

**Ballads**  
**Op. 54 No. 1**

**Beside the  
ungathered rice  
he lay**

**Samuel Coleridge-Taylor**  
**(1875-1912)**



**Samuel Coleridge-Taylor** (1875-1912) was born in 1875 in London. His parents were Dr. Daniel Peter Hughes Taylor, a Sierra Leonean Creole, and Alice Hare Martin, an English woman. Dr. Taylor returned to Africa not knowing he had a son in London. His middle name Coleridge was after the poet Samuel Taylor Coleridge and he later assumed the name Coleridge-Taylor. He was raised in Croydon (London) by his mother and her father. Taylor studied violin at the Royal College of Music and composition under Charles Villiers Stanford. He was appointed a professor at the Crystal Palace School of Music and conducted the orchestra at the Croydon Conservatoire. Coleridge-Taylor earned a reputation as a composer and was later helped by Edward Elgar. Music editor and critic August Jaeger considered Taylor was "a genius." Coleridge-Taylor made three tours of the United States, which increased his interest in his racial heritage, and at one stage seriously considered migrating there. In 1904, he was received by President Theodore Roosevelt at the White House, an unusual honor in those days for a man of African descent and appearance. He was given the title "the African Mahler" from the white orchestral musicians in New York in 1910. Coleridge-Taylor was greatly admired by African Americans; in 1901, a 200-voice African-American chorus was founded in Washington, D.C., named the Samuel Coleridge-Taylor Society. Coleridge-Taylor's greatest success was his cantata *Hiawatha's Wedding-feast*. He composed orchestral works, chamber music, anthems, part-songs and other works. He died of pneumonia at age 37.

Beside the ungathered rice He lay,  
His sickle in his hand;  
His breast was bare, his matted hair  
Was buried in the sand.  
Again, in the mist and shadow of sleep,  
He saw his native land.

Wide through the landscape of his dreams  
The lordly Niger flowed;  
Beneath the palm-trees on the plain  
Once more a king he strode;  
And heard the tinkling caravans  
Descend the mountain-road.

He saw once more his dark-eyed queen  
Among her children stand;  
They clasped his neck, they kissed his cheeks,  
They held him by the hand!—  
A tear burst from the sleeper's lids  
And fell into the sand.

And then at furious speed he rode  
Along the Niger's bank;  
His bridle-reins were golden chains,  
And, with a martial clank,  
At each leap he could feel his scabbard of steel  
Smiting his stallion's flank.

Before him, like a blood-red flag,  
The bright flamingoes flew:  
From morn till night he follow'd their flight,  
O'er plains where the tamarind grew,  
Till he saw the roofs of Caffre huts,  
And the ocean rose to view.

At night he heard the lion roar,  
And the hyena scream,  
And the river-horse, as he crushed the reeds  
Beside some hidden stream;  
And it passed, like a glorious roll of drums,  
Through the triumph, of his dream.

The forests, with their myriad tongues,  
Shouted of liberty;  
And the Blast of the Desert cried aloud,  
With a voice so wild and free,  
That he started in his sleep and smiled  
At their tempestuous glee.

He did not feel the driver's whip,  
Nor the burning heat of day;  
For Death had illumined the Land of Sleep,  
And his lifeless body lay  
A worn-out fether, that the soul  
Had broken and thrown away!

Henry Wadsworth Longfellow (1807-1882)

# Beside the ungathered rice he lay

S. Coleridge-Taylor

**Moderato**  
*Appassionato*

Piano

6

ALTO *mp*

Be - side th'un-gath-er'd rice He lay, His

Pno.

