

July – 'The Shepherd's Calender'

JOHN CLARE

♩ = 144c. *rippling*

The musical score is divided into three systems, each with three staves for Soprano 1 (S.1), Soprano 2 (S.2), and Alto (A). The tempo is marked as 144c. *rippling*. The score includes various musical notations such as dynamics (*pp*, *p*, *mf*, *mp*, *mf*, *pp sub.*), articulation ($\langle \rangle$), and performance instructions like *mm* and *ah*. The time signature changes from 2/4 to 3/4 and 6/8 throughout the piece. The lyrics 'oh' and 'ah' are placed under the vocal lines.

System 1 (Measures 1-4): S.1 and A parts feature a melodic line starting in 2/4, moving to 3/4 and 6/8, and returning to 2/4. Dynamics range from *pp* to *mm*. S.2 part is mostly silent with some accompaniment in 3/4 and 6/8.

System 2 (Measures 5-8): S.1 part continues with dynamics *p* and *mf*, ending with *p* and a fermata. S.2 part has a melodic entry in measure 7 with dynamics *mp* and *ah*. A part has a melodic entry in measure 7 with dynamics *p* and *ah*.

System 3 (Measures 10-13): S.1 part starts with *mf* and *pp sub.*, with lyrics 'oh' and 'ah'. S.2 part has a melodic line with dynamics *pp* and *mf*, and lyrics 'ah'. A part has a melodic line with dynamics *pp* and *mf*, and lyrics 'ah'.

15

S.1 ah ah oh

S.2 ah oh ah

A ah

mp

19

S.1 ah mm The small est breeze can find a tongue, while

S.2 mm oh

A Loud is the summer's busy song,

pp mp p

22

S.1 in sects of each tiny size grow tea

S.2 oh mm oh mm oh mm

A ah ah

mf pp sub. ppp sub. cresc. ppp

25

S.1 *mf* zing with their mel - o - dies,

S.2 *mp* oh ah oh *p* oh

A ah *mp* ah oh *p* mm *p*

T.1 oh

30

S.1 *mf* > *p* ah

S.2 mm *mf* > oo

A *p* oh *mf* > *p* oh

T.1 mm oh *mf* > oh oh *p*

T.2 *mf* > *p* ah mm oh

35

S.1 *mp* *mf* *p*
ah mm

S.2 *mp* *mf* *p*
ah

A
ah

T.1 *mp* *mf* *p*
mm ah ah

T.2 *mp* *mf* *p*
mm ah

40

S.1 *p*
ah

S.2 *f* *mp* *mf* *mp sub.*
Loud is the sum-mer's bu - sy song, the small - est

A *pp*
mm ah mm

T.1 *f* *mp* *mf* *mp sub.*
oh Loud is the sum-mer's bu - sy song, the small - est

T.2
ah ah oh

43

S.1 *mm* *mp* *pp*
 ah oh

S.2 *mf* *mp* *mf* *pp sub.*
 breeze_ can find a tongue, while in_ sects of each ti- ny size

A *mp* *mf* *pp sub.*
 ah_ mm while in_ sects of each ti- ny size

T.1 *mf* *p* *pp*
 breeze_ can find a tongue ah oh

T.2 ah oh

46

S.1 *mf* *pp*
 mm oh

S.2 *mf*
 grow tea zing with their mel - o - dies.

A *mf*
 grow tea zing with their mel - o - dies.

T.1 *mf* *pp*
 ah ah mm oh

50

The musical score consists of six staves, each representing a different voice part. The staves are labeled S.1, S.2, A, T.1, T.2, and B. The music is written in 4/4 time, with a key signature of one flat (B-flat). The score is divided into three measures. The first measure is in 4/4 time, the second in 2/4 time, and the third in 3/4 time. The lyrics 'ah' are written below the notes in each staff. Dynamic markings include *ff* (fortissimo), *pp sub.* (pianissimo, *sub.* for *subito*), and *mf* (mezzo-forte). The score features various musical notations such as slurs, ties, and accents.

