

NOVELLO'S
PART-SONG BOOK.
(Second Series.)

A COLLECTION OF
Four-Part Songs and Madrigals,
BY
MODERN COMPOSERS.

VOL. III.

Ent. Sta. Hall.

LONDON SACRED MUSIC WAREHOUSE:
NOVELLO, EWER AND CO.,
1, BERNERS STREET (W.), AND 35, POULTRY (E.C.).

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(SECOND SERIES.)

WHEN TWILIGHT DEWS.

A FOUR-PART SONG.

THE WORDS BY THOMAS MOORE.

COMPOSED BY

HENRY HILES,

MUS. BAC., OXON.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 35, POULTRY (E.C.)

Adagio. p *cres.*

TREBLE.

When twi - light dew's are fall - ing soft Up -
There's not a gar - den walk I tread, There's

ALTO.

When twi - light dew's are fall - ing soft Up -
There's not a gar - den walk I tread, There's

TENOR, (Svs. lower.)

When twi - light dew's are fall - ing soft Up -
There's not a gar - den walk I tread, There's

BASS.

When twi - light dew's are fall - ing soft Up -
There's not a gar - den walk I tread, There's

ACCOMP.

Adagio. p *cres.*

♩ = 76.

dim. *pp* *cres.*

- on the ro - sy sea, I watch the star whose
not a flow'r I see, But brings to mind some

dim. *pp* *cres.*

- on the ro - sy sea, I watch the star whose
not a flow'r I see, But brings to mind some

dim. *pp* *cres.*

- on the ro - sy sea, I watch the star whose
not a flow'r I see, But brings to mind some

dim. *pp* *cres.*

- on the ro - sy sea, I watch the star whose
not a flow'r I see, But brings to mind some

WHEN TWILIGHT DEWS.

dim. *p*

beam so oft Has light - ed me to thee. And
 hope that's fled, Some joy I've lost with thee. And

dim. *p*

beam so oft Has light - ed me to thee. And
 hope that's fled, Some joy I've lost with thee. And

dim. *p*

beam so oft Has light - ed me to thee. And thou, too,
 hope that's fled, Some joy I've lost with thee. And still I

dim. *p*

beam so oft Has light - ed me to thee. And
 hope that's fled, Some joy I've lost with thee. And

cres. *f* *dim.* *cres.* *p*

thou, . . too, on that orb so dear, Ah, dost thou gaze at ev'n, And
 still I wish that hour was near, When, friends and foes for - giv'n, The

cres. *f* *dim.* *cres.* *p*

thou, . . too, on that orb so dear, Ah, dost thou gaze at ev'n, And
 still I wish that hour was near, When, friends and foes for - giv'n, The

cres. *f* *dim.* *cres.* *p*

on that orb so dear, Ah, dost thou gaze at ev'n, And
 wish that hour was near, When, friends and foes for - giv'n, The

cres. *f* *dim.* *cres.* *p*

thou, too, on that orb so dear, Ah, dost thou gaze at ev'n, And
 still I wish that hour was near, When, friends and foes for - given, The

WHEN TWILIGHT DEWS.

cres. *pp*

think, tho' lost for e - ver here, Thou'lt yet be mine in heaven, Thou'lt
pains, the ills we've wept thro' here May turn to smiles in heaven, May

cres. *pp*

think, tho' lost for e - ver here, Thou'lt yet be mine in heaven, Thou'lt yet . . .
pains, the ills we've wept thro' here May turn to smiles in heaven, May turn . .

cres. *pp*

think, tho' lost for e - ver here, Thou'lt yet be mine in heaven, Thou'lt
pains, the ills we've wept thro' here May turn to smiles in heaven, May

cres. *pp*

think, tho' lost for e - ver here, Thou'lt yet be mine in heaven, Thou'lt
pains, the ills we've wept thro' here May turn to smiles in heaven, May



mf *rall.* *pp*

yet be mine in heaven, Thou'lt yet be mine in heaven ?
turn to smiles in heaven, May turn to smiles in heaven.

mf *rall.* *pp*

. . . be mine in heaven, Thou'lt yet be mine in heaven ?
. . . to smiles in heaven, May turn to smiles in heaven.

cres. *mf* *rall.* *pp*

yet be mine in heaven, Thou'lt yet, Thou'lt yet be mine in heaven ?
turn to smiles in heaven, May turn, May turn to smiles in heaven.

mf *rall.* *pp*

yet be mine in heaven, Thou'lt yet be mine in heaven ?
turn to smiles in heaven, May turn to smiles in heaven.

rall. *pp*



A FINLAND LOVE SONG.

A FOUR-PART SONG.

THE WORDS BY THOMAS MOORE.

COMPOSED BY

HENRY HILES,

MUS. BAC. OXON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Allegretto vivace.

TREBLE.

ALTO.

TENOR,
(Svs. lower.)

BASS.

ACCOMP.
♩ = 104.

I saw the moon rise clear O'er hills and dales of

I saw the moon rise clear O'er hills and dales of

Nor told my fleet rein - deer The way I wish'd to go; But

Nor told my fleet rein - deer The way I wish'd to go; But

snow, Nor told my fleet rein - deer The way I wish'd to go; But quick, but

snow, Nor told my fleet rein - deer The way I wish'd to go; But quick, but

A FINLAND LOVE SONG.

quick he bound - ed forth, For well my rein - deer knew I've

quick he bound - ed forth, For well, for well my rein - deer knew, he knew I've

quick he bound - ed forth, For well, for well my rein - deer knew, he knew I've

quick he bound - ed forth, For well, for well my rein - deer knew, he knew I've

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'quick he bound - ed forth, For well my rein - deer knew I've'. The piano accompaniment provides a rhythmic and harmonic foundation.

but one path on earth— That path which leads to you.

but one path on earth— That path which leads to you.

but one path on earth— That path which leads to you.

but one path on earth— That path which leads to you.

The second system continues the vocal melody and piano accompaniment. It concludes with the lyrics 'but one path on earth— That path which leads to you.' and is marked 'Fine.'.

When

When

mf The gloom that win - ter cast, How soon the heart for - gets, When

When

The third system begins with a piano introduction marked *mf*. The vocal parts enter with the lyrics 'When'. The piano accompaniment continues with a steady rhythm. The system concludes with the lyrics 'The gloom that win - ter cast, How soon the heart for - gets, When'.

A FINLAND LOVE SONG.

sum - mer brings, at last, Her sun that ne - ver, ne - ver sets,

sum - mer brings, at last, Her sun that ne - ver, ne - ver sets,

sum - mer brings, at last, Her sun that ne - ver, ne - ver sets, So

sum - mer brings, at last, Her sun that ne - ver, ne - ver sets,

Than

Than

dawn'd my love for you, And chas - ing ev' - ry pain, Than

Than

cres. *ritard.* *D.C.*
sum - mer sun more true, more true, 'Twill ne - ver set a - gain.

cres. *ritard.*
sum - mer sun more true, more true, 'Twill ne - ver set a - gain.

cres. *ritard.*
sum - mer sun more true, more true, 'Twill ne - ver set a - gain.

cres. *ritard.*
sum - mer sun more true, more true, 'Twill ne - ver set a - gain.

cres. *ritard.* *D.C.*

EVENING.

A FOUR-PART SONG,

THE WORDS BY FREDERICK ELLIS,

COMPOSED BY

HENRY HILES,

MUS. BAC., OXON.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Andante.

TREBLE.

1. Gen - tle Peace is crowning Ev' - ry hill . . and dell ;
2. Ne'er doth Night al - lure it Soft re - pose . . to try ;

ALTO.

1. Gen - tle Peace is crowning Ev' - ry hill . . and dell ; Na - ture
2. Ne'er doth Night al - lure it Soft re - pose . . to try ; Nor the

TENOR.
(Svs. lower.)

1. Gen - tle Peace is crowning Ev' - ry hill and dell ; Na - ture
2. Ne'er doth Night al - lure it Soft re - pose to try ; Nor the

BASS.

1. Gen - tle Peace is crowning Ev' - ry hill . . and dell ;
2. Ne'er doth Night al - lure it Soft re - pose . . to try ;

ACCOMP.
♩ = 108.

Andante.

cres. *dim.*

Na - ture slum - bers—own - ing Night's en - chant - ing spell.
Nor the tink - ling ves - pers Sound its lul - la - by.

cres. *dim.*

slum - bers, slum - bers—own - ing Night's en - chant - ing spell, en - chant - ing
tink - ling, tink - ling ves - pers Sound its lul - la - by, its lul - la -

cres. *dim.*

slum - bers, slum - bers—own - ing Night's en - chant - ing spell, en - chant - ing
tink - ling, tink - ling ves - pers Sound its lul - la - by, its lul - la -

cres. *dim.*

Na - ture slum - bers—own - ing Night's en - chant - ing spell. Still with
Nor the tink - ling ves - pers Sound its lul - la - by. So in

cres. *dim.*

EVENING.

cres.
Still, with wild en - dea - vour, Falls the stream be - low,
So, in all thy long - ings, None but God . . be - side,
cres.
spell; With wild en - dea - vour, Falls the stream be - low, the stream be -
- by; In all thy long - ings, None but God be - side Hath pow'r, hath
cres.
spell; With wild en - dea - vour, Falls the stream be - low, the stream be -
- by; In all thy long - ings. None but God be - side Hath pow'r, hath
cres.
wild, with wild en - dea - vour, Falls the stream be - low, the stream be -
all, in all thy long - ings, None but God be - side, Hath pow'r, hath

The first system of the musical score for 'EVENING.' consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a vocal line marked 'cres.' (crescendo). The lyrics are: 'Still, with wild en - dea - vour, Falls the stream be - low, So, in all thy long - ings, None but God . . be - side, spell; With wild en - dea - vour, Falls the stream be - low, the stream be - by; In all thy long - ings, None but God be - side Hath pow'r, hath spell; With wild en - dea - vour, Falls the stream be - low, the stream be - by; In all thy long - ings. None but God be - side Hath pow'r, hath wild, with wild en - dea - vour, Falls the stream be - low, the stream be - all, in all thy long - ings, None but God be - side, Hath pow'r, hath'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

Gurg-ling on - ward e - ver With un - ceas - - ing flow.
Hath the pow'r to give thee Rest at ev - - en - tide.
cres.
- low, Gurg-ling ev - er With un - ceas - ing flow. . . .
pow'r . . . to give thee Rest at ev - en - tide. . . .
p cres.
- low, Gurg-ling ev - er With un - ceas - - ing flow.
pow'r . . . to give thee Rest at ev - - en - tide.
p cres.
- low, Gurg-ling ev - er With un - ceas - - ing flow, un - ceas - ing
pow'r, hath pow'r to give thee Rest at ev - - en - tide, at ev - en -

The second system of the musical score continues the composition. It also consists of five staves. The vocal parts continue with the lyrics: 'Gurg-ling on - ward e - ver With un - ceas - - ing flow. Hath the pow'r to give thee Rest at ev - - en - tide. - low, Gurg-ling ev - er With un - ceas - ing flow. . . . pow'r . . . to give thee Rest at ev - en - tide. . . . - low, Gurg-ling ev - er With un - ceas - - ing flow. pow'r . . . to give thee Rest at ev - - en - tide. - low, Gurg-ling ev - er With un - ceas - - ing flow, un - ceas - ing pow'r, hath pow'r to give thee Rest at ev - - en - tide, at ev - en -'. The piano accompaniment continues with similar patterns, marked with 'cres. p' (crescendo piano) in some sections. The overall mood is serene and contemplative, typical of a hymn or religious song.

EVENING.

f *dim.*

Gurg - ling on - ward e - ver With un - ceas - ing flow, un -
 Hath the pow'r to give thee Rest at ev - - en - tide, at

f *dim.*

Gurg - ling on - ward e - - ver With un ceas - ing flow, un - ceas - ing
 Hath the pow'r to give thee Rest at ev - en - tide, at e - ven -

f *dim.*

Gurg - ling on - ward e - ver With un - ceas - - ing flow, un - ceas - ing
 Hath the pow'r to give thee Rest at ev - - en - tide, at e - ven -

f *dim.*

flow, Gurg - ling e - ver With un - ceas - - ing flow, un -
 - - tide, Hath pow'r to give thee Rest at ev - - en - tide, at

rall. *pp*

- ceas - - ing flow, un - ceas - - ing flow.
 ev - - en - tide, at e - - - ven - tide.

rall. *pp*

flow, Gurg - ling on - ward e - ver With un - ceas - ing flow.
 - - tide, Hath the pow'r to give thee Rest at ev - en - tide.

rall. *pp*

flow, Gurg - ling on - ward e - ver With un - ceas - ing flow.
 - - tide, Hath the pow'r to give thee Rest at ev - en - tide.

rall. *pp*

- ceas - - ing flow, un - ceas - - ing flow.
 ev - - en - tide, at ev - - en - tide.

pp *rall.*

TO THE MORNING WIND.

A FOUR-PART SONG.

THE WORDS BY FRANCIS MACKAY.

COMPOSED BY

HENRY HILES,

MUS. BAC., OXON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Allegretto grazioso.

TREBLE.

1. Lisp, lisp in sweet - est num - bers, Lisp a - long the stream - let's
 2. Sigh, sigh a - round the wil - lows, Sigh the nod - ding reeds a -

ALTO.

1. Lisp, lisp in sweet - est num - bers, Lisp a - long the stream - let's
 2. Sigh, sigh a - round the wil - lows, Sigh the nod - ding reeds a -

**TENOR,
(Sve. lower.)**

1. Lisp, lisp in sweet - est num - bers, Lisp a - long the stream - let's
 2. Sigh, sigh a - round the wil - lows, Sigh the nod - ding reeds a

BASS.

1. Lisp, lisp in sweet - est num - bers, Lisp a - long the stream - let's
 2. Sigh, sigh a - round the wil - lows, Sigh the nod - ding reeds a -

Allegretto Grazioso.

ACCOMP.

p staccato.

♩ = 84.

The musical score is for a four-part song. It features four vocal staves (Treble, Alto, Tenor, Bass) and an accompaniment staff. The tempo is marked 'Allegretto grazioso.' and the time signature is 6/8. The key signature has one flat (B-flat). The lyrics are by Francis Mackay, and the music is composed by Henry Hiles. The accompaniment is marked 'p' (piano) and 'staccato.' (staccato). The tempo is indicated as 84 beats per minute (♩ = 84).

TO THE MORNING WIND.

bank; . . . Wake the scent which sweetly slum - bers 'Neath the dew by ros - es
- mong; . . . Rouse the larks from mos - sy pil - lows, Till they e - mu - late your

bank; Wake the scent, the scent which sweet-ly slumbers 'Neath the dew by ros - es
- mong; Rouse the larks, the larks from mos - sy pil-lows, Till they e - mu - late your

bank; Wake the scent, the scent which sweet-ly slumbers 'Neath the dew by ros - es
- mong; Rouse the larks, the larks from mos - sy pillows, Till they e - mu - late your

bank; Wake the scent, the scent which sweet-ly slumbers 'Neath the dew by ros - es
- mong; Rouse the larks, the larks from mos - sy pillows, Till they e - mu - late your

drank. Lisp, lisp in sweet - est num - bers, Lisp a - long the streamlet's
song. Sigh, sigh a - round the wil - lows, Sigh the nod-ding reeds a -

drank. Lisp, lisp, lisp, lisp in sweet - est num-bers, Lisp a - long the streamlet's
song. Sigh, sigh, sigh, sigh a - round the wil-lows, Sigh the nod-ding reeds a -

drank. Lisp, lisp, lisp, lisp in sweet - est num-bers, Lisp a - long the streamlet's
song. Sigh, sigh, sigh, sigh a - round the wil-lows, Sigh the nod-ding reeds a -

drank. Lisp, lisp, lisp, lisp in sweet - est num-bers, Lisp a - long the streamlet's
song. Sigh, sigh, sigh, sigh a - round the wil-lows, Sigh the nod-ding reeds a -

TO THE MORNING WIND.

bank; Wake the scent which sweet-ly slum - bers 'Neath the dew by ros - es
- mong; Rouse the larks from mos - sy pil - lows, Till they e - mu-late your

bank; Wake the scent, the scent which sweet-ly slumbers 'Neath the dew by ros - es
- mong; Rouse the larks, the larks from mos - sy pillows, 'Till they e - mu-late your

bank; Wake the scent, the scent which sweet-ly slumbers 'Neath the dew by ros - es
- mong; Rouse the larks, the larks from mos - sy pil-lows, Till they e - mu-late your

bank; Wake the scent, the scent which sweet-ly slumbers 'Neath the dew by ros - es
- mong; Rouse the larks, the larks from mos - sy pil-lows, Till they e - mu-late your

drank, the dew by ro - ses drank. Kiss, kiss the blue-eyed
song, they e - mu-late your song. Dance, dance a - cross the

drank, 'Neath the dew, the dew by ros - es drank. Kiss, kiss the blue-eyed
song, Till they e - mu-late, e - mu-late your song. Dance, dance a - cross the

drank, 'Neath the dew, the dew by ros - es drank. Kiss, kiss the blue-eyed
song, Till they e - mu-late, e - mu-late your song, Dance, dance a - cross the

drank, 'Neath the dew, the dew by ros - es drank. Kiss, kiss the blue - eyed, blue-eyed
song, Till they e - mu-late, e - mu-late your song. Dance, dance a - cross, a - cross the

TO THE MORNING WIND.

cres.

flow - - ers, Kiss the dai - sy's hum - ble head; . . . Chase a - way the trembling
mea - - dow, Dance a - mong the wav - ing grass; . . . Run to catch the pass - ing

cres.

flow - ers, Kiss the dai - sy's hum - ble head; Chase a - way the trembling, trembling
mea - dow, Dance a - mong the wav - ing grass; Run to catch the pass - ing, pass - ing

cres.

flow'rs, Kiss the dai - sy's, dai - sy's hum - ble head; Chase a - way, a - way the trembling
mea-dow, Dance, dance a - mong the wav - ing grass; Run to catch the pass - ing, pass - ing

cres.

flow'rs, Kiss the dai - sy's, dai - sy's hum - ble head; Chase a - way, a - way the trembling
mea-dow, Dance, dance a - mong the wav - ing grass; Run to catch the pass - ing, pass - ing

dim.

show - - ers, Lest they lay the vi - o - let dead. . . . Kiss, kiss the blue-eyed
sha - - dow Cast by cloud - lets as . . they pass. . . . Dance, dance a - cross the

dim.

show'rs, Lest they lay, they lay the vi - o - let dead. Kiss, kiss, kiss, kiss the blue-eyed
sha - dow Cast by cloud - lets as they pass. Dance, dance, dance, dance a - cross the

dim.

show'rs, Lest they lay, they lay the vi - o - let dead. Kiss, kiss, kiss, kiss the blue-eyed
sha - dow Cast by cloud - lets as they pass. Dance, dance, dance, dance a - cross the

dim.

show'rs, Lest they lay, they lay the vi - o - let dead. Kiss, kiss the blue-eyed
sha - dow Cast by cloud - lets as they pass. Dance, dance a - cross the

TO THE MORNING WIND.

flow - - ers, Kiss the dai-sy's humble head, Chase a - way the trembling showers, Lest they
mea - - dow, Dance a-mong the waving grass, Run to catch the pass-ing sha-dow Cast by

flow'rs, Kiss the dai - sy's humble, humble head, Chase a - way, Chase a - way the trembling showers, Lest they
mea - dow, Dance a-mong the waving grass, Run to catch, Run to catch the pass-ing sha-dow Cast by

flow'rs, Kiss the dai - sy's humble, humble head, Chase a - way, Chase a - way the trembling showers, Lest they
mea - dow, Dance a-mong the waving grass, Run to catch, Run to catch the pass-ing sha-dow Cast by

flow'rs, Kiss the dai - sy's humble, humble head, Chase a - way, Chase a - way the trembling showers, Lest they
mea - dow, Dance a-mong the waving grass, Run to catch, Run to catch the pass-ing sha-dow Cast by

lay the vi - o - let dead. Kiss! kiss! Kiss! kiss! Kiss! kiss!
cloud-lets as they pass. Dance! dance! Dance! dance! Dance! dance!

lay the vi - o - let dead. Kiss! kiss! Kiss! kiss! Kiss! kiss!
cloud-lets as they pass. Dance! dance! Dance! dance! Dance! dance!

lay the vi - o - let dead. Kiss! kiss! Kiss! kiss! Kiss! kiss!
cloud-lets as they pass. Dance! dance! Dance! dance! Dance! dance!

lay the vi - o - let dead. Kiss! kiss! . . . Kiss! kiss! . . . Kiss! kiss! . . . Kiss! kiss!
cloud-lets as they pass. Dance! dance! . . . Dance! dance! . . . Dance! dance! Dance! dance!

