

# Days of Beauty

SSAA with Piano and Optional String Quartet\*

Text by  
EMILY BRONTË (1818-1848)

Music by  
OLA GJEILO

*♩* = 54

Piano

*mf*

With sustain pedal

5

**A**

9

*mf*

S1

When days of Beau - ty

*mf*

S2

When days of Beau - ty

*mf*

A1

When days of Beau - ty

*mf*

A2

When days of Beau - ty

\* Full score and parts are available separately (WW1676A).

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13

deck the earth Or

deck the earth Or

deck the earth Or

deck the earth Or

The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

16

storm - y nights de - scend, How

storm - y nights de - scend, How

storm - y nights de - scend, How

storm - y nights de - scend, How

The piano accompaniment continues with the same eighth-note pattern as in the previous section.

well my spir - it knows the

well my spir - it knows the

well my spir - it knows the

well my spir - it knows the

path On which it

path On which it

path On which it

path On which it



25 B *f*

ought to wend. It seeks the con - se -

ought to wend. It seeks the con - se -

ought to wend. *mf* When

ought to wend. *mf* When

28

cra - ted spot Be - lov - ed in child - hood's years;

cra - ted spot Be - lov - ed in child - hood's years;

days of Beau - ty

days of Beau - ty

31

The space — be - tween — is all — for - got — Its  
 The space — be - tween — is all — for - got — Its  
 deck — the earth — Or —  
 deck — the earth — Or —

34

*ff* suf - fer - ings — and its tears. *mf* How well — my spir - it knows  
*ff* suf - fer - ings — and its tears. *mf* How well — my spir - it knows  
*ff* storm - y nights de - scend, — How  
*ff* storm - y nights de - scend, — How

37

— the path, — how well — my spir - it knows — the

— the path, — how well — my spir - it knows — the

well my — spir - it the path — on which

well my — spir - it the path — on which

40

path — On — which it

path — On — which it

— it ought — to wend, — the path — on which — it ought — to wend,

— it ought — to wend, — the path — on which — it ought — to wend,



C

43

ought to wend.

ought to wend.

— it ought to wend, to wend.

— it ought to wend, to wend.

*mf*



46



49

S1 *p*

S2 *p*

Mm

A1 *p*

A2 *p*

Mm

52 *p*  
S1 con - se - cra - ted  
S2  
A1  
A2  
Piano accompaniment with triplets

55 *ff*  
spot, con - se - cra - ted spot, *ff*  
*mp* con - se - cra - ted spot, *ff*  
*mf* con - se - cra - ted spot, *ff*  
*ff* con - se - cra - ted spot,  
Piano accompaniment with triplets and *ff* dynamic



58

Musical score for measures 58-60. It features four vocal staves and a piano accompaniment. The vocal parts consist of long, sustained notes with a slur over the first two measures. The piano accompaniment includes a dense texture of sixteenth-note chords in the right hand and a steady eighth-note bass line in the left hand.

61

Musical score for measures 61-63. The vocal staves are mostly empty, indicating rests. The piano accompaniment continues with a steady eighth-note bass line in the left hand. The right hand features chords and some melodic movement, including a change to a new key signature (one flat) and a dynamic marking of *mf* in the third measure.