*pp* *mp*

## Beside the ungathered rice he lay

11

S

A

T

B

Pno.

sick - le in his hand;

Be-side th'un - gath - er'd rice He lay, His

lay,

His breast was bare, his mat - ted hair Was

sick - le in his hand;

sick - le in his hand;

14

8

8

14

3

The musical score is for a piece titled "Beside the ungathered rice he lay". It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature is B-flat major (two flats). The score is divided into two systems. The first system starts at measure 11. The Soprano part has a rest in measure 11, followed by a half note G4 in measure 12, and a half note F#4 in measure 13. The Alto part has a half note G4 in measure 11, followed by a half note F#4 in measure 12, and a half note E4 in measure 13. The Tenor part has a half note G4 in measure 11, followed by a half note F#4 in measure 12, and a half note E4 in measure 13. The Bass part has a half note G4 in measure 11, followed by a half note F#4 in measure 12, and a half note E4 in measure 13. The Piano part has a half note G4 in measure 11, followed by a half note F#4 in measure 12, and a half note E4 in measure 13. The second system starts at measure 14. The Soprano part has a half note G4 in measure 14, followed by a half note F#4 in measure 15, and a half note E4 in measure 16. The Alto part has a half note G4 in measure 14, followed by a half note F#4 in measure 15, and a half note E4 in measure 16. The Tenor part has a half note G4 in measure 14, followed by a half note F#4 in measure 15, and a half note E4 in measure 16. The Bass part has a half note G4 in measure 14, followed by a half note F#4 in measure 15, and a half note E4 in measure 16. The Piano part has a half note G4 in measure 14, followed by a half note F#4 in measure 15, and a half note E4 in measure 16. The lyrics are: "sick - le in his hand; Be-side th'un - gath - er'd rice He lay, His lay, His breast was bare, his mat - ted hair Was sick - le in his hand; sick - le in his hand;".

18

S

A

T

B

Pno.

bur - ied — in the sand.

His breast was bare, his mat-ted hair Was bur-ied in the

His breast was bare, his mat-ted hair Was bur-ied in the

18

3

22

S

A

T

B

Pno.

A - gain, in the mist and

A - gain, in the mist and the

sand. A - gain, in the mist and the

sand. A - gain, in the

22

3

3

3

3

25

S shad - ow of sleep, He saw his na - tive

A shad - ow of sleep, He saw his

T shad - ow of sleep, He saw

B mist, He saw his

Pno.

28 *poco rit.*

S land.

A land, his na - tive land.

T his na - tive land.

B land, his na - tive land.

Pno.



32

S

A

T

B

Pno.

35

*mf* *a tempo*

S Wide thro' the land - scape of his dreams — The lord - ly Ni - ger

*a tempo*

A The lord - ly Ni - ger

*a tempo*

T The lord - ly Ni - ger

*a tempo*

B The Ni - ger

*mf* *a tempo*

Pno.

## Beside the ungathered rice he lay

39

S flow'd; Once

A flow'd; Be - neath the palm - trees on the plain Once

T flow'd; Once

B flow'd; Once

Pno. *mp* *mf*

43

S more a king he strode; And heard the tink-ling car-a-vans De -

A more a king he strode; And heard the car - a-vans De -

T more a king he strode; And heard the tink-ling car - a - vans

B more he strode; And heard the car - a-vans De -

Pno. *mp* *mf*

47 *poco rit.*

S scend the moun-tain - road, the moun - tain - road.

A scend the moun - tain - road, de - scend the moun-tain - road.

T De-scend the road, the moun - tain - road.

B scend the road, de-scend the moun - tain - road. He

Pno. *poco rit.* *p*

51 *a tempo*

S

A He saw once more his dark-eyed queen A - mong her chil - dren

T They

B saw once more his dark - eyed queen 'Mong her chil - dren

Pno. *a tempo*

## Beside the ungathered rice he lay

55 *mp* *cresc. poco a poco*

S They clasp'd his neck, they kiss'd his cheeks, They held him by the

A stand; They clasp'd his neck, — They held him by the

T *cresc.* clasp'd — his neck, — they kiss'd — his cheeks They held his

B stand;

Pno. *mp* *cresc. poco a poco*

59 *f* *poco rall.*

S hand! — They clasp'd his neck, they kiss'd his cheeks, They held him by the

A hand! — They clasp'd — his neck, kiss'd his cheeks, — held him by the

T *f* hand! — They clasp'd — his neck, kiss'd — his cheeks, — They held him by the

B *f* They clasp'd his neck, clasp'd his neck, they kiss'd his cheeks, They

Pno. *f* *poco rall.* *dim.*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems, each starting at measure 55 and 59 respectively. The vocal parts have lyrics written below the notes. The piano part provides harmonic support with various textures, including chords and moving lines. Dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *dim.* (diminuendo) are used throughout. Performance instructions like *cresc. poco a poco* and *poco rall.* are also present.

