

SONGS OF  
NATURE  
OP. 63

Music by Antonìn Dvořák (1841-1904)  
Words by Vitězslav Hálek (1835-1874)  
English translation Fergus Black © 2005

(i)

Napadly písně v duši mou,  
nezavolány, z nenadání,  
jako když rosy napadá,  
po stéblokadeřavé stráni.  
Kol se to mihá perlami,  
i cítím dech tak mladý, zdravý,  
že nevím, zda jsou radost má,  
či pláč mé duše usedavý.  
Však rosu luna zrodila,  
a není písním v duši stání:  
tekou co slast a slza má,  
a den se chystá ku svítání.

(ii)

Večerní les rozvázal zvonky,  
a ptáci zvoní k tiché skrejši,  
kukačka zvoní na ty větší,  
a slavík na ty líbeznější.  
Les každou větev písni kropí  
a každý lístek jeho dítě,  
na nebes strop jim lampu věší  
a stříbrné z ní táhne nítě.  
A každá nit na konci spánek,  
sny jako jiskry v stromech skáčí  
jen laňka se sebe je strásá  
a před lesem se vrose máčí.  
Ted' usnuli i zvoníkové,  
les dýchá v prvním zadřímnutí,  
a jestli slavík zaklokotá,  
to ze spánku je prokouknutí  
Ted' v šecko spí, i laňka dřímá,  
i zvonky visí dovybdě lé,  
noc kráčí jako všeho dozvuk,  
tak příroda si k spánku stele.

(iii)

Žitné pole, žitné pole,  
jak to zraje vesele!  
Každý klásek muzikantem  
klasu jak když nastele,  
Hedbávným to šatem šustí  
větrík v skočnou zadupe,  
slunce objímá a líbá,  
jen to v stéblu zalupe.  
Za motýlkem včelka šeptem,  
zda kdo v chrpě nevěsí,  
a ten cvrček posměváček  
skřepe ličkou pod mezí.  
Žitné pole...nastele (*repeat*)

(iv)

Vyběhla břiza bělic'ká  
jak ze stáda ta kozic'ka,  
vyběhla z lesa na po kraj;  
že prý už táhne jara báj.  
Vyběhla jako panenka,  
tak hebká a tak do tenka,  
že až to lesem projelo,  
a vše se touhou zachvělo.  
A táhne šumem jara báj,  
vzduch jak na housle na šalmaj,  
vzduch samá vuoně,  
vzduch samý květ  
a mladý úsměv celý svět.  
Hned každý strom zelený šat,  
svátečně jsme se oblí kat,  
a každá haluz, každá snět  
chce novou řeč í rozprávět.  
A jakby k hoduo m zavolal,  
přilítli hosté zblíž í dál,  
a za den, za dva šířý kraj,  
a celý svět byl jara báj.

(v)

Dnes do skoku a do písničky!  
Dnes pravá veselka je bož í,  
dnes celý svě t a všecko v páрку  
se vedou k svatebnímu lož í.  
Ve zvonku květném mušky tanč í,  
pod travou brouček křídla zvedá  
a vody šumí, lesy voní  
a kdo je nemá, srdce hledá.  
Na nebi zapalují svíce,  
ná západě panenskě rdění  
a slavík jižto ohlašuje,  
ten velkněz, u velebném znění.  
Dnes velká kniha poesie  
až do kořán je otevřena  
dnes každá struna všeho míru  
na žert i pravdu natažena.  
A nebe skví se, vzduch se chvě je,  
dnes jedna píseň světem letí,  
dnes zem a nebe je den pohár,  
řa tvorstvo při něm ve objetí.

# Melodies fell into my soul

## Songs Of Nature Op. 63 No. 1

**Andante** ♩ = 92

*pp*

Soprano  
Me-lo-dies fell in - to my soul, \_\_\_\_\_ All in a mo - ment,

Alto  
Me-lo-dies fell, they fell in - to my soul, All in a mo - ment,

Tenor  
Me-lo-dies fell in - to my soul, \_\_\_\_\_ All in a mo - ment,

Bass  
Me-lo-dies fell in - to my soul, \_\_\_\_\_ All in a mo - ment,

7

S  
songs came un - bid-den; As comes the dew at ear - ly morn, \_\_\_\_\_

A  
songs came un - bid-den; As comes the dew, the dew at ear - ly morn.

