

# Stars forever, while we sleep

Mixed choruses *divisi* and optional quartet

(Six movement version)

Music by Donald M. Skirvin

Lyrics by Sara Teasdale

- I. There will be stars
- II. Clear evening
- V. Fontainebleau
- VI. Arcturus in autumn
- VIII. Wisdom
- IX. Though I have loved

# Sara Teasdale poems

## I. There will be stars

There will be stars over the  
place forever;  
Though the house we loved  
and the street we loved are  
lost,  
Every time the earth circles  
her orbit  
On the night the autumn  
equinox is crossed,  
Two stars we knew, poised on  
the peak of midnight  
Will reach their zenith;  
stillness will be deep;  
There will be stars over the  
place forever,  
There will be stars forever,  
while we sleep.

## II. Clear evening

The crescent moon is large  
enough to linger  
A little while after the twilight  
goes,  
This moist midsummer night  
the garden perfumes  
Are earth and apple, dewy  
pine and rose.

Over my head four new-cut  
stars are glinting  
And the inevitable night draws  
on;  
I am alone, the old terror takes  
me,  
Evenings will come like this  
when I am gone;

Evenings on evenings, years on  
years forever –  
Be taut, my spirit, close upon  
and keep  
The scent, the brooding chill,  
the gliding firefly,  
A poem learned before I fall  
asleep.

## V. Fontainebleau

Interminable palaces front on  
the green parterres,  
And ghosts of ladies lovely and  
immoral  
Glide down the gilded stairs,  
The high cold corridors are  
clicking with the heel taps  
That long ago were theirs.

But in the sunshine, in the  
vague autumn sunshine,  
The geometric gardens are  
desolately gay;  
The crimson and scarlet and  
rose-red dahlias  
Are painted like the ladies who  
used to pass this way  
With a ringletted monarch, a  
Henry or a Louis  
On a lost October day.

The aisles of the garden lead  
into the forest,  
The aisles lead into autumn, a  
damp wind grieves,  
Ghostly kings are hunting, the  
boar breaks cover,  
But the sounds of horse and  
horn are hushed in falling  
leaves,  
Four centuries of autumns,  
four centuries of leaves.

## VI. Arcturus in autumn

When, in the gold October  
dusk, I saw you near to setting,  
Arcturus, bringer of spring,  
Lord of the summer nights,  
leaving us now in autumn,  
Having no pity on our  
withering;

Oh then I knew at last that my  
own autumn was upon me,  
I felt it in my blood,

Restless as dwindling streams  
that still remember  
The music of their flood.

There in the thickening dark a  
wind-bent tree above me  
Loosed its last leaves in flight –  
I saw you sink and vanish,  
pitiless Arcturus,  
You will not stay to share our  
lengthening night.

## VIII. Wisdom

It was a night of early spring,  
The winter-sleep was scarcely  
broken;  
Around us shadows and the  
wind  
Listened for what was never  
spoken.

Though half a score of years  
are gone,  
Spring comes as sharply now  
as then –  
But if we had it all to do  
It would be done the same  
again.

It was a spring that never  
came,  
But we have lived enough to  
know  
What we have never had,  
remains;  
It is the things we have that go.

## IX. The flight and Let it be you

### The flight

We are two eagles  
Flying together  
Under the heavens,  
Over the mountains,

Stretched on the wind.  
Sunlight heartens us,  
Blind snow baffles us,  
Clouds wheel after us  
Ravelled and thinned.

We are like eagles,  
But when Death harries us,  
Human and humbled  
When one of us goes,  
Let the other follow,  
Let the flight be ended,  
Let the fire blacken,  
Let the book close.

### Let it be you

Let it be you who lean above  
me  
On my last day,  
Let it be you who shut my  
eyelids  
Forever and aye.

Say a "Goodnight" as you have  
said it  
All of these years,  
With the old look, with the old  
whisper  
And without tears

You will know then all that in  
silence  
You always knew,  
Though I have loved, I loved no  
other  
As I love you.

### Program notes

Sara Teasdale (1884–1933) was considered in her time to be one of America's finest women poets, and she received numerous awards, including the Columbia University Poetry Society Prize and the Poetry Society of America Prize for her volume of poems, *Love Songs*. Her poems are characterized by clarity and simplicity of expression. Her finest and most subtle work is found in her two last volumes, *Dark of the Moon* (1926), and *Strange Victory* (published posthumously).

All poems in this six-movement version of *Stars forever, while we sleep* are taken from *Dark of the Moon*. This set of poems demonstrates her autumnal turn of mind. She explores the hidden mysteries of the heart and of life as she peers into the fading light.

I have frequently returned to her writings for inspiration and for poems to use in my choral music and have written nearly over 30 works whose lyrics are based on her poetry. Part of the fascination for me is Teasdale's ability to pack so much into so few words. Many of her poems are only a few lines long. But the strength of expression and depth of meaning is profound.

Above all, Sara Teasdale writes *songs*. Her lyric poetry is a trove of melodies waiting to be written. I hope my settings convey the spirit of these moving poems.

### Five-movement version

A five-movement performance version can be derived from this score.

To do this, begin the piece with *Clear evening* and sing through the piece in the order provided. However, omit *For I have loved* and instead sing *There will be stars* as the final movement instead. No other changes are required.

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# Stars forever, while we sleep

Words by  
Sara Teasdale

## I. There will be stars

Music by  
Donald M. Skirvin

**There will be stars** (*Dark of the Moon*)

Quartet and Chorus  
Or Double Chorus (Ch.I and Ch.II)

*mf*  $\text{♩} = 78$

Sop. Solo  
or S/Ch.I

There will be stars \_\_\_\_\_ ov - er the place for - ev - er; \_\_\_\_\_

*mf*

Mez. Solo  
or A/Ch.I

There will be stars \_\_\_\_\_ ov - er the place \_\_\_\_\_ for - ev - er; \_\_\_\_\_

*mf*

Ten. Solo  
or T/Ch.I

There will be stars \_\_\_\_\_ ov - er the place \_\_\_\_\_ for - ev - er; \_\_\_\_\_

*mf*

Bar. Solo  
or B/Ch.I

There will be stars \_\_\_\_\_ ov - er the place for - ev - er; \_\_\_\_\_

$\text{♩} = 78$  *mf*

Sop. or  
S/Ch.II

There will be stars for -

*mf*

Alt. or  
A/Ch.II

There will be stars for -

*mf*

Ten. or  
T/Ch.II

There will be stars for -

*mf*

Bs. or  
B/Ch.II

There will be stars for -

$\text{♩} = 78$

For rehearsal only

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5 *mp*  
SS or S/Ch.I  
ov - er the place for - ev - er; Though the house we loved and the street we loved are

