

# 4. Over the wide Earth

Text : William Wordsworth  
( 1770 - 1850 )  
Music : Erika Budai

Allegro ♩ = 76

The musical score is arranged in five systems. The first system contains the vocal staves for Soprano and Alto, which are currently empty. The second system contains the Tenor and Bass vocal staves, with the Tenor part starting in the fourth measure. The lyrics 'O - ver the wide Earth, on' are written below the Tenor staff. The third system contains the Snare Drum and Bass Drum parts. The Snare Drum part features a rhythmic pattern of eighth notes with accents, starting in the first measure. The Bass Drum part is mostly silent. The fourth system contains the Piano part, which is split into two staves (right and left hand). The right hand part begins in the fourth measure with a melodic line, and the left hand provides a bass line. Dynamics include *mf* and *mp*. Performance markings include accents (>), slurs, and a 'Cresc.' marking over the Tenor part.

6

S  
A

T  
B

(tenor + bass)

moun-tain and on plain, dwells in the af-fec-tions and the soul of man a God-head, like the

S.Dr.

B. Dr.

Pno.

10

S  
A

T  
B

*mf* (sopr. + alto)

And shall his boun - ty be dis-

u - ni-ver - sal Pan, but more ex-al - ted with a bigh - ter train: and shall his boun - ty be dis-

*mf*

S.Dr.

B. Dr.

Pno.

*mf*

14

S  
A

pen-sed in vain, sho-wer'd e-qual-ly on ci - ty and on field, and nei-ther hope nor

T  
B

pen-sed in vain, sho-wer'd e-qual-ly on ci - ty and on field, and nei-ther hope nor

S. Dr.

B. Dr.

Pno.

*f* [Div.]

*f*

*f*

Bass drum (played by foot)

18

S  
A

stead-fast pro - mise yield in these u-sur - ping times of fear and pain, in these u-sur - ping times

T  
B

stead-fast pro - mise yield in these u-sur - ping times of fear and pain, in these u-sur - ping times

S. Dr.

B. Dr.

Pno.

Cymbals :

22

S  
A

of fear and pain?

*ff*

T  
B

of fear and pain? Such doom a-waits us. Nay, for - bid it, Hea-ven! We know the ar-du-ous strife,

*ff* *mf* (bass)

S. Dr.

B. Dr.

Pno.

*ff* *mf*

26

S  
A

the e - ter-nal laws. Such doom a-waits us. Nay, for - bid it, Hea-ven!

*f* *mf* (tenor + bass)

T  
B

the e - ter-nal laws. Such doom a-waits us. Nay, for - bid it, Hea-ven!

*f* *mf*

S. Dr.

B. Dr.

Pno.

*f* *mf*

Snare drum :

30 *mf* (sopr. + alto)

S  
A

Such doom a-waits us.

T  
B

*f*

*mf* (tenor + bass)

We know the ar-du-ous strife, the e - ter-nal laws. Such doom a-waits us.

30

S. Dr.

30

B. Dr.

30

Pno.

*f*

*mf*

34 *f*

S  
A

Nay, for - bid it, Hea-ven! We know the ar-du-ous strife, the e - ter-nal laws

T  
B

*f*

Nay, for - bid it, Hea-ven! We know the ar-du-ous strife, the e - ter-nal laws

34

S. Dr.

34

B. Dr.

34

Pno.

*f*

38 *mf* (alto) *f* (sopr. + alto)

S A to which the tri-umph of all good is gi-ven, to which the tri-umph of all good is gi-ven,

*mf* (tenor) *f* (tenor + bass)

T B to which the tri-umph of all good is gi-ven, to which the tri-umph of all good is gi-ven,

38

S.Dr.

38 *f* *mf*

B. Dr.

38 *mf* *f*

Pno.

42 *ff* [Div.]

S A high sa-cri-fice, with-out pause,

*ff* [Div.]

T B and la-bour with-out pause, and la-bour with-out pause,

42 *ff*

S.Dr.