T  
songs came un - bid-den; As comes the dew at ear - ly morn, \_\_\_\_\_

B  
songs came un - bid-den; As comes the dew at ear - ly morn, \_\_\_\_\_

13

S on - to the green grass - y hills fall - - - ing. Dew of my

A on - to the grass - y green hills fall - - - ing. Dew of my

T on - to the green grass - y hills fall - ing. Dew of my

B on - to the grass - y green hills fall - ing. Dew of my

*pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

18

S heart, pearls flic - ker now: Now I feel young be

A heart, \_ pearls flic - ker now: Now I feel young, feel young be

T heart, \_ pearls flic - ker now: Now I feel young, I feel young be -

B heart, of my heart, pearls flic - ker now: Now I feel young, feel young be

*p* *p* *p* *pp* *p* *p* *p* *p*

23

S *f* *pp* *p* *f*  
fore the sun - rise. I can - not tell if this is joy or

A *f* *pp* *p* *f*  
fore the sun - rise. I can - not tell if this is joy or

T *f* *pp* *p* *f*  
fore the sun - rise. I can - not tell if this is joy or

B *f* *pp* *p* *f*  
fore the sun - rise. I can - not tell if — this is joy or —

28

S *p* *pp*  
sad and for - lorn, cry - ing deep in my soul. —

A *p* *pp*  
sad and for - lorn, cry - ing deep in my soul. —

T *p* *pp*  
sad — and for - lorn, cry - ing deep in my soul. —

B *p* *pp*  
sad and for - lorn, cry - ing deep in my soul. —

33

S *p* But as the moon gives birth to dew, *p* songs must come forth from

A *p* But as the moon gives birth to dew, *p* songs must come forth from

T *p* But as the moon gives birth to dew, *pp* songs must come forth from us in

B *p* But as the moon gives birth to dew, *p* songs must come forth from

39

S *f* us in joy or sor - row: From me they flow in hap - pi - ness or

A *f* us in joy or sor - row: From me they flow in hap - pi - ness and

T *f* joy or sor - - - row: From me they flow in hap - pi - ness and

B *f* us in joy or sor - row: From me they flow in hap - pi - ness and

44

S *p* \_\_\_\_\_ *pp*  
 tears of sad - ness, \_\_\_\_\_ and they wel - come the day, As

A *p* \_\_\_\_\_ *pp*  
 tears, sad tears, sad tears, and they wel - come the day, As

T *p* \_\_\_\_\_ *pp*  
 tears, \_\_\_\_\_ sad tears, \_\_\_\_\_ and they wel - - - come the day, As

B *p* \_\_\_\_\_ *pp*  
 tears, sad, \_\_\_\_\_ sad tears, \_\_\_\_\_ for the new day, As

49

S \_\_\_\_\_ *f* \_\_\_\_\_ *dim.* *pp*  
 dawn's \_\_\_\_\_ first light u - shers in the morn - - - ing.

A \_\_\_\_\_ *f* \_\_\_\_\_ *dim.* *pp*  
 dawn's first light u - shers in the morn - - - ing.

T \_\_\_\_\_ *f* \_\_\_\_\_ *dim.* *pp*  
 dawn's \_\_\_\_\_ first light u - shers in the morn - - - ing.

B \_\_\_\_\_ *f* \_\_\_\_\_ *dim.* *pp*  
 dawn's first light u - shers in the morn - - - ing.

# Ev'ning Bells Ring

## Songs of Nature Op. 63 No. 2

**Poco sostenuto**  $\text{♩} = 58$

*pp* *fp* *p* *pp*

Soprano  
Ev'n-ing bells ring, deep in the fo-rest, The birds, as night falls,

*pp* *fp* *p* *pp*

Alto  
Ev'n-ing bells ring, deep in the fo-rest, The birds, as night falls,

*pp* *fp* *p* *pp*

Tenor  
Ev'n-ing bells ring, deep in the fo-rest, The birds, as night falls,

*mf* *p* *pp*

Bass  
Ev'n-ing bells ring, deep in the fo-rest, Ev'n-ing bells

*pp* *fp* *p*

pull the bell ropes, Deep tones from cuc - koos in the thic-kets, The

*pp* *fp* *p*

pull the bell ropes, Deep tones from cuc - koos in the thic-kets, The

*pp* *fp* *p*

pull the bell ropes, Deep tones from cuc - koos in the thic-kets, The

*pp* *mf* *p*

ring, deep in the fo - rest, Deep tones from cuc-koos in the



7 *pp* *fp*  
 lov-liest notes by night-in-gales sung. Each woodland branch is sprinkled with birdsong, And