3 *mp*  
MS or A/Ch.I  
ov - er the place for - ev - er; Though the house we loved and the street we loved are

*mp*  
TS or T/Ch.I  
ov - er the place for - ev - er; Though the house we loved and the street we loved are

3 *mp*  
BrS or B/Ch.I  
ov - er the place for - ev - er; Though the house we loved and the street we loved are

5  
S or S/Ch.II  
ev - er; —

A or A/Ch.II  
ev - er; —

T or T/Ch.II  
ev - er; —

B or B/Ch.II  
ev - er; —

5  
Piano  
3

9 *mf*  
SS or S/Ch.I  
lost, Eve - ry time the earth cir - cles her

9 *mf*  
MS or A/Ch.I  
lost, Eve - ry time the earth cir - cles her

9 *mf*  
TS or T/Ch.I  
lost, Eve - ry time the earth cir - cles her

9 *mf*  
BrS or B/Ch.I  
lost, Eve ry time the earth cir - cles her

9 *mp*  
S or S/Ch.II  
Though the house we loved and the street we loved are lost, \_\_\_

9 *mp*  
A or A/Ch.II  
Though the house we loved and the street we loved are lost,

9 *mp*  
T or T/Ch.II  
Though the house we loved and the street we loved are lost,

9 *mp*  
B or B/Ch.II  
Though the house we loved and the street we loved are lost,

9 *mp*  
Piano accompaniment



20 *mp* *meno mosso* ♩ = 58 *p*

SS or S/Ch.I

Two stars *mp* *meno mosso* Two stars we knew, *p*

MS or A/Ch.I

Two stars *mp* *meno mosso* Two stars we knew, *p*

TS or T/Ch.I

Two stars *mp* *meno mosso* Two stars we knew, *p*

BrS or B/Ch.I

Two stars *mp* *meno mosso* Two stars we knew, *p*

20 *pp* *meno mosso* ♩ = 58

S or S/Ch.II

au-tumn e - qui - nox is crossed, Two stars we knew, *pp* *meno mosso*

A or A/Ch.II

au-tumn e - qui - nox is crossed, Two stars we knew, *pp* *meno mosso*

T or T/Ch.II

au-tumn e - qui - nox is crossed, Two stars we knew, *pp* *meno mosso*

B or B/Ch.II

au-tumn e - qui - nox is crossed, Two stars we knew, *pp* *meno mosso*

20 *meno mosso* ♩ = 58

TWO PAGES REMOVED

33 *mf* *f*  
SS or S/Ch.I  
— There will be stars ov - er the place for - ev - er, —

*mf* *f*  
MS or A/Ch.I  
— There will be stars ov - er the place for - ev - er,

*mf* *f*  
TS or T/Ch.I  
— There will be stars ov - er the place for - ev - er,

*mf* *f*  
BrS or B/Ch.I  
— There will be stars ov - er the place for ev - er, —

33 *mp* *mf*  
S or S/Ch.II  
ov - er the place There will be stars for - ev - er, —

*mp* *mf*  
A or A/Ch.II  
ov - er the place There will be stars for - ev - er,

*mf*  
T or T/Ch.II  
stars There will be stars for - ev - er,

*mf*  
B or B/Ch.II  
stars There will be stars for - ev - er, —

33  
Piano accompaniment

36 *ff*  
SS or S/Ch.I  
There will be stars ov - er the place for - ev - er, There will be stars for - ev - er, while we sleep. \_\_\_\_\_

MS or A/Ch.I  
*ff*  
There will be stars ov - er the place for - ev - er, There will be stars for - ev - er, while we sleep. \_\_\_\_\_

TS or T/Ch.I  
*ff*  
There will be stars for - ev - er, There will be stars for - ev - er, while we sleep. \_\_\_\_\_

BrS or B/Ch.I  
*ff*  
There will be stars for - ev - er, There will be stars for - ev - er, while we sleep. \_\_\_\_\_

36 *f* *ff*  
S or S/Ch.II  
There will be stars ov - er the place for - ev - er, There will be stars for - ev - er, while we sleep. There

A or A/Ch.II  
*f* *ff*  
There will be stars ov - er the place for - ev - er, There will be stars for - ev - er, while we sleep. There

T or T/Ch.II  
*f* *ff*  
There will be stars for - ev - er, There will be stars for - ev - er, while we sleep. There will be stars for -

B or B/Ch.II  
*f* *ff*  
There will be stars for - ev - er, There will be stars for - ev - er, while we sleep. There will be stars for -

36  
Piano accompaniment

39

SS or S/Ch.I

There will be stars for-ev-er, while we sleep. —

MS or A/Ch.I

There will be stars for-ev-er, while — we sleep. —

TS or T/Ch.I

There will be stars for-ev-er, while we sleep. —

BrS or B/Ch.I

There will be stars for-ev-er, while we sleep. —

39

S or S/Ch.II

will be stars for - ev-er, while we sleep. Stars for - ev-er while we

A or A/Ch.II

will be stars for - ev-er while we sleep. Stars for - ev-er while we

T or T/Ch.II

ev - er, while we sleep. Stars for - ev-er while we

B or B/Ch.II

ev - er, while we sleep. Stars for - ev-er while we

39

44 *f* *mf*

SS or S/Ch.I  
for - ev-er while we sleep. Stars for - ev-er while we sleep. while we

MS or A/Ch.I  
for - ev-er while we sleep. Stars for - ev-er while we sleep. while we

TS or T/Ch.I  
for - ev-er while we sleep. Stars for - ev-er while we sleep. while we

BrS or B/Ch.I  
for - ev-er while we sleep. Stars for ev-er while we sleep. while we

44 *mf*

S or S/Ch.II  
sleep. Stars — for - ev-er while we sleep. Stars for-ev-er while we sleep.

A or A/Ch.II  
sleep. Stars — for ev-er while we sleep. Stars for-ev-er while we sleep.

T or T/Ch.II  
sleep. Stars — for - ev-er while we sleep. Stars for-ev-er while we sleep.

B or B/Ch.II  
sleep. Stars — for - ev-er while we sleep. Stars for-ev-er while we sleep.

44

50 *mp* *p* *meno mosso* *pp*

SS or S/Ch.I  
sleep. Stars for-ev - er while we sleep. while we sleep.

MS or A/Ch.I  
sleep. Stars for-ev - er while we sleep. while we sleep.

TS or T/Ch.I  
sleep. Stars for-ev - er while we sleep. while we sleep.

BrS or B/Ch.I  
sleep. Stars for-ev - er while we sleep. We sleep.

50 *mp* *p* *meno mosso* *pp*

S or S/Ch.II  
Stars for-ev-er while we sleep. while we sleep. while we sleep.

A or A/Ch.II  
while we sleep. while we sleep. while we sleep.

