



VICTORIAN WOMEN

May Eve

Amy M. Beach
(1867-1944)

May Eve

Mrs. H. H. A. Beach

Andante grazioso

Piano

6

Pno.

Reo. *

Reo. *

Reo. *

S 10 pp

O - ver the hill, o - ver the hill, The dews are wet and the shad - ows

A pp

O - ver the hill, o - ver the hill, The dews are wet, the

T 8 pp

O - ver the hill, o - ver the hill, The dews are wet, the

B pp

O - ver the hill, o - ver the hill, The dews are wet, the

Pno. 10 pp

The musical score consists of five staves. The top staff is for the piano, labeled 'Piano' with dynamics 'pp' and 'PPP'. The subsequent four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts sing a repeating phrase: 'Over the hill, over the hill, The dews are wet and the shadows'. The piano part provides harmonic support with sustained notes and rhythmic patterns. The vocal entries occur at measures 6, 10, and 14. The score is set in common time, with a key signature of one flat (B-flat).

May Eve

3

14

S long; Twi - light lin - gers

A dews are wet and the shad - ows long; Twi - light lin - - -

T dews are wet and the shad - ows long; Twi - light lin - - -

B dews are wet and the shad - ows long; Twi - light

Pno.

18

S and all is still Save for the call

A - - gers and all is still, and all is

T - - gers and all is still, and all is

B lin - - gers and all is still

Pno.

Re. *

May Eve

Soprano (S) vocal line, starting at measure 22.

Alto (A) vocal line, starting at measure 22.

Tenor (T) vocal line, starting at measure 22.

Bass (B) vocal line, starting at measure 22.

Piano (Pno.) accompaniment, starting at measure 22.

Text: "— of a faer - y - song, still Save for the call of a faer - y - song, of a faer - - - y - still Save for the call of a faer - y - song, of a faer - - - y - — Save for the call of a faer - y - song, of a faer - - - y -"

Soprano (S) vocal line, starting at measure 26.

Alto (A) vocal line, starting at measure 26.

Tenor (T) vocal line, starting at measure 26.

Bass (B) vocal line, starting at measure 26.

Piano (Pno.) accompaniment, starting at measure 26.

Text: "song, Ah, the song, save for the call, the call, song, save for the call, song, save for the call, the call, Reo. *"

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5

37

S call, the call of a faer - y - song.

A — the call, the call of a faer - y - song.

T — the call, the call of a faer - y - song.

B of a faer - y, faer - y - song.

Pno.

rit. a tempo

rit. a tempo

rit. a tempo

rit. a tempo

Re. *

36

S Call - ing, call - ing,

A Call - ing, call - ing,

T

B

Pno.

p cresc.

p cresc.

dolce marcato

con pedale

Re. * Re. * con pedale

May Eve

Soprano (S) vocal line:

call - - - - ing, call - - - - ing,

Alto (A) vocal line:

call - - - - ing out of the west, O - ver the hill in the dusk of day,

Tenor (T) vocal line:

out of the west, O - ver the hill in the dusk of day,

Bass (B) vocal line:

rest

Piano (Pno.) accompaniment:

41 | *mf* | *dim.* | *Re. ** *Re. ** *Re. ** *Re. **

Soprano (S) vocal line:

O - ver the hill to a land of rest,

Alto (A) vocal line:

O - - - - ver the hill,

Tenor (T) vocal line:

O - ver the hill, to a land of rest,

Bass (B) vocal line:

O - - - - ver the hill,

Piano (Pno.) accompaniment:

46 | *pp cantabile* | *pp*

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7

Soprano (S) vocal line:

A land of peace *cresc.* *with the world a - way, the*

Alto (A) vocal line:

A land of peace *cresc.* *with the world a - way, the*

Tenor (T) vocal line:

A land of peace *cresc.* *with the world a - way, the*

Bass (B) vocal line:

A land of peace *cresc.* *with the world a - way, the*

Piano (Pno.) accompaniment:

pp *cresc.* *mf*

Soprano (S) vocal line:

world a - away, a - away.