63 **Più tranquillo**

S hand!—

A hand!— *mp* A tear burst from the

T 8 hand!— *mp* A tear, a tear burst from the sleep - er's

B held him by — the — hand!— *mp* A tear burst from the —

**Più tranquillo**

Pno. 63 *pp*

67 *mp* *rall.*

S And — fell — in - to the sand, —

A sleep-er's lids And fell in the sand, *rall.* and —

T 8 lids And fell in the sand, *rall.* and —

B sleep-er's lids And fell in the sand, *rall.*

Pno. 67 *rall.*

## Beside the ungathered rice he lay

70

S *a tempo*

A *f* *a tempo* the sand.

T *f* *a tempo* fell in - to the sand.

B *f* *a tempo* fell in the sand.

Pno. *a tempo* *mp* *f*

73

Pno. *p* *f* *pp*

77 **Allegro furioso**

Pno.

Detailed description: This is a page from a musical score, page 14, titled 'Beside the ungathered rice he lay'. It contains four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts enter at measure 70 with the lyrics 'the sand.', 'fell in - to the sand.', 'fell in the sand.', and 'fell in the sand.' respectively. The piano accompaniment begins at measure 70 with a series of chords and moving lines. Measure 73 continues the piano part with more complex textures. Measure 77 is marked 'Allegro furioso' and features a more rhythmic and intense piano accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Pno.

82

*ff*

S

87

SOPRANO *f*

And then at fu - rious speed he rode A -

Pno.

87

*mf*

S

91

long the Ni - ger's bank, At fu - rious

A

91

ALTO *f*

And then at fu - rious speed he rode A -

Pno.

91

*mf*

## Beside the ungathered rice he lay

95

S speed he rode A - long, a - long,

A long the Ni - ger's bank, *mf* And then at fu - rious

T *f* And then at fu - rious speed he rode A -

Pno.

99

S he rode a - long the Ni - ger's

A speed he rode A - long the Ni - ger's bank,

T long the Ni - ger's bank, At fu - rious speed he

B *f* And then at fu - rious speed he rode A - long the Ni - ger's

Pno.



104 *cresc.*

S bank; His bri - dlereins were gold - en chains, And, with a mar - tial

A rode a - long; His reins were gold - en chains, And, with a mar - tial

T rode a - long; His reins were gold - en chains, And, with a mar - tial

B bank; His reins were gold - en chains, And, with a mar - tial

Pno. *cresc.*

109

S clank, At each leap he could feel his

A clank, with a mar - tial clank, he could feel his

T clank, he could feel at each leap his

B clank, with a mar - tial clank, At each

Pno. *f*

## Beside the ungathered rice he lay

113

S  
scab - bard of steel

A  
scab - bard of steel, At each

T  
8 scab - bard of steel At each leap he could feel his

B  
leap he could feel, at each leap he could feel his

Pno.

117

S  
At each leap he could feel his

A  
leap he could feel, At each leap he could feel his

T  
8 scab - bard of steel, At each leap he could feel his

B  
scab - bard of steel, At each leap he could feel, he could

Pno.

121

S  
scab - bard of steel Smit - ing his stal - lion's

A  
scab - bard of steel Smit - ing his stal - lion's

T  
8  
scab - bard of steel Smit - ing his stal - lion's

B  
feel \_\_\_\_ his \_\_\_\_ scab - bard Smit - ing his stal - lion's

Pno.

125

S  
flank. \_\_\_\_

A  
flank. \_\_\_\_

T  
8  
flank. \_\_\_\_

B  
flank. \_\_\_\_

Pno.

## Beside the ungathered rice he lay

Pno.

Measures 130-135 of the piano accompaniment. The music is in B-flat major (two flats) and 4/4 time. Measures 130-132 feature a rhythmic pattern of eighth and sixteenth notes with accents. Measures 133-135 are marked *f* (forte) and feature a more active melodic line in the right hand and a steady bass line in the left hand.

