

Aubrey Thomas de Vere  
(1814-1902)

# Parting gleams

Sir Arthur Sullivan  
(1842-1900)

*andante espressivo*  $\text{♩} = 60$

Soprano      *p*The lights on yon-der snowy range Shine yet in-tense and ten-der; Or,  
Alto            *p*The lights on yon-der snowy range Shine yet in-tense and ten-der; Or,  
Tenor          *p*The lights on yon-der snowy range Shine yet in-tense and ten-der; Or,  
Bass            *p*The lights on yon-der snowy range Shine yet in-tense and ten-der; Or,  
  
*andante espressivo*  
Rehearsal      *p*  $\text{♩} = 60$  *p*

5  
S      slow - ly pass-ing, on-ly change From splen - dour on to splen-  
A      slow-ly pass - ing, on-ly change From splen-dour on to splen-  
T      slow-ly pass - ing, on-ly change From splen-dour on to splen-  
B      slow-ly pass - ing, on-ly change From splen-dour on to splen-

S

A

T

B

10

cresc.

dour. Be - fore the dy - ing hour of

cresc.

dour. Be - fore the dy-ing hour, be-before the dy-ing hour of

cresc.

dour, to splen- dour. Be - fore the dy - ing hour of

cresc.

S

A

T

B

15

day Im - mor-tal vi- sions wan - der, **pp** Im - mor-tal vi-sions wan-der;

day Im - mor-tal vi - sions wan - der, **pp** Im - mor-tal vi-sions wan-der;

day Im-mor-tal vi-sions wan - der, **pp** Im - mor-tal vi-sions wan-der;

day Im - mor-tal vi - sions wan - der, **pp** Im - mor-tal vi-sions wan-der;

20

S

A

T

B

Soprano (S) starts with a melodic line. The lyrics are: "Dreams pre-scient of a pur-er ray, And morns spread still be - yond". The vocal part includes dynamics like *cresc.* and *dim.*. The piano accompaniment provides harmonic support with chords.

Alto (A) joins in with the same lyrics. The vocal part includes dynamics like *cresc.* and *dim.*.

Tenor (T) joins in with the same lyrics. The vocal part includes dynamics like *cresc.* and *dim.*.

Bass (B) joins in with the same lyrics. The vocal part includes dynamics like *cresc.* and *dim.*.

The piano accompaniment continues with chords, including a section where it plays eighth-note patterns.

S

A

T

B

Soprano (S) continues with the lyrics: "her, And morns spread *p*still be - yond her." The vocal part includes dynamics like *dim.*

Alto (A) continues with the lyrics: "And morns spread still yond, *p*And morns still be - yond her." The vocal part includes dynamics like *cresc.*

Tenor (T) continues with the lyrics: "morns spread still be - yond, *p*And morns be - yond her." The vocal part includes dynamics like *cresc.*

Bass (B) continues with the lyrics: "morns spread still be - yond, *p*And morns be - yond her." The vocal part includes dynamics like *cresc.*

The piano accompaniment features eighth-note patterns and chords, with dynamics like *cresc.*, *dim.*, and *p*.

35

S      **p** Lo! Heaven-ward now those gleams a - spire In hea - ven-ly me - lan - cho-ly; The

A      **p** Lo! Heaven-ward now those gleams a - spire In hea - ven-ly me - lan - cho-ly; The

T      **p** Lo! Heaven-ward now those gleams a - spire In hea - ven-ly me - lan - cho-ly; The

B      **p** Lo! Heaven-ward now those snow - y range\_ Shine yet in-tense and ten-der; Or,

**p**

S      bar - rier moun-tains, peak and spire, Re - lin - quish-ing them slow-

A      bar-rier moun - tains, peak and spire, Re - lin-quish - ing them slow-

T      bar-rier moun - tains, peak and spire, Re - lin-quish - ing them slow-

B      slow-ly pass - ing, on - ly change From lin-quish - ing them slow-

Soprano (S) vocal line:

ly. **f**Thus shine, O God, our mortal

Alto (A) vocal line:

cresc.  
ly. **f**Thus shine, O God, our mortal powers, our mortal

Tenor (T) vocal line:

cresc.  
ly., slow- ly. **f**Thus shine, O God, our mortal

Bass (B) vocal line:

cresc.  
ly. **f**Thus shine, O God, our mortal

Piano accompaniment:

The piano part consists of a bass line and a treble line. The bass line features sustained notes and some eighth-note patterns. The treble line provides harmonic support with chords and melodic fragments.

Soprano (S): powers, While grief and snow re - fine them, **p** And

Alto (A): powers, While grief and snow re - fine them, **p** And

Tenor (T): 8 powers, While grief and snow re - fine them, **p** And

Bass (B): powers, While grief and snow re - fine them, **p** And

Piano: **p**

50

S      when in death they fade, be ours Thus gent - ly to re - sign *dim.*

A      when in death they fade, be ours Thus gent - ly re - sign them, Thus *dim.*

T      8 when in death they fade, be ours Thus gent - ly to re - sign them, Thus *dim.*

B      when in death they fade, be ours Thus gent - ly to re - sign them, Thus *dim.*

55

S      them, \_\_\_\_\_ Thus gent-ly to ***pp*** re - sign \_\_\_\_\_ them.

A      gent-ly to re - sign,      ***pp*** re - sign \_\_\_\_\_ them, re - sign them.

T      8 gent-ly to re - sign,      ***pp*** re - sign \_\_\_\_\_ them.

B      gent-ly to re - sign,      ***pp*** re - sign \_\_\_\_\_ them.