T or T/Ch.II  
while we sleep. while we sleep. while we sleep.

B or B/Ch.II  
while we sleep. while we sleep. while we sleep.

50 *meno mosso*



The piano accompaniment consists of two staves, treble and bass clef. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, often with chords. The tempo is marked 'meno mosso'.

# Stars forever, while we sleep

Words by  
Sara Teasdale  
Clear evening (*Dark of the Moon*)

II. Clear evening  
Chorus (All)

Music by  
Donald M. Skirvin

Moderato  $\text{♩} = 66$

Soprano *pp*  
[Oo] \_\_\_\_\_ [Oo] \_\_\_\_\_ [Oo] \_\_\_\_\_

Alto *pp*  
[Oo] \_\_\_\_\_

Tenor *mp*  
The cre-scent moon is large e-nough to ling-er \_\_\_\_\_

Bass *mp*  
The cre-scent moon is large e-nough to ling-er \_\_\_\_\_

Moderato  $\text{♩} = 66$

For rehearsal only

6

S  
[Oo] \_\_\_\_\_ [Oo] \_\_\_\_\_

A

T  
A lit-tle while af-ter the twi-light goes, \_\_\_\_\_ *pp* [Oo] \_\_\_\_\_

B  
A lit-tle while af-ter the twi-light goes, \_\_\_\_\_ *pp* [Oo] \_\_\_\_\_

6



11 *mp*

S This moist mid - sum - mer night \_\_\_\_\_ the gar - den per - fumes Are earth and ap - ple, \_\_\_\_\_ dew - y pine and rose. \_\_\_\_\_

A This moist mid - sum - mer night \_\_\_\_\_ the gar - den per - fumes Are earth and ap - ple, \_\_\_\_\_ dew - y pine and rose. \_\_\_\_\_

T [Oo] \_\_\_\_\_ [Oo] \_\_\_\_\_ [Oo] \_\_\_\_\_

B \_\_\_\_\_ [Oo] \_\_\_\_\_ [Oo] \_\_\_\_\_

17 *mp* *mf*

S \_\_\_\_\_ Over my head four new - cut stars are glint - ing \_\_\_\_\_ And the in -

A \_\_\_\_\_ [Oh] \_\_\_\_\_ [Oh] \_\_\_\_\_ [Oh] \_\_\_\_\_ [Ah] \_\_\_\_\_ *mp*

T \_\_\_\_\_ [Oh] \_\_\_\_\_ Over my head four new - cut stars are glint - ing \_\_\_\_\_ And the in - *mp* *mf*

B \_\_\_\_\_ [Oh] \_\_\_\_\_ [Ah] \_\_\_\_\_ *mp*

22 *f* *mp*

S ev - i - ta - ble night draws on; I am a-lone,

A *mf* *mp* 3 I am a - lone,

T *f* [Ah] *mp* I am a-lone,

B *mf* [Ah] *mp* 3 I am a - lone,

22

27 *ppp* 3 *p* 3

S the old ter - ror takes me, Even - ings will come like this when

A *ppp* 3 *p* 3 the old ter - ror takes me, Even - ings will come like this when

T *ppp* 3 the old ter - ror takes me,

B *ppp* 3 the old ter - ror takes me,

27 3 3

30

S I am gone; Even-ings will come like this when I am gone, when

A I am gone; Even-ings will come like this when I am gone, when

T *P* Even-ings will come like this when I am gone; when I am gone when

B *P* Even-ings will come like this when I am gone; when I am gone, when

33

*Adagio* ♩ = 46

S I am gone; Even-ings on even-ings, years on years for-ev-er— Even-ings on even-ings,— *PP*

A I am gone; Even-ings on even-ings, years on years for-ev-er— Even-ings on even-ings,— *PP*

T I am gone; Even-ings on even-ings, years on years for-ev-er— Even-ings on even-ings,— *PP*

B I am gone; Even-ings on even-ings, years on years for-ev-er— Even-ings on even-ings,— *PP*

TWO PAGES REMOVED

52 *mp All voices, gradual decresc. al fine*

S *mp*  
the glid - ing fire - fly, — A po - em learned be - fore I fall a - sleep, learned be - fore I

A *mp*  
the glid - ing fire - fly, — A po - em learned be - fore I fall a - sleep, learned be - fore I

T *mp*  
— the glid - ing fire - fly, — A po - em learned be - fore I fall a - sleep, learned be - fore I

B *p*  
[Oo] — [Oo] — [Oo] — [M] — [M]

52



58 *all voices decrescendo poco a poco al fine*

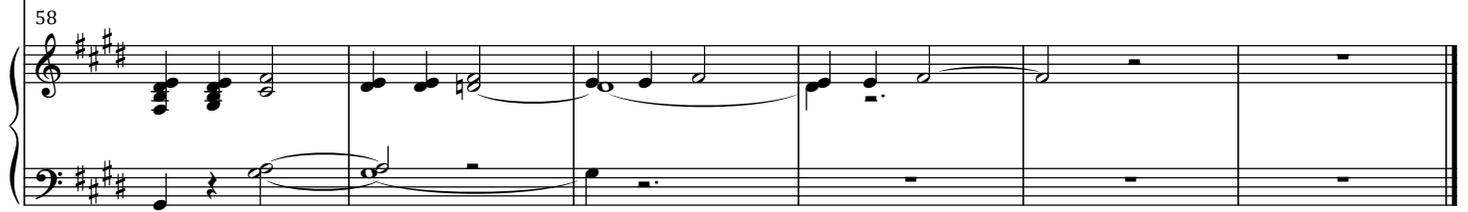
S *Unpitched whisper, soft but audible*  
fall a - sleep, fall a - sleep, fall a - sleep, fall a - sleep, — fall a - sleep.

A *Unpitched whisper, soft but audible*  
fall a - sleep, fall a - sleep, — fall a - sleep, fall a - sleep.

T *Unpitched whisper, soft but audible*  
fall a - sleep, — fall a - sleep, fall a - sleep, fall a - sleep.

B *Unpitched whisper, soft but audible*  
— fall a - sleep, fall a - sleep, fall a - sleep, fall a - sleep, fall a - sleep.