S

Be - fore him, like a blood - red flag, The bright fla-min - goes flew, \_\_\_\_\_

A

Be -

Vocal staves for Soprano (S) and Alto (A). The Soprano part begins at measure 136 with a melody starting on a whole note, marked *f*. The Alto part is mostly silent, with a single note at the end of the system marked *f*.

Pno.

Measures 136-141 of the piano accompaniment. Measures 136-137 are marked *mf* (mezzo-forte) and feature a complex texture with many beamed sixteenth notes in both hands. Measures 138-141 continue with a similar texture, featuring sustained chords and moving lines.

141

S *mf* Be - fore him, like a blood - red

A fore him, like a blood - red flag, The bright fla - min - goes flew, *mf* Be -

T 8 Be -

Pno. *f*

Detailed description: This block contains measures 141 through 144 of a musical score. The vocal parts are Soprano (S), Alto (A), and Tenor (T). The piano part is labeled 'Pno.'. Measure 141 starts with a treble clef, key signature of one flat, and a common time signature. The Soprano part begins with a half note 'Be' (B4) and a dotted half note 'fore' (F5), marked *mf*. The Alto part begins with a quarter note 'fore' (F4), a quarter note 'him,' (G4), a quarter note 'like' (A4), a quarter note 'a' (B4), a quarter note 'blood -' (C5), and a quarter note 'red' (D5). The Tenor part has a whole rest. The piano part has a treble and bass staff. The treble staff has a half note chord (F4, C5) and a dotted half note chord (F5, C6), marked *f*. The bass staff has a half note chord (F3, C4) and a dotted half note chord (F4, C5). Measures 142-144 continue the vocal lines. The Soprano part has a half note 'him,' (G4), a half note 'like' (A4), a half note 'a' (B4), a half note 'blood -' (C5), and a half note 'red' (D5). The Alto part has a half note 'fore' (F4), a half note 'him, like' (G4, A4), a half note 'a blood -' (B4, C5), and a half note 'red flag,' (D5, E5). The Tenor part has a half note 'fore' (F4), a half note 'him, like' (G4, A4), a half note 'a blood -' (B4, C5), and a half note 'red flag,' (D5, E5). The piano part has a treble and bass staff. The treble staff has a half note chord (F4, C5) and a dotted half note chord (F5, C6), marked *f*. The bass staff has a half note chord (F3, C4) and a dotted half note chord (F4, C5).

145

S flag, The bright fla - min - goes

A fore him, like a blood - red flag, The

T 8 fore him, like a blood - red flag, The bright fla - min - goes flew, *f* Be -

B Be -

Pno. *f*

Detailed description: This block contains measures 145 through 148 of a musical score. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is labeled 'Pno.'. Measure 145 starts with a treble clef, key signature of one flat, and a common time signature. The Soprano part begins with a half note 'flag,' (F4), a half note 'The' (G4), a half note 'bright' (A4), and a half note 'fla - min - goes' (B4, C5). The Alto part begins with a half note 'fore' (F4), a half note 'him, like' (G4, A4), a half note 'a blood -' (B4, C5), and a half note 'red flag,' (D5, E5). The Tenor part begins with a half note 'fore' (F4), a half note 'him, like' (G4, A4), a half note 'a blood -' (B4, C5), and a half note 'red flag,' (D5, E5). The Bass part has a whole rest. The piano part has a treble and bass staff. The treble staff has a half note chord (F4, C5) and a dotted half note chord (F5, C6), marked *f*. The bass staff has a half note chord (F3, C4) and a dotted half note chord (F4, C5). Measures 146-148 continue the vocal lines. The Soprano part has a half note 'flag,' (F4), a half note 'The' (G4), a half note 'bright' (A4), and a half note 'fla - min - goes' (B4, C5). The Alto part has a half note 'fore' (F4), a half note 'him, like' (G4, A4), a half note 'a blood -' (B4, C5), and a half note 'red flag,' (D5, E5). The Tenor part has a half note 'fore' (F4), a half note 'him, like' (G4, A4), a half note 'a blood -' (B4, C5), and a half note 'red flag,' (D5, E5). The Bass part has a half note 'fore' (F4), a half note 'him, like' (G4, A4), a half note 'a blood -' (B4, C5), and a half note 'red flag,' (D5, E5). The piano part has a treble and bass staff. The treble staff has a half note chord (F4, C5) and a dotted half note chord (F5, C6), marked *f*. The bass staff has a half note chord (F3, C4) and a dotted half note chord (F4, C5).

