

THE LARK IN THE CLEAR AIR

An ecstatic song, based on an Irish air, which requires a good *legato* and long phrases. Do be careful to avoid diphthongs on 'dear' and 'clear' when these are set to two notes. The triplet rhythm in the voice is often set against duplets in the piano and vice versa — this needs precision but a good flowing tempo will help. Only a few dynamics are marked but these contribute greatly to the effectiveness of the song, especially in the second verse.

Words: Sir Samuel Ferguson

Trad. arr. Phyllis Tate
(1911–1987)

[♩ = 72]

p

1. Dear — thoughts are in — my —

mf

4

mind, and — my soul soars — en - chant - ed As I

7

hear the sweet — lark — sing in — the clear — air of the

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system shows the vocal line starting with a tempo marking of quarter note = 72 and a dynamic of piano (p). The piano accompaniment starts with a dynamic of mezzo-forte (mf). The second system begins at measure 4 and features a triplet in the vocal line. The third system begins at measure 7 and also features a triplet in the vocal line. The lyrics are: '1. Dear — thoughts are in — my — mind, and — my soul soars — en - chant - ed As I hear the sweet — lark — sing in — the clear — air of the'.

10
 day. For a ten - der beam - ing smile to my

13
 hope has been grant - ed, And to - mor - row she shall

16
 hear all my fond heart would say.

19
 2. I shall tell her all my

22

love, all my soul's a - dor - a - tion And I think she will

p

26

hear and will not say me nay. It is this that gives my

mf

30

soul all its joy - ous e - la - tion, As I hear the sweet lark

f

34

sing in the clear air of the day.

mp *pp*