

Percy Bysshe Shelley (1792-1822)

Henry Beston (1888-1968)

For a moment of night...

Rebecca Rowe

Serenely

$\text{♩} = 70$ *mp*

The musical score is arranged in a standard choral format with seven staves. The top two staves are for Soprano, the next two for Alto, and the bottom three for Tenor and Bass. The music is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Serenely' with a quarter note equal to 70 beats per minute. The dynamic markings are *mp* (mezzo-piano) and *mf* (mezzo-forte). The lyrics are: 'The e- ver, 'ah' u-ni-verse of things Flows'. The Soprano parts have lyrics: 'The e- ver, 'ah' u-ni-verse of things' and 'Flows'. The Alto parts have lyrics: 'e- ver, e- ver - last-ing u-ni-verse of things' and 'Flows'. The Tenor parts have lyrics: 'The e- ver, last-ing u-ni-verse of things' and 'Flows'. The Bass part has lyrics: 'The e- ver, last-ing u-ni-verse of things' and 'Flows'. The score includes various musical notations such as rests, notes, slurs, and fingerings (3 and 5). The piece concludes with a double bar line and a repeat sign.

7 moving on...

S. *Flows* *'oh'*

S. *'oh'*

A. *'oh'* *f* *rolls*

A. *'oh'* *f* *rolls*

T. *soli f* *Flows* *through the mind* *and* *rolls* *its ra-pid wave* *'oh'*

T. *'oh'* *mf*

B. *'oh'* *mf*

B. *'oh'*

9

f rolls wave *'oh'* *p*

f rolls ra - pid *'oh'* *p* Lu - la, la

p its ra - pid wave. *'oh'* *p* Lu - la, la

p its ra - pid wave. *'oh'* *p* Lu - la, la

f *'oh'* *p* Lu - la, la

solif rolls *'oh'* *f* *p* Lu - la, la

'oh' *'oh'*

12 *p*

S. Lu - la, la Lu - la, la Lu - la la Lu - la, la Lu - na.

S. Lu - la, la Lu - la, la Lu - la la Lu - la, la Lu - na.

A. Lu - la, la Lu - la, la Lu - la, la - Lu - la, la Lu - na.

A. Lu - la, la Lu - la, la Lu - la, la - Lu - la, la Lu - na.

T. Lu - la, la Lu - la, la Lu - la, la Lu - la, la Lu - na.

T. Lu - la, la Lu - la, la Lu - la la Lu - la, la Lu - na.

B. *soli mf*

When the _____ great earth, _____ a-ban-do-ning day, _____ rolls _____ up the deeps of the

3 6

17

S. *pp* Lu - la, *p* new door o - pen

S. *pp* Lu - la, *p* new door o - pen

A. *pp* Lu - la, Lu - la, 'ooh' *p* o - pen

A. *pp* Lu - la, *soli mp* Lu - la, a new door o- pens *3* for the hu-man spi rit...

T. *pp* Lu - la, Lu - la, 'ooh' *p* o - pen

T. *pp* Lu - la, Lu - la, *p* o - pen

B. *mp* heav'ns and the u - ni- verse, *p* o - pen

22

A little more animated...

, picking up more...

S. *mf* and of our world is - lan-ded in its

S. *mf* and of our world is - lan-ded in its

A. *mf* and of our world

A. For a mo-ment of night we have a glimpse of our selves

T. *mp* mo-ment of night *mf* world

T. *mf* world

B. *mf* world

The musical score consists of six staves, each representing a different voice part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are written below the notes. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). The score is divided into measures with time signatures of 2/4 and 4/4. There are fermatas over some notes, and a double bar line with repeat dots at the end of the piece.

27

mf
 S. stream, its stream of stars. Pil-grims of mor-ta-li-ty, vo-ya-ging ho-

mf
 S. stream, its stream, of stars. Pil-grims of mor-ta-li-ty, vo-ya-ging ho-

mf
 A. stream of stars. Pil-grims of mor-ta-li-ty, vo-ya-ging be-tween ho-

mf
 A. stream of stars. Pil-grims of mor-ta-li-ty, vo-ya-ging be-tween ho-

mf
 T. Pil-grims of mor-ta-li-ty, vo-ya-ging ho-

mf
 T. Pil-grims of mor-ta-li-ty, vo-ya-ging ho-

mf
 B. Pil-grims of mor-ta-li-ty, vo-ya-ging ho-

mf
 B. Pil-grims of mor-ta-li-ty, vo-ya-ging ho-

As at the beginning...

♩ = c.70

33

ri - zons e - ter - nal_ seas_ of space and_ time.

ri - zons e - ter - nal_ seas_ of space and_ time.

ri - zons e - ter - nal_ seas_ of space and_ time. The ev er - las-ting

ri - zons e - ter - nal_ seas_ of space and_ time. The ev er - las-ting

ri - zons e - ter - nal_ seas_ of space and_ time. The ev er - las-ting

ri - zons e - ter - nal_ seas_ of space and_ time. The ev er - las-ting

ri - zons a-cross e - ter - nal_ seas_ of space and_ time. The ev er - las-ting

ri - zons a-cross e - ter - nal_ seas_ of space and_ time. The ev er - las-ting

40 *f*
 S. of things_ Flows_ through the mind and rolls_ its ra-pid wave

S. of things_ Flows_ through the mind and rolls_ its ra-pid wave

A. *f*
 u - ni- verse of things_ Flows_ 'ay'

A. *f*
 u - ni- verse of things_ Flows through 'ay'

T. *f*
 u - ni- verse of things_ Flows through rolls wave_

T. *f*
 u - ni- verse of things_ Flows_ rolls_ wave_

B. *f*
 u - ni- verse of things_ Flows_ through and rolls its_ wave_

B. *f*
 u - ni- verse of things_ Flows_ through and rolls its wave_

43

S. *p* *niente*
'ah'³

S. *p* *niente*
'ah'

A. *p* *pp*
'ah'

A. *p* *pp*
'ah'

T. *p* *pp*
'ah'

T. *p* *pp*
'ah'

B. *p* *niente*
'ah'

B. *p* *niente*
'ah'

Note on bar 48:

Singers may alternate between any combination of the three notes, at any speed, in any rhythm, including brief rests, to give a random 'wash' of the three notes simultaneously. The effect should be that at least two or perhaps all three notes can be heard between the parts continuously, but there should be an undulating feel between the pitches. Dynamic should be 'pp' throughout and, at a given point, singers should come to rest on whatever pitch they are on, when instructed by the conductor, hold briefly, then lift to silence. There can be staggered lifting off. The acoustic in which the piece is performed may have a bearing on this. The effect should not last longer than two or three bars.