TO THE MORNING WIND.

THIRD VERSE.

Sweep, sweep o'er moor and moun - tain, Sweep o'er voice - ful wood and

Sweep, sweep o'er moor and moun - tain, Sweep o'er voice - ful wood and

Sweep, sweep o'er moor and moun - tain, Sweep o'er voice - ful wood and

Sweep, sweep o'er moor and moun - tain, Sweep o'er voice - ful wood and

fell: . . . Stoop to kiss the con-sci-ous foun - tain, Stoop to woo the hea - ther -

fell; Stoop to kiss, to kiss the con-sci-ous fountain, Stoop to woo the hea - ther -

fell; Stoop to kiss, to kiss the con-sci-ous fountain, Stoop to woo the hea - ther -

fell; Stoop to kiss, to kiss the con-sci-ous fountain, Stoop to woo the hea - ther -

- bell. Sweep, sweep o'er moor and moun - tain, Sweep o'er voice - ful wood and

- bell. Sweep, sweep, sweep, sweep o'er moor and mountain, Sweep o'er voice - ful wood and

- bell. Sweep, sweep, sweep, sweep o'er moor and mountain, Sweep o'er voice - ful wood and

- bell. Sweep, sweep, sweep, sweep o'er moor and mountain, Sweep o'er voice - ful wood and

TO THE MORNING WIND.

fell; . . . Stoop to kiss the con-sci-ous foun - tain, Stoop to woo the hea - ther -

fell; Stoop to kiss, to kiss the con-sci-ous fountain, Stoop to woo the hea - ther -

fell; Stoop to kiss, to kiss the con-sci-ous fountain, Stoop to woo the hea - ther -

fell; Stoop to kiss, to kiss the con-sci-ous fountain, Stoop to woo the hea - ther -

- bell, to woo the hea - ther-bell. Stay, stay a - while be -

- bell, Stoop to woo, to woo the hea-ther-bell. Stay, stay a - while be -

- bell, Stoop to woo, to woo the hea-ther-bell. Stay, stay a - while be -

- bell, Stoop to woo, to woo the hea-ther-bell. Stay, stay a - while, a-while be -

- side us, Stay to chide the heat of noon; . . . Ear-ly joys from cares di -

- side us, Stay to chide the heat of noon; Ear - ly joys from cares, from cares di -

- side us, Stay, stay to chide the heat of noon; Ear - ly joys from cares, from cares di -

- side us, Stay, stay to chide the heat of noon; Ear - ly joys from cares, from cares di -

TO THE MORNING WIND.

dim.
- vide us, Morn - ing fresh - ness flies too soon. . . . Stay, stay a-while be -

dim.
- vide us, Morn - ing fresh - ness flies too soon. Stay, stay, Stay, stay a-while be -

dim.
- vide us, Morn - ing fresh - ness flies too soon. Stay, stay, Stay, stay a-while be -

dim.
- vide us, Morn - ing fresh - ness flies too soon. Stay, stay a-while be -

cres. *dim.*
- side us, Stay to chide the heat of noon: . . . Ear-ly joys from cares di- vide us, Morning

cres. *dim.*
- side . us, Stay . to chide the heat of noon: Ear-ly joys, Ear-ly joys from cares di- vide us, Morning

cres. *dim.*
- side . us, stay - to chide the heat of noon: Ear-ly joys, Ear-ly joy from cares di- vide us, Morning

cres. *dim.*
- side . . us, Stay to chide the heat of noon: Ear-ly joys, Ear-ly joys from cares di- vide us, Morning

cres. *a poco rall.*
fresh-ness flies too soon, Stay! stay! Stay! stay! Stay! stay! . . .

cres.
fresh-ness flies too soon, Stay! stay! Stay! stay! Stay! stay! . . .

cres.
fresh-ness flies too soon, Stay! stay! Stay! stay! Stay! stay! . . .

p *cres.* *rall.*
fresh-ness flies too soon, Stay! stay! . . . Stay! stay! . . . Stay! stay! . . . Stay! stay! . . .

(SECOND SERIES.)

TO DAFFODILS.

A FOUR-PART SONG.

THE WORDS BY ROBERT HERRICK.

COMPOSED BY

HENRY HILES.

MUS. BAC., OXON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 55, Poultry (E.C.).

Andante.

TREBLE. You haste a-way so soon.

ALTO. You haste a-way so soon,

TENOR, (Svs lower.) Fair daf-fo-dils, we weep to see . . . You haste so soon,

BASS. You haste a-way so soon,

Andante.

ACCOMP. ♩ = 100.

As yet the ear-ly ris-ing sun Has not at-tain'd his

Has not, has not at-tain'd his

Has not, has not at-tain'd his

Has not at-tain'd his

TO DAFFODILS.

noon, Stay, stay! stay, stay! un - til the hast' - ning day Has
 noon. un - til the hast' - ning day Has
 noon. Stay, stay! stay, stay! un - til the hast' - ning day Has
 noon. Stay, stay! stay, stay, stay, stay! un - til the hast' - ning day Has

Musical notation for the first system, featuring vocal staves and piano accompaniment. Dynamics include *p* (piano), *cres.* (crescendo), and *f* (forte).

run, has run but to the e - ven-song; And hav - ing pray'd to -
 run, has run but to the e - ven-song; Stay, stay! and we . .
 run, has run but to the e - ven-song; Stay, stay! and we . .
 run, has run but to the e - ven-song; Stay, stay! . . . and we . .

Musical notation for the second system. Dynamics include *p* (piano) and *molto legato*.

- gether, we Will go with you a - long, Stay, stay, . . . stay, stay, stay,
 . . . Will go with you a - long, And hav - ing pray'd to - gether,
 . . . Will go with . . you a - long. And having pray'd to -
 . . . and we Will go with you a - long, Stay, stay! . . .

Musical notation for the third system. Dynamics include *cres.* (crescendo) and *p* (piano).

TO DAFFODILS.

dim. stay! and we Will go with you a - long, *mf cres.* Will go with you a -

dim. we . . Will go . . with you a - long, *mf cres.* Will go with

dim. - ge-ther, we Will go with you a - long, *cres. p* Will go with you a - long, . . . a -

dim. . . . and we Will go with you a - long, *mf cres.* Will go with

dim. *p cres.*

f *rall.* *pp*

- - long, a - - long, Will go with you a - long.

f *pp*

you a - long, a - - - - long.

f *pp*

- - long, Will go with you a - long, with you a - long

f *pp*

you a - long, Will go with you a - long, a - - long.

rall. *pp*

p

We have as short a spring;

p

We have as short a spring;

p

We have short time to stay as you, . . . as short a spring;

p

We have as short a spring;

p

TO DAFFODILS.

As quick a growth to meet de - cay, As you, or a - ny

As you, as you, or a - ny

As you, as you, or a - ny

As you, or a - ny

The first system of the musical score for 'TO DAFFODILS.' It consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'As quick a growth to meet de - cay, As you, or a - ny'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

thing. We die! We die! as your hours do: We die, and

thing. as your hours do: We die, and

thing. We die! We die! as your hours do: We die, and

thing. We die! We die! We die! as your hours do: We die, and

The second system continues the vocal melody and piano accompaniment. It features dynamic markings such as *p* (piano) and *cres.* (crescendo). The lyrics 'thing. We die! We die! as your hours do: We die, and' are repeated across the staves.

dry a - way like to the sum-mer's rain; Or as the pearls of

dry a - way like to the sum-mer's rain; We die! and dry . . .

dry a - way like to the sum-mer's rain; We die! and dry . . .

dry a - way like to the sum-mer's rain; We die! . . . and dry . . .

The third system concludes the piece. It includes the dynamic marking *molto legato*. The lyrics 'dry a - way like to the sum-mer's rain; Or as the pearls of' are followed by 'dry a - way like to the sum-mer's rain; We die! and dry . . .'. The piano accompaniment features a steady, flowing pattern.

TO DAFFODILS.

cres. *p cres.*

morn-ing dew, Ne'er to be found a - gain. We die, . . . We die! and

cres. *p cres.*

a - way, Ne'er found a - gain. Or as the pearls of morn-ing

cres. *p cres.*

a - way, Ne'er found a - gain. Or as the pearls of

cres. *p cres.*

a - way, Ne'er to be found a - gain. We dry . . .

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The music is in G major and 4/4 time. The lyrics are: 'morn-ing dew, Ne'er to be found a - gain. We die, . . . We die! and a - way, Ne'er found a - gain. Or as the pearls of morn-ing a - way, Ne'er found a - gain. Or as the pearls of a - way, Ne'er to be found a - gain. We dry . . .'. Dynamic markings include 'cres.' and 'p cres.'.

dim. *mf cres.*

dry a - way, Ne'er to be found a - gain, Ne'er to be found a -

dim. *mf cres.*

dew, Ne'er to . . be found a - gain, Ne'er to be

dim. *cres.*

morn - ing dew, Ne'er to be found a - gain, Ne'er to be found a - gain, . . . a -

dim. *mf cres.*

. . . a - way Ne'er to be found a - gain, Ne'er to be

The second system of the musical score consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics continue: 'dry a - way, Ne'er to be found a - gain, Ne'er to be found a - dew, Ne'er to . . be found a - gain, Ne'er to be morn - ing dew, Ne'er to be found a - gain, Ne'er to be found a - gain, . . . a - . . . a - way Ne'er to be found a - gain, Ne'er to be'. Dynamic markings include 'dim.', 'mf cres.', and 'p cres.'.

f *rall.* *pp*

- - gain, a - - gain, Ne'er to be found a - gain.

f *pp*

found a - gain, a - - gain.

f *pp*

- - gain, Ne'er to be found a - gain, Ne'er found a - gain.

f *rall.* *pp*

found a - gain, Ne'er to be found a - gain, a - - gain.

The third system of the musical score consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics continue: '- - gain, a - - gain, Ne'er to be found a - gain. found a - gain, a - - gain. - - gain, Ne'er to be found a - gain, Ne'er found a - gain. found a - gain, Ne'er to be found a - gain, a - - gain.'. Dynamic markings include 'f', 'rall.', and 'pp'.

SUMMER LONGINGS.

A FOUR-PART SONG.

THE WORDS BY D. F. MCCARTHY.

COMPOSED BY

HENRY HILES,

MUS. BAC., OXON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Postery (E.C.)

Andante.

TREBLE. Ah! my heart is wea-ry, wait - ing, Wait - ing for the May! my heart is wea-ry, long - ing, Long - ing for the May! my heart is faint with

ALTO. Wait - ing for the May!
Long - ing for the May!

TENOR, (sve. lower.) Wait - ing for the May!
Long - ing for the May!

Bass. Wait - ing for the May!
Long - ing for the May!

ACCOMP. $\text{♩} = 72.$ *p* *pp* *p*

mf cres. *f* *pp a poco rall.*

wait - ing, Wait - ing for the May! My heart is wea-ry, wait - ing, Wait - ing for the May!
long - ing, Long - ing for the May! My heart is faint with long - ing, Long - ing for the May!

mf cres. *f* *pp a poco rall.*

Wait - ing for the May!
Long - ing for the May!

mf cres. *f* *pp a poco rall.*

Wait - ing for the May! My heart is wea-ry, wait - ing, Wait - ing for the May!
Long - ing for the May! My heart is faint with long - ing, Long - ing for the May!

mf cres. *f* *pp a poco rall.*

Wait - ing for the May!
Long - ing for the May!

mf cres. *f* *pp a poco rall.*

SUMMER LONGINGS.

Spiritoso. ♩ = 84.

Wait - ing for the plea-sant ram - bles, Where the fra - grant haw - thorn
Long - ing to es - cape from stu - dy To the young face, fair and

Wait - ing for the plea-sant ram - bles, Where the fra - grant haw - thorn
Long - ing to es - cape from stu - dy To the young face, fair and

Wait - ing for the plea-sant ram - bles, Where the fra - grant haw - thorn
Long - ing to es - cape from stu - dy To the young face, fair and

Wait - ing for the plea-sant ram - bles, Where the fra - grant haw - thorn
Long - ing to es - cape from stu - dy To the young face, fair and

Spiritoso.

bram-bles, With the wood-bine al - ter - nat - ing, Scent the dew - y, dew - y
rud - dy, And the thou-sand charms be - long - ing To the sum - mer, sum - mer

bram-bles, With the wood-bine al - ter - nat - ing, Scent the dew - y, dew - y
rud - dy, And the thou-sand charms be - long - ing To the sum - mer, sum - mer

bram-bles, With the wood-bine al - ter - nat - ing Scent the dew - y, dew - y
rud - dy, And the thou-sand charms be - long - ing To the sum - mer, sum - mer

bram-bles, With the wood-bine al - ter - nat - ing Scent the dew - y, dew - y
rud - dy, And the thou-sand charms be - long - ing To the sum - mer, sum - mer

SUMMER LONGINGS.

a poco rall.

way, Where the fra - grant hawthorn brambles Scent the dew - y, dew - y
 day, And the thou-sand charms be - long-ing To the sum - mer, sum - mer

way, Where the fra - grant hawthorn brambles Scent the dew - y, dew - y
 day, And the thou - sand charms be - long-ing To the sum - mer, sum - mer

way, Where the fra - grant hawthorn brambles Scent the dew - y, dew - y
 day, And the thou - sand charms be - long-ing To the sum - mer, sum - mer

way, Where the fra - grant hawthorn brambles Scent the dew - y, dew - y
 day, And the thou - sand charms be - long-ing To the sum - mer, sum - mer

f *p* *rall.*

Allegretto. ♩ = 69. legato.

way. } Ah! my heart . . . is wea - ry, Waiting for . . . the
 day. }

way. } Weary, wait - ing for the May, waiting for the
 day. }

way, scent the way. } Weary, wait - ing for the May, waiting for the
 day, summer day. }

way, scent the way. } Wea - - ry, wea - - ry, wait - ing
 day, summer day. }

Allegretto. legato.

SUMMER LONGINGS.

a poco rall.

May! Ah! my heart . . . is wea-ry, Waiting for . . . the

May! weary, wait-ing for the May! Waiting for the

May! for the May! weary, wait-ing for the May! Waiting for the

for the May! wea - ry, Wait - ing for the

rall.

a poco meno mosso. *f* *rin.* *ritard.*

May! Waiting for the May! Waiting for the

May! Waiting for the y! Waiting for the

May! Waiting for the May! Waiting for the

May! Waiting for the May! . . . for the May! Waiting for the May! . . . for the

a poco meno mosso. *ritar.*

tempo primo. 1st time. 2nd time. *pp*

May! My heart is faint with May! De-ject-ed, sad, and wea-ry, Wait-ing for the

May! May! Wait-ing for the

May! May! Wait-ing for the

May! May! Wait-ing for the

1st time. 2nd time. *pp*

tempo primo. p *pp*

SUMMER LONGINGS.

May! De-ject-ed, sad, and wea-ry, Wait-ing for the May! De-ject-ed, sad, and
 May! Wait-ing for the May!
 May! Wait-ing for the May! De-ject-ed, sad, and
 May! Wait-ing for the May!

p *mf. cres.*

wea-ry, Wait-ing for the May. Spring goes by, with wasted warn-ings, Moon-lit
 Wait-ing for the May. Spring goes by, with wasted warn-ings, Moon-lit
 wea-ry, Wait-ing for the May. Spring goes by, with wasted warn-ings, Moon-lit
 Wait-ing for the May. Spring goes by, with wasted warn-ings, Moon-lit

pp a poco rall. *f Spiritoso. ♩ = 84.*

ev'-nings, sunbright mornings! Sum-mer comes! yet, dark and drea-ry, Life still
 ev'-nings, sunbright mornings! Sum-mer comes! yet, dark and drea-ry, Life still
 ev'-nings, sunbright mornings! Sum-mer comes! yet, dark and drea-ry, Life still
 ev'-nings, sunbright mornings! Sum-mer comes! yet, dark and drea-ry, Life still

pp rall. *f*

SUMMER LONGINGS.

ebbs, still ebbs a - way, Sum-mer comes! yet, dark and drea - ry, Life still

ebbs, still ebbs a - way, Sum-mer comes! yet, dark and drea - ry, Life still

ebbs, still ebbs a - way, Sum-mer comes! yet, dark and drea - ry, Life still

ebbs, still ebbs a - way, Sum-mer comes! yet, dark and drea - ry, Life still

a poco rall. *Allegretto.* ♩. - 69. *Legato.*

ebbs, still ebbs a - way, Man is e - - ver weary, Waiting

ebbs, still ebbs a - way, weary, Wait-ing for the May!

ebbs, still ebbs a - way, ebbs a-way, weary, Wait-ing for the May!

ebbs, still ebbs a - way, ebbs a-way, Man is e - - ver

for . . . the May! Man is e - - ver weary, Wait-ing

wait-ing for the May! weary, Wait - ing for the May!

wait-ing for the May! for the May! weary, Wait - ing for the May!

wait - ing for the May! e - - ver wait - ing

SUMMER LONGINGS.

a poco rall. *a poco meno mosso e rinf.*

for . . . the May! Waiting for the May!

