

SM450

# All in the April Evening.

## Sacred Song.

All in the April evening,  
April airs were abroad;  
The sheep with their little lambs  
Passed me by on the road.

The sheep with their little lambs  
Passed me by on the road;  
All in the April evening  
I thought on the Lamb of God.

The lambs were weary, and crying  
With a weak, human cry.  
I thought on the Lamb of God  
Going meekly to die.

Up in the blue, blue mountains  
Dewy pastures are sweet;  
Rest for the little bodies,  
Rest for the little feet.

But for the Lamb of God,  
Up on the hilltop green,  
Only a Cross of shame  
Two stark crosses between.

All in the April evening,  
April airs were abroad;  
I saw the sheep with their lambs,  
And thought on the Lamb of God.

Words by  
KATHARINE TYNAN HINKSON.

Music by  
J. MICHAEL DIACK.

### Adagio

PIANO.

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 12/8 time signature. It begins with a piano (*p*) dynamic. The first measure contains a whole note chord of F major (F, A, C) with a fermata. The second measure contains a half note chord of B-flat major (B-flat, D, F) with a fermata. The third measure contains a half note chord of E-flat major (E-flat, G, B-flat) with a fermata. The left hand starts with a bass clef and a 12/8 time signature. It begins with a whole note chord of F major (F, B-flat, D-flat) with a fermata. The second measure contains a half note chord of B-flat major (B-flat, D, F) with a fermata. The third measure contains a half note chord of E-flat major (E-flat, G, B-flat) with a fermata.

The first line of the song features a vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 12/8 time signature. It begins with a piano (*p*) dynamic. The lyrics are: "All in the A - pril eve - ning, A - pril airs were a - broad;— The". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of two flats. It begins with a piano (*p*) dynamic. The first measure contains a whole note chord of F major (F, A, C) with a fermata. The second measure contains a half note chord of B-flat major (B-flat, D, F) with a fermata. The third measure contains a half note chord of E-flat major (E-flat, G, B-flat) with a fermata. The left hand starts with a bass clef and a key signature of two flats. It begins with a whole note chord of F major (F, B-flat, D-flat) with a fermata. The second measure contains a half note chord of B-flat major (B-flat, D, F) with a fermata. The third measure contains a half note chord of E-flat major (E-flat, G, B-flat) with a fermata.

The second line of the song features a vocal melody and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 12/8 time signature. It begins with a piano (*p*) dynamic. The lyrics are: "sheep with their lit - tle lambs Passed me by on the road.— The". The piano accompaniment consists of two staves. The right hand starts with a treble clef and a key signature of two flats. It begins with a piano (*p*) dynamic. The first measure contains a whole note chord of F major (F, A, C) with a fermata. The second measure contains a half note chord of B-flat major (B-flat, D, F) with a fermata. The third measure contains a half note chord of E-flat major (E-flat, G, B-flat) with a fermata. The left hand starts with a bass clef and a key signature of two flats. It begins with a whole note chord of F major (F, B-flat, D-flat) with a fermata. The second measure contains a half note chord of B-flat major (B-flat, D, F) with a fermata. The third measure contains a half note chord of E-flat major (E-flat, G, B-flat) with a fermata.

sheep with their lit - tle lambs Passed me by on the road;

All in the A - pril eve - ning I thought on the Lamb of God. The

*rall.* *mf a tempo*

*rall.* *a tempo*

lambs were wea-ry and cry - ing With a weak, hu-man cry.

*mf*

I thought on the Lamb of God Go-ing meek - ly to die.

*p*

*a tempo*

Up in the blue, blue moun - tains; Dew-y pas-tures are sweet;

Rest for the lit - tle bo - dies, Rest for the lit - tle

*meno mosso*

feet. But for the Lamb of God,

*p sost.*

Up on the hill - top green, On - ly a Cross of shame

*a tempo*

Two stark cross-es be-tween. All in the A - pril eve - ning,

*(lunga pausa)*

*mf*

A - pril airs were a - broad; — I saw the sheep with their lambs,

*ad lib.*

And thought on the Lamb of

God.

*pp*

*Ad.*