S.1
ah ah ah

S.2
nn ah

A
ah ah ah

T.1
nn ah

T.2
ah ah ah

B
ah ah ah

54

The musical score consists of six staves, each representing a different voice part. The lyrics are written below the notes, and dynamic markings are placed above the staves. The score is divided into four measures, each ending with a double bar line and repeat dots. The key signature has one sharp (F#), and the time signature is 6/8.

S.1
 nn
 ah
 ah

S.2
 ah
 nn
 ah
 nn

A
 nn
 oh
 ah oh

T.1
 oh
 oh

T.2
 ah
 oh
 ah

B
 ah
 nn
 ah
 nn

Dynamics:
 S.1: *ff*, *ff*, *p*, *mf*, *mp*
 S.2: *ff*, *p*, *ff*, *f*, *p*, *mf*
 A: *ff*, *p*, *f*, *p*, *mf*, *p*, *mf*
 T.1: *p*, *f*, *p*, *f*, *p*
 T.2: *ff*, *p*, *mf*
 B: *ff*, *p*, *ff*, *f*, *p*

58

S.1 *ff* Loud is the *mp* sum - mer's bu - - - sy

S.2 *mp* ah

A *ff* 4:3 Loud *mf* ah *p*

T.1 *ff* 4:3 Loud is the *mp* sum-mer's bu - sy song, the small - est

T.2 *ff* Loud oo *mp*

B *ff* Loud is the *mp* sum-mer's bu - sy song, the small - est

61 *mf*

S.1
 song, _____ while _____ in _____ sects of each ti - ny si, _____

S.2
 _____ find a tongue, _____ while _____ in _____ sects of each ti - ny si, _____

A
mf *p*
 ah _____

T.1
mf
 breeze _____ can find a tongue, while _____ in _____ sects of each ti - ny si, _____

T.2
mf
 ah _____ oh _____

B
mf
 breeze _____ can find a tongue, while _____ in _____ sects of each ti - ny si, _____

63

p sub.
size grow

p sub.
size grow

mf *p* *f*
oo oo oo ah ah

p sub.
size grow

p *mf*
oo oo ah ah

p sub.
size grow

poco rall. _____ *// tempo*

66

S.1 *f* *mp*
teaz_____ing with their mel - o - dies.

S.2 *f* *mp*
teaz_____ing with their, with their mel - o - dies.

A *mf* *mp*
ah_____ me - o - dies.

T.1 *f* *mp*
teaz_____ing with their mel - o - dies.

T.2 *mf* *mp*
mm_____ ah_____ ee

B *f* *mp*
teaz_____ing with their mel - o - dies.

69

The musical score consists of six staves, each representing a different voice part. The lyrics are: "Till noon burns with its bli-stering breath,". The score includes dynamic markings such as *f*, *fp*, and *p*, along with crescendo and decrescendo hairpins. The key signature has one sharp (F#) and the time signature is 8/8. The score is numbered 69 at the beginning.

S.1
Till noon burns with its bli-stering breath,

S.2
Till noon burns with its bli-stering breath,

A
p oh mm Till noon burns with its bli-stering breath,

T.1
Till noon burns with its bli-stering breath,

T.2
p oh Till noon burns with its bli-stering breath,

B
Till noon burns with its bli-stering breath,

rall. $\text{♩} = 66c.$

75

S.1 *p* *pp* < *mf* > *p* *mf*
 a - round, and day does still as death.

S.2 *mf* *pp* *pp* < *mf* > *p* *mf*
 day does still as death.

A *mf* *pp* *mf*
 death.

T.1 *mf* *pp* *mf*
 death.

T.2 *mf* *pp* *pp* < *mf* > *p* *mf*
 day does still as death.

B *mf* *pp* *mf*
 death.

rall.

77

A *pp*
 mm oh

T.1 *pp*
 mm oh

T.2 *p*
 oh

B *p*
 oh

♩ = 60c.

