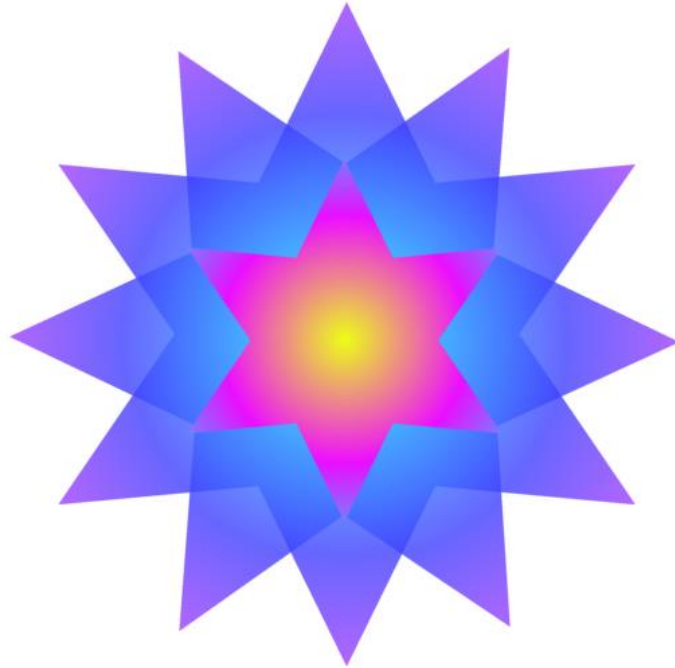


Seven Songs of Spring



*For SATB Chorus
and Piano*

Composed by
Charles O. Beck

Swan-Cross, Ltd.

Soli Deo Gloria!

When Spring Unlocks the Flowers

Text by
REGINALD HEBER

I. Aeolian

Music by
CHARLES O. BECK

Brightly (♩. = 90) *mf*

When spring un-locks the flow-ers — to paint the laughing

mf

soil; When sum-mer's balm-y show-ers — re-fresh the mow-er's toil; When

mp

win-ter binds in frost-y chains the fal-low and the flood; — In God the earth re-

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

When Spring Unlocks the Flowers

(♩=♩.)

joi - ceth still and owns his Mak - er good. Ah

(♩=♩.)

16 17 18 19 20

mf **A**

mp The birds that wake the morn-ing and those that love the shade; The
mf Birds that wake, those that love,

mp

mp The birds that wake the morn-ing and those that love the shade; The
Birds that wake, those that love,

A

21 22 23 24 25

When Spring Unlocks the Flowers

winds that sweep the moun-tain_ or lull the drow - sy glade; The sun that from his
winds that sweep the moun - tain glade; Sun that
winds that sweep the moun-tain_ or lull the drow - sy glade; The sun that from his
winds that sweep the moun - tain glade; Sun that

26 27 28 29 30

am-ber bow'r re - joic - eth on his way, The moon and stars their
from bow'r re - joic - eth on his way, The moon and stars their
am-ber bow'r re - joic - eth on his way, The moon and stars their
from bow'r re - joic - eth on his way, The moon and stars their

31 32 33 34

When Spring Unlocks the Flowers

(♩=♩.)

mas-ter's name in si-lent pomp dis-play. Ah

35 36 37 38 39 40

B Freely (♩=♩.)

Shall man, the lord of na-ture, ex-pec-tant of the sky,

41 42 43 44 45 46 47 48

Shall man a-lone, un-thank-ful, his lit-tle praise de-ny?

49 50 51 52 53 54 55 56

When Spring Unlocks the Flowers

57 58 59 60 61 62 63 64 65

No; let the year for - sake his course, the sea - sons cease to be, Thee,

This system contains measures 57 through 65. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. Measure numbers 57-65 are printed below the piano staff.

66 67 68 69 70 71 72 73 74

Mas - ter must we al - ways love, and Sa - vior hon - or Thee. *mf*

The

mp

This system contains measures 66 through 74. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a tempo change to *mp* at measure 73. Measure numbers 66-74 are printed below the piano staff.