## Beside the ungathered rice he lay

149

S  
flew, \_\_\_\_\_ be - fore him flew: From

A  
bright fla - min - - goes \_\_\_\_\_ flew, flew: \_\_\_\_\_ From \_\_\_\_\_

T  
8 \_\_\_\_\_ Be - fore him, like a flag, \_\_\_\_\_ From \_\_\_\_\_

B  
fore him, like a blood - red flag, The bright fla - min - goes flew: From

Pno.

153

S  
morn till night he fol - low'd their flight, \_\_\_\_\_ O'er

A  
morn till night he fol - low'd their flight, O'er

T  
8 morn till night he fol - low'd their flight, O'er

B  
morn till night he fol - low'd their flight, \_\_\_\_\_ O'er \_\_\_\_\_

Pno.

157

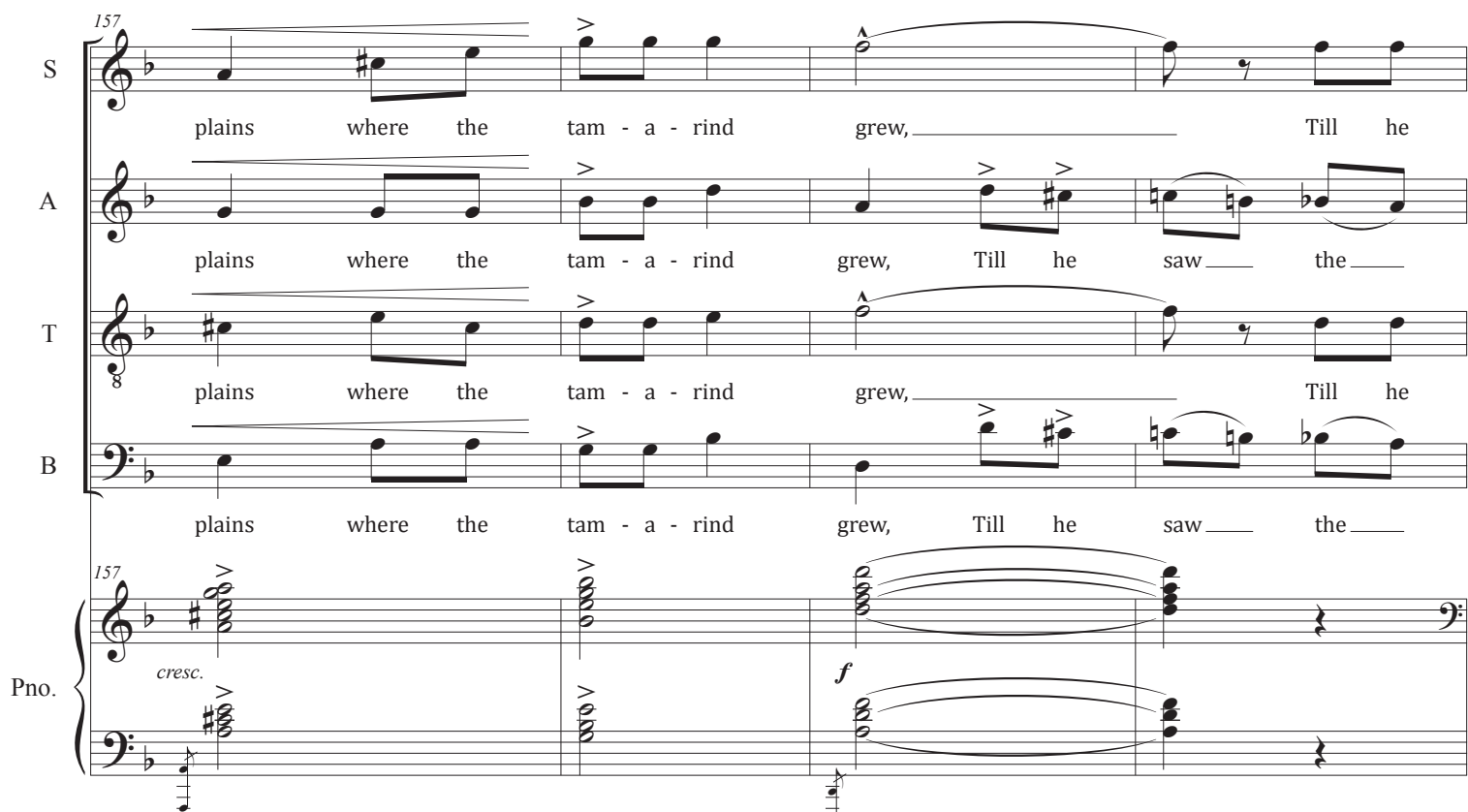
S plains where the tam - a - rind grew, Till he