42 *ff*

B. Dr.

42 *ff*

Pno.

46

S  
A

la-bour, la-bour, with-out pause, with-out pause,

T  
B

la-bour, la-bour, la-bour, with - out pause, la-bour,

S.Dr.

B. Dr.

Pno.

*mf*

*mf*

50

S  
A

*mf* (tenor + bass) *mp*

T  
B

e - ven to the death: else where-fore should the eye of man con-verse

S.Dr.

B. Dr.

Pno.

*ff*

*mp*

*ff*

*mp*

54 *mp* (sopr. + alto) *mf* (unison)

Soprano/Alto: con - verse with im - mor - ta - li - ty?

Tenor/Bass: *mf* (bass) O -

S. Dr. 54

B. Dr. 54 *f*

Pno. 54 *f*

58

Soprano/Alto: [rest]

Tenor/Bass: *> mp*

Soprano/Alto: ver the wide Earth, on moun-tain and on plain, dwells in the af-fec-tions and the soul of man

S. Dr. 58

B. Dr. 58 *mp*

Pno. 58 *mp*



62

S  
A

(tenor + bass)

T  
B

a God-head, like the u - ni-ver - sal Pan, but more ex - al - ted with a brigh - ter train:

S. Dr.

B. Dr.

Pno.

66

S  
A

*mf* (sopr. + alto)

T  
B

*mf*

And shall his boun - ty be dis - pen-sed in vain, sho-wer'd e-qual-ly on ci - ty and on field,

and shall his boun - ty be dis - pen-sed in vain, sho-wer'd e-qual-ly on ci - ty and on field,

S. Dr.

B. Dr.

Pno.

*mf*

70 *f* *ff*

S  
A  
and nei-ther hope nor stead-fast pro - mise yield in these u - sur - ping times of fear and pain?

T  
B  
and nei-ther hope nor stead-fast pro - mise yield in these u - sur - ping times of fear and pain?

70

S.Dr.

70 *f* *ff*

B. Dr.

70 *f* *ff*

Pno.

74

S  
A

T  
B

*f* (tenor + bass) *mf* (unison)

Con - verse with im - mor - ta - li - ty,

74

S.Dr.

74

B. Dr.

74

Pno.

*f* *mf*

78 *mp* (alto) >

S  
A

(bass) *mf* *mp* (+ tenor)

*Glissando*

im - mor - ta - li - ty,

78

S.Dr.

78 *mp* *mp*

B. Dr.

78 *mp*

Pno.

with - - im - mor - ta - li - ty, (im - mor - ta - li - ty,) im - mor - ta - li - ty,

82 (sopr. + alto) poco --- a --- poco --- molto --- cresc. ---

S  
A

im - mor - ta - li - ty, im - mor - ta - li - ty, im - mor - ta - li - ty,

82

S.Dr.

82

B. Dr.

82

Pno.

(im - mor - ta - li - ty,) im - mor - ta - li - ty, (im - mor - ta - li - ty,)

poco --- a --- poco --- molto --- cresc. ---

85 *mf* poco --- a --- poco --- molto --- cresc. --- *f* poco --- a --- poco ---

S  
A  
T  
B

im - mor - ta - li - ty, im - mor - ta - li - ty, - im - mor - ta - li - ty,  
*mf* poco --- a --- poco --- molto --- cresc. --- *f* poco --- a --- poco ---

85 im - mor - ta - li - ty, im - mor - ta - li - ty, im - mor - ta - li - ty,

S.Dr.

85 *mf* *f*

B. Dr.

85 *mf* *f*

Pno.

88 *molto - - - cresc. - - -* *ff*

S  
A  
else where-fore should the eye of man con-verse with im - mor - ta - li - ty!

88 *molto - - - cresc. - - -* *ff*

T  
B  
else - where-fore should the eye of man con-verse with im - mor - ta - li - ty!

88 Cymbals :

S.Dr.

88 *ff*

B. Dr.

88 *ff*

Pno.

















