



# Red o'er the forest

Samuel Reay  
(1828-1905)

*Alla marcia* ♩=92

S  
A  
T  
B

*f* Red o'er the for - est peers the set - ting sun,  
*f* Red o'er the for - est peers the set - ting sun,  
*f* Red o'er the for - est peers the set - ting sun,  
*f* Red o'er the for - est peers the set - ting sun,

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3 *mf* *dim.* *p*

S red o'er the for - est peers the set - ting sun, The

A red o'er the for - est peers the set - ting sun, The

T red o'er the for - est peers the set - ting sun, The

B red o'er the for - est peers the set - ting sun, The

5 *pp*

S line of yel - low light dies fast a - way, dies

A line of yel - low light dies fast a - way, dies

T line of yel - low light dies fast a - way, dies

B line of yel - low light dies fast a - way, dies

7 *p stacc.* *p stacc.* *p stacc.* *p*

S fast a - way, That crown'd the east - ern copse, that

A fast a - way, That crown'd the east - ern copse,

T fast a - way, That crown'd the east - ern copse, that

B fast a - way, That crown'd the

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9

S crown'd the east - ern copse: and chill and

A that crown'd the east - ern copse: and chill and dun, and

T crown'd the east - ern copse: and chill and

B east - - - ern copse, and chill and dun, and

*mf* *marcato* *legato*

11

S dun falls on the moor, falls on the moor The

A chill and dun falls on the moor, falls on the moor The

T dun falls on the moor, falls on the moor The

B chill and dun falls on the moor The

*dim.* *p*

14

S brief No - vem - ber day.

A brief No - vem - ber day.

T brief No - vem - ber day.

B brief No - vem - ber day.

*rit.* *dim.*

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Allegretto  $\text{♩} = 104$

16 *mf*

S Now the tir'd hun - - - ter winds a part - ing

A Now the tir'd hun - - - ter winds a part - ing

T Now the tir'd hun - - - ter winds a part - ing

B Now the tir'd hun - - - ter winds a part - ing

19

S note, *p*

A note, *mf* now the tir'd hun - - - ter *dim.*

T note, *mf* now the tir'd hun - - - ter *dim.*

B note, *p*

22

S *p* And E - cho bids good

A winds a part - ing note, *p* And E - cho

T winds a part - ing note, *p* And E - - cho

B *p* And E - - cho

25

S night, good night, good night from ev - 'ry glade, Yet

A bids good night, good night, Yet

T bids good night, good night, Yet

B bids good night, good night, Yet

28

S *cresc.* wait a - while, and see *dim.* the calm leaves

A *cresc.* wait a - while, and see *dim.* the calm leaves

T *cresc.* wait a - while, and see *dim.* the calm leaves

B *cresc.* wait a - while, and see *dim.* the calm leaves

31

S *p* float \_\_\_\_\_ Each to his rest be - neath, \_\_\_\_\_ be -

A *p* float Each to his rest be - neath, be -

T *p* float Each to his rest be - neath, be -

B *p* float Each to his rest be - neath, be -

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34 *cresc.*

S neath their par - ent shade, each to his rest be -

A neath their par - ent shade, each to his rest be -

T neath their par - ent shade, each to his rest be -

B neath their par - ent shade, each to his rest be -

37 *dim.* *rit.*

S neath, be - neath their par - ent shade.

A neath their par - ent shade.

T neath their par - ent shade.

B neath their par - ent shade.

**Alla marcia** ♩ = 92 *mf*

40 *mf*

S How like de - cay - ing life they seem to glide!

A How like de - cay - ing life they seem to glide!

T How like de - cay - ing life they seem to glide!

B How like de - cay - ing life they seem to glide!