75 76 77 78 79

The flow'rs of spring may with - er, — the hope of summer fade, The

flow'rs of spring may with - er, — the hope of summer fade, The au - tumn droop in

This system contains measures 75 through 79. It features a vocal line with lyrics and a piano accompaniment. A common time signature 'C' is shown at the beginning of the system. Measure numbers 75-79 are printed below the piano staff.

When Spring Unlocks the Flowers

au - tumn droop in win - ter, — the birds for - sake the shade; The sun and moon for -
win - ter — the birds for - sake the shade; The winds be lulled, the sun and moon for

80 81 82 83 84

get their old de - cree; — But we, in na - ture's la - test hour, O

85 86 87 88

Lord, will cling to Thee! — Ah —

89 90 91 92 93 94

Spring Is the Period

II. Ionian

Text by
EMILY DICKINSON

Music by
CHARLES O. BECK

mf

1 2 3

A *mf* Spring is the pe-ri-od,

mf Spring is the pe-ri-od the pe-ri-od ex-press from—

mf Spring is the pe-ri-od, pe-ri-od,

mf Spring is the

A *mf*

4 5 6 7

Spring Is the Period

pe - ri - od, pe - ri - od, Spring is the pe - ri - od

Spring is the pe - ri - od, pe - ri - od, Spring

pe - ri - od ex - press from Ex - press from

pe - ri - od, pe - ri - od, pe - ri - od ex - press, ex - press from

8 9 10

poco rit. *mf*

Ex - press, ex - press from God. A -

Ex - press, ex - press from God. A -

8 God. Ex - press from God.

God, ex - press, ex - press from God.

poco rit. *mp*

11 12 13 14

Spring Is the Period

poco meno mosso

mf

mong the oth - er sea - sons, Him - self a - bide, but dur - ing March and
A - mong the oth - er sea - sons, Him - self a - bide, but

poco meno mosso

15 16 17 18 19

Tempo I°

A - pril None stir a - broad with - out a A cor - dial
dur - ing March and A - pril with - out a

Tempo I°
mf

20 21 22 23

in - ter - view, in - ter - view, cor - dial in - ter - view with God.
A cor - dial, cor - dial in - ter - view with God.

24 25 26 27

Lines Written in Early Spring

Text by
WILLIAM WORDSWORTH

III. Phrygian

Music by
CHARLES O. BECK

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts begin with a rest, followed by a melodic line starting on the third measure. The Soprano part is marked *pp* and includes the syllable "Mmm". The Alto part is marked *pp* and includes three triplet markings. The Tenor part is marked *pp* and includes the syllable "Mmm". The Bass part is marked *pp* and includes the syllable "Mmm". The piano accompaniment starts with a *p* dynamic and features a rhythmic pattern of eighth notes and chords. The key signature is one flat (B-flat) and the time signature is 4/4.

Second system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts continue their melodic lines. The Soprano part is marked *pp* and includes the syllable "Ooo". The Alto part is marked *pp* and includes three triplet markings and the syllable "Ooo". The Tenor part is marked *pp* and includes the syllable "Ooo". The Bass part is marked *pp* and includes the syllable "Ooo". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

Third system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts continue their melodic lines. The Soprano part is marked *pp* and includes the syllable "Ooo". The Alto part is marked *pp* and includes three triplet markings and the syllable "Ooo". The Tenor part is marked *pp* and includes the syllable "Ooo". The Bass part is marked *pp* and includes the syllable "Ooo". The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

heard a thou - sand blend - ed notes, While in a grove I sat re-clined,

Lines Written in Early Spring

S
mp

To

A
mp

In that sweet mood when pleas - ant thoughts Bring sad thoughts to — the mind.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with a whole rest for four measures, then a quarter note G4, followed by a quarter rest. The piano accompaniment features a steady eighth-note bass line with chords in the right hand. Measure numbers 9, 10, 11, and 12 are indicated at the bottom of the piano part.

B

her fair works did Na - ture link the hu - man soul that through me ran; T
mp

And

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal line continues with a quarter note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The piano accompaniment continues with the same eighth-note bass line and chords. Measure numbers 13, 14, 15, and 16 are indicated at the bottom of the piano part.

B

8 much it grieved my heart to think what man has made of man. B
mf mel.