A plains where the tam - a - rind grew, Till he saw the

T plains where the tam - a - rind grew, Till he

B plains where the tam - a - rind grew, Till he saw the

Pno. *cresc.* *f*



161

S saw the roofs of Caf - fre huts,

A roofs, saw the roofs of Caf - fre huts,

T saw the roofs of Caf - fre huts, Till he

B roofs, Saw the roofs of Caf - fre huts, Till he

Pno.



## Beside the ungathered rice he lay

165

S

Till he

A

Saw the roofs, saw the roofs,

T

8 saw the roofs of Caf - fre huts, Till he

B

saw the roofs of Caf - fre huts, Till he

Pno.

169

S

saw the roofs of Caf - fre huts, And the

A

saw the Caf - fre huts, And the

T

8 saw the roofs of Caf - fre huts, And the

B

saw the roofs, saw the roofs of Caf - fre huts, And the

Pno.



173

S o - cean rose to view.

A o - cean rose to view.

T 8 o - cean rose to view.

B o - cean rose to view.

Pno.

**largamente**

178

S

A

T 8 *f* At night he heard the li - on

B *f* At night he heard the li - on

Pno.

**largamente**

## Beside the ungathered rice he lay

182 *accel.* *ff* The li - on

S

A *ff* *accel.* He heard the li - on roar,

T *ff* *accel.* 8 roar, he heard the li - on roar,

B *ff* *accel.* roar, he heard the li - on roar,

Pno. 182 *accel.*

186 roar, And the hy - e - na scream,

S

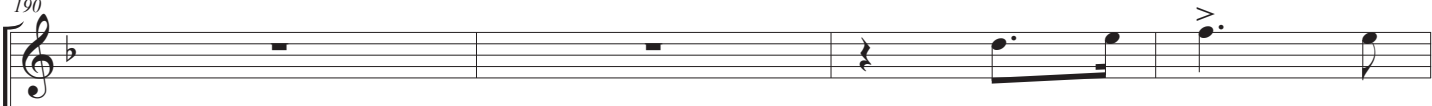
A And the hy - e - na scream, And the riv - er - horse,

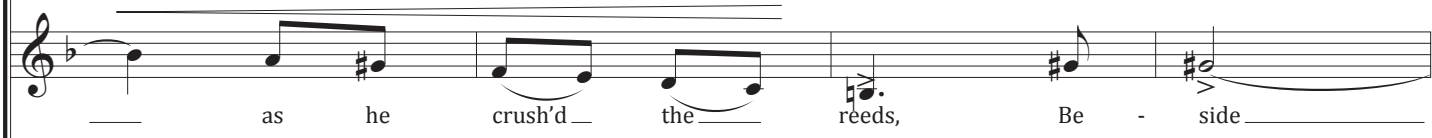
T 8 And the hy - e - na scream,

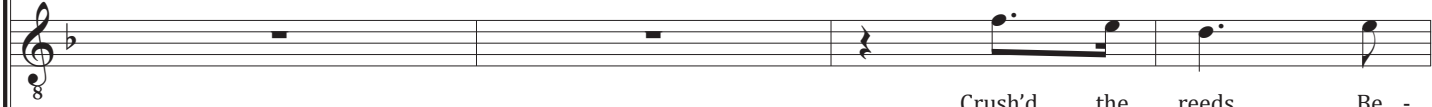
B And the riv - er - horse,


Pno. 186 *sf*


190

S  Crush'd the reeds, Be -

A  as he crush'd the reeds, Be - side

T  Crush'd the reeds, Be -

B  as he crush'd the reeds, crush'd

Pno. 