58



# Stars forever, while we sleep

Words by  
Sara Teasdale  
Fontainebleau (*Dark of the Moon*)

V. Fontainebleau  
Mixed Chorus (All)

Music by  
Donald M. Skirvin

*mf*  $\text{♩} = 72$  *p*

Soprano  
In - ter-min - ab - le pal - a - ces front on the green par - terres, And *p*

Alto  
*mf* In - ter-min - ab - le pal - a - ces front on the green par - terres, And *p*

Tenor  
*mf* In - ter-min - ab - le pal - a - ces front on the green par terres, And *p*

Bass  
*mf* In - ter-min - ab - le pal - a - ces front on the green par - terres, And *p*

*For rehearsal only*

$\text{♩} = 72$

3

S *pp*  
ghosts of la-dies love-ly and im-mor - al Glide down the gild - ed stairs, love - ly and im-mor - al

A *pp*  
ghosts of la-dies love-ly and im-mor - al Glide down the gild - ed stairs, love - ly and im - mor - al

T *pp*  
ghosts of la-dies love-ly and im-mor - al Glide down the gild - ed stairs, love - ly and im-mor - al

B *pp*  
ghosts of la-dies love-ly and im-mor - al Glide down the gild - ed stairs, love - ly and im-mor - al

3

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6 *mf*

S Glide down the gild - ed stairs, The high cold cor-ri-dors are clic - king with the heel taps

A Glide down the gild - ed stairs, The high cold cor-ri-dors are clic - king with the heel taps

T Glide down the gild - ed stairs, The high cold cor-ri-dors are clic - king with the heel taps

B Glide down the gild - ed stairs, The high cold cor-ri-dors are clic - king with the heel taps

9

S That long a - go were theirs. And ghosts of la-dies love-ly and im - mor -

A That long a - go were theirs. And ghosts of la-dies love-ly and im - mor -

T That long a - go were theirs. The high cold cor-ri - dors are clic - king with the heel taps That long a -

B That long a - go were theirs. The high cold cor-ri - dors are clic - king with the heel taps That long a -

11

S al The high cold cor-ri-dors are clic - king with the heel taps That long a - go were theirs.

A al The high cold cor-ri-dors are clic - king with the heel taps That long a - go were theirs.

T go were theirs. And ghosts of la-dies love - ly and im-mor-al Glide down the gild-ed stairs,

B go were theirs. And ghosts of la-dies love - ly and im-mor-al Glide down the gild-ed stairs,

11

13

S *p* But in the sun - shine, in the vague au - tumn sun - shine, The ge - o - me - tric

A *p* But in the sun - shine, in the vague au - tumn sun - shine, The ge - o -

T *p* But in the sun - shine, in the vague au - tumn sun - shine, The ge - o -

B *p* But in the sun - shine, vague au - tumn sun - shine, The ge - o -

13

TWO PAGES REMOVED

29

S  
A  
T  
B

With a ring-let-ted mon-arch, a Hen-ry  
way With a ring-let-ted mon-arch, a Hen-ry  
like the lad-ies who used to pass this way With a ring-let-ted mon-arch, a Hen-ry  
like the lad-ies who used to pass this way With a ring-let-ted mon-arch, a Hen-ry

29

\* Performance note: Use French pronunciation for "Louis."

31

S  
A  
T  
B

or a Lou-is\* On a lost Oc-to-ber day. On a lost Oc-to-ber day. *pp*  
or a Lou-is\* On a lost Oc-to-ber day. On a lost Oc-to-ber day. *pp*  
or a Lou-is\* On a lost Oc-to-ber day. On a lost Oc-to-ber day. *pp*  
or a Lou-is\* On a lost Oc-to-ber day. On a lost Oc-to-ber day. *pp*

31

36 *ppp* \* Performance note: If the closed "M" sound is too indistinct, change to "Oo" in all parts.

S *ppp* [M] [M]

A *ppp* [M] [M]

T *ppp* [M] *pp* The

B *pp* The aisles of the gar - den lead in - to the for - est,

36

42

S *pp*

A *pp* [M] Ghost - ly kings are hunt - ing,

T *ppp* aisles lead in - to an - tumn, a damp wind grieves, [M]

B *ppp* [M] [M]

42

48

S *pp*  
But the sounds of horse and horn are hushed in

A *ppp*  
the boar breaks cov-er, [M]

T [M] [M]

B [M]

48

54

S *pp* *ppp rit.----->*  
fal-ling leaves Four cen-tur-ies of au-tumns, four cen-tur-ies of leaves.

A *pp* *ppp rit.----->*  
[M] Four cen-tur-ies of au-tumns, four cen-tur-ies of leaves.

T *pp* *ppp rit.----->*  
[M] [M] Four cen-tur-ies of au-tumns, four cen-tur-ies of leaves.

B *pp* *ppp rit.----->*  
[M] Four cen-tur-ies of au-tumns, four cen-tur-ies of leaves.

54

# Stars forever, while we sleep

Words by  
Sara Teasdale  
**Arcturus in autumn**  
(*Dark of the Moon*)

VI. Arcturus in autumn  
Solo Quartet, Or Full Mixed Chorus,  
Or Semi-Chorus (4 or 8 voices from each double chorus)

Music by  
Donald M. Skirvin

*♩ = 64*  
*mp* *f*

Sop Solo or S/Ch.  
Mez. Solo or A/Ch.  
Ten. Solo or T/Ch.  
Bar. Solo or B/Ch.

When, in the gold Oc-to-ber dusk, I saw you near to set-ting, Arc - tu - rus, bring-er of

When, in the gold Oc-to-ber dusk, I saw you near to set-ting, Arc - tu - rus, bring-er of

When, in the gold Oc-to-ber dusk, I saw you near to set-ting, Arc - tu rus, bring-er of

When, in the gold Oc-to-ber dusk, I saw you near to set-ting, Arc tu - rus, bring-er of

*For rehearsal only*

*♩ = 64*

5 *mf* *mp* *p*

SS or S/Ch.  
MS or A/Ch.  
TS or T/Ch.  
BrS or B/Ch.

spring, Lord of the sum-mer nights, leav-ing us now in au - tumn, Hav-ing no pi-ty on our wi-ther - ing;

spring, Lord of the sum-mer nights, leav-ing us now in au - tumn, Hav-ing no pi-ty on our wi-ther-ing; —

spring, Lord of the sum-mer nights, leav-ing us now in au - tumn, Hav-ing no pi-ty on our wi-ther - ing;

spring, Lord of the sum-mer nights, leav-ing us now in au - tumn, Hav-ing no pi-ty on our wi-ther - ing;

5

9 *mp* *mf*

SS or S/Ch. When, in the gold Oc - to - ber dusk, I saw you near to set - ting, Arc - tu - rus, bring - er of

MS or A/Ch. *mp* *mf*

TS or T/Ch. *mp* *mf*

BrS or B/Ch. *mp* *mf*

9

13 *mp* *p* *pp*

SS or S/Ch. spring, Lord of the sum - mer nights, leav - ing us now in au - tumn, Hav - ing no

MS or A/Ch. *mp* *p* *pp*

TS or T/Ch. *mp* *p* *pp*

BrS or B/Ch. *mp* *p* *pp*

13

17 *mf*

SS or S/Ch.  
pi - ty on our wi - ther - ing; — Oh then I knew at last that my own

MS or A/Ch.  
pi - ty on our wi - ther - ing; — Oh then I knew at last that my own —

TS or T/Ch.  
8 pi - ty on our wi - ther - ing; — Oh then I knew at last that my own

BrS or B/Ch.  
pi - ty on our wi - ther - ing; — Oh then I knew at last that my own

19 *f*

SS or S/Ch.  
au - tumn was up - on me, I felt it in my blood, I felt it in my blood, Rest - less as

MS or A/Ch.  
au - tumn was up - on me, I felt it in my blood, I felt it in my blood, Rest - less as

TS or T/Ch.  
8 au - tumn was up - on me, I felt it in my blood, I felt it in my blood,

BrS or B/Ch.  
au - tumn was up - on me, I felt it in my blood, I felt it in my blood, —

21

SS or S/Ch.  
dwin - dl - ing streams that still re - mem - ber The mu - sic of their flood.