Waiting for the May! Waiting for the May!

Waiting for the May! Waiting for the May!

for the May! Waiting for the May! . . . for the May! Waiting for the

rall. *f*

ritard. *Tempo primo.* *pp*

Waiting for the May! Is ev - er wea - ry, wait - ing, Wait - ing for the

Waiting for the May Wait - ing for the

Waiting for the May! Wait - ing for the

May! . . . for the May! Wait - ing for the

ritard. *Tempo primo.* *p* *pp*

ritard e rinf. *f*

May! Wait - ing for the May!

May! Wait - ing for the May!

May! Is ev - er wea - ry, wait - ing, Wait - ing for the May!

May! Wait - ing for the May!

mf cres. *f*

NIGHT, LOVELY NIGHT.

A FOUR-PART SONG.

THE WORDS BY ZEILA.

COMPOSED BY

FRANCESCO BERGER.

London: NOVELLO EWER AND CO., 1, Berners Street, and 35, Poultry.

Andantino sostenuto.
mp

TREBLE.
Oh Night, love - ly Night, Thou art ho - ly and calm, Thy

ALTO.
Oh Night, Thou art ho - ly and calm, Thy

TENOR,
(8ve. lower.)
Oh Night, love - ly Night, Thou art ho - ly and calm, Thy

BASS.
Oh Night, love - ly Night, Thou art ho - ly and calm, Thy

ACCOMP.
mp

cres.
cool dew-y breath To the worn brow is balm. The

cres.
cool dew-y breath To the worn brow is balm.

cres.
cool dew-y breath To the worn brow is balm. The day with its

cres.
cool dew-y breath To the worn brow is balm. The day with its heat, And o'er -

cres.
f

NOTE.—In this set of Part-Songs, the Pianoforte Accompaniment has been added solely as an assistance during practice, and is not to be used at performance.

NIGHT, LOVELY NIGHT.

day with its care Toils on-ward, and pants, toils on-ward, and
 Day with its care Toils on-ward, and pants, toils on-ward, and
 heat, with its care, Toils on-ward, and pants, toils on-ward, and
 - la - - den with care, Toils on-ward and pants, toils on-ward, and

p *p* *p* *p*

pants, That thy rest he may share, Love - ly Night, ho - ly Night. Oh
 pants, That thy rest he may share, Love - ly Night, ho - ly Night.
 pants, That thy rest he may share, Love - ly Night, ho - ly Night. Oh
 pants, Love - ly Night, ho - ly Night. Oh

allarg. *Rall. . . dim. . . mp*
allargando. *Rall. . . dim. . . mp*
allargando. *Rall. . . dim. . . mp*
allargando. *Rall. . . dim. . . mp*

Night, gen-tle Night, With thy twi - light so soft; The moon's grateful ray, Myriad
 Oh Night, With thy twi - light so soft; The moon's grateful ray, Myriad
 Night, gen-tle Night, With thy twi - light so soft; The moon's grateful ray, Myriad
 Night, gen-tle Night, With thy twi - light so soft; The moon's grateful ray, Myriad

mp *cres.* *dim.* *cres. dim.* *cres. dim.*

NIGHT, LOVELY NIGHT.

peeping eyes a - loft! Thy soul breathing air,

peeping eyes a - loft! Thy soul breathing air, *mf*

peeping eyes a - loft! Thy soul breathing air, breathing air, A *mf*

peeping eyes a - loft! Thy soul breathing air, Stealing o'er us so light, A

allargando.

A rich boon art thou, A rich boon thou, Steal-ing o'er us so light, Love-ly

A rich boon art thou, A rich boon thou, Steal-ing o'er us so light, Love-ly

rich boon art thou, A rich boon art thou, Steal-ing o'er us so light, Love-ly

rich boon art thou, A rich boon art thou, Love-ly

rall. dim. a tempo. f allargando.

Night, ho - ly Night! Oh . . . Night, love - ly Night.

Night, ho - ly Night! Oh, love - ly Night.

rall. dim. a tempo. deciso. f allargando.

Night, ho - ly Night! A rich boon art thou, Oh Night, Oh, love - ly Night.

rall. dim. a tempo. deciso. f allargando.

Night, ho - ly Night! A rich boon art thou, Oh Night, Oh, love - ly Night.

ESSAY, MY HEART.

A FOUR-PART SONG.

WORDS FROM THE GERMAN OF RUPERTI, BY WILLIAM BALL.

COMPOSED BY

FRANCESCO BERGER.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 35, FOLLY STREET (E.C.).

Allegro, vivace e pastorale.

TREBLE. so blue, . . . so blue!

ALTO. How smile the Heav'ns, how smile the Heav'ns, so blue! The

TENOR, (8ve lower.) How smile the Heav'ns, how smile the Heav'ns, so blue! The

BASS. How smile the Heav'ns, so blue!

ACCOMP.

Allegro, vivace e pastorale

how green, . . how green!

ra-diant fields, the ra - diant fields, how green! My trem-bling vi - sion

ra-diant fields, the ra - diant fields, how green! My

The ra - diant fields, how green! My trembling

ESSAY, MY HEART.

My trembling vi - sion tears bedew, Earth has no lov' - lier scene, earth
 tears bedew, my vi - sion tears be - dew, . . . Earth has no lov' - lier, lov' - lier scene, earth
 trembling vi - sion, tears, tears be - dew, . . . Earth has no lov' - lier scene, earth
 vi - sion tears be - dew, tears be - dew, . . . Earth has no lov' - lier, lov' - lier scene, earth

has no lov' - lier scene! a - wakes . . the Spring,
 has no lov' - lier scene! From Winter's sleep a - wakes the Spring, a - wakes the
 has no lov' - lier scene! From Winter's sleep a - wakes the Spring, a - wakes the
 has no lov' - lier scene! From Winter's sleep a - wakes

a - wakes a - new, And
 tender Spring a - wakes from sleep a - new, And all her ful - ness, all her wealth, the
 tender Spring a - wakes from sleep a - new, And all her ful - ness,
 the ten - der Spring a - new,

Performance markings: rall., cresc., rit., pp., p.

ESSAY, MY HEART.

cres. *rall.* *riten.*

all her ful-ness, all her wealth, And all her fulness, all her wealth, the eye can scarce-ly

eye can scarce-ly view, And all her fulness, all her wealth, the eye can scarce-ly

cres. *f* *rall.* *riten.*

all her ful-ness, all her wealth, And all her fulness, all her wealth, the eye can scarcely

cres. *f* *riten.*

And all her ful-ness, And all her fulness, all her wealth, the eye can scarcely

pp *f* *p* *ff*

view! Like those, my heart, like those, my heart, es - say, — Es - say, my

pp *f* *p* *ff*

view! Like those, my heart, like those, my heart, es - say, — Es - say, my

pp *f* *p* *ff*

view! Like those, my heart, like those, my heart, es - say, — Es - say, my

pp *f* *p* *ff*

view! Like those, my heart, like those, my heart, es - say, — Es - say, my

dim. *f*

heart, to greet the breath di - vine. What cheer-ing

dim. *p* *f* *f*

heart, to greet the breath di - vine. See, all around, what gifts in store!

dim. *p* *f* *f*

heart, to greet the breath di - vine. What cheer-ing

dim. *p* *f* *f*

heart, to greet the breath di - vine. See, all around, what gifts in store!

ESSAY, MY HEART.

dim. *f*
 hopes, what boun - ties shine! See, all a-round, what gifts in store!
 What cheer-ing
dim. *f*
 hopes, what boun - ties shine! See, all a-round, what gifts in store!
 What cheer-ing

ritenuto. *cres.*
 See, all around, what gifts in store, What cheer-ing hopes, what
dim. *p* *ritenuto.* *cres.*
 hopes, what boun-ties shine! See, all a-round, what
dim. *p* *ritenuto.* *cres.*
 hopes, what boun-ties shine! See, all around, what gifts in store, What cheer-ing hopes, what

Adagio. *dim.* *a tempo.*
 boun - ties shine! And let such hope be thine,
dim. *pp* *p*
 boun - ties shine! And let such hope, such bloom - ing hope be thine, And
dim. *pp* *p*
 boun - ties shine! And let such hope, my heart, . . . be thine, And
dim. *p*
 boun - ties shine! And let such hope be thine,

ESSAY, MY HEART.

Such hope, . . . such hope, . . . my heart, be
 let such hope, such blooming hope, my grateful heart, my grateful heart, be
 let such hope, such bloom - ing hope, my grateful heart, my grateful heart, be
 And let such hope, my grateful heart, my grateful heart, be

thine, And let such hope, . . . such blooming hope be thine, my heart, . . .
 thine, my heart! . . . And let such hope, . . . such blooming hope be
 thine. And let such hope, . . . such blooming hope be thine, my heart, be
 thine, my heart be thine, And let such hope, . . . such blooming hope be

And let such hope, . . . my grate - ful heart, be thine!
 thine, And let such hope, . . . my grate - ful heart, be thine!
 thine, And let such hope, . . . my grate - ful heart, be thine!
 thine, And let such hope, . . . my grate - ful heart, be thine!

CHILDHOOD'S MELODY.

A FOUR-PART SONG.

THE WORDS BY WILLIAM BALL, AFTER THE GERMAN BY PRUTZ.

COMPOSED BY

FRANCESCO BERGER.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 85, POULTRY (E.C.).

Andantino. (Softly and solemnly.)

TREBLE.

At Mid - night hour, . . Strange-seeming sounds come

ALTO.

Sad and a - lone, at Midnight hour, Strange-seeming sounds come

TENOR,
(Svs. lower.)

Sad and a - lone, at Midnight hour, Strange-seeming sounds come

BASS.

Sad and a - lone, at Midnight hour, Strange-seeming sounds come

ACCOMP.

Andantino.

waft - ed near, As when a mo - ther's soft - est pow - er Soothes in - to

waft - ed near, As when a mo - ther's soft - est pow - er Soothes in - to

waft - ed near, As when a mo - ther's soft - est pow - er Soothes in - to

waft - ed near, As when a mo - ther's soft - est pow - er Soothes in - to

CHILDHOOD'S MELODY.

peace her nurs - ling dear. When un - ob-serv'd soft tears are flow - ing,

peace her nurs - ling dear. When un - ob-serv'd soft tears . . are flow - ing,

peace her nurs - ling dear. When un - ob - serv'd soft tears . . are flow - ing,

peace her nurs - ling dear. When un - observ'd soft tears are flow - ing,

Eas - ing the pain, the pain that fills the heart; And on the fev' - rish

Eas - ing the pain, the pain that fills the heart; And on the fev' - - rish

Eas - ing the pain, the pain that fills the heart; And on the fev' - rish

Eas - ing the pain that fills the heart; And on the fev' - - rish

brow be - stow - ing A calm that bids our cares de - part.

brow be - stow - ing Calm . . that bids . . our cares . . de - part.

brow be - stow - ing A calm that bids . . our cares de - part.

brow be - stow - ing A calm that bids our cares de - part.

CHILDHOOD'S MELODY.

As May, re - turn - ing, Waves o'er our path her

mf As if the May, a - gain re - turn - ing, Wav'd o'er our path her

mf As if the May, a - gain re - turn - ing, Wav'd o'er our path her

mf As if the May, a - gain re - turn - ing, Wav'd o'er our path her

pp an - gel wing. Life seems with gra - cious pro - mise burn - ing, Hail - ing a -

pp an - gel wing, Life seems with gra - cious pro - mise burn - ing, Hail - ing a -

pp an - gel wing, Life seems with gra - cious pro - mise burn - ing, Hail - ing a -

pp an - gel wing, Life seems with gra - cious pro - mise burn - ing, Hail - ing a -

p - - new . . its gen - tle Spring. And as that dream - like strain floats

p - - new its gen - tle Spring. And as that dream - like strain . . . floats

p - - new its gen - - tle Spring. And as that dream - like strain . . . floats

p - - new its gen - - tle Spring. And as that dream - like strain floats

CHILDHOOD'S MELODY.

nigh me, What-e'er its mis-sion, its sa-cred mis sion be, E'en while I

nigh me, What-e'er its mis-sion, its sa-cred mis sion be, E'en while I

nigh me, What-e'er its mis-sion, its sa-cred mis-sion be, E'en while I

nigh me, What-e'er its sa-cred mis-sion be, E'en while I

wake it pass-es by me, As though 'twere Child-hood's Me-lo-

wake it pass-es by me, As though 'twere Child-hood's Me-lo-

wake it pass-es by me, As though 'twere Child hood's Me-lo-

wake it pass-es by me, As though 'twere Child-hood's Me-lo-

-dy, Child-hood's Me-lo-dy, Child-hood's Me-lo-dy, . .

-dy, Child-hood's Me-lo-dy, Child-hood's Me-lo-dy, . .

-dy, Child-hood's Me-lo-dy, Child-hood's Me-lo-dy, . .

-dy, Child-hood's Me-lo-dy, Childhood's Me-lo-dy, . .

Fine.

“NOW.”

A PART-SONG FOR FOUR VOICES,
THE POETRY BY ADELAIDE ANN PROCTER,
COMPOSED BY
FRANCESCO BERGER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Andante.

TRIBLE. 

ALTO. 
Rise! Rise! Rise! for the day is pass-ing, And

TENOR, (Svs. lower.) 
Rise! Rise! Rise! for the day is pass-ing, And

BASS. 
Rise! Rise! Rise! for the day is pass-ing, And

ACCOMP. 

mp Allegro con spirito.

ritenuto. pp you lie dreaming on; *mp* The others have buckled their armour, And forth to the fight have

ritenuto. pp you lie dreaming on; *mp* The others have buckled their armour, And forth to the fight have

ritenuto. pp you lie dreaming on; *mp* The others have buckled their armour, And forth to the fight have

ritenuto. pp you lie dreaming on; *mp* The others have buckled their armour, And forth to the fight have

Allegro con spirito.



NOW.

gone; The o - thers have buckled their ar - mour, And forth to the fight have

gone; The others have buckled their armour, And forth to the fight have gone; Forth to the

Forth to the fight, Forth to the fight, Forth to the fight have gone. A

fight . . . have gone. Forth to the fight have gone. A

fight . . . have gone. Forth to the fight have gone. A

Forth to the fight have gone, Forth to the fight have gone.

NOW.

Andante.

place in the ranks a - waits you, Each man has some part to play ;

Andante.

A place in the ranks a -

place in the ranks a - waits you, Each man has some part to play ;

A place in the ranks a -

Andante.

The Past and the Fu - ture are nothing, The

- waits you, Each man has some part to play ; The Past and the Fu - ture are nothing, The

The Past and the Fu - ture are nothing, The

- waits you, Each man has some part to play ; The Past and the Future, The

mp Past and the Fu - ture are no-thing, *cres. molto.* In the face of the stern to - day, *f* In the

mp Past and the Fu - ture are no-thing, *cres. molto.* In the face of the stern to - day, *f* In the

mp Past and the Fu - ture are no-thing, *cres. molto.* In the face of the stern to - day, *f* In the

mp Past and the Fu - ture are no-thing, *cres. molto.* In the face of stern to - day, In the

NOW.

Andante.

face of to-day, Of the stern, stern to-day. Rise! Rise!

face of to-day, Of the stern, stern to-day. Rise! Rise!

face of to-day, Of the stern, stern to-day. Rise! Rise!

face of to-day, Of the stern, stern to-day. Rise! Rise!

Allegro con spirito.

No chains so unworthy to hold you, As those of a vain re-gret; No chains so unworthy to hold you, As those of a vain re-gret; No chains so unworthy to hold you, As those of a vain re-gret; No chains so unworthy to hold you, As those of a vain re-gret;

Allegro con spirito.

hold you, As those of a vain re-gret; No chains so unworthy to hold you, As those of a vain re-gret; No chains so unworthy to hold you, As those of a vain re-gret; No chains so unworthy to hold you, As those of a vain re-gret;

NOW.

those of a vain re - gret. Rise, if the Past detains you, Her sunshine and storms for -

those of a vain re - gret. Rise, if the Past detains you, Her sunshine and storms for -

those of a vain re - gret. Rise, if the Past detains you, Her sunshine and storms for -

those of a vain re - gret. Rise, if the Past detains you, Her sunshine and storms for -

- get; No chains so un - wor - thy, As those of a vain re - gret.

- get; No chains so un - wor - thy to hold you, As those of a vain re - gret.

- get; No chains so un - wor - thy to hold you, As those of a vain re - gret.

- get; No chains so un - wor - thy, As those of a vain re - gret.

Andante.

Rise, if the Past detains you, Her sunshine and storms for - get.

Rise, if the Past de -

Rise, if the Past detains you, Her sunshine and storms for - get.

Rise, if the Past de -

Andante.

NOW.

pp Sad or bright she is life - less

- tains you, Her sun - shine and storms for - get. *pp* Sad or bright she is life - less

pp Sad or bright she is life - less

- tains you, Her sun - shine and storms for - get. *pp* Sad or bright she is life - less

pp ev - er, Cast her phan - ton arms a - way, Sad or bright she is life - less ev - er, Cast her

pp ev - er, Cast her phan - ton arms a - way, Sad or bright she is life - less ev - er, Cast her

pp ev - er, Cast her phan - ton arms a - way, Sad or bright she is life - less ev - er, Cast her

pp ev - er, Cast her phan - ton arms a - way, Sad or bright she is life - less ev - er, Cast her

p phan - ton arms a - way. No chains so unwor - thy to hold you, No chains so unwor - thy to

p phan - ton arms a - way. No chains . . so unwor - thy to hold you, No chains so unwor - thy to

p phan - ton arms a - way. No chains so unwor - thy to hold you, No chains so unwor - thy to

p phan - ton arms a - way. No chains so unwor - thy to hold you, No chains so unwor - thy to

NOW.

hold you, As those of a vain re - gret, As those of re - gret, of a
 hold you, As those of re - gret, As those of re - gret, of a
 hold you, As those of a vain re - gret, . . As those of re - gret, of a
 hold you, As those of a vain re-gret, As those of re - gret, of a
 vain, vain regret. Nor look back, save to learn the les-son Of a nobler strife to - day, . .
 vain, vain regret. Nor look back, save to learn the les-son Of a nobler strife to - day, . .
 vain, vain regret. Nor look back, save to learn the les-son Of a nobler strife to - day, . .
 vain, vain re - gret. . . a vain re - - - gret, . . . Nor look
 Of a nobler strife to-day, Nor look back! . . .
 . . . Save to learn the les-son Of a nobler strife to-day, Nor look back!
 . . . Save to learn the les-son Of a nobler strife to-day, Nor look back!
 back, save to learn the les-son Of a nobler strife to-day, Nor look back!