194

S  side some hid - den stream, pass'd,

A  some hid - den stream, pass'd,

T  side some hid - den stream, pass'd,

B  the reeds, And it pass'd,

Pno. 

## Beside the ungathered rice he lay

198 *mf* *rall. poco a poco*

S pass'd, \_\_\_\_\_ pass'd, \_\_\_\_\_ pass'd, \_\_\_\_\_

A \_\_\_\_\_ pass'd, \_\_\_\_\_ pass'd, \_\_\_\_\_

T \_\_\_\_\_ pass'd, \_\_\_\_\_ pass'd, \_\_\_\_\_

B \_\_\_\_\_ pass'd, \_\_\_\_\_ pass'd, \_\_\_\_\_

Pno. 198

203 **Più lento** *rall.*

S And it pass'd, \_\_\_\_\_ like a glo - rious \_\_\_\_\_

A pass'd, \_\_\_\_\_ it pass'd, \_\_\_\_\_ like a glo - rious \_\_\_\_\_

T pass'd, \_\_\_\_\_ it pass'd, \_\_\_\_\_ like a glo - rious \_\_\_\_\_

B pass'd, \_\_\_\_\_ it pass'd, \_\_\_\_\_ like a glo - rious \_\_\_\_\_

Pno. 203 **Più lento** *rall.*

208 *largamente* *f*

S roll of drums, Thro' the tri - umph, the

A roll of drums, Thro' the tri - umph, the

T roll of drums, Thro' the tri - umph, the

B roll of drums, Thro' the tri - umph, the

Pno.

213 *a tempo*

S tri - umph of his dream, And it pass'd,

A tri - umph of his dream, And it pass'd, it

T tri - umph of his dream, And it pass'd, it

B tri - umph of his dream, And it pass'd,

Pno.

## Beside the ungathered rice he lay

218 *rall.*

S — like a glo - rious roll of drums, Thro' the

A pass'd, like a glo - rious roll of drums, Thro' the

T 8 pass'd, like a glo - rious roll of drums, Thro' the

B — like a glo - rious roll of drums, Thro' the

Pno. 218 *rall.* *sf*

223 *rall.* **a tempo (Allegro furioso)**

S tri - umph, the tri - umph of his dream.

A tri - umph, the tri - umph of his dream.

T 8 tri - umph, the tri - umph of his dream.

B tri - umph, the tri - umph of his dream.

Pno. 223 **a tempo (Allegro furioso)**

228

S — The for - ests, with their myr - iad tongues,

A —

T —

B —

Pno.



233

S Shout - ed of lib - er - ty;

A *ff* Shout - ed of lib - er - ty, shout - ed of lib - er - ty,

T *ff* Shout - ed of lib - er - ty, The for - ests shout - ed of lib - er - ty;

B *ff* Shout - ed of lib - er - ty, The for - ests shout - ed of lib - er - ty;

Pno.



## Beside the ungathered rice he lay

238

S And the Blast of the Des - ert cried a - loud, With a

A shout - ed of lib - er-ty;

T And the blast of the Des - ert cried and shout - ed of lib - er-ty;

B shout - ed of lib - er-ty;

Pno.

243

S voice so wild and free, That he start - ed

A so wild and free, That he start - ed

T So wild and free, That he start - ed

B So wild and free, That he start - ed

Pno.



248

S in his sleep and smiled, *mf* smiled, \_\_\_\_\_

A in his sleep and smiled, *mf* smiled, \_\_\_\_\_

T 8 in his sleep and smiled, *mf* smiled, \_\_\_\_\_

B in his sleep and smiled, smiled, \_\_\_\_\_

Pno. *mf*

253

S \_\_\_\_\_ smiled, *f* smiled *rall.* At their tem -

A \_\_\_\_\_ smiled, *f* smiled *rall.* At their tem -

T 8 \_\_\_\_\_ smiled, *f* smiled *rall.* At their tem -

B \_\_\_\_\_ smiled, *f* smiled *rall.* At their tem -

Pno. *rall.*

## Beside the ungathered rice he lay

258 **a tempo**

S  
pes - tuous glee.