*pp* *fp*  
 lov-liest notes by night-in-gales sung. Each woodland branch is sprinkled with birdsong, And

*pp* *fp*  
 8 lov-liest notes by night-in-gales sung. Each woodland branch is sprinkled with birdsong, And

*pp* *mf*  
 thickets, in the thic - - - kets, Each woodland branch with bird - song,

11 *pp* *pp* *fp*  
 ev' - ry leaf with song is drip - ping; Light from the moon

*pp* *pp* *fp*  
 ev' - ry leaf with song is drip - ping; Light from the moon

*pp* *pp* *fp*  
 8 ev' - ry leaf with song is drip - ping; Light from the moon

*pp* *pp* *mf*  
 sprink-led And ev' - ry leaf with song is drip - ping; Light from the

14 *pp*  
 hangs in the bran - ches, And paints with sil - ver ev' - ry dew - drop.

*pp*  
 hangs in the bran - ches, And paints with sil - ver ev' - ry dew - drop.

*pp*  
 8 hangs in the bran - ches, And paints with her sil - ver brush ev' - ry dew - drop.

*pp*  
 moon hangs in the bran - ches, And paints ev'-ry sil - ve - ry dew - drop.

17  
 All now is still and light-ly sleep - ing, Dreams rise and spark - le in the

All now is still and light-ly sleep - ing, Dreams rise and spark - le

8 All now is still and light-ly sleep - ing, Dreams rise and spark - le

All now is still and light-ly sleep - ing, Dreams rise and spark - le

20

tree - tops, On - ly a ti-mid doe still gra - zes, And bathes in the dew of the  
 in the tree - tops, On - ly a ti-mid doe still gra - zes, And bathes in the dew of the  
 in the tree-tops, On - ly a ti-mid doe still gra - zes, And bathes in the dew of the  
 in the tree-tops, On - ly a ti-mid doe still gra - zes, And

24

for - est. And bathes in the dew of the for - est. All of the birds are  
 for - est. And bathes in the dew of the for - est. All of the birds are  
 for - est. And bathes in the dew of the for - est. All of the birds are  
 bathes in the dew of the for - - - - est. All of the

28

sleep-ing sound-ly, The for-est too at last lies sleep-ing. Were there a sing - le  
 sleep-ing sound-ly, The for-est too at last lies sleep-ing. Were there a sing - le  
 sleep-ing sound-ly, The for-est too at last lies sleep-ing. Were there a sing - le  
 birds are sleep-ing quite sound-ly, For-est trees at last are at sleep, Were there a

32

night - in - gale note, Then the trees would a - wa - ken from rest.  
 night - in - gale note, Then the trees would a - wa - ken from rest.  
 night - in - gale note, Then the trees would a - wa - ken from rest.  
 sing - le night - in - gale note, Then the trees would wa - ken from their rest.

35 *pp* E - ven the doe has ceased her call - - - ing, *pp* All birds are quiet: their

*pp* E - ven the doe has ceased her call - ing, *pp* All birds are quiet: their

*pp* E - ven the doe has ceased her call - ing, *pp* All birds are quiet: their

*pp* E - ven the doe has ceased her call - ing, *pp* All birds are quiet: their

38 *pp* bell ropes are — “up”; *f* All that re - mains of day are e-choes, And

*pp* bell ropes bell\_ropes are — “up”; *f* All that re - mains of day are e-choes, And

*pp* bell ropes are — “up”; *f* All that re - mains of day are e-choes, And

*pp* bell ropes are — “up”; *f* All that re-mains re - mains of day are e-choes,

41 *p* Na - ture is peace-ful - ly sleep - ing, And Na - ture is peace-ful - ly sleep - ing, And

*p* Na - ture is peace-ful - ly sleep - ing, And Na - ture is peace-ful - ly sleep - ing, And

8 *p* Na - ture is peace-ful - ly sleep - ing, And Na - ture is peace-ful - ly sleep - ing, And

*p* And Na - ture is peace-ful - ly sleep - ing, ly sleep - ing, And

45 *pp* Na - ture now is peace - - - - ful - - ly sleep - ing.