S U N S E T.

A FOUR-PART SONG.

THE WORDS BY J. E. CARPENTER.

COMPOSED BY

FRANCESCO BERGER.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Allegro piuttosto vivace.

TREBLE. *p* Sun-set in the sil-ver bay;

ALTO. *mf* Sun-set in the flow'ry dale, *mf* Ev'ning spreads her

TENOR, (8ve. lower.) *p* Sun-set in the sil-ver bay;

BASS. *p* Sun-set in the sil-ver bay;

ACCOMP. *mf* *p* *mf*

p *cres.* *f* *dim.* *p*
Dark - er sha-dows, dark - er sha-dows, dark - er sha-dows round us play.

f marcato. *f* *dim.* *p*
é - bon veil, Dark-er sha-dows, dark-er sha-dows, dark - er sha - dows round us play.

p *cres.* *f* *dim.* *p*
Dark - er sha-dows, dark - er sha-dows, dark - er sha - dows round us play.

f *dim.* *p*
dark - er sha - dows round us play.

p *cres.* *f* *p*

SUNSET.

O'er the dis-tant scene Falls the
 Slow - ly falls the
 Slow - ly falls the
 Slow - ly, slow - ly o'er the dis-tant scene, Falls the glo - rious
 glo - rious set - ting sun, Who can tell . . . what he hath seen,
 glo - rious set - ting sun. Who can tell . . . what he hath seen, . .
 glo - rious sun, Who can tell . . . what he hath seen, . .
 sun, the glo-rious set - ting sun, Who can tell . . . what he hath seen,
 what he hath seen Since the day . . be - gun?
 what he hath seen Since the bu - sy day . . be - gun?
 . . . Since . . the day . . be - gun, be - - gun?
 Since the bu - sy day . . be - gun?
 a tempo. *pp*
 a tempo. *pp*
 a tempo. *pp*
 a tempo. *pp*
 a tempo. *pp*

dim. *p* *Molto legato.* *rall.* *a tempo.*
dim. *p* *rall.* *a tempo.*
dim. *p* *rall.* *a tempo.*
dim. *p* *rall.* *a tempo.*
dim. *p* *rall.* *a tempo.*

SUNSET.

Steep'd in dew each flow' - ret weeps,

mf Sun - set in the gold-en West, *mf* 'Tis the sa-cred

Steep'd in dew each flow' - ret weeps,

Steep'd in dew each flow' - ret weeps,

mf

p 'Tis the sa - cred hour of rest, *cres.* *f* La - bour's o'er, and *dim.*

f Marcato. hour of rest, Labour's o'er, *cres.* labour's o'er, *f* la - bour's o'er, and *dim.*

p 'Tis the sa - cred hour of rest, *cres.* *f* La - bour's o'er, and *dim.*

p La - bour's o'er, and

p Sor - row sleeps. *p e dol.* When the

p Sor - row sleeps.

p Sor - row sleeps.

p Sor - row sleeps. *f* Calm and bless - ed, bless-ed are the hours,

f *p*

SUNSET.

bu - sy day . . is done, the bu - sy day is done, Peace and sweet -

p Calm the hours when bu - sy day is done, Peace and sweet -

p Calm the hours when day . . is done, Peace and sweet -

f When the bu - sy day, the bu - sy day is done, Peace and sweet . .

p re - pose be ours, *f* Sweet re - pose, *dim.*

p re - pose be ours, . . Sweet re - pose, . . Tran - quil as *dim.*

p re - pose be ours, . . Tran - quil as set - ting *dim.*

p re - pose be ours, Tran - quil as the set - ting *dim.*

Ral - - - len - - - tan - - - do. *a tempo.* *pp*

Ral - - len - - - tando. Tran - quil as set - ting sun. . . *dim.* *pp*

set - ting sun, As set - ting, set - ting sun. . . *dim.* *a tempo.* *pp*

sun, As set - ting sun, set - ting sun. . . *rall.* *dim.* *pp*

sun, As set - ting sun, set - ting sun. . . *Rall.* *dim.* *a tempo.*

ARISE, ARISE, THE SUNBEAMS HAIL.

A FOUR-PART SONG.

WORDS FROM THE GERMAN OF TIECK, BY J. BASKERVILLE.

COMPOSED BY

FRANCESCO BERGER.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 85, POULTRY (E.C.).

Allegro con spirito.

TREBLE.

ALTO.

TENOR, (Sve. lower.)

BASS.

ACCOMP.

f

Allegro con spirito.

Arise! a - rise! the sun-beams hail, And bid thee God's wide world sur -

p

- vey. Go, wan - der o - ver hill and dale.

p

- vey. Go, wander o-ver

p

- vey. Go, wan-der o - ver hill and dale,

p

- vey.

ARISE, ARISE, THE SUNBEAMS HAIL.

hill and dale, E'er cheerful-ly, e'er cheerful-ly, Go, Go, Go, E'er cheerful-ly, e'er cheerful-ly Go, E'er cheerful-ly up-on thy way, Go, wan-der o-ver hill and dale, E'er cheer-ful-ly up-on thy way. A-rise! a- wan-der o-ver hill and dale, E'er cheer-ful-ly up-on thy way. A-rise! a- wan-der o-ver hill and dale, E'er cheer-ful-ly up-on thy way. A-rise! a- wan-der o-ver hill and dale, E'er cheer-ful-ly up-on thy way. A-rise! a- rise! the sunbeams hail! Go, wan-der o-ver hill and dale, E'er cheerful-ly up-on thy rise! the sunbeams hail! Go, wan-der o-ver hill and dale, E'er cheerful-ly up-on thy rise! the sunbeams hail! Go, wan-der o-ver hill and dale, E'er cheerful-ly up-on thy rise! the sunbeams hail! Go, wan-der o-ver hill and dale, E'er cheerful-ly up-on thy

ARISE, ARISE, THE SUNBEAMS HAIL.

way. A-rise, a-rise! the sun-beams hail! A-rise, a-rise! the sunbeams hail! A-rise, a-rise! the sunbeams hail! A-rise, a-rise! the sunbeams hail!

A little slower.
rise, a-rise! rise, a-rise! rise, a-rise! rise, a-rise!
marcato.
The torrent's course ne'er standeth still, It gai-ly runs its

Hear'st thou the winds that laugh so shrill? Hear'st thou the winds so shrill? They rush from place to
Hear'st thou the winds that laugh so shrill? Hear'st thou the winds so shrill?
Hear'st thou the winds that laugh so shrill?
race, It gai-ly runs its race,

ARISE, ARISE, THE SUNBEAMS HAIL!

place, They rush from place, from place to place, Hear'st thou the

They rush from place to place, from place to place, Hear'st thou the

They rush from place to place, from place to place, *f*

The torrent's course ne'er standeth still, It gaily runs its

winds that laugh so shrill, that laugh so shrill, so

winds that laugh so shrill, that laugh so shrill, They rush from place to

Hear'st thou the winds that laugh so shrill, the winds that laugh so shrill . . . so

race, It gai - - ly runs its race,

shrill, Hear'st thou the winds that laugh so shrill, Hear'st thou the winds that laugh so

place, Hear'st thou the winds that laugh so shrill, Hear'st thou the winds that laugh so

shrill, Hear'st thou the winds that laugh so shrill, Hear'st thou the winds that laugh so

Hear'st thou the winds that laugh so shrill, Hear'st thou the winds that laugh so

ARISE, ARISE, THE SUNBEAMS HAIL.

shrill, They rush from place to place, They rush from place to place, from place to place, from place to

shrill, . so shrill, . so shrill, from place to place, from place to

shrill, They rush from place to place, They rush from place to place, from place to place, from place to

shrill, They rush from place to place, from place to place, from place to

place. *Smorzando.* *pp* *dolcissimo. molto legato.* The moon she jour - neys to and fro, . . The

place. . . . The moon she jour - neys to . . and fro, .

place. *dolcissimo. pp* The moon she jour-neys

place. *pp* The moon she jour-neys

sun doth dai - ly, dai - ly flee, Un - wea - ried o'er the moun-tain's

pp to and fro, to and fro, The sun, un - wearied, doth

pp to and fro, to and fro, The sun, un - wearied, doth

pp to and fro, to and fro, The sun, un - wearied, doth

ARISE, ARISE, THE SUNBEAMS HAIL.

brow, Then down . . . in - to . . the sea, . . . Then
 flee, O'er moun - tain's brow, Then down in - to the
 flee, O'er moun - tain's brow, Then down in - to the
 flee, O'er moun - tain's brow, Then down in - to the

dim. down in - to the sea, *p* *ritenuto un poco.* in - to the sea, *pp* *poco* in - to the sea, . . .
 sea in - to the sea, *p* *ritenuto un poco.* in - to the sea, *pp* *poco* in - to the sea, . . .
 sea in - to the sea, *p* *ritenuto un poco.* in - to the sea, *pp* *poco* in - to the sea, . . .
 sea, in - to the sea, . . . *mf* And

a poco animando. *mf* *cres.* And man, thou sit-test e'er at
mf animando. *cres.* And man, thou sit-test e'er at home, Yet long - est to be
a poco animando. *mf* *cres.* And man, thou sit-test e'er at home, Yet long - est to be
cres. man, thou sit-test e'er at home, thou sit-test e'er at home, Yet long - est to be

ARISE, ARISE, THE SUNBEAMS HAIL.

Primo tempo. Con spirito.

home. A-rise, a - rise, free. A-rise, a - rise, a-rise, and a-rise, and a-rise, and a-rise, and

Primo tempo. Con spirito.

a-rise, and o'er. . . . the val-ley roam. o'er the val-ley roam, And seek the distant, distant zone! o'er the val-ley roam, And seek the distant, distant zone! Who knows where For-tune o'er the val-ley roam, And seek the distant, distant zone!

Who knows where Fortune blooms for thee, Go blooms for thee, Who knows where Fortune blooms for thee,

ARISE, ARISE, THE SUNBEAMS HAIL.

Go, seek her, go, seek her, Who knows where Fortune blooms for

seek her, seek her wouldst thou win, Go, Who knows where Fortune blooms for

Go, seek her, go, seek her, Who knows where Fortune blooms for

Who knows where Fortune blooms for

thee, Go, seek her, seek her, wouldst thou win, A-rise, and seek in distant zone,

thee, Go, seek her, seek her, wouldst thou win, A-rise, a - rise,

thee, Go, seek her, seek her, wouldst thou win, A-rise, and seek in distant zone,

thee, Go, seek her, wouldst thou win, A-rise, a - rise,

Seek her, wouldst thou win, A - rise, a - rise ! . .

Seek . . her, wouldst thou win, A - rise, a - rise ! . .

Seek her, wouldst thou win, A - rise, a - rise ! . .

Seek her, wouldst thou win, A - rise, a - rise ! . .

NIGHT WINDS THAT SO GENTLY FLOW.

A FOUR-PART SONG.

THE WORDS BY J. TENNIELLI CALKIN.

COMPOSED BY

J. BAPTISTE CALKIN.

London: NOVELLO, EWER AND CO., 1, Berners Street, and 35, Poultry.

TREBLE.

Night winds that so gent - ly flow, . . . Hush! oh hush your mur-murs

ALTO.

Night winds that so gent - ly flow, . . . Hush! oh hush your mur - murs

**TENOR,
(8ve. lower.)**

Night winds that so gent - ly flow, Hush! oh hush your mur - murs

BASS.

ACCOMP.
♩ = 80.

low, Night winds that so gent - ly flow, Hush! oh hush your mur-murs low;

low, Night winds that so gent - ly flow, Hush! oh hush your mur-murs low;

low, Night winds that so gent - ly flow, Hush! oh hush your mur-murs low;

Night winds that so gent - ly flow, Hush! oh hush your mur-murs low;

NIGHT WINDS THAT SO GENTLY FLOW.

A musical score for a song titled "Softly Wrapt in Beauty's Glow". The score consists of six staves. The first three staves are vocal parts, each with lyrics underneath. The fourth staff is a bass line. The fifth and sixth staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "Soft - ly wrapt in beau-ty's glow," repeated across the staves.

Soft - ly wrapt in beau-ty's glow,

Soft - ly wrapt in beau - - ty's glow, Soft - ly

Soft - ly wrapt in beau-ty's glow, Soft - ly wrapt in

Soft - ly

My De - lia sleeps, My De - lia sleeps, *a tempo.*

wrapt in beau-ty's glow, My De - lia sleeps, My De - lia sleeps, *a tempo.*

beau - - ty's glow, My De - lia sleeps, My De - lia sleeps, *a tempo.*

wrapt in beau-ty's glow, My De - lia sleeps, My De - lia sleeps, Soothe her

thy soft ca-ress, in ten-der-ness,

thy soft ca-ress, in ten-der-ness,

thy soft ca-ress, Gent-ly breathe in ten-der-ness, While

with thy soft ca-ress, in ten-der-ness,

NIGHT WINDS THAT GENTLY FLOW.

Her Da - mon weeps.

mf her slum-bers bless, . . . Her Da - mon weeps.

p vi - - sions bright her slum-bers bless, Her Da - mon weeps.

mf While vi - sions bright her slum-bers bless, Her Da - mon weeps.

Soothe her with thy soft ca - ress, Gent - ly

Soothe her with thy soft ca - ress, Gent - ly

Soothe . her with thy soft ca - ress, Gent - ly

Soothe . . . her, soothe her with thy soft ca - ress.

breathe in tender - ness, While visions bright her slumbers bless, .

breathe in ten - der-ness, While visions bright her slumbers bless, .

breathe in ten - der-ness, While visions bright her slumbers bless, .

Gent - ly, gent - - ly breathe in ten-der-ness, While visions bright her slumbers bless, .

NIGHT WINDS THAT GENTLY FLOW.

Her Da - mon weeps. . Soothe her with thy soft ca -

Her Da - mon weeps. . Soothe her with thy soft ca -

Her Da - mon weeps. . Soothe her with thy soft ca -

Her Da - mon weeps. . Soothe her with thy soft ca -

- ress, Gently breathe . . in ten - der - ness, While vi - sions bright her

- ress, Gently breathe in ten - der - ness, While visions bright her

- ress, Gently breathe in ten - der - ness, While visions bright her

- ress, Gently breathe in ten - der - ness, While visions bright her

slum - bers bless, . . Her Da - mon weeps, her Da - mon weeps. .

slum - bers bless, . . Her Da - mon weeps, her Da - mon weeps. .

slum - bers bless, . . Her Da - mon weeps, her Da - mon weeps. .

slum - bers bless, . . Her Da - mon weeps, her Da - mon weeps. .

slum - bers bless, . . Her Da - mon weeps, her Da - mon weeps. .

(SECOND SERIES.)

BREATHE SOFT YE WINDS.

A FOUR-PART SONG,

COMPOSED BY

J. BAPTISTE CALKIN.

OP. 48.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 85, POULTRY (E.C.).

Andante.

TREBLE. *p* Breathe soft ye winds, ye wa-ters gent - ly flow,

ALTO. *p* Breathe soft ye winds, ye wa-ters gent - ly flow,

TENOR, (Svs. lower.) *p* Breathe soft ye winds, ye wa-ters gent - ly flow,

BASS. *p* Breathe soft ye winds, ye wa-ters gent - ly flow,

ACCOMP. *p* *Andante.* $\text{♩} = 80$

espress.

Shield her ye trees, ye flow'rs a - round her grow. Breathe

Shield her ye trees, ye flow'rs a - round her grow.

Shield her ye trees, ye flow'rs a - round her grow.

Shield her ye trees, ye flow'rs a - round her grow.

This Part Song is also published in its original form, for Alto, Two Tenors, and Bass.

BREATHE SOFT YE WINDS.

soft ye winds, ye wa-ters gent - - ly flow, Shield her ye

Breathe soft ye winds, ye wa-ters gent - - ly flow,

Breathe soft ye winds, ye wa-ters gent - - ly flow, Shield her ye

Breathe soft ye winds, ye wa-ters gent - - ly flow, Shield her ye

trees, ye flow'rs a - - round her grow. Ye swains I

Shield her ye trees, ye flow'rs a - round her grow. Ye swains I

trees, . . ye flow'rs a - round her grow.

trees, ye flow'rs a - round her grow.

beg you pass in 'si - lence by, . .

beg you pass in si - lence by, . . My love in

I beg you pass in si - lence by, . . My love in

I beg you pass in si - lence by, . . My love in

BREATHE SOFT YE WINDS.

My love in yon-der grove a - sleep doth lie, a -
 yon - der grove a - sleep, a - sleep doth lie, a -
 yon - der grove a - sleep, a - sleep doth lie, a -
 yon - der grove a - sleep, a - sleep doth lie, a -

cal. *a tempo.* *pp*
 - sleep doth lie. Breathe soft ye winds, ye wa - ters gent - ly
cal. *a tempo.* *pp*
 - sleep doth lie. Breathe soft ye winds, ye wa - ters gent - ly
cal. *pp a tempo.*
 - sleep doth lie. Breathe soft ye winds, ye wa - ters gent - ly
cal. *pp a tempo.*
 - sleep doth lie. Breathe soft ye winds, ye wa - ters gent - ly
a tempo.

flow, Shield her ye trees, ye flow'rs a - round her
 flow, Shield her ye trees, . . ye flow'rs a - round her
 flow, . . Shield her ye trees, . . ye flow'rs a - round her
 flow, . . . Shield her ye trees, ye flow'rs a - round her

BREATHE SOFT YE WINDS.

grow. Breathe soft . . . ye winds, ye wa-ters gent-ly

grow. Breathe soft ye winds, ye wa-ters, ye

grow. Breathe soft ye winds, ye wa-ters gent-ly

grow. Breathe soft ye winds, ye wa-ters gent-ly

flow, Shield her ye trees, . . . ye . . flow'rs a-round her

waters gent-ly flow, Shield her ye trees, ye . . flow'rs a-round her

gent-ly flow, Shield her ye trees, ye . . flow'rs a-round her

flow, ye flow'rs a-round her

grow. Breathe soft, Breathe soft.

grow. Breathe soft, Breathe soft.

grow. Breathe soft, Breathe soft.

grow. Breathe soft, Breathe soft, Breathe soft.