MS or A/Ch.  
dwin - dl - ing streams that still re - mem - ber The mu - sic of their flood.

TS or T/Ch.  
*f*  
Rest - less as dwin - dl - ing streams that still re - mem - ber The mu - sic of their

BrS or B/Ch.  
*f*  
Rest - less as dwin - dl - ing streams that still re - mem - ber The mu - sic of their

21

SS or S/Ch.  
Oh then I knew at last that my own au - tumn was up -

MS or A/Ch.  
Oh then I knew at last that my own au - tumn was up -

TS or T/Ch.  
flood. Oh then I knew at last that my own

BrS or B/Ch.  
flood. Oh then I knew at last that my own

22

22

The musical score is presented in a standard format with four vocal staves and a piano accompaniment. The vocal parts are labeled SS or S/Ch., MS or A/Ch., TS or T/Ch., and BrS or B/Ch. The piano part is shown in grand staff notation. The lyrics are written below the vocal staves. The score includes dynamic markings such as *f* and triplet markings (3). A large, diagonal watermark reading "Not for Perusal Copy" is superimposed over the entire page.

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27

SS or S/Ch.  
dark a wind-bent tree a-bove me Loosed its last leaves in flight

MS or A/Ch.  
dark a wind-bent tree a-bove me Loosed its last leaves in flight

TS or T/Ch.  
dark a wind-bent tree a-bove me Loosed its last leaves in flight

BrS or B/Ch.  
dark a wind-bent tree a-bove me Loosed its last leaves in flight

30

SS or S/Ch.  
I saw you sink and van - - - ish, pi - ti - less Arc -

MS or A/Ch.  
I saw you sink and van - - - ish, pi - ti - less Arc -

TS or T/Ch.  
I saw you sink and van - - - ish, pi - ti - less Arc -

BrS or B/Ch.  
I saw you sink and van - - - ish, pi - ti - less Arc -

*pp*

32

SS or S/Ch.  
- tu - rus, You will not stay to share our

MS or A/Ch.  
- tu - rus, You will not stay to share our

TS or T/Ch.  
- tu - rus, You will not stay to share our

BrS or B/Ch.  
- tu - rus, You will not stay to share our

32

35

SS or S/Ch.  
leng - then - ing night. to share our leng - then - ing night.

MS or A/Ch.  
leng - then - ing night. to share our leng - then - ing night.

TS or T/Ch.  
leng - then - ing night. to share our leng - then - ing night.

BrS or B/Ch.  
leng - then - ing night. to share our leng - then - ing night.

35

# Stars forever, while we sleep

Words by

Sara Teasdale

**Wisdom** (*Dark of the Moon*)

VIII. Wisdom

Mixed Chorus (All)

Music by

Donald M. Skirvin

*p*  $\text{♩} = 88$

Soprano  
It was a night of ear - ly spring, The win - ter - sleep was scarce - ly

Alto  
*p*  
It was a night of ear - ly spring,

Tenor  
*p*  
It was a night of ear - ly spring,

Bass  
*p*  
It was a night of ear - ly spring,

*For rehearsal only*

4

S  
brok - en; A - round us sha - dows and the wind

A  
The win - ter - sleep was scarce - ly brok - en; A - round us sha - dows and the

T  
The win - ter - sleep was scarce - ly brok - en; A - round us sha - dows and the

B  
The win - ter - sleep was scarce - ly brok - en; A - round us sha - dows and the

4



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7 *mp*

S List-ened for what was nev-er spo - ken. It was a night of ear-ly

A wind List-ened for what was nev-er spo-ken. It was a night of ear-ly

T wind List-ened for what was nev-er spo - ken. It was a night of ear-ly

B wind List-ened for what was nev-er spo - ken. It was a night of ear-ly

11

S spring, The win-ter-sleep was scarce-ly brok-en; A-round us sha-dows and the

A night of ear-ly spring, The win-ter-sleep was scarce-ly brok - en; A-round us sha-dows and the

T night of ear-ly spring, The win-ter-sleep was scarce-ly brok - en; A-round us sha-dows and the

B spring, The win-ter-sleep was scarce-ly brok-en; A-round us sha-dows and the

15

S *mf*  
wind List-ened for what was nev-er spo-ken. Though half a score of years are

A  
sha-dows and the wind List-ened for what was nev-er spo - ken. —

T  
sha-dows and the wind List-ened for what was nev-er spo - ken. —

B  
wind List-ened for what was nev-er spo - ken. —

15



The piano accompaniment for measures 15-18 features a steady eighth-note bass line in the left hand and a more active melody in the right hand, primarily consisting of eighth and sixteenth notes. The music is in a minor key, with a somber and reflective mood.

19

S  
gone, *mf* Spring comes as sharp-ly now as then—

A  
*mf*  
Though half a score of years are gone, are gone, Spring comes as sharp-ly now as

T  
*mf*  
Though half a score of years are gone, Spring comes as sharp-ly now as

B  
*mf*  
Though half a score of years are gone, Spring comes as sharp-ly now as

19



The piano accompaniment for measures 19-22 continues with the same rhythmic pattern as the previous section. The right hand has a more melodic line with some rests, while the left hand maintains a consistent eighth-note accompaniment. The overall texture is light and delicate.

22

S But if we had it all to do \_\_\_\_\_ It would be done the same a-gain, a - gain.