The

Detailed description: This system contains the third vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by a quarter rest, then a quarter note G4, and a quarter rest. The piano accompaniment continues with the eighth-note bass line and chords. Measure numbers 17, 18, 19, 20, and 21 are indicated at the bottom of the piano part. The word 'The' is written below the piano part at the end of the system.

Lines Written in Early Spring

C *poco più mosso*
mp

The prim-rose tufts in that green bower, the per-i-win-kle trailed its
mp
 The prim-rose tufts there,— the per-i-
mp
 The prim-rose tufts there,— the per-i-
 prim - rose tufts, in that green bower, the per - i - win-kle trailed its

C

poco più mosso
 22 23 24

mf mel.

wreaths; And 'tis my faith that ev' - ry flower en-joys the air it
 win - kle, And 'tis my faith that flower joys the air it
 8 win - kle, And 'tis my faith that ev' - ry flower joys the air it
mp
 wreaths; — And 'tis my faith that flower joys the air it

25 26 27 28

Lines Written in Early Spring

D

breathes. *mp* The birds a - round me played,
breathes. *mf mel.* The birds a - round me hopped and played, their
breathes. *mp* The birds a - round me hopped and played,
breathes. *mp* The birds a - round me played,
D

29 30 31

I can-not mea - sure. But the least - mo - tion made,
thoughts I can - not - meas - ure. *mp* But the mo - tion made,
their thoughts I can - not - mea - sure; *mf mel.* but the least mo - tion which they made, it
I can-not mea - sure. But the mo - tion made,

32 33 34 35

Lines Written in Early Spring

E

seemed a thrill of plea - sure. The bud-ding twigs spread out their fan, to catch the bree -

seemed a thrill of plea - sure. The bud-ding twigs spread out their fan, to catch the bree -

seemed a thrill of pleas - ure. The bud-ding twigs spread out their fan, to catch the bree -

seemed a thrill of plea - sure. The bud-ding twigs spread out their fan, to catch the bree-zy

E

36 37 38 39 40

- zy air; Ooo

- zy air; Ooo

- zy air Ooo

air And I must think, do all I can, that there was pleas-ure there.

41 42 43 44 45

Lines Written in Early Spring

F Tempo I° *mp*

If this be-lief from heav-en be sent, if such be Na-ture's

If this be-lief from heav-en be sent, if such be Na-ture's

If this be-lief from heav-en be sent, if such be Na-ture's

If this be-lief from heav-en be sent, if such be Na-ture's

F Tempo I°

46 47 48 49 50

mp

ho - ly plan, Have I not rea - son to la-ment what

ho - ly plan, Have I not rea - son to la-ment

8 ho - ly plan, Have I not rea - son to la-ment

mf

ho - ly plan, Have I not rea - son to la-ment what man has made of

51 52 53 54

Lines Written in Early Spring

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "man has made of man? what man has made of man? man?". The score includes dynamic markings such as *rit.* and *p*, and a triplet of eighth notes in the vocal lines. The piano accompaniment features a steady eighth-note pattern in the bass line and chords in the treble line. Measure numbers 55, 56, 57, and 58 are indicated at the bottom of the piano part.

man has made of man?
what man has made of man?
what man has made of man?
man?

55 56 57 58

A Prayer in Spring

Text by
ROBERT FROST

IV. Mixolydian

Music by
CHARLES O. BECK

Simply (♩ = 100)

S
A
T
B

mp Oh, give us pleas-ure in the

mp flow-ers to-day; And give us not to think so far a-way as the

mp un- cer- tain har-vest; keep us here all sim-ply in the spring-ing of the

Piano

1 2 3 4 5 6 7 8 9

A Prayer in Spring

B

year. Oh, give us pleas - ure in the or - chard white,

This system contains the vocal line and piano accompaniment for measures 7-12. The vocal line begins with a rest for 'year.' followed by the lyrics 'Oh, give us pleas - ure in the or - chard white,'. The piano accompaniment features a flowing melody with grace notes and slurs.

B

10 11 12

This system contains the piano accompaniment for measures 10-12. It continues the melodic and harmonic development from the previous system.

