

AS IT FELL

UPON A DAY

SONG FOR SOPRANO

WITH FLUTE AND CLARINET ACC.

BY AARON COPLAND



As It Fell Upon A Day

As it fell upon a day,
In the merry month of May,
Sitting in a pleasant shade
Which a grove of myrtles made
Beasts did leap, and birds did sing
Trees did grow, and plants did spring:
Everything did banish moan,
Save the nightingale alone:
She, poor bird, as all forlorn,
Lean'd her breast up-till a thorn,
And there sang the doleful'st ditty,
That to hear it was great pity:
"Fie, fie, fie?" now would she cry,
"Tereu, Tereu!" by-and-by:
That to hear her so complain,
Scarce I could from tears refrain;
For her griefs so lively shown,
Made me think upon mine own.
Ah! thought I, thou mourn'st in vain;
None takes pity on thy pain:
Senseless trees they cannot hear thee;
Ruthless bears they will not cheer thee.
King Pandion, he is dead;
All thy friends are lapp'd in lead
All thy fellow birds do sing,
Careless of thy sorrowing.
Even so, poor bird like thee
None alive will pity me.

Richard Barnefield
(1574 - 1627)

As It Fell Upon A Day

Song for Soprano
with accompaniment of Flute and Clarinet

Words from RICHARD BARNEFIELD

AARON COPLAND
(1923)

Allegro

VOICE

FLUTE

* CLARINET in C

(5)

* The Clarinet part is here written as it actually sounds. The Clarinetist, however, plays on a B \flat instrument and his separate part is written accordingly.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano). A *rit.* (ritardando) marking is present in the latter part of the system.

⑩

Second system of musical notation, starting with a circled measure number 10. It continues the vocal and piano parts. Dynamics include *f* and *p*. Markings include *[rit.]* and *sub. a tempo* (subito a tempo).

Third system of musical notation. The piano part has a more active texture with chords and moving lines. Dynamics include *p* and *poco rit.* (poco ritardando).

⑮ **Moderato** (to be sung throughout simply)
p *ad lib.*

Fourth system of musical notation, starting with a circled measure number 15. The tempo is marked **Moderato**. The instruction "(to be sung throughout simply)" is in italics. The dynamic is *p* (piano) and the performance instruction is *ad lib.* (ad libitum). The vocal line features five "Ah" vocalizations with long horizontal lines underneath. The piano accompaniment is mostly silent, with some chords at the end of the system.

(rhythmically)

p

As it fell up-on a day In the mer-ry month of May

p

20

held back
slight rit.

Sit-ting in a pleas-ant shade Which a grove of myr-tles made

mf

mf *p* *pp*

mf *p*

25

Sub Tempo I^o (Allegro)

sub f

trb *trb* *tr4* *tr4* *tr4* *tr*

sempre f

mf

Beasts did leap and birds did sing

p *cresc.*

mf *p*

mf *f* (30)

Trees did grow and plants did spring Ev - 'ry - thing did

f

Moderato *p* *v.t.*

ban - ish moan Save the night - in - gale a - lone

pp

pp

a tempo

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part begins with a *mf* dynamic. The system concludes with a *p* dynamic, a *rit.* marking, and a *sempre pp* instruction, followed by the tempo marking *a tempo*.

Tempo 1^o (Allegro)

mf

The second system of the musical score features a vocal line with the lyrics "She poor bird as all for - lorn". The piano accompaniment is marked *mf espress.* and includes a large slur over the first two measures. The piano part consists of a complex, flowing accompaniment with many accidentals.

Lean'd her breast up -

The third system of the musical score features a vocal line with the lyrics "Lean'd her breast up -". The piano accompaniment continues with a complex, flowing accompaniment, similar to the previous system.

40

till a thorn _____ And there sung the

dole - - - - - ful'st dit - ty _____

45

That to hear it was great pit - y _____

dim. e rit. - - -

(imitating a bird)

pp *pp* *pp*

Fie_ Fie_ Fie Now would she cry

8- *trb*

50

p *pp* *mf* (as before)

Te-reu Te-reu by and by That to hear her so com-plain

p *mf* *pp*

trb

dim.

Scarce I could from tears re - frain

p *acc. poco - a -*

p

55

p

For her griefs so live - ly shown

poco

Tempo I^o (*Allegro rit.*) - - - - - *Moderato*

mf

Made me think up - on mine own

Allegro rit. - - - - - *Moderato*

60

p

Ah! thought I

p

mf espress.

poco accel.

thou mourn'st in vain None takes pit - y

a tempo

on thy pain

a tempo

70

Subito Tempo I^o (Allegro)

Sense-less trees they can-not hear thee

f

p

credo.

mf

Ruth-less bears they will not cheer thee King Pan-dion

mf

74

75

he is dead All thy friends are lapp'd in lead

f

Sub. Moderato

mf

All thy fel - low birds do sing

cresc.

ff

p

80

dim. e rit. - - - - - Moderato

Care - less of thy sor - row - ing

dim. e rit.

p

mp

85

Still more slowly (Andte)
very legato

Ev - en so poor

pp

rit.

legato

p

cresc.

bird like thee — None a - live will pit - y me —

p espress.

(90)

mf Ah — *pp* Ah —

pp *pp*

(freely)

p (faster) Ah — Ah — *rit.* Ah — *pp* Ah —

p (faster) *rit.* *pp*