A then- as then- \_\_\_\_\_ But if we had it all to do, to do \_\_\_\_\_ It would be done the same a-

T then- \_\_\_\_\_ But if we had it all to do \_\_\_\_\_ It would be done the same a-

B then- \_\_\_\_\_ But if we had it all to do \_\_\_\_\_ It would be done the same a-

26

S *f* Though half a score of years are gone, Spring comes as sharp-ly now as

A gain, a-gain. \_\_\_\_\_ *f* Though half a score of years are gone, are gone, Spring comes as sharp-ly now as

T gain, a-gain. \_\_\_\_\_ *f* Though half a score of years are gone, are gone, \_\_\_\_\_ Spring comes as sharp-ly now as

B gain. \_\_\_\_\_ *f* Though half a score of years are gone, Spring comes as sharp-ly now as

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38

S know What we have nev - er had, re - mains; It is the things we have that

A know What we have nev - er had, re - mains;

T know What we have nev - er had, re - mains;

B know What we have nev - er had, re - mains;

38

42

S go. *mf* It is the things we have that

A What we have nev - er had, re - mains;

T What we have nev - er had, re - mains;

B What we have nev - er had, re - mains;

42

44

S go. *p* It is the

A *mf* What we have nev - er had, re - mains;

T *mf* It is the things we have that go.

B *mf* What we have nev - er had, re - mains;

44

47

S things we have that go.

A *p* It is the things we have that go. (b)

T *p* It is the things we have that go.

B *p* It is the things we have that go.

47

# Stars forever, while we sleep

Words by  
Sara Teasdale  
**The Flight and Let it be you**  
(*Dark of the Moon*)

IX. Though I have loved  
Quartet and Double Chorus  
Or Triple Chorus (Ch.I, Ch.II, Ch. III)

Music by  
Donald M. Skirvin

*Boldly, soaring* ♩ = 82 *f*

Sop. Solo or S/Ch.I  
Mez. Solo or A/Ch.I  
Ten. Solo or T/Ch.I  
Bar. Solo or B/Ch.I

We are two ea - gles We are two

Sop. 1 or S/Ch.II  
Alt. 1 or A/Ch.II  
Ten. 1 or T/Ch.II  
Bs. 1 or B/Ch.II

We are We are two ea - gles Fly - ing Fly - ing Fly - ing

We are two ea - gles Fly - ing Fly - ing Fly - ing

We are Fly - ing Fly - ing

Sop. 2 or S/Ch.III  
Alt. 2 or A/Ch.III  
Ten. 2 or T/Ch.III  
Bs. 2 or B/Ch.III

We are We are two ea - gles Fly - ing Fly - ing

We are two ea - gles Fly - ing Fly - ing

We are two ea - gles Fly - ing Fly - ing

We are We are Fly - ing Fly - ing Fly - ing

*f*

For rehearsal only  
Simplified reduction

3

SS or  
SCI

ea - gles Fly - ing to - ge - ther \_\_\_\_\_ Un - der the hea - vens,

MS or  
ACI

ea - gles Fly - ing to - ge - ther \_\_\_\_\_ Un - der the hea - vens,

TS or  
TCI

ea - gles Fly - ing to - ge - ther \_\_\_\_\_ Un - der the hea - vens,

BrS or  
BCI

ea - gles Fly - ing to - ge - ther \_\_\_\_\_ Un - der the hea - vens,

3

S1 or  
SCII

\_\_\_\_\_ We are two ea - gles Fly - ing to - ge - ther \_\_\_\_\_ Un - der the

A1 or  
ACII

\_\_\_\_\_ We are two ea - gles Fly - ing to - ge - ther \_\_\_\_\_ Un - der the

T1 or  
TCII

\_\_\_\_\_ We are two ea - gles Fly - ing to - ge - ther \_\_\_\_\_ Un - der the

B1 or  
BCII

\_\_\_\_\_ We are two ea - gles Fly - ing to - ge - ther \_\_\_\_\_ Un - der the

3

S2 or  
SCIII

\_\_\_\_\_ We are two ea - gles Fly - ing to - ge - ther \_\_\_\_\_

A2 or  
ACIII

\_\_\_\_\_ We are two ea - gles Fly - ing to - ge - ther \_\_\_\_\_

T2 or  
TCIII

\_\_\_\_\_ We are two ea - gles Fly - ing to - ge - ther \_\_\_\_\_

B2 or  
BCIII

\_\_\_\_\_ We are two ea - gles Fly - ing to - ge - ther \_\_\_\_\_

3



6

SS or SCI  
Ov - er the moun - tains, Stretched \_\_\_\_\_ on the wind.

MS or ACI  
Ov - er the moun - tains, Stretched \_\_\_\_\_ on the wind.

TS or TCI  
Ov - er the moun - tains, Stretched \_\_\_\_\_ on the wind.

BrS or BCI  
Ov - er the moun - tains, Stretched \_\_\_\_\_ on the wind.

6

S1 or SCII  
hea - vens, Ov - er the moun - tains, Stretched

A1 or ACII  
hea - vens, Ov - er the moun - tains, Stretched

T1 or TCII  
hea - vens, Ov - er the moun - tains, Stretched

B1 or BCII  
hea - vens, Ov - er the moun - tains, Stretched

6

S2 or SCIII  
Un - der the hea - vens, Ov - er the moun - tains,

A2 or ACIII  
Un - der the hea - vens, Ov - er the moun - tains,

T2 or TCIII  
Un - der the hea - vens, Ov - er the moun - tains,

B2 or BCIII  
Un - der the hea - vens, Ov - er the moun - tains,

6



IX. Stars forever, while we sleep – Though I have loved

9

SS or SCI

MS or ACI

TS or TCI

BrS or BCI

Stretched on the wind. Sun-light heart-ens us, Blind snow

9

S1 or SCII

A1 or ACII

T1 or TCII

B1 or BCII

— on the wind. Sun-light heart-ens us,

9

S2 or SCIII

A2 or ACIII

T2 or TCIII

B2 or BCIII

Stretched on the wind. Sun-light heart-ens us,

9

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17

SS or SCI  
- velled and thinned. We are like ea - gles, We are like ea - gles,

MS or ACI  
- velled and thinned. We are like ea - gles, We are like ea - gles,

TS or TCI  
- velled and thinned. We are like ea - gles, We are like We are like ea - gles,

BrS or BCI  
- velled and thinned. We are like ea - gles, We are like We are like ea - gles,

17

S1 or SCII  
Ra - velled and thinned. We are like We are like ea - gles,

A1 or ACII  
Ra - velled and thinned. We are like ea - gles,

T1 or TCII  
Ra - velled and thinned. We are like ea - gles, ea - gles, We are like ea - gles,

B1 or BCII  
Ra - velled and thinned. We are like ea - gles, We are like ea - gles,

17 *ff*

S2 or SCIII  
Ra - velled and thinned. We are like We are like ea - gles,

A2 or ACIII  
Ra - velled and thinned. We are like ea - gles,

T2 or TCIII  
*ff* Ra - velled Ra - velled and thinned. We are like ea - gles, We are like ea - gles,

B2 or BCIII  
*ff* Ra - velled Ra - velled and thinned. We are like ea - gles, ea - gles, ea - gles

