hoarded,  
Now whispered and revealed  
To wood and field.

Henry Wadsworth Longfellow (1807–1882)

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