*pp* Na - ture now is peace - - - - ful - ly sleep - ing.

8 *pp* Na - ture now is peace - - - - - ful - ly sleep - ing.

*pp* Na - ture now is peace - - - - - ful - ly sleep - ing.

# In the rye fields

## Songs of Nature Op. 63 No. 3

*Andante con moto* ♩ = 84

**Soprano**  
*p* In the rye fields, in the rye fields grain now *f* ri - pens:  
 Bees and but - ter - flies to - ge - ther Hear the corn - flowers'

**Alto**  
*p* In the rye fields, in the rye fields grain now *f* ri - pens:—  
 Bees and but - ter - flies to - ge - ther Hear the corn - flowers'

**Tenor**  
*p* In the rye fields, in the rye fields grain now *f* ri - pens:—  
 Bees and but - ter - flies to - ge - ther Hear the corn - flowers'

**Bass**  
*p* In the rye fields, in the rye fields grain now *f* ri - pens:  
 Bees and but - ter - flies to - ge - ther Hear the corn - flowers'

*fp* "Look at me", ("Look at me", "Look at me"). *pp* Ev' - ry blade a  
 "Come to me", ("Cometo me", "Come to me"). *pp* Chir - rups come from

*fp* "Look at me", ("Look at me", "Look at me"). *pp* Ev' - ry blade a  
 "Come to me", ("Cometo me", "Come to me"). *pp* Chir - rups come from

*fp* "Look at me", ("Look at me", "Look at me"). *pp* Ev' - ry blade a  
 "Come to me", ("Cometo me", "Come to me"). *pp* Chir - rups come from

*fp* "Look at me", ("Look at me", "Look at me"), "Look at me"). *pp* Ev' - ry blade a  
 "Come to me", ("Cometo me", "Come to me"), "Come to me"). *pp* Chir - rups come from

11

fine mu - si - cian, Ma - ny thou - sands play for me (play for me,  
 beck'n - ing crick - ets in the hol - lows: "Stay with me", ("Stay with me",

fine mu - si - cian, Ma - ny thou - sands play for me (play for me,  
 beck'n - ing crick - ets in the hol - lows: "Stay with me", ("Stay with me",

fine mu - si - cian, Ma - ny thou - sands play for me (play for me,  
 beck'n - ing crick - ets in the hol - lows: "Stay with me", ("Stay with me",

fine mu - si - cian, Ma - ny thou - sands play for me (play for me,  
 beck'n - ing crick - ets in the hol - lows: "Stay with me", ("Stay with me",

16

play for me). Rustl - ing stalks are sil - ken ballgowns, whis - per - ing,  
 "Stay with me"). In the rye fields, grain now ri - pens in the fields,

play for me). Rustl - ing stalks are sil - ken ball - gowns,  
 "Stay with me"). In the rye fields, In the rye fields,

play for me). Rustling stalks are sil - ken ballgowns, whisp'r - ing whisp'r - ing  
 "Stay with me"). In the rye fields, grain now ri - pens in the rye fields,

play for me, play for me). Rustl - ing stalks are sil - ken ball - gowns,  
 "Stay with me", "Stay with me"). In the rye fields, In the rye fields,



21 *f* *p* *pp*

as the wind blows, "Dance with me" ("Dance with me", "Dance with me").  
 grain now ri - pens: "Look at me", ("Look at me", "Look at me").

as the wind blows, "Dance with me" ("Dance with me", "Dance with me").  
 grain now ri - pens: "Look at me", ("Look at me", "Look at me").

8 *f* *p* *pp*

as the wind blows, "Dance with me" ("Dance with me", "Dance with me").  
 grain now ri - pens: "Look at me", ("Look at me", "Look at me").

*f* *p* *pp*

as the wind blows, "Dance with me" ("Dance with me", "Dance with me", "Dance with me").  
 grain now ri - pens: "Look at me", ("Look at me", "Look at me", "Look at me").

