

The Bluebird

op 119

Mary Coleridge

Charles Villiers Stanford
1852-1924

Larghetto Tranquillo

Soprano Solo

Mezzo-soprano

Alto

Tenor

Bass

Blue,

The lake lay blue be - low the hill, the lake lay

The lake lay blue be - low the hill, the lake lay

The lake lay blue be - low the hill, the lake lay

The lake lay blue be - low the hill, the lake lay

7

S.

M-S.

A.

T.

B.

Blue, O'er it, as I

blue be - low the hill, be - low the hill, lay

blue be - low the hill, be - low the hill, lay

blue be - low the hill, be - low the hill, lay

blue be - low the hill, be - low the hill, lay

12

S. looked, there flew a - cross the wa-ters, cold and still, A bird whose

M-S. blue, cold and still, there flew a

A. blue, cold and still, there flew a

T. blue, cold and still, there flew a

B. blue cold and still, there flew a

17

S. wings were pa - lest blue.

M-S. bird whose wings were pa - lest blue. The sky a -

A. bird whose wings were pa - lest blue. The sky a -

T. bird whose wings were pa - lest blue, The sky a -

B. bird whose wings were pa - lest blue, The sky a -


23

S. 


Blue Blue,

M-S. 

bove was blue at last, the sky be-neath me blue in blue. was

A. 

bove was blue at last, the sky be-neath me blue in blue. was


T. 

bove was blue at last, the sky be-neath me blue in blue. was

B. 

bove was blue at last, the sky be-neath me blue in blue. was

30

S. 

a mo-ment ere the bird had passed, It caught

M-S. 

blue in blue. blue in blue, it

A. 

blue in blue. blue in blue, it


T. 


blue in blue. blue in blue it


B. 

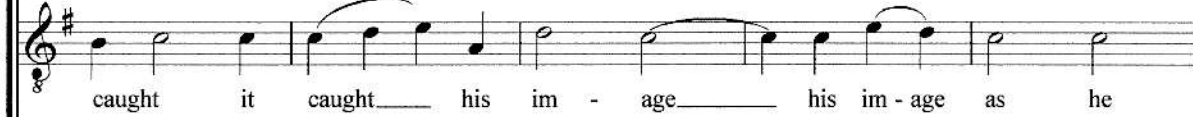
blue in blue. blue in blue it


35

S. 
his im - - age, his im - age as he

M-S. 
caught it caught his im age his im - age as he

A. 
caught it caught his im age his im - age as he

T. 
caught it caught his im - age his im - age as he

B. 
caught it caught his im - age as he

40

S. 
flew. blue.

M-S. 
flew. The lake lay blue be - low the hill.

A. 
flew. The lake lay blue be - low the hill.

T. 
flew. The lake lay blue be - low the hill.

B. 
flew. The lake lay blue be - low the hill.

The Blue Bird

Soprano Mary E. Coleridge
(SOLO)

(Op. 119, No. 3)
SATB a cappella

Charles Villiers Stanford
(1852-1924)

1 *Larghetto tranquillo* 3 3

9

13

19 *ppp* 3

25 *p* 3 *mf*

31 *mf*

37 *Più lento* 3

Soprano

The Blue Bird

(Op. 119, No. 3)

SATB a cappella

Mary E. Coleridge

Charles Villiers Stanford

(1852-1924)

1 *tranquillo*
pp

7

13

19 *ppp* *p* *cresc.*

25

31 *pp* *mf*

37 *ppp*

43

Detailed description: This is a musical score for the Soprano part of 'The Blue Bird' by Charles Villiers Stanford. The score is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The piece is marked 'tranquillo' and begins with a dynamic of 'pp'. The score consists of eight lines of music, with measure numbers 1, 7, 13, 19, 25, 31, 37, and 43 indicated at the start of each line. The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests and ties. Dynamic markings include 'pp', 'ppp', 'p', and 'mf'. Performance instructions such as 'cresc.' and hairpins are used throughout. The piece concludes with a fermata over the final note in measure 43.

The Blue Bird

Alto

Mary E. Coleridge

(Op. 119, No. 3)

SATB a cappella

Charles Villiers Stanford

(1852-1924)

The image displays a musical score for the Alto part of 'The Blue Bird' by Charles Villiers Stanford. The score is written on a single treble clef staff in G major (one sharp) and common time (C). It consists of eight lines of music, with measure numbers 1, 7, 13, 19, 25, 31, 37, and 43 marked at the beginning of each line. The piece begins with a *pp* dynamic marking. The melody features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the score. Dynamic markings include *pp*, *ppp*, *p*, *mf*, and *cresc.* (crescendo). The score concludes with a final cadence at measure 43.

Tenor

The Blue Bird

(Op. 119, No. 3)

SATB a cappella

Mary E. Coleridge

Charles Villiers Stanford
(1852-1924)

trancuillo *pp*

7

13

19 *ppp* *p* *cresc.*

25

31 *pp* *mf*

37 *ppp*

43

Detailed description: This is a musical score for the Tenor part of 'The Blue Bird' by Charles Villiers Stanford, with lyrics by Mary E. Coleridge. The score is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is marked 'trancuillo' and begins with a piano (*pp*) dynamic. The music consists of several lines of notes, including quarter, eighth, and sixteenth notes, with various rests and phrasing slurs. Dynamics change throughout, including *ppp*, *p*, *mf*, and *cresc.*. The score is numbered at the beginning of each line (7, 13, 19, 25, 31, 37, 43) and ends with a double bar line and repeat dots at the final measure (43).

The Blue Bird

(Op. 119, No. 3)

Bass

SATB a cappella

Mary E. Coleridge

Charles Villiers Stanford

(1852-1924)

1 tranquillo *pp*

7

13

19 *ppp* *p* *cresc.*

25

31 *pp* *mf*

37 *ppp*

43