Like no-thing else by day, like ghosts by night;

This system contains the vocal line and piano accompaniment for measures 13-15. The vocal line has the lyrics 'Like no-thing else by day, like ghosts by night;'. The piano accompaniment continues with its characteristic style.

13 14 15

And make us hap-py in the

This system contains the piano accompaniment for measures 13-15. The vocal line continues with the lyrics 'And make us hap-py in the'.

(humming) *p*

This system contains the vocal line and piano accompaniment for measures 16-17. The vocal line has a humming section marked with a piano (*p*) dynamic.

hap - py bees, the swarm di - la-ting round the per-fect trees.

16 17 18

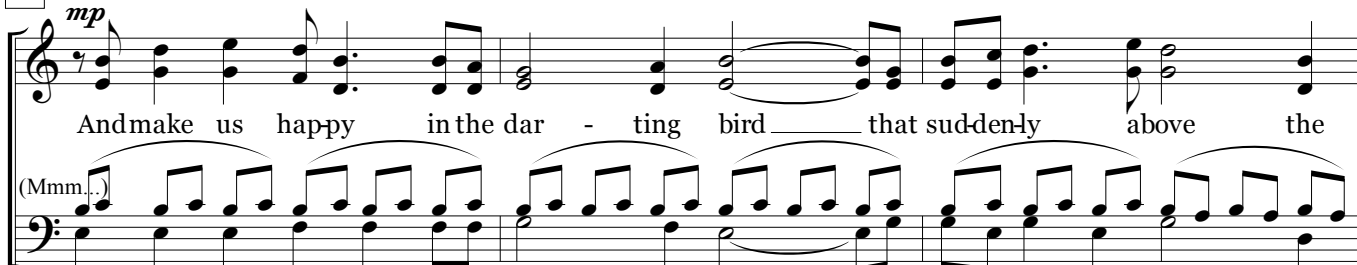
This system contains the vocal line and piano accompaniment for measures 16-18. The vocal line has the lyrics 'hap - py bees, the swarm di - la-ting round the per-fect trees.' The piano accompaniment features triplets in the right hand.

A Prayer in Spring

C


mp

And make us happy in the dart - ing bird that suddenly above the
(Mmm...)



And make us hap - py in the dart - ing bird that suddenly a - bove the

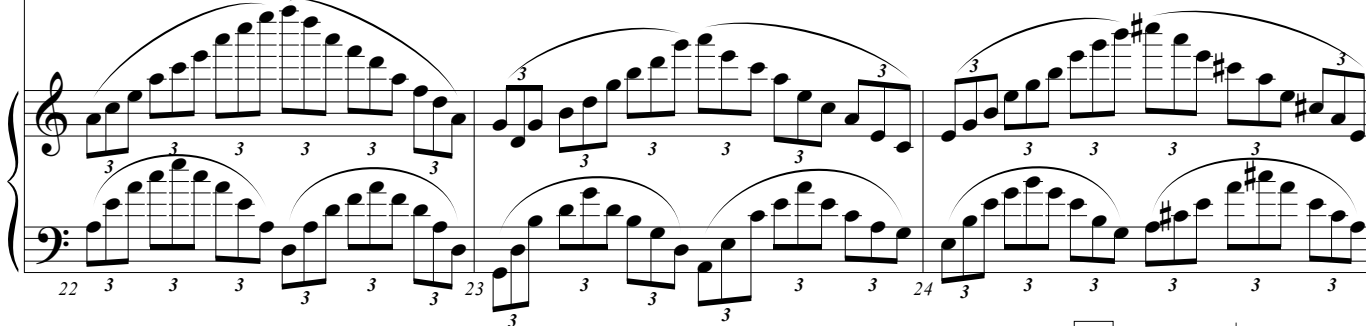
C



19 3 3 3 3 3 3 20 3 3 3 3 3 3 21 3 3 3 3 3 3

bees is heard, The me-te-or that thrusts in with needle bill and
(Lyrics)

bees is heard. (humming)