MY LADY IS SO WONDROUS FAIR.

A FOUR-PART SONG.

WORDS BY KNIGHT SUMMERS,

COMPOSED BY

J. BAPTISTE CALKIN.

Op. 49.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

TREBLE. *mf* *stacc.* My la - dy is so won - drous fair, Not born of earth, a

ALTO. *mf* *stacc.* My la - dy is so won - drous fair, Not born of earth, a

TENOR, (Svs. lower.) *mf* *stacc.* My la - dy is so won - drous fair, Not born of earth, a

BASS. *mf* *stacc.* My la - dy is so won - drous fair, Not born of earth, a

ACCOMP. *mf* *stacc.* *p*

rit. sylph of air; Her fi - gure cast in He - be's mould, Her hair is like the purest gold, Her

rit. sylph of air; Her fi - gure cast in He - be's mould, Her hair is like the purest gold, Her

rit. sylph of air; Her fi - gure cast in He - be's mould, Her hair is like the purest gold, Her

rit. sylph of air; Her fi - gure cast in He - be's mould, Her hair is like the purest gold, Her

MY LADY IS SO WONDROUS FAIR.

a tempo.

hair is like the purest gold, Her eyes the brightest stars out-shine,

hair is like the purest gold, Her eyes the brightest stars out-shine, Her eyes the brightest

hair is like the purest gold, Her eyes the brightest stars out-shine, Her eyes the brightest

hair is like the purest gold, Her eyes the brightest

a tempo.

mf *rit. sempre.*

Ah! shall I e - ver call her mine? Shall I e - ver call her mine?

stars out-shine; Ah! shall I e - ver call her mine? Shall I e - ver call her mine?

stars out-shine; Ah! shall I e - ver call her mine? Shall I e - ver call her mine?

stars out-shine; Ah! shall I e - ver call her mine? Shall I e - ver call her mine?

stars out-shine; Ah! shall I e - ver call her mine? Shall I e - ver call her mine?

mf *rit. sempre.*

a tempo. molto stacc.

Where she will she can me lead, For she is ve - ry love in - deed. Where she will she

Where she will she can me lead, For she is ve - ry love in - deed. Where she will she

a tempo. molto stacc.

Where she will she can me lead, For she is ve - ry love in - deed. Where she will she

Where she will she can me lead, For she is ve - ry love in - deed, Where she will she

a tempo. molto stacc.

MY LADY IS SO WONDROUS FAIR.

SECOND VERSE.

rit. al fine. can me lead, For she is ve - ry love in - deed. How bright the glan - ces
rit. al fine. cau me lead, For she is ve - ry love in - deed. How bright the glan - ces
rit. al fine. can me lead, For she is ve - ry love in - deed. How bright the glan - ces
rit. al fine. can me lead, For she is ve - ry love in - deed. How bright the glan - ces

she can dart, They find their way straight to my heart; She has the sweet - est voice on earth, Her
she can dart, They find their way straight to my heart; She has the sweet - est voice on earth, Her
she can dart, They find their way straight to my heart; She has the sweet - est voice on earth, Her
she can dart, They find their way straight to my heart; She has the sweetest voice on earth, Her

hap - py laugh how full of mirth, Her hap - py laugh how full of mirth; How sad - ly for her
hap - py laugh how full of mirth, Her hap - py laugh how full of mirth; How sad - ly for her
hap - py laugh how full of mirth, Her hap - py laugh how full of mirth; How sad - ly for her
hap - py laugh how full of mirth, Her hap - py laugh how full of mirth;

MY LADY IS SO WONDROUS FAIR.

love I pine! Yet shall I e-ver call her mine? *mf a tempo. rit. sempre.*

love I pine? How sad-ly for her love I pine! Yet shall I e-ver call her mine? *mf a tempo. rit. sempre.*

love I pine? How sad-ly for her love I pine! Yet shall I e-ver call her mine? *mf a tempo. rit. sempre.*

How sad-ly for her love I pine! Yet shall I e-ver call her mine? *mf a tempo. rit. sempre.*

Shall I e-ver call her mine? Where she will she can me lead, For she is ve-ry *a tempo. molto stacc. pp*

Shall I e-ver call her mine? Where she will she can me lead, For she is ve-ry *a tempo. molto stacc. pp*

Shall I e-ver call her mine! Where she will she can me lead, For she is ve-ry *a tempo. molto stacc. pp*

love in-deed; Where she will she can me lead, For she is ve-ry love in-deed. *rit. al fine.*

love in-deed; Where she will she can me lead, For she is ve-ry love indeed. *rit. al fine.*

love in-deed; Where she will she can me lead, For she is ve-ry love in-deed. *rit. al fine.*

love in-deed; Where she will she can me lead, For she is ve-ry love in-deed. *rit. al fine.*

THE CHIVALRY OF LABOUR.

A PART-SONG FOR FIVE VOICES.

WORDS BY GERALD MASSEY.

COMPOSED BY

J. BAPTISTE CALKIN.

Op. 50.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.)

1st TREBLE. brave bro - ther-band, brave

2nd TREBLE. brave bro - ther-band, brave

CONTRALTO. brave bro - ther-band, brave

TENOR, (sve. lower.) Up - rouse ye now, Up - rouse ye now,

BASS.

ACCOMP. ♩ = 116.

bro - ther-band, Up - rouse ye now, brave bro - ther-band, With

bro - ther-band. Up - rouse ye now, brave bro - ther-band, With

bro - ther-band, Up - rouse ye now, brave bro - ther-band, With

Uprouse ye now, brave bro - ther-band, With ho - nest

THE CHIVALRY OF LABOUR.

ho-nest heart, with ho-nest heart and work-ing hand, with ho-nest, ho-nest heart and
 ho-nest heart, with ho-nest heart and work-ing hand, with ho-nest, ho-nest heart and
 ho-nest heart, with ho-nest heart and work-ing hand, with ho-nest, ho-nest heart and
 ho-nest heart and work-ing hand, with ho-nest, ho-nest heart and

work-ing hand, toil-tried and true, Yet hearts beat high to
 work-ing hand, We are but few, toil-tried and true, Yet hearts beat high to
 work-ing hand, toil-tried and true, to
 work-ing hand, We are but few, Yet hearts beat high,

THE CHIVALRY OF LABOUR.

fp
 dare and do. And who would not a cham-pion be, would not a cham-pion
fp
 dare and do. And who would not a cham-pion be, would not a cham-pion
fp
 dare and do. And who would not a cham-pion be, would not a cham-pion
fp
 To dare and do, And who would not a cham-pion be, a cham-pion

cres.
 be In La-bour's lord - lier Chi-val - ry! Clang, clang, clang, clang, clang, clang, clang,
cres.
 be In La-bour's lord - lier Chi-val - ry! Clang, clang, clang, clang, clang, clang, clang,
cres.
 be In La-bour's lord - lier Chi-val - ry! Clang, clang, clang, clang, clang, clang, clang,
cres.
 be In La-bour's lord - lier Chi-val - ry! We fight, but bear no bloody brand, We
 Clang, clang, clang, clang, clang, clang, clang,
cres.

THE CHIVALRY OF LABOUR.

clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang,

fight, we fight to free our Fa - ther - land, We fight, that smiles of love may glow On

clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang, clang.

clang, clang, clang, clang, clang, clang clang, true Knights are we,

clang, clang, clang, clang, clang, clang, clang, true Knights are we,

clang, clang, clang, clang, clang, clang, clang, true Knights are we,

lips where curs - es qui - ver now. Hur-rah! Hur-rah! Hur -

clang, clang, clang, clang, clang, clang, clang. Hur-rah! Hurrah! Hur -

THE CHIVALRY OF LABOUR.

true Knights are we, true Knights are we, In
 true Knights are we, true Knights are we, In
 true Knights are we, true Knights are we, In
 - rah! Hur - rah! Hur-rah! true Knights are we, In
 - rah! Hur - rah! Hur-rah! true Knights are we, In

Labour's lord-lier Chivalry, Labour's lordlier Chivalry, La-bour's lord-lier, lord-lier Chi-val-ry.
 Labour's lord-lier Chivalry, Labour's lordlier Chivalry, La-bour's lord-lier, lord-lier Chi-val ry.
 Labour's lord-lier Chivalry, Labour's lordlier Chivalry, La-bour's lord-lier, lord-lier Chi-val-ry.
 Labour's lord - - lier Chi-val-ry, In La-bour's lord-lier, lord-lier Chi-val-ry.
 Labour's lord - - lier Chi-val-ry, In La-bour's lord-lier, lord-li-r Chi-val-ry.

THE CHIVALRY OF LABOUR.

p O! there be hearts, hearts that ache, ache to see The
pp O! there be hearts that ache to see The day - - dawn
pp O! there be hearts that ache to see The day - - dawn
pp O! there be hearts that ache to see The day - - dawn
pp O! there be hearts that ache to see The day - - dawn

mf day-dawn of our vic - to - ry; Eyes full of heart - break with us
mf of our vic - to - ry; Eyes full of heart - break with us
mf of our vic - to - ry; Eyes full of heart - break with us
mf of our vic - to - ry; Eyes full of heart - break with us
mf of our vic - to - ry; Eyes full of heart - break with us

THE CHIVALRY OF LABOUR.

plead, And watch - ers weep, and mar - tyrs bleed, watch-ers weep,

plead, And watch - ers weep, and mar - tyrs bleed, watchers weep, and mar - tyrs

plead, And watch - ers weep, and mar - tyrs bleed, watchers weep, and mar - tyrs

plead, And watch - ers weep, and mar - tyrs bleed, watchers weep, and mar - tyrs

plead, And watch - ers weep, and mar - tyrs bleed,

cal. a tempo.

mar-tyrs bleed, watch-ers weep, mar-tyrs bleed. O! there b

bleed, and watch - ers weep, O! there be

bleed, and watch - ers weep, mar-tyrs bleed, O! there be

bleed, and watch - ers weep, and martyrs bleed. O! there be hearts . . .

mar - tyrs bleed. O! there be

cres. f cal. a tempo. p a tempo.

THE CHIVALRY OF LABOUR

hearts, hearts that ache, ache to see The day-dawn of . . our vic-to-ry; Eyes

hearts that ache to see, to see The day-dawn of our vic-to-ry; Eyes

hearts that ache to see, to see The day-dawn of our vic-to-ry; Eyes

. . . that ache to see, to see The day-dawn of our vic-to-ry; Eyes

hearts that ache to see, to see The day-dawn of our vic-to-ry; Eyes

rall.
Eyes full of heart-break with us plead, . . watch-ers weep,

rall.
full of heart-break with us plead, And watch-ers weep,

rall.
full of heart-break with us plead, And watch-ers weep, and

rall.
full of heart-break with us plead, And watch-ers weep, and

rall.
full of heart-break with us plead, And watch-ers weep, and

THE CHIVALRY OF LABOUR.

Lento. *a tempo.* *p*

a cham-pion be!

a cham-pion be!

mar-tyrs bleed. a cham-pion be!

mar-tyrs bleed. a cham-pion be!

mar-tyrs bleed. O who would not a cham-pion be! O who, O

Lento. *a tempo.*

O who would not a cham-pion be! O who would not a cham-pion

O who would not a cham-pion be O who would not a cham-pion.

O who would not a cham-pion be! O who would not a cham-pion

O who would not a cham-pion be! O who would not a

who would not a cham-pion be!

THE CHIVALRY OF LABOUR.

be, would not a cham-pion be In La - bour's lord - lier Chi-val-ry!

be, would not a cham-pion be In La - bour's lord - lier Chi-val-ry!

be, would not a cham-pion be In La - bour's lord - lier Chi-val-ry!

cham-pion be, a cham - pion be In La - bour's lord - lier Chi-val-ry! Work,

sempre p

sempre p

sempre p

sempre p

f

Clang, clang, clang, clang, Work hand and brain, We'll win the gold - en

Clang, clang, clang, clang, clang, clang, clang, clang, clang,

Clang, clang, clang, clang, clang, clang, clang, clang, clang,

Bro - thers mine, work hand and brain, We'll win, we'll win the gold - en

Clang, clang, clang, clang, clang, clang, clang, clang,

f

THE CHIVALRY OF LABOUR.

age a - gain, And Love's mil-len - nial morn . . shall rise In hap-py hearts and
 clang, clang, clang, And Love's mil-len - nial morn . . shall rise In happy hearts and
 clang, clang, clang, And Love's mil-len - nial morn . . shall rise In happy hearts and
 age a - gain, And Love's . . mil - len-nial morn shall rise . . In happy hearts and
 clang, clang, clang, And Love's mil-len - nial morn shall rise In happy hearts and

blessed eyes. true Knights are we, Hurrah! true
 blessed eyes. true Knights are we, Hurrah! true
 blessed eyes. true Knights are we, Hurrah! true
 blessed eyes. Hur-rah! Hurrah! Hur-rah! Hur-rah, . . true
 blessed eyes. Hur-rah! Hurrah! Hur-rah! Hur-rah, . . true

THE CHIVALRY OF LABOUR.

Knights are we, Hur-rah! true Knights are we, In La-bour's lord-lier Chi-val-ry,

Knights are we, Hur-rah! true Knights are we, In La-bour's lord-lier Chi-val-ry,

Knights are we, Hur-rah! true Knights are we, In La-bour's lord-lier Chi-val-ry,

Knights are we, Hur-rah! true Knights are we, In Labour's lord - lier

Knights are we, Hur-rah! true Knights are we, In Labour's lord - lier

La - bour's lord - lier Chi-val-ry, La-bour's lord - lier, lord - lier Chi - val-ry!

La - bour's lord - lier Chi-val-ry, La-bour's lord - lier, lord - lier Chi - val-ry!

La - bour's lord - lier Chi-val-ry, La-bour's lord - lier, lord - lier Chi - val-ry!

Chi - val - ry. In La-bour's lord - lier, lord - lier Chi-val-ry!

Chi - val - ry, In La-bour's lord - lier, lord - lier Chi-val-ry!

A Folio Edition of this Part-Song is published by Novello and Co., price 1s. 6d.; also separate Vocal Parts.

COME, FILL, MY BOYS.

A FOUR-PART SONG.

THE WORDS BY J. TENNIELLI CALKIN.

COMPOSED BY

J. BAPTISTE CALKIN.

Or. 51.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 25, Poultry (E.C.).

Allegro.

ALTO.
Come, fill, my boys, each cup to the brim, We'll drink to the good and

1st
TENOR,
(sve. lower.)
Come, fill, my boys, each cup to the brim, We'll drink to the good and

2nd
TENOR,
(sve. lower.)
Come, fill, my boys, each cup to the brim, We'll drink to the good and

BASS.
Come, fill, my boys, each cup to the brim, We'll drink to the good and

B. H. part to be played an 8ve. lower.

ACCOMP.
♩ = 92.

fair, . . . To her whose tress - es are dark as the night, And the

fair, . . . To her whose tress - es are dark as the night, And the

fair, . . . To her whose tress - es are dark as the night, And the

fair, . . . To her whose tress - es are dark as the night, And the

COME, FILL, MY BOYS.

maid with the gold - en hair, . . . The maid with the gold - en hair. . .

maid with the gold - en hair, . . . The maid with the gold - en hair. . .

maid with the gold - en hair, . . . The maid with the gold - en hair. . .

maid with the gold - en hair, . . . The maid with the gold - en hair. . .

Fill, fill, my boys, fill, fill to the brim; . . . To

Fill, fill, my boys, fill, fill to the brim; . . . To

Fill, fill, my boys, fill, fill to the brim, We'll drink to the good and fair; . . . To

Fill, fill, my boys, fill, fill to the brim, We'll drink to the good and fair; . . . To

her whose tress-es are dark as the night, And the maid with the gold-en hair. . . Oh

her whose tress-es are dark as the night, And the maid with the gold-en hair. . . Oh

her whose tress-es are dark as the night, And the maid with the gold-en hair. . . Oh

her whose tress-es are dark as the night, And the maid with the gold-en hair. . . Oh

COME, FILL, MY BOYS.

who so cold as he fills his glass, And sees the bright bub - bles rise, But
 who so cold as he fills his glass, And sees the bright bub - bles rise, But
 who so cold as he fills his glass, And sees the bright bub - bles rise, But
 who so cold as he fills his glass, And sees the bright bub - bles rise, But

kiss - ing the crys - tal ring, Re - calls his la - dy's eyes!
 kiss - ing the crys - tal ring, Re - calls his la - dy's eyes! Then hip hip hur -
 kiss - ing the crys - tal ring, Re - calls his la - dy's eyes! Then hip hip hur -
 kiss - ing the crys - tal ring, Re - calls his la - dy's eyes! Then hip hip hur -

hip hip hur - rah, hur - rah, hur - rah! . . . Re -
 - rah, with a hip hip hur - rah! hip hip hur - rah, hur - rah, hur - rah! Re -
 - rah, with a hip hip hur - rah! hip hip hur - rah, hur - rah, hur - rah! Re -
 - rah, with a hip hip hur - rah! hip hip hur - rah! Re -

COME, FILL, MY BOYS.

The musical score is written for a vocal ensemble and piano accompaniment. It consists of three systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The third system has four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The tempo and mood markings 'rit.' and 'dolce.' are placed above the first vocal staff of each system. The piano accompaniment is written in the right and left hands of the piano.

rit. - calls his la - dy's eyes. *dolce.* What so sweet as wo-man's smile, When all a - round is

rit. - calls his la - dy's eyes. *dolce.* What so sweet as wo-man's smile, When all a - round is

rit. - calls his la - dy's eyes. *dolce.* What so sweet as wo-man's smile, When all a - round is

rit. - calls his la - dy's eyes. *dolce.* What so sweet as wo-man's smile, When all a - round is

fair? What so soft as wo - man's voice, To soothe us in our care?

fair? What so soft as wo - man's voice, To soothe us in our care?

fair? What so soft as wo - man's voice, To soothe us in our care?

fair? What so soft as wo - man's voice, To soothe us in our care?

What so sweet as wo - man's smile, When all, when all a -

What so sweet?

What so sweet as wo - man's smile, When all a -

COME, FILL, MY BOYS

And what so soft as woman's voice, To

- round is fair; as wo - man's voice, To

what so soft as wo - man's voice, To

- round is fair; as wo - man's voice, To

soothe . . us in our care, what so soft, no soft . . . as

soothe . . us in our care, What so soft as

soothe . . us in our care, What so soft as

soothe . . us in our care, What so soft as

wo - - man's, wo - - man's voice, To soothe, to soothe us in our care? . .

wo - - man's, wo - - man's voice, . . . To soothe us in our care? . .

wo - - man's, wo - man's voice, To soothe us in our care? . .

wo - - man's, wo - man's voice, To soothe us in our care? . .