17

IX. Stars forever, while we sleep – Though I have loved

*Tempo l'istesso, contemplative*

20

SS or SCI

We are like ea-gles, But when Death har-ries us,

MS or ACI

We are like ea-gles, But when Death har-ries us,

TS or TCI

We are like ea-gles, But when Death har-ries us,

BrS or BCI

We are like ea-gles, But when Death har-ries us,

20

S1 or SCII

We are like ea-gles, But when Death \_\_\_\_\_ But when Death har-ries us,

A1 or ACII

We are like ea-gles, But when Death \_\_\_\_\_ But when Death

T1 or TCII

We are like ea-gles, But when Death \_\_\_\_\_

B1 or BCII

We are like ea-gles, But when Death \_\_\_\_\_

20

S2 or SCIII

We are like ea-gles, But when Death \_\_\_\_\_ But when Death har-ries us,

A2 or ACIII

We are like ea-gles, But when Death \_\_\_\_\_ But when Death

T2 or TCIII

We are like ea-gles, But when Death \_\_\_\_\_

B2 or BCIII

We are like ea-gles, But when Death \_\_\_\_\_

20

20

Not for Performance

IX. Stars forever, while we sleep – Though I have loved

26 *mp* *p*

SS or SCI  
But when Death har - ries us, Hu - man and hum - bled

MS or ACI  
But when Death har - ries us, Hu - man and hum - bled

TS or TCI  
But when Death har - ries us, Hu - man and hum - bled

BrS or BCI  
But when Death har - ries us, Hu - man and hum - bled

26  
S1 or SCII  
Hu - man and hum - bled

A1 or ACII  
har - ries us, Hu - man and hum - bled

T1 or TCII  
But when Death har - ries us, Hu - man and hum - bled

B1 or BCII  
But when Death har - ries us, Hu - man and

26  
S2 or SCIII  
Hu - man and hum - bled

A2 or ACIII  
har - ries us, Hu - man and hum - bled

T2 or TCIII  
But when Death har - ries us, Hu - man and hum - bled

B2 or BCIII  
But when Death har - ries us, Hu - man and

26

IX. Stars forever, while we sleep – Though I have loved

32

SS or SCI

MS or ACI

TS or TCI

BrS or BCI

*mp* *p* *pp*

When one of us goes, When one of us goes, Let the oth-er fol-low Let

32

S1 or SCII

A1 or ACII

T1 or TCII

B1 or BCII

hum - bled

When one of us goes, Let the oth-er fol - low

32

S2 or SCIII

A2 or ACIII

T2 or TCIII

B2 or BCIII

hum - bled

When one of us goes, Let the oth-er fol-low

32

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IX. Stars forever, while we sleep – Though I have loved

48 *Warmer* *mp* *mf*

SS or SCI  
close. Let it be you who lean a-bove me On my last

MS or ACI  
close. Let it be you who lean a-bove me On my last

TS or TCI  
close. Let it be you who lean a-bove me On my last

BrS or BCI  
close. Let it be you who lean a-bove me On my last

48 *Warmer* *mp* *mf*

S1 or SCII  
close. Let it be you Let it be you who lean a - bove me

A1 or ACII  
Let it be you Let it be you who lean a - bove me

T1 or TCII  
close. Let it be you Let it be you who lean a-bove me

B1 or BCII  
close. Let it be you Let it be you who lean a-bove me

48 *Warmer* *mp* *mf*

S2 or SCIII  
close. Let it be you Let it be you who lean a - bove me

A2 or ACIII  
close. Let it be you Let it be you who lean a - bove me

T2 or TCIII  
close. Let it be you Let it be you who lean a-bove me

B2 or BCIII  
close. Let it be you Let it be you who lean a-bove me

48

54 *mp*  
SS or SCI day, Let it be you who shut my eye - lids For-ev-er and aye.

MS or ACI day, Let it be you who shut my eye - lids For-ev-er and aye.

TS or TCI day, Let it be you who shut my eye - lids For-ev-er and aye.

BrS or BCI day, Let it be you who shut my eye - lids For-ev-er and aye.

54 *mp*  
S1 or SCII On my last day, Let it be you who shut my eye-lids For-ev-er and aye.

A1 or ACII On my last day, Let it be you who shut my eye-lids For-ev-er and aye.

T1 or TCII On my last day, Let it be you who shut my eye-lids For-ev-er and aye.

B1 or BCII On my last day, Let it be you who shut my eye-lids For-ev-er and aye.

54 *mp*  
S2 or SCIII On my last day, Let it be you For-ev-er and

A2 or ACIII On my last day, Let it be you For-ev-er and

T2 or TCIII On my last day, Let it be you For-ev-er and

B2 or BCIII On my last day, Let it be you For-ev-er and

54

60

SS or SCI  
Say a "Good-night" as you have said it All of these years,

MS or ACI  
Say a "Good-night" as you have said it All of these years,

TS or TCI  
Say a "Good-night" as you have said it All of these years,

BrS or BCI  
Say a "Good-night" as you have said it All of these years,

60

S1 or SCII  
Say a "Good-night" as you have said it All of these years,

A1 or ACII  
Say a "Good-night" as you have said it All of these years,

T1 or TCII  
Say a "Good-night" as you have said it All of these years,

B1 or BCII  
Say a "Good-night" as you have said it All of these years,

60

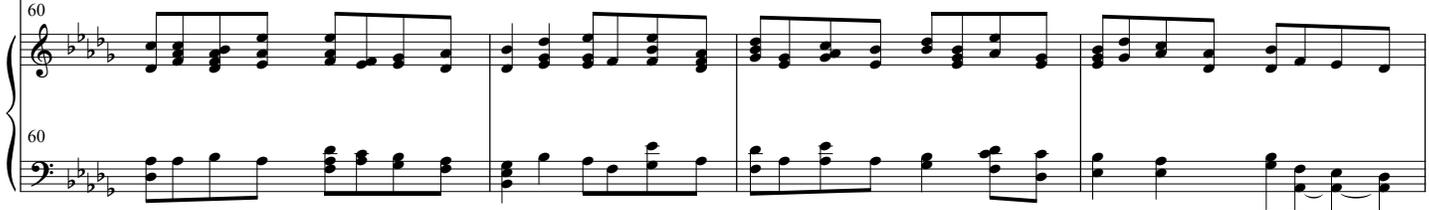
S2 or SCIII  
aye. Say a "Good-night" as you have said it All of these years, All of these

A2 or ACIII  
aye. Say a "Good-night" as you have said it All of these years, All of these

T2 or TCIII  
aye. Say a "Good-night" as you have said it All of these years, All of these

B2 or BCIII  
aye. Say a "Good-night" as you have said it All of these years, All of these

60



64 *p*  
SS or SCI With the old look, with the old \_\_\_\_\_ whis - per And with - out tears.