25 *molto rit.* *pp* *a tempo*

Ev' - ry day the sun gives hugs and kiss - es to the  
 Ev' - ry blade, each blade a fine mu - si - cian, Man - y

*molto rit.* *pp* *a tempo*

Ev' - ry day the sun gives hugs and kiss - es to the mea-dow:  
 Ev' - ry blade, each blade a fine mu - si - cian, Man - y thou-sands

*molto rit.* *pp* *a tempo*

Ev' - ry day the sun gives hugs and kiss - es to the  
 Ev' - ry blade, each blade a fine mu - si - cian, Man - y

*molto rit.* *pp* *a tempo*

Ev' - ry day the sun gives hugs and kiss - es to the  
 Ev' - ry blade, each blade a fine mu - si - cian, Man - y

30

mea - dow: "Shine on me" ("Shine on me", "Shine on me"). To the  
 thou - sands play for me (play for me, play for me). Man - y

to the mea-dow: "Shine on me" ("Shine on me", "Shine on me"). To the mea-dow:  
 Man-y thou-sands play for me (play for me, play for me). Man-y thou-sands

mea - dow: "Shine on me" ("Shine on me", "Shine on me"). To the  
 thou - sands play for me (play for me, play for me). Man - y

mea - dow: "Shine on me" ("Shine on me", "Shine on me", "Shine on me"). To the  
 thou - sands play for me (play for me, play for me, play for me). Man - y

34

mea - dow: "Shine on me" ("Shine on me", "Shine on me") "Shine on me".  
 thou - sands play for me (play for me, play for me). Play for me.

to the mea-dow: "Shine on me" ("Shine on me", "Shine on me") "Shine on me".  
 Man-y thou-sands play for me (play for me, play for me). Play for me.

mea - dow: "Shine on me" ("Shine on me", "Shine on me") "Shine on me".  
 thou - sands play for me (play for me, play for me). Play for me.

mea - dow: "Shine on me" ("Shine on me", "Shine on me") "Shine on me".  
 thou - sands play for me (play for me, play for me). Play for me.

# Out of the Woods

## Songs of Nature Op.63 No. 4

Allegretto ♩. = 72

*mf* *f*

Soprano  
Out of the woods the white birch ran, Like a nan - ny goat from the herd;

Alto  
Out of the woods the white birch ran, Like a nan - ny goat from the herd;

Tenor  
Out of the woods the white birch ran, Like a nan - ny goat from the herd;

Bass  
Out of the woods the white birch ran, Like a nan - ny goat from the herd;

*p* *f*

5  
Out of the fo - rest edge she ran, So say the le - gends of the Spring;

Out of the fo rest edge she ran, So say the le - gends of the Spring;

Out of the fo rest edge she ran, So say the le - gends of the Spring;

Out of the fo - rest edge she ran, So say the le - gends of the Spring;

9

*pp* *mf*

So say the le - gends of the Spring. Out like a bright young thing she burst,

*pp* *mf*

So say the le - gends of the Spring. Out like a bright young thing she burst,

*pp* *mf*

So say the le - gends of the Spring. Out like a bright young thing she burst,

*pp* *mf*

So say the le - gends of the Spring. Out like a bright young thing she burst,

13

*f* [*p*]

Soft and slim and ea-ger to play; As through the fo - rest quick she ran, All

*f* [*p*]

Soft and slim and ea-ger to play; As through the fo rest quick she ran, All

*f* [*p*]

Soft and slim and ea-ger to play; As through the fo - rest quick she ran, All

*f* [*p*]

Soft and slim and ea-ger to play; As through the fo - rest quick she ran, All

17 *f* *pp*  
 Na - ture shi - vered with de - sire; All Na - ture shi - vered with de - sire.  
*f* *pp*  
 Na - ture shi - vered with de - sire; All Na - ture shi - vered with de - sire.  
*f* *pp*  
 Na - ture shi - vered with de - sire; All Na - ture shi - vered with de - sire.  
*f* *pp*  
 Na - ture shi - vered with de - sire; All Na - ture shi - vered with de - sire.