COME, FILL, MY BOYS.

Tempo lmo. *f* Then fill, my boys, each cup to the brim, We'll drink to the good and

Tempo lmo. Then fill, my boys, each cup to the brim, We'll drink to the good and

Tempo lmo. Then fill, my boys, each cup to the brim, We'll drink to the good and

Tempo lmo. Then fill, my boys, each cup to the brim, We'll drink to the good and

Tempo lmo. fair; . . . To her whose tress - es are dark as the night, And the

fair; . . . To her whose tress - es are dark as the night, And the

fair; . . . To her whose tress - es are dark as the night, And the

fair; . . . To her whose tress - es are dark as the night, And the

maid with the gold - en hair, The maid with the gold - en hair. . . .

maid with the gold - en hair, The maid with the gold - en hair. . . .

maid with the gold - en hair, . . . The maid with the gold - en hair. . . .

maid with the gold - en hair, The maid with the gold - en hair. . . .

COME, FILL, MY BOYS.

Fill, fill, my boys, fill, fill to the brim, *p* To

Fill, fill, my boys, fill, fill to the brim, *p* To

Fill, fill, my boys, fill, fill to the brim, We'll drink to the good and fair; *p* To

Fill, fill, my boys, fill, fill to the brim, We'll drink to the good and fair; *p* To

her whose tress-es are dark as the night, And the maid with the gold-en *f*

her whose tress-es are dark as the night, And the maid with the gold-en *f*

her whose tress-es are dark as the night, And the maid with the gold-en *f*

her whose tress-es are dark as the night, And the maid with the gold-en *f*

hair. Oh, who so cold, as he fills his glass, And sees the bright bub - bles

hair. Oh, who so cold, as he fills his glass, And sees the bright bub - bles

hair. Oh, who so cold, as he fills his glass, And sees the bright bub - bles

hair. Oh, who so cold, as he fills his glass, And sees the bright bub - bles

COME, FILL, MY BOYS.

rise, But, kiss-ing the crys - tal ring, . . . Re - calls his la - dy's

rise, But, kiss-ing the crys - tal ring, . . . Re - calls his la - dy's

rise, But, kiss-ing the crys - tal ring, . . . Re - calls his la - dy's

rise, But, kiss-ing the crys - tal ring, . . . Re - calls his la - dy's

eyes. hip hip hur -

eyes. *pp* Then hip hip hur - rah, with a hip hip hur - rah! *f* hip hip hur -

eyes. *pp* Then hip hip hur - rah, with a hip hip hur - rah! *f* hip hip hur -

eyes. *pp* Then hip hip hur - rah, with a hip hip hur - rah!

- rah! hurrah! hur - rah! . . . we'll drink to the good and fair. *rit.*

- rah! hurrah! hur - rah! . . . we'll drink to the good and fair. *rit.*

- rah! hurrah! hur - rah! . . . We'll drink to the good and fair. *rit.*

hip hip hur - rah! . . . We'll drink to the good and fair. *rit.*

A Folio Edition of this Part-Song is published by Novello and Co., price 1s. 6d.; also separate Vocal Parts.

(SECOND SERIES.)

ECHOES.

A FOUR-PART SONG.

WORDS BY ADELAIDE ANNE PROCTER.

COMPOSED BY

J. BAPTISTE CALKIN.

Op. 57.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET, and 38, POULTRY.

Larghetto.

TREBLE.

Still the an - gel stars are shin - ing, Still the rippling wa - ters

ALTO.

Still the an - gel stars are shin - ing, Still the rippling wa - ters

TENOR.
(Sve. lower.)

Still the an - gel stars are shin - ing, Still the rippling wa - ters

BASS.

Still the an - gel stars are shin - ing, Still the rippling wa - ters

Larghetto.

ACCOMP.

p

$\text{♩} = 92.$

flow, But the an - gel-voice is si - lent, That I heard so long a - go.

flow, But the an - gel-voice is si - lent, That I heard so long a - go.

flow, But the an - gel-voice is si - lent, That I heard so long a - go.

flow, But the an - gel-voice is si - lent, That I heard so long a - go, long a - go.

p

ECHOES.

mf Hark! the echoes murmur low, *rit. a tempo. mf* Long a - go! Still the wood is dim and

mf Hark! the echoes murmur low, *p* Long a - go! *rit. a tempo. mf* Long a - go! Still the wood is dim and

mf Hark! the echoes murmur low, *p* Long a - go! *rit. a tempo. mf* Long a - go! Still the wood is dim and

mf Hark! the echoes murmur low, Long a-go! long a-go! Still the wood is dim and

mf lone - ly Still the plashing fountains play, But the past and all its

mf lone - ly, Still the plashing fountains play, But the past and all its

mf lone - ly, Still the plashing fountains play, But the past and all its

mf lone - ly, Still the plash - ing, plashing fountains play, But the past and all its

p beau-ty, Whither has it fled a-way? Hark! hark! the mournful echoes say, Fled a -

p beau-ty, Whither has it fled a-way? Hark! hark! the mournful echoes say, Fled away!

p beau-ty, Whither has it fled a-way? Hark! hark! the mournful echoes say, Fled a -

p beau-ty, Whither has it fled a-way? fled away? Hark! the mournful echoes say, Fled a -

ECHOES.

rit. pp *mf*

- way, Fled a-way! Still the bird of night com-plain-eth, (Now, in -

Fled a-way! Still the bird of night com-plain-eth, (Now, in -

rit. pp *mf*

- way, Fled a-way! Still the bird of night com-plain-eth, (Now, in -

- way, Fled a-way! Still the bird of night com-plain-eth, (Now, in -

- deed, her song is pain,) Vi-sions of my hap-py hours, Do I call and call in

- deed, her song is pain,) Vi-sions of my hap-py hours, Do I call and call in

- deed, her song is pain,) Vi-sions of my hap-py hours, Do I call and call in

- deed, her song is pain,) Vi-sions of my hap-py hours, Do I call and call in

p *rit. a tempo.*

vain? Hark! the echoes cry a-gain, All in vain!

p *a tempo.*

vain? Hark! the echoes cry a-gain, All in vain!

p *rit. a tempo.*

vain? Hark! the echoes cry a-gain, All in vain!

p *a tempo. mf*

vain, call in vain! Hark! the echoes cry a-gain, All in vain! All in vain! Cease, oh

ECHOES.

mf *cres.*
 Cease, oh echoes, mournful echoes, Once I lov'd your voi-ces well;
mf *cres.*
 Cease, oh echoes, mournful echoes, Once I lov'd your voi-ces well;
mf *cres.*
 Cease, oh echoes, mournful echoes, Once I lov'd your voi-ces well;
 e - choes, mournful echoes, Once I lov'd, I lov'd your voi-ces well; Now my

mf *cres.* *f*

poco rit. *a tempo.*
 Now my heart is sick and wea-ry, Days of old, a long fare-well! Hark!
poco rit. *a tempo.*
 Now my heart is sick and wea-ry, Days of old, a long fare-well! Hark!
poco rit. *a tempo.*
 Now my heart is sick and wea-ry, Days of old, a long fare-well! Hark!
poco rit. *a tempo.*
 heart is sick and wea-ry, Days of old, a long fare-well, a long fare-well!

p *poco rit.* *a tempo.*

ril. *pp*
 Hark! the e-choes sad and drea - ry, Cry fare-well, fare-well!
p *pp*
 Hark! the e-choes sad and drea - ry, Cry fare-well!
p *pp* *ril.*
 Hark! the e-choes sad and drea - ry, Cry fare-well, fare-well!
p *pp*
 Hark! the e-choes sad and drea - ry, Cry fare-well, fare-well!

(SECOND SERIES.)

P H Œ B U S .

A FOUR-PART SONG,

THE WORDS BY EDWIN RANSFORD.

COMPOSED BY

J. BARNBY.

London: NOVELLO, EWE AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Vivace.

TREBLE



1. Phœ - bus shines in splendour o'er us, Let us thro' the mea-dows roam;
 2. Fields are perfum'd with the sweet - ness Ris - ing from the new-mown hay;

ALTO.

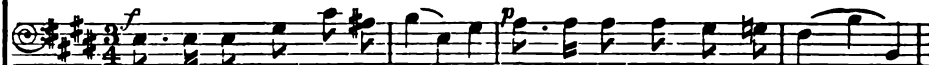


1. Phœ - bus shines in splendour o'er us, Let us thro' the mea-dows roam; . .
 2. Fields are perfum'd with the sweet - ness Ris - ing from the new-mown hay; . .

TENOR,
(sve. lower.)

1. Phœ-bus shines in splendour o'er us, Let us thro' the mea-dows roam; . .
 2. Fields are perfum'd with the sweet - ness Ris - ing from the new-mown hay; . .

BASS.



1. Phœ - bus shines in splendour o'er us, Let us thro' the mea-dows roam; . .
 2. Fields are perfum'd with the sweet - ness Ris - ing from the new-mown hay; . .

Vivace.

ACCOMP.

♩ = 92.



PHŒBUS

Na-ture's face, so bright be - fore us, Bids us wan - der from our home.
Deer, disturb'd, bound on with fleet - ness, O - ver hill . . and dale a - way.

Na-ture's face, so bright be - fore us, Bids us wan - der from our home.
Deer, disturb'd, bound on with fleet - ness, O - ver hill and dale a - way.

Na-ture's face, so bright be - fore us, Bids us wan - der from our home, from our
Deer, disturb'd, bound on with fleet - ness, O - ver hill . . and dale a - way, and dale a -

Na-ture's face, so bright be - fore us, Bids us wan - der from our home.
Deer, disturb'd, bound on with fleet - ness, O - ver hill and dale a - way.

Woods and groves are all in - vit - ing, Flow'rets sweet a-dorn the ground; Birds, their
Trees their gi-ant limbs are spread - ing To af-ford a cool-ing shade; And the

Woods, Woods and groves are all in - vit - ing, in - vit - ing,
Trees, Trees their gi-ant limbs are spread - ing, are spread-ing,

home. way. Woods and groves are all in - vit - ing, in - vit - ing,
Trees their gi-ant limbs are spread - ing, are spread-ing,

Woods and groves are all in - vit - ing, in - vit - ing,
Trees their gi - - ant limbs are spread - ing,

PHŒBUS.

cheer - ful songs re - cit - ing, Charm the love - ly scene a - round, the love - ly
scent - ed shrubs are shed - ding Sweets throughout the woodland glade, throughout the

Birds their songs re - cit - ing, Charm the love - ly scene a - round, the love - ly
And the shrubs are shed - ding Sweets throughout the woodland glade, throughout the

Birds their songs re - cit - ing, Charm the love - ly scene a - round, the love - ly
And the shrubs are shed - ding Sweets throughout the woodland glade, throughout the

Birds their songs re - cit - ing, Charm the love - ly scene a - round, the lovely scene a -
And the shrubs are shed - ding Sweets throughout the woodland glade, thro'out the woodland

scene, the scene a - round. } Phœ - bus shines in splendour o'er us,
glade, the woodland glade. }
scene, the scene a - round. } Phœ - bus shines in splendour o'er us,
glade, the woodland glade. }
scene, . . the scene a - round. } Phœ - bus shines in splendour o'er us,
glade, . . the woodland glade. }
- round, the love - ly scene a - round. } Phœ - bus shines in splendour o'er us,
glade, thro'out the woodland glade. }

PHŒBUS.

Let us through the meadows roam, . . . Na-ture's face so bright be-fore us,

Let us through the meadows roam, Na-ture's face so bright be-fore us,

Let us through the meadows roam, . . . Na-ture's face so bright be-fore us,

Let us through the meadows roam, . . . Na-ture's face so bright be-fore us,

Bids us wan-der from our home, Bids us wan-der from our home.

Bids us wan-der from our home, Bids us wan-der from our home.

Bids us wan-der from our home, Bids us wan-der from our home.

Bids us wan-der from our home, Bids us wan-der from our home.

(SECOND SERIES.)

L U N A.

A FOUR-PART SONG.

THE WORDS BY EDWIN RANSFORD.

COMPOSED BY

J. BARNBY.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

TREBLE.

1. Fair Lu - na forth is shed - ing Her beams up-on the
 2. The night-in-gale is sing - ing Her plain-tive ev'ning

ALTO.

1. Fair Lu - na forth is shed - ing Her beams up-on the sea, . . the
 2. The night-in-gale is sing - ing Her plain-tive ev'ning song, . . her

**TENOR,
(Svs. lower.)**

1. Fair Lu - na forth is shed - ing Her beams up-on the sea, . . the
 2. The night-in-gale is sing - ing Her plain-tive ev'ning song, . . her

BASS.

1. Fair Lu - na forth is shed - ing Her beams up-on the sea, . . up -
 2. The night-in-gale is sing - ing Her plain-tive ev'ning song, . . her

ACCOMP.
 ♩. = 58.

LUNA.

sea, . . And spreading sil - v'ry lus - tre O'er mountain, grove, and lea, . . O'er song, . . Whose warblings now come wing-ing The gen - tle breeze a - long, . . The

sea, . . And spread - ing sil - v'ry lus - tre O'er mountain, grove, and lea, . . O'er song, . . Whose war-blings now come wing-ing The gen - tle breeze a - long, . . The

sea, . . And spread - ing sil - v'ry lus - tre O'er mountain, grove, and lea, . . O'er song, . . Whose war-blings now come wing-ing The gen - tle breeze a - long, . . The

- - on the sea, And spread - ing sil - v'ry lus - tre O'er mountain, grove, and lea, O'er mountain, plaintive song, Whose warblings now come wing - ing The gen - tle breeze a-long, The gentle

moun-tain, grove, and lea; . . Then, come, let us be stray - ing, While all around is gen - tle breeze a - long; . The bal - my air is la - den With perfume from the

mountain, grove, and lea; . . Then, come, let us be stray - ing, While all around is gen - tle breeze a - long; . The bal - my air is la - den With perfume from the

moun-tain, grove, and lea; . . Then, come, let us be stray - ing, While all around is gen - tle breeze a - long; . The bal - my air is la - den With perfume from the

grove, and lea; . . Then, come, let us be stray - ing, While all around is breeze a - - long; . The bal - my air is la - den With perfume from the

LUNA.

bright, And breathe out notes of plea - sure, To hail the Queen of night, To hail .
bri - er, Then with such charms in - vit - ing, We'll tune the gold - en lyre, We'll tune .

bright, And breathe out notes of plea - sure, To hail the Queen of night, To
bri - er, Then with such charms in - vit - ing, We'll tune the gold - en lyre, We'll

bright And breathe out notes of plea - sure, To hail the Queen of night, To
bri - er, Then with such charms in - vit - ing, We'll tune the gold - en lyre, We'll

bright, And breathe out notes of plea - sure, To hail the Queen of night,
bri - er, Then with such charms in - vit - ing, We'll tune the gold - en lyre,

cres - - - *cen* - - - *do.* *f* *dim.* *mf*
the Queen . . . of night. . . . } Fair
the gold - en lyre. . . . }

cres - - - *cen* - - - *do.* *f* *pp*
hail the Queen of night, To hail the Queen of night. } Fair Lu - na forth is
tune the gold - en lyre, We'll tune the gold - en lyre. }

cres - - - *cen* - - - *do.* *f* *pp*
hail the Queen of night, To hail the Queen of night. } Fair Lu - na forth is
tune the gold - en lyre, We'll tune the gold - en lyre. }

cres - - - *cen* - - - *do.* *f* *pp*
To hail the Queen of night. } Fair Lu - na forth is
We'll tune the gold - en lyre. }

LUNA.

Lu-na forth is shed - ding Her beams up-on the sea, . . . And spreading sil'-vry

shed - ding Her beams up-on the sea, . . . the sea, . . . And spread-ing sil'-vry

shed - ding Her beams up-on the sea, . . . the sea, . . . And spread-ing sil'-vry

shed - ding Her beams up-on the sea, . . . up - on the sea, And spread-ing sil'-vry

dim. *piu lento.* *rall.*
lus - - tre O'er mountain, grove, and lea, O'er mountain, grove, and lea. . . .

dim. *piu lento.* *rall.*
lus - tre O'er mountain, grove, and lea, O'er mountain, grove, and lea. . . .

dim. *piu lento.* *rall.*
lus - tre O'er moun-tain, grove, and lea, O'er mountain, grove, and lea. . . .

dim. *piu lento* *rall.*
lus - tre O'er moun-tain, grove, and lea, O'er moun-tain, grove, and lea. . . .

A WIFE'S SONG.

A FOUR PART SONG.

THE WORDS BY W. C. BENNETT.

COMPOSED BY

J. BARNBY.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.O.).

Allegro con moto.
mf repeat pp

TREBLE.

ALTO.

**TENOR,
(Sve lower.)**

BASS.

ACCOMP.
ad lib.
♩ = 72.

O well I love the Spring, When the sweet sweet haw - thorn

O well I love the Spring, When the sweet sweet haw - thorn

O well I love the Spring, When the sweet sweet haw - thorn

O well I love the Spring, When the sweet sweet haw - thorn

Allegro con moto.

blows; And well I love the Sum - mer, And the com - ing of the rose. *repeat pp*

blows; And well I love the Sum - mer, And the com - ing of the rose.

blows; And well I love the Sum - mer, And the com - ing of the rose.

blows; And well I love the Sum - mer, And the com - ing of the rose.

repeat pp

A WIFE'S SONG.

[illegible]

wane, For O they bring the bless - ed time That brings him home a - gain, For
 wane, For O they bring the bless-ed time That brings him home a - gain, For
 wane, For O they bring the bless-ed time That brings him home a - gain, For
 wane, For O they bring the bless-ed time That brings him home a - gain, For

O they bring the bless - ed time That brings him home a - gain.
 O they bring the bless - ed time That brings him home a - gain.
 O they bring the bless - ed time That brings him home a - gain.
 O they bring the bless - ed time That brings him home a - gain.