81 *ff* *sf*

S.1
The bu-sy noise of man and brute is on a sud-den lost

S.2
The bu-sy noise of man and brute is on a sud-den lost _____ and mute; _____

A
The bu-sy noise of man and brute is on a sud-den lost

T.1
The bu-sy noise of man and brute is on a sud-den lost

T.2
The bu-sy noise of man and brute is on a sud-den lost _____ and mute; _____

B
The bu-sy noise of man and brute is on a sud-den lost

ppp sub. *mf*

12/8

♩ = 104c. *sultry and langorous*

86 *p*

S.1
E - ven the brook — that leaps a - long and,

S.2
E _____ ven, seems wear — y of — its bubb - ling song,

A
E _____ ven wear _____ y

T.1
wear _____ y

p

12/8

pp

88

S.1 — so soft its wa— ters creep, The

S.2 tired si - lence sinks in sound— er sleep.

A and— so tired— sleep—

T.1 and— so tired— sleep—

90 *mp pp sub.*

S.1 cri— cket on— its banks is dumb,

S.2 ah oh— The ve— ry flies— for-get to hum; *p*

A ah oh— and

T.1 oh— fly,

T.2 oh fly,

B fly,

92

S.2 *pp*
The land—scape sleeps— with-out a sound.

A *mp*
save the wa—gon roll—ing round *pp*
The

T.1 *mp*
save, _____ roll - ing,

T.2 *mp* *pp*
save, _____ roll - ing, sound, _____

B *mp* *pp sub.*
save, _____ roll - ing round, _____ sound, _____

94

S.2
hath not a leaf— that dan—ces now;

A
breeze is stopt, the la - zy bough the

T.1 *pp*
la— zy bough— hath

T.2
breeze is stopt, the la— zy

B
breeze is stopt, the la— zy bough— hath

rall.

96

pp

A to - tter grass — up - on the hill, — now, —

T.1 not a leaf that dan - ces now, — the *p*

T.2 and spi - der's threads, are stand - ing still: *p*

B not a leaf that dan - ces now, —

a little slower

98

pp

S.2 mm oh *p*

A mm oh *p*

T.1 feath - ers dropt from moor - hen's wing oh *p*

T.2 mm which to the wa - ter's sur - face cling, *mp*

B

are

poco rall.

100 *mp*

S 1.2 **8:**

A *mp* *p*

ah as stones be-neath them in the stream:

T.1 *mp*

ah stones in the

T.2 *mp* *p*

ah as stones be-neath them in the stream:

B *mf* *p*

stead-fast, and as heav- y seem as stones in the

// ♩. = 42c.

102 *pp*

A *pp*

T.1 *ppp*

stream: Hawk-weed and ground-sel's fann-ing downs un-ruff-led keep their

T.2 *ppp*

Hawk-weed and ground-sel's fann-ing downs un-ruff-led keep their

B

stream:

106

p \leq *mf* \leq *p*

S.2

in the ov - en heat - ed air;

A

p \leq *mf* \leq *p*

and in the ov - en heat - ed air;

T.1.2

mf \leq *p* *pp*

seed - y crowns; and in the ov - en heat - ed air; not - one light thing is

B

p \leq *mf* \leq *p* *pp*

and in the ov en heat - ed air; not - one light thing is

110

mp

S.2

the

A

pp \leq *mp* \leq *pp* \leq *mp*

float - ing there save that to the ear - nest eye, the

T.1

pp \leq *mp* \leq *pp* \leq *mp*

float - ing there, oh oh

T.2

pp \leq *mp*

float - ing there, oo

B

pp \leq *mp*

float - ing there, oo

113 *pp* *p* *mp* *f*

S.1 rest less heat twi tter by. Noon swoons *gl.*

S.2 rest - less heat Noon swoons

A rest - less heat seems twit-tering by. Noon swoons

T.1 *pp* *mp* *pp* *mp* *p* *f*
oh oo ah Noon swoons

T.2 *pp* *mp* *p* *mp* *f*
ah oh Noon swoons

B *mp* *pp* *mp* *pp* *mp* *f*
ah oo Noon swoons

116 *p*

S.1 *gl.* be-neath the heat it made,

S.2 *gl.* be-neath the heat it made,

A be-neath the heat it made, with er

T.1.2 *gl.* noon swoons and flow-ers e'en with er

B noon swoons in the

♩. = 50c.