42 *p* *dim.* *p*

S how like de - cay - ing life they seem to glide! And

A how like de - cay - ing life they seem to glide! And

T how like de - cay - ing life they seem to glide! And

B how like de - cay - ing life they seem to glide! And

44

S yet no se - cond spring have they in store, have

A yet no se - cond spring have they in store, have

T yet no se - cond spring have they in store, have

B yet no se - cond spring have they in store, have

46 *p* *p* *p*

S they in store, But where, but where they fall for -

A they in store, But where, but where they fall

T they in store, But where, but where they fall

B they in store, But where they fall

48

S got - ten to a - bide Is all their por - tion,

A for - got - ten to a - bide Is all their por - tion,

T for - got - ten to a - bide Is all their por - tion,

B for - got - ten to a - bide Is all their por - tion, And they

50

S they ask no more, they ask no more, *dim.*

A they ask no more, they ask no more, *dim.*

T they ask no more, they ask no more, *dim.*

B ask, they ask no *dim.*

52

S they ask no more. *cresc.* *f*

A they ask no more, they ask no more. *cresc.* *f*

T they ask no more, they ask no more. *cresc.* *f*

B more, no more. *cresc.* *f*



Allegretto  $\text{♩} = 104$ 

54

S *f* Soon o'er their heads \_\_\_\_\_ blithe A - pril airs shall

A *f* Soon o'er their heads \_\_\_\_\_ blithe A - pril airs shall

T *f* 8 Soon o'er their heads \_\_\_\_\_ blithe A - pril airs shall

B *f* Soon o'er their heads \_\_\_\_\_ blithe A - pril airs shall

57

S *dim.* sing, \_\_\_\_\_

A sing, \_\_\_\_\_ soon o'er their

T sing, \_\_\_\_\_ soon o'er their

B *dim.* sing, \_\_\_\_\_

59

S \_\_\_\_\_ *mf* A

A heads \_\_\_\_\_ blithe A - pril airs shall sing, *mf* A

T heads \_\_\_\_\_ blithe A - pril airs shall sing, *mf* A

B \_\_\_\_\_ *mf* A

62

S thou - sand wild - flow'rs round them shall un - fold, \_\_\_\_\_ shall un -

A thou - sand wild - flow'rs shall un -

T thou - sand wild - flow'rs shall un -

B thou - sand wild - flow'rs shall un -

65

S fold, The green buds glis - ten in \_\_\_\_\_ the

A fold, The green buds glis - ten in the

T fold, The green buds glis - ten in the

B fold, The green buds glis - ten in the

*cresc.*

68

S dews of spring, \_\_\_\_\_ the green buds glis - ten

A dews of spring, the green buds glis - ten

T dews of spring, the green buds glis - ten

B dews of spring, the green buds glis - ten

*dim.* *p*

71

S in the dews, the dews of spring, And

A in the dews, the dews of spring, And

T in the dews of spring, And

B in the dews of spring, And

74

S all, and all be ver - nal rap - ture as of old.

A all be ver - nal rap - ture as of old.

T all be ver - nal rap - ture as of old.

B all be ver - nal rap - ture as of old.

Novello, Ewer and Co.  
(1860-1885)

**Samuel Reay** (1828-1905) was born Hexham, England. He was a chorister at Durham Cathedral and was educated at Oxford. Reay held many organist positions, but was known primarily as organist of the Church of St. Mary Magdalene, Newark-on-Trent from 1864-1901 and Schoolmaster of Newark Parish Church. He was also conductor of the Newark Philharmonic Society. He is noted for having performed the first organ arrangement of Mendelssohn's "Wedding March" which he arranged. His compositions include Morning and Evening Services as well as Anthems and Part-Songs.

### **Twenty-third Sunday after Trinity.**

Who shall change our vile body, that it may be fashioned like unto His glorious body, according to the working whereby He is able even to subdue all things unto Himself. *Philippians iii. 21.*

Red o'er the forest peers the setting sun,  
The line of yellow light dies fast away  
That crowned the eastern copse: and chill and dun  
Falls on the moor the brief November day.

Now the tired hunter winds a parting note,  
And Echo hide good-night from every glade;  
Yet wait awhile, and see the calm heavens float  
Each to his rest beneath their parent shade.

How like decaying life they seem to glide!  
And yet no second spring have they in store,  
But where they fall, forgotten to abide  
Is all their portion, and they ask no more.

Soon o'er their heads blithe April airs shall sing,  
A thousand wild-flowers round them shall unfold,  
The green buds glisten in the dews of Spring,  
And all be vernal rapture as of old.

*"The Christian Year"* (1827)

Rev. John Keble (1792-1866) was Chair of Poetry at Oxford and one of the leaders of the Oxford Movement. Keble College, Oxford was named after him.

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