A WIFE'S SONG.

mf

No - vem - ber may be drea - ry; De - cem - ber's days may

mf

No - vem - ber may be drea - ry; De - cem - ber's days may

mf

No - vem - ber may be drea - ry; De - cem - ber's days may

mf

No - vem - ber may be drea - ry; De - cem - ber's days may

mf

be . . As full of gloom to o - thers As once they were to

be As full of gloom to o - thers As once they were to

be . . As full of gloom to o - thers As once they were to

be As full of gloom to o - thers As once they were to

Repeat pp

me: But, O to hear the tem - pest Beat loud a - gainst the

me: But, O to hear the tem - pest Beat loud a - gainst the

me: But, O to hear the tem - pest Beat loud a - gainst the

me: But, O to hear the tem - pest Beat loud a - gainst the

Repeat pp

A WIFE'S SONG.

pane! For the roar - ing wind And the bless - ed time That

pane! For the roar - ing wind And the bless - ed time That

pane! For the roar - ing wind And the bless - ed time That

pane! For the roar - ing wind And the bless - ed time That

brings him home a - gain! . . For the roar - ing wind And the

brings him home a - gain! For the roar - ing wind And the

brings him home a - gain! For the roar - ing wind And the

brings him home a - gain! For the roar - ing wind And the

bless - ed time That brings him home a - gain!

bless - ed time That brings him home . . a - gain!

bless - ed time That brings him home a - gain!

bless - ed time That brings him home a - gain!

HOME THEY BROUGHT HER WARRIOR DEAD.

A FOUR-PART SONG.

THE WORDS BY ALFRED TENNYSON.

COMPOSED BY

J. BARNBY.

[London: NOVELLO, EWER & CO., 1, Berners Street, and 35, Poultry.]

Andante a la Recitativo.

TREBLE.

Home they brought her War-rior dead: She nor swoon'd, nor ut-ter'd cry:

ALTO.

Home they brought her War-rior dead: She nor swoon'd, nor ut-ter'd cry:

TENOR,
(8ve. lower.)

Home they brought her War-rior dead: She nor swoon'd, nor ut-ter'd cry:

BASS.

Home they brought her War-rior dead: She nor swoon'd, nor ut-ter'd cry:

Andante a la Recitativo.

ACCOMP.

♩ = 88.

All her maid-ens, watch-ing, said, "She must weep or she will die!" *dim.*

All her maid-ens, watch-ing, said, "She must weep or she will die!" *dim.*

All her maid-ens, watch-ing, said, "She must weep or she will die!" *dim.*

All her maid-ens, watch-ing, said, "She must weep or she will die!" *dim.*

dim.

HOME THEY BROUGHT HER WARRIOR DEAD.

con espress.

Then they prais'd him, soft and low, Call'd him wor - thy to be lov'd,

con espress.

Then they prais'd him, soft and low, Call'd him wor - thy to be lov'd,

con espress.

Then they prais'd him, soft and low, Call'd him wor - thy to be lov'd,

con espress.

Then they prais'd him, soft and low, Call'd him wor - thy to be lov'd,

rall.

Tru - est friend and no - blest foe; Yet she nei - ther spoke nor mov'd.

rall.

Tru - est friend and no - blest foe; Yet she nei - ther spoke nor mov'd.

rall.

Tru - est friend and no - blest foe; Yet she nei - ther spoke nor mov'd.

rall.

Tru - est friend and no - blest foe; Yet she nei - ther spoke nor mov'd.

a tempo.

Stole a maid - en from her place, Light - ly to the war - rior stopt,

a tempo.

Stole a maid - en from her place, Light - ly to the war - rior stopt,

a tempo.

Stole a maid - en from her place, Light - ly to the war - rior stopt,

a tempo.

Stole a maid - en from her place, Light - ly to the war - rior stopt,

a tempo.

HOME THEY BROUGHT HER WARRIOR DEAD.

Took the face - cloth from the face, Yet she nei - ther mov'd nor wept.
 Took the face - cloth from the face, Yet she nei - ther mov'd nor wept.
 Took the face - cloth from the face, Yet she nei - ther mov'd nor wept.
 Took the face - cloth from the face, Yet she nei - ther mov'd nor wept.

Con fuoco.
 Rose a nurse of nine - ty years, Set his child up - on her knee — Like
Con fuoco.
 Rose a nurse of nine - ty years, Set his child up - on her knee — Like
Con fuoco.
 Rose a nurse of nine - ty years, Set his child up - on her knee — Like
Con fuoco.
 Rose a nurse of nine - ty years, Set his child up - on her knee — Like

dim. *Major.* *ppp*
 sum-mer tem - pest came her tears, "Sweet my child, I live for thee."
dim. *ppp*
 sum-mer tem - pest came her tears, "Sweet my child, I live for thee."
dim. *ppp*
 sum-mer tem - pest came her tears, "Sweet my child, I live for thee."
dim. *ppp*
 sum-mer tem - pest came her tears, "Sweet my child, I live for thee."
Major

(SECOND SERIES.)

A N N I E L E E.

A FOUR-PART SONG.

COMPOSED BY

J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street, and 35, Poultry.

Allegretto.

TREBLE. *mf*

1. Oh, sweet her smile, the bon - nie smile, So full of life and
 2. I lov'd her once, I love her still, She's all the world to

ALTO. *mf*

1. Oh, sweet her smile, the bon - nie smile, So full of life and
 2. I lov'd her once, I love her still, She's all the world to

TENOR,
 (Sve. lower.) *mf*

1. Oh, sweet her smile, the bon - nie smile, So full of life and
 2. I lov'd her once, I love her still, She's all the world to

BASS. *mf*

1. Oh, sweet her smile, the bon - nie smile, So full of life and
 2. I lov'd her once, I love her still, She's all the world to

ACCOMP. *mf*
 ♩ = 160.

ANNIE LEE.

glee; . The bright - est star that lights our glen Is pret - ty An-nie
me; . Her smiles now light our cot-tage home, She's mine, sweet An-nie

glee; The bright - est star that lights our glen Is pret - ty An-nie
me; Her smiles now light our cot-tage home, She's mine, sweet An-nie

glee; . The bright - est star that lights our glen Is pret - ty An-nie
me; Her smiles now light our cot-tage home, She's mine, sweet An-nie

glee; The bright - est star that lights our glen Is pret - ty An-nie
me; Her smiles now light our cot-tage home, She's mine, sweet An-nie

Lee. The blush of morn plays on her cheek, With sun-shine soft and fair; No
Lee. And should the gath'ring shades of time Steal round us with de - cay, I'll

Lee. The blush of morn plays on her cheek, With sun-shine soft and fair; . .
Lee. And should the gath'ring shades of time Steal round us with de - cay, . .

Lee. The blush of morn plays on her cheek, With sun-shine soft and fair; No
Lee. And should the gath'ring shades of time Steal round us with de - cay, I'll

Lee. The blush of morn plays on her cheek, With sun-shine soft and fair;
Lee. And should the gath'ring shades of time Steal round us with de - cay,

ANNIE LEE.

frown hath e-ver dimm'd the bloom That loves to cir-
 heed them not, if they but leave One smile of hers to play.

No frown hath dimm'd the bloom That cir-
 them not, but leave One smile of hers to play.

frown hath e-ver dimm'd the bloom That loves to cir-
 heed them not, if they but leave One smile of hers to play.

No frown hath dimm'd the bloom That cir-cles there.
 them not, but leave One smile of hers to play.

cle there. } Oh! sweet her smile, the bon-nie smile, So full of life and
 do. to play. }
 do. rall.

cles there. } Oh! sweet her smile, the bon-nie smile, So full of life and
 do. to play. }
 do. rall.

cle there. } Oh! sweet her smile, the bon-nie smile, So full of life and
 do. to play. }
 do. rall.

Oh! sweet her smile, the bon-nie smile, So full of life and

do. rall. pp a tempo.

ANNIE LEE.

glee; . . The bright-est star that lights our glen Is pret-ty An-nie Lee, Oh! the

glee; The bright-est star that lights our glen Is pret-ty An-nie Lee, the

glee; . . The bright-est star that lights our glen Is pret-ty An-nie Lee, the

glee; The bright-est star that lights our glen Is pret-ty An-nie Lee, the

a tempo.
brightest star that lights our glen Is mine, sweet An - - nie Lee.

a tempo.
brightest star that lights our glen Is mine, sweet An - - nie Lee.

a tempo.
brightest star that lights our glen Is mine, sweet An - - nie Lee.

a tempo.
brightest star that lights our glen Is mine, sweet An - - nie Lee.

A Folio Edition of this Part-Song is published by Novello and Co., price 9d. ; also separate Vocal Parts, price 4d.

STARRY CROWNS OF HEAVEN

A FOUR-PART SONG.

WORDS BY ADELAIDE ANN PROCTER.

COMPOSED BY

J. BARNBY.

London: NOVELLO, EWER AND CO., 1, BARNES STREET, and 35, POULTRY.

Larghetto. *pp* *cres.* *dim.*

TREBLE.

1. Star - ry crowns of Hea - ven, Set in a - zure night! ...
 2. Bos - soms, gen - tle bos - soms, Do not wi - ther yet; ...

pp *cres.* *dim.*

ALTO.

1. Star - ry crowns of Hea - ven, Set in a - zure night!
 2. Bos - soms, gen - tle bos - soms, Do not wi - ther yet;

pp *cres.* *dim.*

**TENOR,
(sve. lower.)**

1. Star - ry crowns of Hea - ven, Set in a - zure night!
 2. Bos - soms, gen - tle bos - soms, Do not wi - ther yet;

pp *cres.* *dim.*

Bass.

Star - ry crowns of Heav'n, Lin - ger
 Do not wi - ther yet, Still for

Larghetto. *pp* *cres.* *dim.*

ACCOMP.

pp *cres.* *dim.*

♩ = 69.

pp *cres.* *dim.*

Lin - ger yet a lit - tle, Ere you hide your light.
 Still for you the sun shines, Still the dew are wet.

pp *cres.* *dim.*

Lin - ger yet a lit - tle, Ere you hide your light.
 Still for you the sun shines, Still the dew are wet.

pp *cres.* *dim.*

Lin - ger yet a lit - tle, Ere you hide your light.
 Still for you the sun shines, Still the dew are wet.

pp *cres.* *dim.*

yet a lit - tle, Ere you hide your light. Nay;
 you the sun shines, Still the dew are wet. Nay;

pp *cres.* *dim.*

STARRY CROWNS OF HEAVEN.

Nay; let star-light fade a-way, Nay; let star-light fade a-way,
Nay; but fade and wi-ther fast, Nay; but fade and wi-ther fast,
Nay; let star-light fade a-way, let star-light fade a-way,
Nay; but fade and wi-ther fast, but fade and wi-ther fast,
Nay; nay; let star-light fade a-way, Nay; nay; but fade and wi-ther fast,
Nay; nay; but fade and wi-ther fast, Nay; let star-light fade a-way,
Nay; but fade and wi-ther fast, but fade and wi-ther fast

He - rald - ing the day, . . . He - rald-ing the day!
Fruit . . . must come at last, . . . Fruit must come at last.
- way, fast, He - rald-ing, . . . He - rald-ing the day!
Fruit must come, . . . fruit must come at last.
- way, fast, He - rald-ing, . . . He - rald-ing the day!
Fruit must come, . . . fruit must come at last.
- way, fast, He - rald-ing, . . . He - rald-ing the day!
Fruit must come, . . . fruit must come at last.

STARRY CROWNS OF HEAVEN.

THIRD VERSE.

pp Joy, so true and ten - der, Dare you not a - bid e? . . . Will you spread your
a tempo.

pp Joy, so true and ten - der, Dare you not a - bid e? . . . Will you spread your
a tempo.

Joy, so true and ten - der, Dare you not a - bid e? Will you spread your
a tempo.

Joy, so true and ten - der, Dare you not a - bid e? Will you spread your
a tempo.

Joy, so true and tender, Will you spread your

pin - ions, Must you leave our side? Nay; an an - gel's shin - ing grace,

pin - ions, Must you leave our side? Nay; an an - gel's shin - - ing

pin - ions, Must you leave our side? Nay; an an - gel's shin - ing grace, Nay,

pinions, Must you leave our side? Nay, nay; an an - gel's shin - - - ing

Musical score for the hymn "Nay, an angel's shining grace". The score is arranged for voice and piano. The vocal part consists of four staves, and the piano accompaniment consists of two staves. The lyrics are written below the vocal staves. The score includes various musical markings such as *cres.*, *ff*, *rit.*, and triplets. The tempo is marked *And.* (Andante).

Lyrics:

 Nay; an an - gel's shining grace Waits to fill your place, . . . Waits to fill your place.

 grace, an angel's shin - ing grace Waits, . . waits to fill your place.

 Nay; an angel's shin - ing grace Waits, . . waits to fill your place.

 grace, an an - gel's shin - ing grace Waits to fill your place.

THE WIND.

A FOUR-PART SONG.

WORDS BY ADELAIDE ANN PROCTER.

COMPOSED BY

J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 86, Poultry (E.C.).

Larghetto.

TREBLE. Loud and free, loud and free,

ALTO. Loud and free, loud and free,

TENOR, (sve lower.) The wind went forth o'er land and sea, Loud and free, loud and free, Went

BASS. Loud and free, loud and free,

ACCOMP. *Larghetto.* ♩ = 72.

piccolo pausa.

Loud and free, loud and free ;

piccolo pausa.

Loud and free, loud and free ;

piccolo pausa.

forth o'er land, o'er land and sea, Loud and free, loud and free ;

piccolo pausa.

Loud and free, loud and free ;

piccolo pausa.

THE WIND.

rall.

Foam - ing waves leapt up to meet it, State - ly pines bow'd down to greet it;

rall.

Foam - ing waves leapt up to meet it, State - ly pines bow'd down to greet it;

rall.

Foam - ing waves leapt up to meet it, State - ly pines bow'd down to greet it;

rall.

Foam - ing waves leapt up to meet it, State - ly pines bow'd down to greet it;

ritardando. *poco.* . . . *a* . . . *poco.*

While the wail - ing sea, And the fo - rest's mur - mur'd sigh,

ritardando. *poco.* *a* *poco.*

While the wail - ing, wail - ing sea, And the fo - rest's mur - mur'd sigh,

ritardando. *poco.* *a* *poco.*

While the wail - ing, wail - ing sea, And the fo - rest's mur - mur'd sigh,

ritardando. *poco.* *a* *poco.*

While the wail - ing, wail - ing sea, And the fo - rest's mur - mur'd sigh,

poco a poco.

a tempo. *cres.* *dim.*

Join'd the cry, join'd the cry, Of the wind that swept o'er land and

a tempo. *cres.* *dim.*

Join'd the cry, join'd the cry, Of the wind that swept o'er land and

a tempo. *cres.* *dim.*

Join'd the cry, join'd the cry, Of the wind that swept o'er land and

a tempo. *cres.* *dim.*

Join'd the cry, join'd the cry, Of the wind that swept o'er land and

THE WIND.

sea. . . Ten-der-ly, ten-der-ly,
 sea. . . Ten-der-ly, ten-der-ly,
 sea. . . The wind was whisp'ring on the lea, Ten-der-ly, ten-der-ly, Was
 sea. . . Ten-der-ly, ten-der-ly,
 Ten-der-ly, ten-der-ly.
 Ten-der-ly, ten-der-ly.
 whis-p'ring, whis-p'ring on the lea, Ten-der-ly, ten-der-ly.
 Ten-der-ly, ten-der-ly.
 But the white rose felt it pass, And the fra-gile stalks of grass
 But the white rose felt it pass, And the fra-gile stalks of grass
 But the white rose felt it pass, And the fra-gile stalks of grass
 But the white rose felt it pass, And the fra-gile stalks of grass

THE WIND.

rit. pp Shook with fear to see All her trembling pe-tals shed, As it fled, as it fled, *cres.*
rit. pp Shook with fear, with fear to see All her trembling pe-tals shed, As it fled, as it fled, *poco a poco. a tempo. cres.*
rit. pp Shook with fear, with fear to see All her trembling pe-tals shed, As it fled, as it fled, *poco a poco. a tempo. cres.*
rit. pp Shook with fear, with fear to see All her trembling pe-tals shed, As it fled, as it fled, *poco a poco. a tempo. cres.*
pp rit - ard - an - do. *poco a poco. a tempo. cres.*

Musical score for the song "The Wind". The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked "Allegretto". The lyrics are: "So gen-tly by,—the wind up - on the lea. . Blow, blow, thou wind, up-on the sea,". The score includes dynamic markings such as *dim.* (diminuendo) and *f* (forte). The piano part features a prominent bass line with chords and a melodic line in the right hand.

Fierce and free, fierce and free, Fierce and free, fierce and free. *piccolo pausa.*

Fierce and free, fierce and free, Fierce and free, fierce and free.

Fierce and free, fierce and free, up - on the sea, Blow, blow thou wind, Fierce and free, fierce and free. *piccolo pausa.*

Fierce and free, fierce and free, Fierce and free, fierce and free. *piccolo pausa.*

THE WIND.

mp And a gentler message send, Where frail flow'rs and grasses bend *rall.* On the sun-ny lea; *rit.*

mp And a gent-ler message send, Where frail flow'rs and grass-es bend *rall.* On the sunny, sun-ny lea; *rit.*

mp And a gent-ler message send, Where frail flow'rs and grass-es bend *rall.* On the sunny, sun-ny lea; *rit.*

mp And a gent-ler message send, Where frail flow'rs and grass-es bend *rall.* On the sunny, sun-ny lea; *rit.*

poco a poco. *A tempo.* *Accel.*

pp For thy bidding still is one; Be it done, be it done In ten-der-ness or wrath, on land or

pp For thy bidding still is one; Be it done, be it done In ten-der-ness or wrath, on land or

poco a poco. *A tempo.* *Accel.*

pp For thy bidding still is one; Be it done, be it done In ten-der-ness or wrath, on land or

pp For thy bidding still is one; Be it done, be it done In ten-der-ness or wrath, on land or

poco a poco. *A tempo* *Accel.*

molto. *cres.*

sea, on land or sea.

sea, on land or sea, on land or sea.

molto. *cres.*

sea, on land or sea, on land or sea.

sea, on land or sea.

molto. *cres.*

sea, on land or sea.

(SECOND SERIES.)

THE SKYLARK.

A FOUR-PART SONG.

THE WORDS BY JAMES HOGG.

COMPOSED BY

J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street, and 35, Poultry.

Allegretto con moto.

TREBLE.

Bird of the wil - der - ness, Blithesome and cum - ber - less, Sweet be thy

ALTO.

Bird of the wil - derness, Blithesome and cumber - less,

TENOR, (8vb. lower.)

Bird of the wil - derness, Blithesome and cumber - less,

BASS.

Bird of the wil - derness, Blithesome and cumber - less,

Allegretto con moto.

ACCOMP.