A  
pes - tuous glee.

T  
8 pes - tuous glee.

B  
pes - tuous glee.

Pno.

262 *poco rit. e dim.*

Pno.

267 **Tempo 1**

Pno.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts enter at measure 258 with the lyrics 'pes - tuous glee.' The piano accompaniment begins at measure 258 with a rhythmic pattern of eighth and sixteenth notes. The tempo changes to 'poco rit. e dim.' at measure 262. The piano accompaniment continues with a similar rhythmic pattern. The tempo changes back to 'Tempo 1' at measure 267. The piano accompaniment features a strong dynamic of *sf* (sforzando) at measure 267.

271

A

ALTO *mp*

He

Pno.

271

*pp*

275

A

did not feel the driv - er's whip, Nor the burn - ing heat of day,

T

8

*mp*

He did not feel the

B

*mp*

He did not feel the

Pno.

*mp*

3

*mp*

## Beside the ungathered rice he lay

279

S of day, He did not feel the

A He did not

T driv-er's whip, Nor the burn-ing heat of day, He did not

B driv-er's whip, Nor the burn-ing heat of day;

Pno.

279

S driv-er's whip, Nor the burn-ing heat of day; For Death had il -

A feel the burn-ing heat of day; For Death had il -

T feel the burn-ing heat of day; For Death had il -

B For Death had il - lu - mined, il -

283

Pno.

The musical score is written for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 279. The Soprano part begins with a whole note rest, followed by a half note G4, and then a quarter note A4. The Alto part has a whole note rest. The Tenor part has a half note G3, followed by a quarter note A3, and then a quarter note B3. The Bass part has a half note G2, followed by a quarter note A2, and then a quarter note B2. The Piano accompaniment features a series of chords and arpeggios. The second system starts at measure 283. The Soprano part has a half note G4, followed by a quarter note A4, and then a quarter note B4. The Alto part has a half note G4, followed by a quarter note A4, and then a quarter note B4. The Tenor part has a half note G3, followed by a quarter note A3, and then a quarter note B3. The Bass part has a half note G2, followed by a quarter note A2, and then a quarter note B2. The Piano accompaniment continues with chords and arpeggios. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). Articulations include accents and slurs.

287

S  
lu - mined the Land of Sleep, And his life - less

A  
lu - mined the Land of Sleep, And his life - less

T  
8  
lu - mined the Land of Sleep, And his life - less

B  
lu - mined the Land of Sleep, And his life - less

Pno.

mf p

291

S  
bod - y lay A worn - out fet - ter,

A  
bod - y lay A fet - ter, like a worn - out

T  
8  
bod - y lay A fet - ter, like a worn - out

B  
bod - y lay A fet - ter, like a worn - out

Pno.

poco rall.

## Beside the ungathered rice he lay

295 *poco meno mosso*

S that the soul Had bro - ken and thrown a -

A *poco meno mosso*  
fet - ter, that the soul Had bro - ken and thrown a -

T *poco meno mosso*  
8 fet - ter, that the soul Had bro - ken and thrown a -

B *poco meno mosso*  
fet - ter, that the soul Had bro - - -

Pno. *poco meno mosso* *pp*

299

S way, that the soul Had bro - ken

A way, that the soul Had bro - ken, had

T 8 way, the soul Had bro - ken and

B ken, the soul Had bro - ken and

Pno. 299

302

S a - way, Had bro - ken and thrown a -

A bro - ken and thrown a - way, Had bro - ken and thrown a -

T thrown a - way, Had bro - ken and thrown a -

B thrown a - way, Had bro - ken and thrown a -

Pno. *mf* *pp* *rall.*

306

S way, had thrown a - way!

A way, had thrown a - way!

T way, had thrown a - way!

B way, had thrown a - way!

Pno. *mf* *pp* *rall.* *ppp*

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