Alto (A) vocal line:

world a - away. A land of peace, of

Tenor (T) vocal line:

world a - away, A land of

Bass (B) vocal line:

world a - away, A land of

Piano (Pno.) accompaniment:

mf *dolce*

May Eve

58

Soprano (S) *pp*: Ah, land of
Alto (A) *ppp*: peace, land of
Tenor (T) *ppp*: peace, land of
Bass (B) *ppp*: peace, of peace

Piano (Pno.) *ppp*: (accompaniment)

62

Soprano (S): *molto rit.* peace with the world a - way. *a tempo*
Alto (A): *molto rit.* peace with the world a - way. *a tempo*
Tenor (T): *molto rit.* peace with the world a - way. *a tempo*
Bass (B): — with the world a - way, a - way. *a tempo*

Piano (Pno.): *molto rit.* (accompaniment)
a tempo (accompaniment)

May Eve

Soprano (S) vocal part:

A (Alto) vocal part:

Tenor (T) vocal part:

Bass (B) vocal part:

Piano (Pno.) accompaniment:

Instrumental section (Pno.):

Text lyrics (measures 69-70):

Nev - er a - gain _____ where grass - es sweep, _____ And lights are low, _____

Nev - er a - gain _____ where grass - es sweep, _____ And lights are low, _____

Nev - er a - gain _____ where grass - es sweep, _____ And lights are low, _____

Nev - er a - gain _____ where grass - es sweep, _____ And lights are low, _____

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74

S — and the cool brakes still— Nev - er, nev - er,
A — and the cool brakes still— Nev - - - er,
T — and the cool brakes still— Nev - - - - er,
B — and the cool brakes still— Nev - - - - -
Pno. *Rd.* * *Rd.* * *Rd.* * *Rd.* * *Rd.* *

79

S nev - er a song, but a dream - - - less
A nev - er a song, but a dream - - - less
T nev - er a song, but a dream - - - less
B - - er a song, but a dream - - - less
Pno. *Rd.* * *Rd.* * *Rd.* *

May Eve

11

dolcissimo

S sleep, O - ver the hill... o - ver the

A sleep, O - ver the hill...

T sleep, O - ver the hill...

B sleep, O - ver the hill...

Pno. *pp* *ppp* *pp*

* * * *

S hill, O - - - ver the hill. *rit.*

A o - ver the hill, o - ver the hill. *rit.*

T o - ver the hill, o - ver the hill. *rit.*

B o - ver the hill, o - ver the hill. *rit.*

Pno. *ppp* *rit.*

* * * *

Amy Marcy Cheney Beach (1867-1944) [aka Mrs. H. H. A. Beach] was born in Henniker, New Hampshire, and show great musical ability from an early age— singing forty songs at age one, reading by age three, and composing by age four. She studied piano privately and studied harmony and counterpoint as a young teenager. On her own, she studied books on theory, composition and orchestration. She became recognized as a significant American composer. Her Mass in E-flat major, which was the first piece composed by a woman to be performed by the Handel and Haydn Society orchestra, and her Gaelic Symphony was the first symphony composed and published by an American woman, first premiered by the Boston Symphony. She became identified with the Second New England School of American composers, and known as the Boston Six. She was recognized as a virtuoso pianist and toured extensively in Germany, New England, and throughout the US. She published over 600 works. She composed in almost every genre, but the bulk of her work was art songs and vocal chamber music.

Over the hill, over the hill,
The dews are wet and the shadows long;
Twilight lingers and all is still
Save for the call of a faery-song.

Calling, calling out of the west,
Over the hill in the dusk of day,
Over the hill to a land of rest,
A land of peace with the world away.

Never again where grasses sweep,
And lights are low, and the cool brakes still—
Never a song, but a dreamless sleep,
Over the hill . . . over the hill.

Thomas S. Jones, Jr. (1882-1932)

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