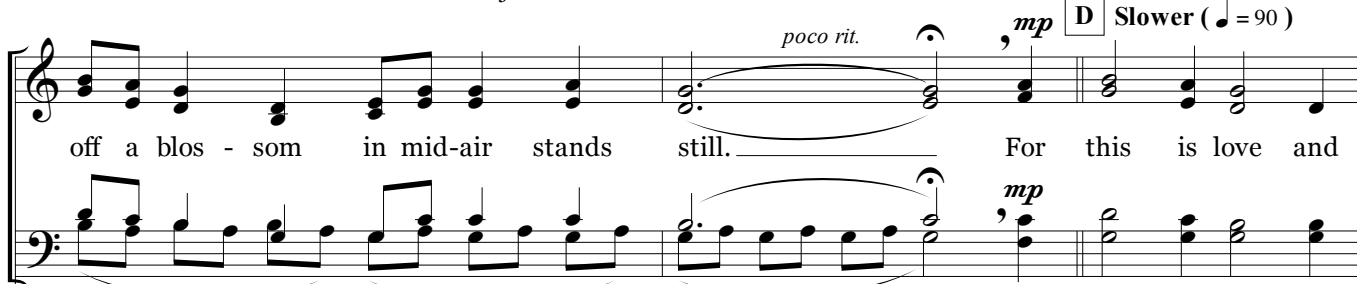


22 3 3 3 3 3 3 23 3 3 3 3 3 3 24 3 3 3 3 3 3

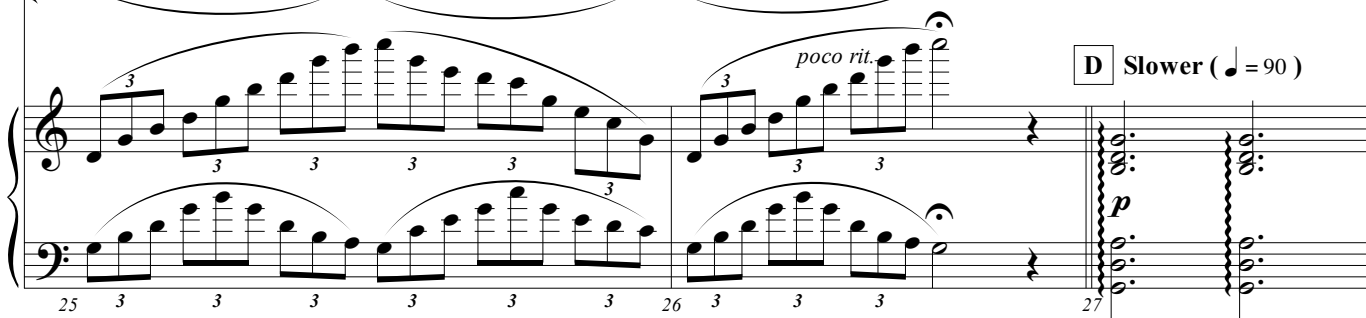
poco rit. *mp* D Slower (♩ = 90)

off a blos - som in mid-air stands still. For this is love and

mp



poco rit. D Slower (♩ = 90)



25 3 3 3 3 3 3 26 3 3 3 27

A Prayer in Spring

noth-ing else is love, The which it is re-served for God a - bove to —

28 29 30

sanc-ti - fy to what far ends He will, but which it on - ly needs that we ful -

31 32 33

fill. Ooh Ooh

p *rit.* *pp* *ppp*

34 35 36

The Spring Storm

Text by
WILLIAM CARLOS WILLIAMS

V. Locrian

Music by
CHARLES O. BECK

Darkly (♩ = 60) *pp*

Soprano
The sky has giv-en o-ver its bit-ter-ness-sss. Out of the dark change

Alto
The sky has giv-en o-ver its bit-ter-ness-sss. Out of the dark change

Tenor
8 The sky has giv-en o-ver its bit-ter-ness-sss. Out of the dark change

Bass
The sky has giv-en o-ver its bit-ter-ness-sss. Out of the dark change

Piano
pp

1 2 3 4 5

8^{va}

S
all day long rain falls _____ as if it would nev-er end.

A
all day long rain falls and falls and falls, _____ as if it would nev-er end.

T
8 all day long rain _____ falls and falls and falls, as if it would nev-er end.

B
all day long rain _____ falls and falls and falls, as if it would nev-er end.