21 *p* *pp*  
 Le - gend says Spring comes with a buzz, As on a shawm or vi - o - lin;  
*p* *pp*  
 Le - gend says Spring comes with a buzz, As on a shawm or vi - o - lin;  
*p* *pp*  
 Le - gend says Spring comes with a buzz, As on a shawm or vi - o - lin;  
*p* *pp*  
 Le - gend says Spring comes with a buzz, As on a shawm or vi - o - lin;

25

Sweet smells the air and flowers appear, A fresh young smile is on the world,

Sweet smells the air and flowers appear, A fresh young smile is on the world,

8 Sweet smells the air and flowers appear, A fresh young smile is on the world,

Sweet smells the air and flowers appear, A fresh young smile is on the world,

Detailed description: This block contains the first system of music, measures 25 through 28. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics and a '8' below it. The bottom staff is a bass line. Dynamic markings include *dim.* and *f*. The key signature has one sharp (F#).

29

on the world. All of the trees now dress in green, Each putting on its

on the world. All of the trees now dress in green, Each putting on its

8 on the world. All of the trees now dress in green, Each putting on its

on the world. All of the trees now dress in green, Each putting on its

Detailed description: This block contains the second system of music, measures 29 through 32. It consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics and an '8' below it. The bottom staff is a bass line. Dynamic markings include *pp* and *f*. The key signature has one sharp (F#).

33

Sun - day best; While bran - ches stir and buds\_ put forth, Speak-ing new tongues of the

Sun - day best; While bran - ches stir and buds put forth, Speak-ing new tongues of the

8 Sun-day\_\_best; While bran - ches stir\_\_and buds put forth, \_\_ Speak-ing new tongues of \_ the

Sun - day best; While bran - ches stir and buds put forth, Speak-ing new tongues of the

37

sea - son, the sea - son. A - ni - mals come from near\_ and far, Birds flock as bid-den

pp mf sea - son, the sea - son. A - ni - mals come from near\_ and far, Birds flock as bid-den

pp mf sea - son, the sea - son. A - ni - mals come\_\_from near and far, Birds flock as bid-den

pp mf sea - son, the sea - son. A - ni - mals come from near and far, Birds flock as bid-den

42

to a feast; And when a day, or two had passed, Spring was soon seen in

to a feast; And when a day, or two had passed, Spring was soon seen in

to a feast; And when a day, or two had passed, Spring was soon seen in

to a feast; And when a day, or two had passed, Spring was soon seen in

Detailed description: This block contains the musical notation for measures 42 through 45. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "to a feast; And when a day, or two had passed, Spring was soon seen in". Dynamic markings include *p* (piano) and *f* (forte). The piano accompaniment features a steady eighth-note bass line and a treble line with various rhythmic patterns.

46

all the world; Spring was soon seen in all the world; in all the world.

all the world; Spring was soon seen in all the world; in all the world.

all the world; Spring was soon seen in all the world; in all the world.

all the world; Spring was soon seen in all the world; in all the world.

Detailed description: This block contains the musical notation for measures 46 through 49. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "all the world; Spring was soon seen in all the world; in all the world.". Dynamic markings include *p* (piano), *pp* (pianissimo), and *[rall.]* (rallentando). The piano accompaniment continues with a consistent eighth-note bass line and a treble line with various rhythmic patterns.



# Come, let us dance and sing together

## Songs of Nature Op. 63 No. 5

**Poco Allegro** ♩ = 100

Soprano

Alto

Tenor

Bass

*f* *rit.* *a tempo* *dim.*

Come let us dance and sing to - ge-ther, For on this day our God re -

*f* *rit.* *a tempo* *dim.*

Come, let us dance and sing to - ge-ther, For on this day our God re -

*f* *rit.* *a tempo* *dim.*

Come, let us dance and sing to - ge-ther, For on this day our God re -

*f* *rit.* *a tempo* *dim.*

Come, let us dance and sing to - ge-ther, For on this day our God re -

*p* *f* *dim.*

joi - ces. To - day — the whole world comes to-ge - ther, All Na - ture

*p* *f* *dim.*

joi - ces. To - day — the whole world comes to-ge - ther, All Na - ture

*p* *f* *dim.*

joi - ces. To - day the whole world comes to-ge - ther, All Na-ture joins the

*p* *f* *dim.*

joi - ces. To - day the whole world comes to-ge - ther, All Na - ture

12

joins the ce - leb - ra - tion. The flies and moths dance

joins the ce - - - leb - ra - - - tion. The flies and moths dance

ce - leb - ra - - - tion; All Na - ture joins the ce - - - leb - ra - tion.

joins the ce - leb - ra - - - tion. The flies and moths dance

18

in the flo - wer bell, Un - der the grass, "Who's there?" "The bee - tle".

in the flo - wer bell, Un - der the grass, "Who's there?" "The bee - tle".

