

Echoes

Words by Thomas Moore

Music by Arthur Sullivan

Allegretto ♩=144.

Sop. *p*
How sweet the an-swer E - cho makes to mu - sic at night,

Alto. *p*
How sweet the an-swer E - cho makes to mu - sic at night,

Ten. *p*
How sweet the an-swer E - cho makes to mu - sic at night,

Bass. *p*
How sweet the an-swer E - cho makes to mu - sic at night,

Piano. *p*

cresc.
When, rous'd by lute or horn she wakes, And, far a - way o'er

cresc.
When, rous'd by lute or horn she wakes, And, far a - way o'er

cresc.
When, rous'd by lute or horn she wakes, And, far a - way o'er

cresc.
When, rous'd by lute or horn she wakes, And, far a - way o'er

cresc.

lawns and lakes, Goes an - sw'ring light, an - sw'ring

lawns and lakes, And, far a - way o'er lawns and lakes, Goes answ'ring

lawns and lakes, And, far a - way o'er lawns and lakes, Goes answ'ring

lawns and lakes, And, far a - way o'er lawns and lakes, Goes answ'ring

f

light! How sweet the ans - wer E - cho

light, Goes answ'ring light! How sweet the ans - wer E - cho

light, How sweet the ans - wer E - cho

light, Goes answ'ring light! How sweet the ans - wer E - cho

dim. *p stacc.*
makes to mu - sic at night, When, rous'd by lute or horn, she wakes, And,
dim. *p stacc.*
makes to mu - sic at night, When, rous'd by lute or horn, she wakes, And,
dim. *p stacc.*
makes to mu - sic at night, When, rous'd by lute or horn, she wakes, And,
dim. *p stacc.*
makes to mu - sic at night, When, rous'd by lute or horn, she wakes, And,
dim. *stacc.*

far a - way o'er lawns and lakes, Goes ans - w'ring light, Goes an - sw'ring light!
far a - way o'er lawns and lakes, Goes ans - w'ring light, Goes an - sw'ring light!
far a - way o'er lawns and lakes, Goes ans - w'ring light, Goes an - sw'ring light!
far a - way o'er lawns and lakes, Goes ans - w'ring light, Goes an - sw'ring light!
dim. *stacc.*

Echoes

p
 Yet love hath e - choes tru - er far, And far more sweet Than
p
 Yet love hath e - choes tru - er far, And far more sweet Than
p
 Yet love hath e - choes tru - er far, And far more sweet Than
p
 Yet love hath e - choes tru - er far, And far more sweet Than

cresc.
 e'er be-neath the moon - light's star, Of horn, or lute, or soft gui - tar, The
cresc.
 e'er be-neath the moon - light's star, Of horn, or lute, or soft gui - tar,
cresc.
 e'er be-neath the moon - light's star, Of horn, or lute, or soft gui - tar,
cresc.
 e'er be-neath the moon - light's star, Of horn, or lute, or soft gui - tar,
cresc. *f*

songs re - peat, The songs re - peat

The songs re - peat, The songs re - peat,

The songs re - peat, The songs re - peat,

The songs re - peat, re - peat, The songs re - peat,

The first system of the musical score for 'Echoes'. It consists of four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 7/8. The lyrics are: 'songs re - peat, The songs re - peat' on the first line; 'The songs re - peat, The songs re - peat,' on the second line; 'The songs re - peat, The songs re - peat,' on the third line; and 'The songs re - peat, re - peat, The songs re - peat,' on the fourth line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Yet Love hath e - choes tru - er far, And far more sweet, Than

Yet Love hath e - choes tru - er far, And far more sweet, Than

Yet Love hath e - choes tru - er far, And far more sweet, Than

Yet Love hath e - choes tru - er far, And far more sweet, Than

The second system of the musical score. It consists of four vocal staves and a piano accompaniment. The lyrics are: 'Yet Love hath e - choes tru - er far, And far more sweet, Than' on the first line; 'Yet Love hath e - choes tru - er far, And far more sweet, Than' on the second line; 'Yet Love hath e - choes tru - er far, And far more sweet, Than' on the third line; and 'Yet Love hath e - choes tru - er far, And far more sweet, Than' on the fourth line. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include *dim.* and *p* (piano).

Echoes

stacc.
e'er be - neath the moon - light's star, Of horn or lute, or soft gui - tar, The

stacc.
e'er be - neath the moon - light's star, Of horn or lute, or soft gui - tar, The

stacc.
e'er be - neath the moon - light's star, Of horn or lute, or soft gui - tar, The

stacc.
e'er be - neath the moon - light's star, Of horn or lute, or soft gui - tar, The

stacc.

songs re - peat, The songs re - peat. 'Tis when the sigh in

songs re - peat, The songs re - peat. 'Tis when the sigh in

songs re - peat, The songs re - peat. 'Tis when the sigh in

songs re - peat, The songs re - peat. 'Tis when the sigh in

f

f

youth sin - cere, And on - ly then, The sigh that's breathed for

youth sin - cere, And on - ly then, The sigh that's breathed for

8 youth sin - cere, And on - ly then, The sigh that's breathed for

youth sin - cere, And on - ly then, The sigh that's breathed for

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and single notes. Dynamics include *ff* and *p*.

one_ to_ hear Is by that one, that on - ly Dear, Breath'd back a -

one to hear Is by that one, that on - ly Dear, Breath'd back a -

8 one to hear Is by that one, that on - ly Dear, Breath'd back a -

one to hear Is by that one, that on - ly Dear, Breath'd back a -

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a more active melodic line with some sixteenth-note passages, while the bass clef part remains mostly chordal. Dynamics include *cresc.* and *f*.

-gain, Breath'd back a - gain, 'Tis when the sigh in
 -gain Breath'd back a - gain, 'Tis when the sigh in
 -gain, Breath'd back a - gain, 'Tis when the sigh in
 -gain, a - gain, Breath'd back a - gain, 'Tis when the sigh in

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "-gain, Breath'd back a - gain, 'Tis when the sigh in".

youth sin - cere, And on - ly then, The sigh that's breath'd for
 youth sin - cere, And on - ly then, The sigh that's breath'd for
 youth sin - cere, And on - ly then, The sigh that's breath'd for
 youth sin - cere, And on - ly then, The sigh that's breath'd for

The second system continues the vocal and piano parts. It includes dynamic markings: *dim.* (diminuendo) and *p* (piano). It also includes articulation markings: *stacc.* (staccato). The lyrics are: "youth sin - cere, And on - ly then, The sigh that's breath'd for".

one to hear Is by that one, that on - ly Dear, Is by that one, that

one to hear Is by that one, that on - ly Dear, Is by that one, that

one to hear Is by that one, that on - ly Dear, Is by that one, that

one to hear Is by that one, that on - ly Dear, Is by that one, that

one to hear Is by that one, that on - ly Dear, Is by that one, that

pp

on ly Dear, Breath'd back a - gain, Breath'd back a - gain.

on - ly Dear, Breath'd back, Breath'd back a - gain.

on - ly Dear, Breath'd back, Breath'd back a - gain.

on - ly Dear, Breath'd back, Breath'd back a - gain.

on - ly Dear, Breath'd back, Breath'd back a - gain.

rall.