Pno.
6 7 8 9 10

(8^{va})

The Spring Storm

A

S *p* Still the snow keeps its hold on the ground. But

A *p* Still the snow keeps its hold on the ground. But

T *p* Still the snow keeps its hold on the ground. But

B *p* Still the snow keeps its hold on the ground. But

Pno. *mp* 6 6 6 6
11 *And.* 12 *And.* *

S *p* wa - ter from a

A *p* wa - ter, wa - ter from a

T *p* wa - - - wa - ter, wa - ter from a

B *p* wa - - - - wa - ter. wa - ter from a

Pno. *p* 7 7 7 7
13 *And.* 14

The Spring Storm

B *poco più mosso* *p*

S
thou-sand run - nels! It col-lects swift - ly dap-pled with black cuts a

A
thou-sand run - nels! It col-lects swift - ly dap-pled with black cuts a

T
thou-sand run - nels! It col-lects swift - ly dap-pled with black cuts a

B
thou-sand run - nels! It col-lects swift - ly dap-pled with black cuts a

Pno.

15 16 17

C *a tempo*

S
way for it-self through green ice in the gut-ters. Drop af - ter drop it falls from the with-ered grass -

A
way for it-self through green ice in the gut-ters.

T
way for it-self through green ice in the gut-ters. Drop af - ter drop it

B
way for it-self through green ice in the gut-ters.

Pno.

18 19 20 21

The Spring Storm

poco a poco decrescendo

S
stems of the o - ver - hang - ing em - bank - ment.

A
Drop af - ter drop it falls from the with - ered grass - stems of the o - ver - hang - ing em -

T
falls from the with - ered grass - stems of the o - ver - hang - ing em - bank - ment.

B
Drop af - ter drop it falls from the with - ered grass -

Pno.
poco a poco decrescendo

22 23 24

S

A
bank - ment.

T

B
stems of the o - ver - hang - ing em - bank - ment.

Pno.

25 26 27 28

There Will Come Soft Rains

Text by
SARA TEASDALE

VI. Dorian

Music by
CHARLES O. BECK

Gently (♩ = 84) *mp*

Alto

There will come soft

Piano

1 2 3 4

S *mp*

And swal-lows cir- cling

A rains and the smell of the ground,

5 6 7 8

S with their shim - m'ring sound.

T *mp*

And wild plum

B *mp*

And frogs in the pools sing- ing at night, Oo

9 10 11 12 13

There Will Come Soft Rains

S
A
T
B

Rob-ins will wear their feath' - ry fire Whist-ling their
Rob-ins will wear their feath' - ry fire Whist-ling their

trees in trem - u - lous white,

(Oo)

S
A
T
B

whims on a low fence - wire; And not one will know of the war, not one will
whims on a low fence - wire; And not one will know of the war, not one will
And not one will know of the war, not one will
And not one will know of he war, not one will

rit. *poco meno mosso* *p* *p* *p* *p*

There Will Come Soft Rains

care at last when it is done. Not one would mind, nei-ther bird nor

24 25 26 27 28

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Measure numbers 24 through 28 are indicated at the bottom.

tree, if man-kind per-ished ut-ter-ly; And Spring her-self,

29 30 31 32 33

p *pp*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. There are triplets in measures 30 and 31. Measure numbers 29 through 33 are indicated at the bottom. Dynamics *p* and *pp* are marked.

when she woke at dawn, would scarce-ly know that we were gone.

34 35 36 37 38

rit. *rit.*

And.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The tempo is marked *rit.* in two places. Measure numbers 34 through 38 are indicated at the bottom. The word *And.* is written at the bottom left.

Blossom Time

Text by
JAMES P. LUKENS

VII. Lydian

Music by
CHARLES O. BECK

Rolling (♩ = 120)

A
mf

S
A

T
B

Piano

mf

1 2 3 4

5 6 7 8

9 10 11

blos - soms through my win - dow view. 'Round each twist and bend of road, I

gasp at Na - ture's can - vas splashed with plum and
(Altos, whispered:) (awe - some!)
(Basses, whispered:) (awe - some!)

