

How Calmly the Evening. Part-Song

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PART-SONG.

Words by T. T. LYNCH.

Composed by EDWARD ELGAR.

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*Andante con moto.
legato ed espress.*

SOPRANO.
How calm - ly the eve - ning once more is de - scend - ing, . .

ALTO.
How calm - ly the eve - ning once more is de - scend - ing, is de -

TENOR.
How calm - ly the eve - ning once more is de - scend - ing, is de -

BASS.
How calm - ly the eve - ning once more is de - scend - ing, . .

(For practice only.)
*Andante con moto.
p legato ed espress.*

. . . As kind as a prom - ise, as still as a prayer, . . . as still as a

- scend - - - ing, As kind as a prom - ise, . . . as still as a

- scend - - - ing, As kind as a prom - ise, . . . as still as a

. . . As kind as a prom - ise, as kind as a prom - ise, . . . as still, as

* Composed expressly for THE MUSICAL TIMES.

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The Musical Times, No. 779.

(1)

prayer; . . . O wing of the Lord, in Thy shel - ter be - friend - -

prayer; . . . O wing of the Lord, in Thy shel - ter be - friend - -

prayer; . . . O wing, O wing of the Lord, in Thy shel - ter be - friend - -

still as a prayer; . . . O wing of the Lord, in Thy shel - ter be - friend - -

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time. The music features a melodic line with lyrics and a piano accompaniment. Dynamics include *cres.* and *dim.*.

- ing, . . . May we and our house - holds con - tin - ue to share.

- ing, . . . May we and our . . . house - holds con - tin - ue to share.

- ing, . . . May we and our . . . house - holds con - tin - ue to share.

- ing, . . . May we and our . . . house - holds con - tin - ue to share.

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature is one flat, and the time signature is common time. The music continues the melodic line with lyrics and piano accompaniment. Dynamics include *ten.* and *pp*.



p We come to be soothed with Thy mer - ci - ful heal - ing; . . .
p We come to be soothed with Thy mer - ci - ful heal - ing; The
p We come to be soothed with Thy mer - ci - ful heal - ing; The
p We come to be soothed with Thy mer - ci - ful heal - ing; . . .



f . . . The dews of the night cure the wounds of the day; . . . We
f dews . . . of the night cure the wounds of the day; . . . We
f dews . . . of the night cure the wounds of the day; . . . We
f . . . The dews of the night cure the wounds of the day; . . . We

come, our life's work and its brev - i - ty feel - - - ing, . . .

come, our life's . . . work . . . and its brev - i - ty feel - - -

come, our life's work . . . and its brev - i - ty feel - - -

come, our life's work and its brev - i - ty feel - - -

The first system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The music is in a minor key and features a melodic line with lyrics. Dynamics include *p* (piano) and *pp* (pianissimo).

. . . With thanks for the past, for the fu - ture we pray.

- ing, . . . With thanks for the past, for the fu - ture we pray.

- ing, . . . With thanks for the past, for the fu - ture we pray.

- ing, . . . With thanks for the past, for the fu - ture we pray.

The second system of the musical score consists of five staves. The top four staves are vocal lines, and the bottom two are piano accompaniment. The music continues with lyrics. Dynamics include *pp* (pianissimo).

Lord, save us from fol - ly ; be with us in sor - row ; . . Sus-tain us in

Lord, save us from fol - ly ; be . . with us in sor - row ; Sus - tain . . us in

Lord, save us from fol - ly ; be . . with us in sor - row ; Sus - tain . . us in

Lord, save us from fol - ly ; be with us in sor - row ; . . Sus-tain us in

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. Dynamics include *mf* and *p*. The lyrics are: "Lord, save us from fol - ly ; be with us in sor - row ; . . Sus-tain us in".

work till the time of our rest, the time of our

work till the time . . of our rest, . . the time of our

work till the time . . of our rest, . . the time of our

work till the time . . of our rest, . . the time of our

The second system of the musical score continues the vocal and piano parts. Dynamics include *pp*. The lyrics are: "work till the time of our rest, the time of our".

rest ; . . When earth's day is o - ver, may hea - ven's to - mor - row . .

rest ; . . When earth's day is o - ver, may hea - ven's to - mor - . .

rest ; . . When earth's day is . . o - ver, may hea - ven's to - mor - . .

rest ; . . When earth's day is o - ver, may hea - ven's to - mor - . .

cres. *f* *dim.* *p dolce.*

. . . Dawn on us, of homes long ex - spect - ed pos - sest. . .

- row . . Dawn on us, of homes long . . ex - spect - ed pos - sest. . .

- row . . Dawn on us, of homes long . . ex - spect - ed pos - sest. . .

- row . . Dawn on us, of homes long . . ex - spect - ed pos - sest. . .

pp *rit.* *pp*

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