MS or ACI With the old look, with the old \_\_\_\_\_ whis - per And with - out tears.

TS or TCI With the old look, with the old \_\_\_\_\_ whis - per And with - out tears.

BrS or BCI With the old look, with the old \_\_\_\_\_ whis - per And with - out tears.

64 *p*  
S1 or SCII With the old look, \_\_\_\_\_ with the old whis - per And \_\_\_\_\_ with - out tears.

A1 or ACII With the old look, with the old whis - per And with - out tears.

T1 or TCII With the old look, with the old whis - per And \_\_\_\_\_ with - out tears.

B1 or BCII With the old look, with the old whis - per And \_\_\_\_\_ with - out tears.

64 *p*  
S2 or SCIII years, With the old look, \_\_\_\_\_ with the old whis - per And with - out

A2 or ACIII years, With the old look, with the old whis - per And with - out

T2 or TCIII years, With the old look, \_\_\_\_\_ with the old whis - per And with - out

B2 or BCIII years, With the old look, with the old whis - per And with - out

64

69 *mp*

SS or  
SCI

You will know then \_\_\_\_\_ all that in si-lence You al-ways knew,

MS or  
ACI

*mp*

You will know then all that in si-lence You al-ways knew,

TS or  
TCI

*mp*

You will know then all that in si-lence You al-ways knew,

BrS or  
BCI

*mp*

You will know then all that in si-lence You al-ways knew,

69 *mp*

S1 or  
SCII

You will know then all that in si-lence \_\_\_\_\_ You al-ways

A1 or  
ACII

*mp*

You will know then all that in si-lence \_\_\_\_\_ You al-ways

T1 or  
TCII

*mp*

You will know then all that in si-lence \_\_\_\_\_ You al-ways

B1 or  
BCII

*mp*

You will know then all that in si-lence \_\_\_\_\_ You al-ways

69 *mp*

S2 or  
SCIII

tears. You will know then all that in si - lence \_\_\_\_\_ You al-ways knew,

A2 or  
ACIII

*mp*

tears. You will know then all that in si - lence \_\_\_\_\_ You al-ways knew,

T2 or  
TCIII

*mp*

tears. You will know then all that in si - lence \_\_\_\_\_ You al-ways knew,

B2 or  
BCIII

*mp*

tears. You will know then all that in si - lence \_\_\_\_\_ You al-ways knew,

69

74 *f*

SS or  
SCI

Though I have loved, I loved no oth - er As I loved you.

MS or  
ACI

Though I have loved, I loved no oth - er As I loved you.

TS or  
TCI

Though I have loved, I loved no oth - er As I loved

BrS or  
BCI

Though I have loved, I loved no oth - er As I loved

74 *f*

S1 or  
SCII

knew, Though I have loved, I loved no oth - er As I loved

A1 or  
ACII

knew, Though I have loved, I loved no oth - er As I loved

T1 or  
TCII

knew, Though I have loved, I loved no oth - er As I loved

B1 or  
BCII

knew, Though I have loved, I loved no oth - er As I loved

74 *f*

S2 or  
SCIII

Though I have loved, I loved no oth - er As I loved

A2 or  
ACIII

Though I have loved, I loved no oth - er As I loved

T2 or  
TCIII

Though I have loved, I loved no oth - er As I loved

B2 or  
BCIII

Though I have loved, I loved no oth - er As I loved

74

74



83

SS or SCI  
You al-ways knew, Though I have loved, I loved no oth - er As I loved

MS or ACI  
You al-ways knew, Though I have loved, I loved no oth - er As I loved

TS or TCI  
You al-ways knew, Though I have loved, I loved no oth - er As I loved

BrS or BCI  
You al-ways knew, Though I have loved, I loved no oth - er As I loved

83

S1 or SCII  
You al-ways knew, Though I have loved, I loved no oth - er As I loved

A1 or ACII  
You al-ways knew, Though I have loved, I loved no oth - er As I loved

T1 or TCII  
You al-ways knew, Though I have loved, I loved no oth - er As I loved

B1 or BCII  
You al-ways knew, Though I have loved, I loved no oth - er As I loved

83

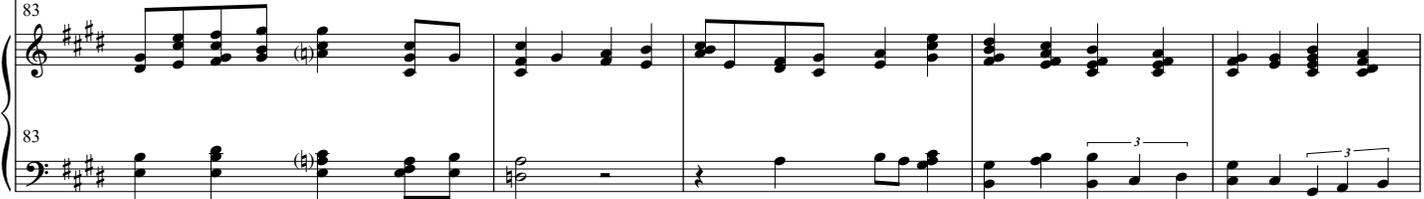
S2 or SCIII  
knew, You al - ways knew, Though I have loved, I loved no oth - er As I loved

A2 or ACIII  
knew, You al - ways knew, Though I have loved, I loved no oth - er As I loved

T2 or TCIII  
knew, You al - ways knew, Though I have loved, I loved no oth - er As I loved

B2 or BCIII  
knew, You al - ways knew, Though I have loved, I loved no oth - er As I loved

83



*A wordless farewell...*

88 *f* *p* *3*

SS or SCI  
you. As I loved you. Let it be you We are like ea - gles

MS or ACI  
you. As I loved you. Let it be you We are like ea - gles

TS or TCI  
you. As I loved you. Let it be you We are like ea - gles

BrS or BCI  
you. As I loved you. Let it be you We are like ea - gles

88 *mf* *p* *pp*

S1 or SCII  
you. As I loved you. We are like ea - gles Ah

A1 or ACII  
you. As I loved you. We are like ea - gles Ah

T1 or TCII  
you. As I loved you. We are like ea - gles Ah

B1 or BCII  
you. As I loved you. We are like ea - gles

88 *mp* *p* *3*

S2 or SCIII  
you. Let it be you Fly-ing to - ge - ther

A2 or ACIII  
you. Let it be you Fly-ing to - ge - ther

T2 or TCIII  
you. Let it be you Fly-ing to - ge - ther

B2 or BCIII  
you. Let it be you Fly-ing to - ge - ther

88 *3* *3*

Piano accompaniment for the final section of the page.



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