The flies and moths dance in the flo - wer bell, Un - der the grass, "Who's

in the flower bell, Un - der the grass, "Who's there?" "The bee - tle".

24

The waters whis - per, woods smell sweet - ly, People in ci - ties,  
 The waters whis - per, woods smell sweet - ly, People in ci - ties,  
 there?" "The bee - tle". The woods smell sweet - ly, People in towns and cities,  
 The waters whisper, whisper, woods smell sweetly, sweetly, People in ci - ties,

30

peo - ple in ci - ties long for Na - ture. Now are the  
 peo - ple in ci - ties long for Na - ture. Now are the  
 peo - ple in towns and ci - ties long for Na - ture. Now are the  
 peo - ple in ci - ties long for Na - ture.

37 *mf* *pp* *mf*

Now are the candles lit in heaven: Red skies

*pp*

candles lit in heav'n, candles lit in heaven:

*pp* *mf*

candles lit in hea - - - - - ven: Red skies in the

*p*

Now are the candles lit in heaven:

44 *p* *pp*

in the furthest west are glowing, Hark how the

*mf* *p* *pp*

Red skies in the furthest west glowing. Hark how the

*p* *pp*

furthest west, fur - thest west are glowing. Oh! Hark how the nightingale, the night -

*p*

Red skies in the furthest west are glowing.

51

her - ald nightingale sings: high priest in - toning chants di -

her - ald nightingale sings: high priest in - ton -

in - gale sings: high priest in - ton - ing his

*pp* Hark how the night-ingale, the night-in - gale sings: high priest in -

58

vine - - - ly. We read the po-et-ry in the great book; The

ing chants di - vine - ly. We read the po-et-ry in the great book; The

chants, his chants di - vine - - - ly. We read the po - et - ry

ton - ing chants di - vine - ly. We read the poet - ry in the great book; The

64 *poco a poco cresc.*

volume stands, the volume stands, the pa - ges o - pen. To - day the threads of

*poco a poco cresc.*

volume stands, the pa - ges o - pen, pa - ges o - pen. To - day the threads of

*poco a poco cresc.*

in the great\_ book; The volume stands, the book's pa - ges o - pen.

*poco a poco cresc.*

volume stands, the pa - ges o - pen. To - - - day the threads of

70

peace sur - round us; One song en - cir - cles, one song en - cir - cles all Cre -

peace sur - round us; One song en - cir - cles, one song en - cir - cles all Cre -

To - day the threads of peace sur - round us; One song en - cir - cles all Cre -

peace sur - round us; One song en - cir - cles, one song en - cir - cles all Cre -

77 *pp* *Poco meno mosso*

a - tion. Hea - ven is glow - ing, earth is pu - sa - ting,

a - tion. Hea - ven is glow - ing, earth is pu -

a - tion. Hea - ven is glow - ing, earth is pu -

a - tion. Hea - ven is glow - ing, earth is pu -

**Tempo Primo**

84 *f* *p* *f* *p* *f*

Both are in rap - ture. Both are in rap-ture: earth and hea - ven. Now

sa - ting, Both are in rap - ture, rap-ture: earth and hea - ven. Now

sa - ting, Both are in rap - ture, rap-ture: earth and hea - ven. Now

sa - ting, Both are in rap - ture, rap-ture: earth and hea - ven. Now

91

earth and heav'n are one to - ge - ther, Mak - ing a gob - let for all peo - ple. —

earth and hea - are one to - ge - ther, Mak - ing a gob - let for all peo - ple. —

earth and heav'n are one to - ge - ther, Mak - ing a gob - let for all peo - ple. —

earth and heav'n are one to - ge - ther, Mak - ing a gob - let for all peo - ple. —

**Maestoso**

96

— All Na - ture drinks in joy from this cup. —

— All Na - ture drinks in joy from this cup. —

— All Na - ture drinks in joy from this cup. —

— All Na - ture drinks in joy from this cup. —