

The Revival

Henry Vaughan
(1622-1695)

Kenneth Riggs

Adagio *p* *mf* *f* *p*

Tenor I
Un- fold, un- fold! take in his light, who

Tenor II
Un- fold, un- fold! take in his light, who

Baritone
Un- fold, un- fold! take in his light, who

Bass
Un- fold, un- fold! take in his light, who

mf *f*

makes thy cares more short than night.

mf

makes thy cares more short than night. The joys, which with his day-star

2

rise, he deals to all, but drow-sy eyes: And what the men of this world

f

miss, some drops and dews of fut-ure bliss.
 men of this world miss drops and dews of fu-ture bliss.

Hark! how his winds have chang'd their note, and with warm whis-pers call thee

out. The frosts are past,
The frosts are past,
out. The frosts are past, the storms are gone:

This system contains the first four measures of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "out. The frosts are past," followed by "The frosts are past," and "out. The frosts are past, the storms are gone:". The music is in a minor key and includes various note values and rests.

and back-ward life at last comes on. The
and back-ward life at last comes on. in

This system contains measures 5 through 8. The lyrics continue: "and back-ward life at last comes on. The" and "and back-ward life at last comes on. in". The musical notation shows a continuation of the vocal melody and piano accompaniment.

lof- ty groves in ex- press joys re-
joys re-

p

This system contains the final three measures of the page. The lyrics are: "lof- ty groves in ex- press joys re-" and "joys re-". A piano dynamic marking (*p*) is present at the end of the system. The musical notation concludes with a final note and a fermata.

mf

ply un- to the tur- tle's voice, and here in dust and dirt, O

ply un- to the tur- tle's voice, and here in dust and dirt, O

f *p* *mf* *f*

here the lil- ies of his love ap- pear!

here the lil- ies of his love ap- pear!

SAMPLE

To order,

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