120

mp

S.1 Un - til the sun slopes in the

S.2 shade,

A shade,

T.1 in the shade,

T.2 in the

B shade,

ppp *f* *pp* *fp* *mp* *fp*

shade, un

126

pp

S.1 west, on

S.2 like wear - y trav - eller, glad to rest, on

A - til wear y trav eller,

T.2 west, wear y trav eller,

B - til like wear - y trav - eller, glad to rest, on

p *p* *pp*

129 *mp* 1 & 2

S 1.2 pill_ owed clouds_ of ma - ny hues; then na - ture's voice its joy re -

A *pp* clouds_ then na - ture's voice its joy re -

T.1 *pp* clouds, then na - ture's voice its joy re -

T.2 *pp* clouds, hues; then na - ture's voice its joy re -

B *pp* clouds, hues; then na - ture's voice its joy re -

132 *ff*

S 1.2 - news,

A *ff* - news, *pp* whistle *freely*

T.1 *ff* - news, *ppp* oo_ oo_

T.2 *ff* - news,

B *ff* - news,

139 *pp* *freely*

S1 krrr

S2 *pp* *gl.* *freely*
oo —

T1 oo — oo — oo —

T2 *pp* *freely*
prrr

B *pp* *freely*
ts ts ts

146

S.1

S.2

A

T.1
and cheq - uer'd field and grass - y plain

T.2

B

151

S.1

S.2

A

T.1

T.2

B

mf

p sub.

mf

ah

Hum,

hum with their sum - mer songs

ah

ah

ah

Hum,

155

S.2

A

T.2

B

p

cresc. poco a poco

Hum,

mm

mm

mm

mm

160 *mp*

S.1 Hum,

S.2

A

T.2

B

broaden $\bullet = 42c.$

163 *f* *p sub.* *mp*

S.1 Hum with

S.2 *f* Hum ah *pp*

A *f* *p sub.* *mp* Hum with ah *pp*

T.1 *mf* with their sum - mer songs a - gain, *pp*

T.2 *f* *mf* Hum with their sum - mer songs a - gain, *pp*

B *f* Hum

168

S.2 ah ah ah

A ah ah

T.1 ah whose

T.2 a req - uiem to the day's de - cline, ah

B ah

172

A as

T.1 sett - ing sun - beams cool - ly shine,

T.2 sun - - - beams cool ly

B sun - - - beams cool ly

176 *mf*

A wel - come to day's fee - ble powers as fall - ing dew's to

T.2 shine

B shine

178 *pp* *sparse* 8"

A thir - sty flowers.

T1 *ppp* oh *ppp* oh *freely*

T2

B

182 10" 3" 10" *ppp* *gl.* *freely*

S1 *ppp* *tr* *) goat trill + glissando oo

S2 *gl.* *freely* oo

A *ppp* *freely* ee

T1

T2 *ppp* 3 *freely* dip dip dip dip

stringendo ————— *busy*

3" ————— 5" ————— 8"

185 *cresc. poco a poco* *mf*

S1

cresc. poco a poco *mf*
tr gl.
oo krrr

S2

cresc. poco a poco *mf*
ee whistle

A

cresc. poco a poco *mf*

T1

cresc. poco a poco *mf*
dip dip dip dip dip

T2

ppp *freely* *cresc. poco a poco* *mf*

B
ts ts ts

10" ————— 5"

188 *pp* *gl.*

S1
oo oh oo oh oo

S2 *pp*

A *pp sub.*

T1 *pp sub.*
oh ch

T2 *pp*
prrr

B *pp sub.*
ts ts ts

dense

dying away make pauses longer

15" 15"

190

S1 *f* *ff* *dim.*

S2 *f* *ff* *dim.*

A *f* *ff* *dim.*

T1 *f* *ff* *dim.*

T2 *f* *ff* *dim.*

B *f* *ff* *dim.*

zhh

10" 8" 8"

192

A *pp*

T1 *pp*

T2 *pp*

B *pp*

♩ = 63c.

195

T2 *pp*

B *pp*

ah ah ah ah ah ah

201

B ah ah

207 *ppp*

B ah

attacca