Blossom Time

poco rit. **B** *poco meno mosso*

ap - ple blos - soms. _____

This system contains the first vocal line and piano accompaniment. The vocal line starts in 6/4 time and changes to 4/4. The piano accompaniment features triplets in the right hand and chords in the left hand. A box labeled 'B' is positioned above the piano part.

12 13 14 *Reo.* 3 3 3 *

This system continues the piano accompaniment. It includes measures 12, 13, and 14. The right hand continues with triplets, and the left hand has chords. A *Reo.* (pedal) marking is present under measure 14, followed by three triplet markings and an asterisk.

mp

Spring's mas-ter-piece of dog - woods white and pink un - fold their flow'r - ing

mp

This system contains the second vocal line and piano accompaniment. The vocal line is in 4/4 time. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand. The dynamic marking *mp* is used.

15 16 17 18 *Reo.* 3 * *Reo.* * *Reo.* * *Reo.* * *Reo.* * *Reo.* *

This system continues the piano accompaniment. It includes measures 15, 16, 17, and 18. The right hand features triplets and arpeggiated chords. The left hand has chords. *Reo.* (pedal) markings are present under measures 15, 16, 17, and 18, with asterisks indicating specific pedal points.

cross - es; sym - bol - lic of sea - son's re - born trees and shrubs once

This system contains the third vocal line and piano accompaniment. The vocal line is in 4/4 time. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

19 20 21 22 *Reo.* 3 * *Reo.* * *Reo.* * *Reo.* * *Reo.* *

This system continues the piano accompaniment. It includes measures 19, 20, 21, and 22. The right hand features triplets and arpeggiated chords. The left hand has chords. *Reo.* (pedal) markings are present under measures 19, 20, 21, and 22, with asterisks indicating specific pedal points.

Blossom Time

more a - wait next year's cur - tain call to in - spire

mf *poco rit.*

The first system of music features a vocal line and a piano accompaniment. The vocal line has lyrics: "more a - wait next year's cur - tain call to in - spire". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *mf* and *poco rit.*

23 24 25 26

mf *poco rit.*

The piano accompaniment for measures 23-26 features a continuous stream of triplets in both hands. The right hand has a melodic line, while the left hand provides a rhythmic accompaniment. Dynamics include *mf* and *poco rit.*

C *a tempo*

trav' - lers pass - ing through God's wood - land Par - a - dise,

The second system of music features a vocal line and a piano accompaniment. The vocal line has lyrics: "trav' - lers pass - ing through God's wood - land Par - a - dise,". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

27 28 29 30

a tempo

Leg. *

The piano accompaniment for measures 27-30 features a continuous stream of triplets in both hands. The right hand has a melodic line, while the left hand provides a rhythmic accompaniment. Dynamics include *a tempo* and *Leg.* with a fermata symbol.

at an ap - point - ed time in an - oth - er

The third system of music features a vocal line and a piano accompaniment. The vocal line has lyrics: "at an ap - point - ed time in an - oth - er". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

31 32 33

The piano accompaniment for measures 31-33 features a continuous stream of triplets in both hands. The right hand has a melodic line, while the left hand provides a rhythmic accompaniment.

Blossom Time

The musical score for "Blossom Time" spans measures 34 to 36. It features a vocal line and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo and dynamics markings are *rit.* and *poco dim.*.

Measure 34: The vocal line begins with the word "life." followed by a long note. The piano accompaniment consists of two staves with triplets of eighth notes in both hands, marked *rit.*

Measure 35: The vocal line continues with a long note. The piano accompaniment continues with triplets of eighth notes, marked *poco dim.*

Measure 36: The vocal line concludes with a final note. The piano accompaniment concludes with a final chord in both hands.

A few performance notes:

In “A Prayer in Spring,” the tenor-bass humming part, don’t be too concerned about maintaining accurate pitches. Muddy is good here; the point is to simulate, to a certain extent, the buzzing of bees.

In “The Spring Storm,” the word “blessedness” in the first line (if there were any question): The second quarter note should be only an “sss.”

In “Blossom Time,” the word “awesome”, given to the altos and basses, should be not so much *whispered*, as “stage-whispered” or uttered “sotto voce”.



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