$\text{♩} = 84.$

ma - tin o'er moor - land and lea! . . . Emblem of hap - pi - ness, Blest is thy

Sweet be thy ma - tin o'er moorland and lea! Emblem of hap - pi - ness,

Sweet be thy ma - tin o'er moorland and lea! Emblem of hap - pi - ness,

Sweet be thy ma - tin o'er lea! . . . Emblem of hap - pi - ness,

THE SKYLARK.

[illegible]

- bide in the de - sert with thee! *a tempo.* Wild, wild is thy lay and
a tempo.
 - bide in the de - sert with thee! Wild, ..
a tempo.
 - bide in the de - sert with thee! Wild, ..
a tempo.
 - bide in the de - sert with thee! Wild, ..
a tempo.

loud, Far, far in the downy cloud, Love gives it

loud, Far, far, Love gives it

loud, Far, far, Love gives it

Wild, wild is thy lay and loud, Far, far in the downy cloud, Love gives it

dim. *cres.*

THE SKYLARK.

en - er - gy, . . love gave it birth, . love . . gave it . .

en - er - gy, . . love gave it birth, love, . love gave it

en - er - gy, . . love gave it birth, love, . love gave it

en - er - gy, . . love gave it birth, . . . love gave it

birth, . love . . gave it . . birth. . . . Bird . of the

birth, love . love gave it . . birth, gave it birth.

birth, love, . love gave it birth, gave it birth.

birth, . . . love gave it birth. . . .

wil - der-ness, Blithesome and cum - ber-less, Sweet be thy ma-tin o'er moor - land and

Bird of the wil - der-ness, Blithesome and cum-ber-less, Sweet be thy ma - tin o'er

Bird of the wil - der-ness, Blithesome and cum-ber-less, Sweet be thy ma - tin o'er

Bird of the wil - der-ness, Blithesome and cum-ber-less, Sweet be thy ma - tin o'er

THE SKYLARK.

lea! . . . Emblem of hap - pi - ness, Blest is thy dwell - ing - place, Oh . . .

moorland and lea! Emblem of hap - pi - ness, Blest is thy dwelling, Oh . . .

moorland and lea! Emblem of hap - pi - ness, Blest is thy dwelling, Oh . . .

lea! . . . Emblem of hap - pi - ness, Blest is thy dwelling, Oh . . .

The first system of the musical score for 'The Skylark'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano is in grand staff. The lyrics are: 'lea! . . . Emblem of hap - pi - ness, Blest is thy dwell - ing - place, Oh . . .', 'moorland and lea! Emblem of hap - pi - ness, Blest is thy dwelling, Oh . . .', 'moorland and lea! Emblem of hap - pi - ness, Blest is thy dwelling, Oh . . .', and 'lea! . . . Emblem of hap - pi - ness, Blest is thy dwelling, Oh . . .'. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand.

to abide, to a - bide

to a-bide, Oh, . . . Oh to a-bide in the de - sert with thee. . .

Oh, . . . Oh to a-bide in the de - sert with thee. . .

Oh, . . . Oh to a-bide in the de - sert with thee. . .

Oh, . . . Oh to a-bide in the de - sert with thee. . .

Oh, . . . Oh to a-bide in the de - sert with thee. . .

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'to abide, to a - bide', 'to a-bide, Oh, . . . Oh to a-bide in the de - sert with thee. . .', 'Oh, . . . Oh to a-bide in the de - sert with thee. . .', 'Oh, . . . Oh to a-bide in the de - sert with thee. . .', 'Oh, . . . Oh to a-bide in the de - sert with thee. . .', and 'Oh, . . . Oh to a-bide in the de - sert with thee. . .'. The piano accompaniment includes dynamic markings such as *pp* and *cal.*.

O'er fell and foun - tain sheen, O'er moor and moun - tain green, O'er the red streamer that he - ralds the

O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that

O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that

O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that

The third system of the musical score. It continues the vocal and piano parts. The lyrics are: 'O'er fell and foun - tain sheen, O'er moor and moun - tain green, O'er the red streamer that he - ralds the', 'O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that', 'O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that', and 'O'er fell and fountain sheen, O'er moor and mountain green, O'er the red streamer that'. The piano accompaniment includes dynamic markings such as *pp* and *cal.*.

THE SKYLARK.

day, . . . O-ver the cloud - let dim, O-ver the rain - bow's rim, Mu-si-cal

heralds the day, O-ver the cloud-let dim, O-ver the rain - bow,

heralds the day, O-ver the cloud-let dim, O-ver the rainbow's rim,

day, . . . O-ver the cloud-let dim, O-ver the rainbow's rim,

cherub, soar, sing - ing a - way! Then when the gloaming comes,

Mu-si-cal che - rub, a - way! When the gloam - ing comes,

soar, sing - ing a - way! When the gloam - ing comes,

Mu-si-cal che - rub, a - way! Then, then, when the gloam - ing comes,

Low in the heath - er blooms, Sweet will thy wel - come and

Low in the heath - er blooms, Sweet will thy wel - come and

Low in the heath - er blooms, Sweet will thy wel - come and

Low in the heath - er blooms, Sweet will thy wel - come and

THE SKYLARK.

bed of love . . be, . . Then when the gloam-ing comes,

bed of love . . be, Then . when the gloam - ing comes,

bed of love . . be, Then, then when the gloam - ing comes,

bed of love be, Then, then when the gloam - - ing

Low in the hea-ther blooms, Sweet will . . thy wel - come and

Low in the hea-ther blooms, Sweet will . . thy wel - come and

Low in the hea - ther blooms, Sweet will . . wel - come and

comes, Low in the hea - ther blooms, Sweet will thy wel - come, thy

bed of love . . be, sweet, . . . sweet. . . . Bird of the

bed of love . . be, sweet, . . . sweet. . . . a tempo

bed of love . . be, sweet, . . . sweet. . . . a tempo.

wel - come be, sweet, . . . sweet. . . . a tempo.

THE SKYLARK.

wil - der - ness, Blithesome and cum - ber - less, Sweet be thy ma - tin o'er moor - land and
 Bird of the wil - der - ness, Blithesome and cumber - less, Sweet be thy ma - tin o'er
 Bird of the wil - der - ness, Blithesome and cumber - less, Sweet be thy ma - tin o'er
 Bird of the wil - der - ness, Blithesome and cumber - less, Sweet be thy ma - tin o'er

lea! . . . Emblem of hap - pi - ness, Blest is thy dwell - ing - place, Oh, .
 moorland and lea! Emblem of hap - pi - ness, Blest is thy dwell - ing, Oh, .
 moorland and lea! Emblem of hap - pi - ness, Blest is thy dwell - ing, Oh, .
 lea! . . . Emblem of hap - pi - ness, Blest is thy dwell - ing, Oh, .

Oh, . . . to a - bide, to a - bide
 to a - bide, Oh, . . . Oh, to a - bide in the de - sert with thee.
 Oh, . . . Oh, to a - bide in the de - sert with thee.
 Oh, . . . Oh, to a - bide in the de - sert with thee.
 Oh, . . . Oh, to a - bide in the de - sert with thee.
 Oh, . . . Oh, to a - bide in the de - sert with thee.

THE SANDS OF DEE.

A FOUR-PART SONG.

WORDS BY THE REV. CHARLES KINGSLEY.

COMPOSED BY

G. A. MACFARREN.

LONDON: NOVELLO, EWER AND Co., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.)

TREBLE. *mf* *Andante con moto.*

"O Ma - ry, go and call the cat - tle home, And call the

ACCOMP.
ad lib.
♩ = 92.

cat - tle home, And call the cat - tle home, A - cross the sands of

TREBLE. *pp* *mf* *p*

Dee, O Ma - ry, go and call the cat - tle home, and call the cat - tle home, and call the

ALTO. *pp*

"O Ma - ry, go . . . and call the cat - tle home, go, go,

TENOR (svo. lower.) *pp* *mf* *p*

"O Ma - ry, go . . . and call the cat - tle home, and call the cat - tle home, and call the

BASS. *pp* *mf* *p*

"O Ma - ry, go . . . and call the cat - tle home, and call the cat - tle home, and call the

THE SANDS OF DEE.

cat - tle home A - cross the sands . . of Dee." The wes - tern wind was
 A - cross the sands . . of Dee." The wes - tern wind was
 cat - tle home A - cross the sands . . of Dee." The wes - tern wind was
 cat - tle home A - cross the sands . . of Dee." The wes - tern wind was

f

wild and dank with foam, And all a - lone went she. The west - ern tide crept
 wild and dank with foam, And all a - lone went she. The west - ern tide crept
 wild and dank . . . with foam And all a - lone went she. The west - ern tide crept
 wild and dank with foam, And all a - lone went she. The west - ern tide crept

p

cres.
 up a - long the sand, And o'er and o'er the sand, and round and round the
cres.
 up a - long the sand, And o'er and o'er the sand, and round and round the
cres.
 up a - long the sand, And o'er and o'er the sand, and round and round the
cres.
 up a - long the sand, And o'er and o'er the sand, and round and round the

cres.

THE SANDS OF DEE.

sand As far . . . as eye could see; The roll-ing mist came down and hid the

sand As far . . . as eye could see; The roll-ing mist came down and hid the

sand As far . . . as eye could see; The roll-ing mist came down and hid . . .

sand As far as eye could see; The roll-ing mist came down and hid the

land, And ne - ver home came she. "Oh! is it weed, or

land, And ne - ver home came she. "Oh! is it weed, or

. . . the land, And ne - ver home came she. "Oh! is it weed, or

land, And ne - ver home came she. "Oh! is it weed, or

fish, or float - ing hair, A tress of gold - en hair, A

fish, or float - ing hair, A tress . . . of gold - en hair, A drown -

fish, or float - ing hair, A tress of gold - en hair, A

fish, or float - ing hair, A tress of gold - en hair, A

THE SANDS OF DEE.

drowned maiden's hair. A - bove the nets on sea Was ne-ver sal-mon yet that

ed maiden's hair. A - bove . . the nets on sea Was ne-ver sal-mon yet that

drowned maiden's hair. A - bove the nets on sea Was ne-ver sal-mon yet that

drowned maiden's hair. A - bove the nets on sea Was ne-ver sal-mon yet that

shone so fair A - mong the stake on Dee."

shone so fair A - mong the stake on Dee."

shone so fair A - mong the stake on Dee."

shone so fair A - mong the stake on Dee." They rowed her in across the

cres.
They rowed her in a-cross the roll - ing foam, The cru - el

cres.
They rowed her in a-cross the roll - ing foam, The cru - el

cres.
They rowed her in a-cross the roll - ing foam, The cru - el

cres.
roll - ing foam, The cru - el

THE SANDS OF DEE.

pp crawling foam, The cru-el hun - - - gry foam, To her grave be-side the sea. . .

pp crawling foam, The cru-el hun - gry foam, To her grave be-side the sea. . .

ff crawling foam, The cru-el hun - gry foam, To her grave be-side the sea. But

ff crawling foam, The cru-el hun - gry foam, To her grave be-side the sea. But

ff *pp*

mf But still the boat-men hear her call the cat-tle home, And call the

mf But still the boat-men hear her call the cat-tle home, still, . . .

mf still . . . the boat-men hear her call the cat-tle home, And call the

mf still . . . the boat-men hear her call the cat-tle home, And call the

mf

rall. cat-tle home, And call the cat-tle home, A - cross the sands . . of Dee.

rall. still. A - cross the sands . . of Dee.

rall. cat-tle home, And call the cat-tle home, A - cross the sands . . of Dee.

rall. cat-tle home, And call the cat-tle home, A - cross the sands . . of Dee.

rall.

ALTON LOCKE'S SONG.

A FOUR-PART SONG.

WORDS BY THE REV. CHARLES KINGSLEY.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

mf *Allegro energico.* *cres.*

TREBLE.
Weep, weep, weep and weep For pau - per, dolt and slave!

ALTO.
Weep, weep, weep and weep For pau - per, dolt and slave!

TENOR,
(Sve. lower.)
Weep, weep, weep and weep For pau - per, dolt and slave!

BASS.
Weep, weep, weep and weep For pau - per, dolt and slave!

ACCOMP.
ad lib.
♩ = 100.
mf *cres.* *f*

cres.

Hark! from was - ted moor and fen, Fev' - rous al - ley, sti - fling den, Swells the

cres.

Hark! from was - ted moor and fen, Fev' - rous al - ley, sti - fling den, Swells the

cres.

Hark! from was - ted moor and fen, Fev' - rous al - ley, sti - fling den, Swells the

cres.

Hark! from was - ted moor and fen, Fev' - rous al - ley, sti - fling den, Swells the

p *cres.*

ALTON LOCKE'S SONG.

wail of Sax - on men, Work or the grave! Down, down,

wail of Sax - on men, Work or the grave! Down, down,

wail of Sax - on men, Work or the grave! Down, down,

wail of Sax - on men, Work or the grave! Down, down,

down and down With i - dler knave and ty - rant! Why for slug-gards cark and

down and down With i - dler knave and ty - rant! Why for slug-gards cark and

down and down With i - dler knave and ty - rant! Why for slug-gards cark and

down and down With i - dler knave and ty - rant! Why for slug-gards cark and

moil? He that will not live by toil Has no right on Eng-lish soil! God's

moil? He that will not live by toil Has no right on Eng-lish soil! God's

moil? He that will not live by toil Has no right on Eng-lish soil! God's

moil? He that will not live by toil Has no right on Eng-lish soil! God's

ALTON LOCKE'S SONG.

words our warrant! Up, up, up and up! Face your game and play it!

words our warrant! Up, up, up and up! Face your game and play it!

words our warrant! Up, up, up and up! Face your game and play it!

words our warrant! Up, up, up and up! Face your game and play it!

The night is past, be-hold the sun! The i - dols fall, the lie is done! The judge is

The night is past, be-hold the sun! The i - dols fall, the lie is done! The judge is

The night is past, be-hold the sun! The i - dols fall, the lie is done! The judge is

The night is past, be-hold the sun! The i - dols fall, the lie is done! The judge is

set, the doom be - gun, Who . . shall stay it? Who shall stay it?

set, the doom be - gun, Who shall stay it? Who shall stay it?

set, the doom be - gun, Who . . shall stay it? Who shall stay it?

set, the doom be - gun, Who shall stay it? Who shall stay it?

THE STARLINGS.

A FOUR-PART SONG.

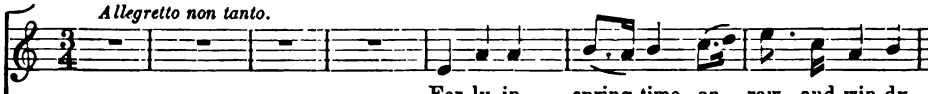
WORDS BY THE REV. CHARLES KINGSLEY.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 85, FOLTRY (E.C.).

Allegretto non tanto.

TREBLE.  Ear-ly in spring-time, on raw and win-dy

ALTO.  Ear-ly in spring-time, on raw and win-dy

TENOR, (8ve. lower.)  Ear-ly in spring-time, on raw and win-dy

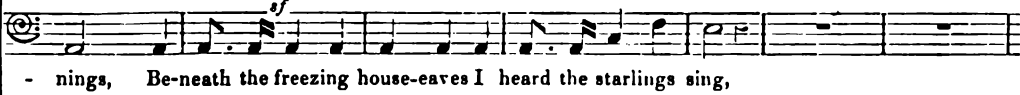
BASS.  Ear - ly in spring - time, on raw and win - - dy mor - - -

ACCOMP.  ♩. = 96.

 mornings, Be-neath the freezing house-eaves I heard the starlings sing,

 mornings, Be-neath the freezing house-eaves I heard the starlings sing— Ah . . .

 mornings, Be-neath the freezing house-eaves I heard the starlings sing,

 - nings, Be-neath the freezing house-eaves I heard the starlings sing,



THE STARLINGS.

Ah dreary March month, Is this then a time for building wea-ri-ly?

dreary March month, Ah . . . Is this then a time for building wea-ri-ly, wea-

Ah dreary March month, Is this then a time for building wea-ri-ly?

Ah dreary March month, Is this then a time for building wea-ri-ly?

wea-ri-ly, wea-ri-ly. Sad, sad to think that the year is but . . . be

ri-ly, wea-ri-ly. Sad to think that the year is but be-gun,

wea-ri-ly, wea-ri-ly. Sad to think that the year is but be-gun,

wea-ri-ly, wea-ri-ly. Sad to think that the year is but be-gun.

gun, Sad, sad, but be-gun, . . . the year is

sad, sad to think, to think that the year, the year is but be-gun, . . . the year is

sad, sad to think, to think that the year, the year is but be-gun, . . . the year is

sad, sad to think, to think that the year, the year is but be-gun, . . . the year is

THE STARLINGS.

but be - gun. Late in the Au - tumn, on

but be - gun. Late in the Au - tumn, on

but be - gun. Late in the Au - tumn, on

but be - gun. Late in the Au - tumn, on still and cloud - - less

still and cloudless ev'nings A-mong the golden reed-beds, I heard the starling sing.

still and cloudless ev'nings A-mong the golden reed-beds, I heard the starling sing.

still and cloudless ev'nings A-mong the golden reed-beds, I heard the starling sing.

ev' - - nings A-mong the golden reed-beds, I heard the starling sing.

Ah! that sweet March month, When we and our

Ah! that sweet March month, Ah! When we and our

Ah! that sweet March month, When we and our

Ah! that sweet March month, When we and our

THE STARLINGS.

mates were court - ing mer - ri - ly, mer - ri - ly, mer - ri - ly. Sad, sad to

mates were court - ing mer - ri - ly, mer - ri - ly, mer - ri - ly. Sad to

mates were court - ing mer - ri - ly, mer - ri - ly, mer - ri - ly. Sad to

mates were court - ing mer - ri - ly, mer - ri - ly, mer - ri - ly. Sad to

think that the year is all but done, all

think that the year is all but done, Sad, sad to think, to think that the

think that the year is all but done, Sad, sad to think, to think that the

think that the year is all but done, Sad, sad to think, to think that the

all, all but done. . . . The year is all but done. . . .

year, the year is all but done. . . . The year is all but done. . . .

year, the year is all but done. . . . The year is all but done. . . .

year, the year is all but done. . . . The year is all but done. . . .

THE THREE FISHERS.

A FOUR-PART SONG.

WORDS BY THE REV. CHARLES KINGSLEY.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

*Andante con moto.**cres.*

TREBLE.

ALTO.

TENOR,
(one lower.)

BASS.

ACCOMP.
♩ = 100.

Three fish - ers went sail - ing a - way to the West,

Three fish - ers went sail - ing a - way to the West, a - way to the

Three fish - ers went sail - ing a - way to the West,

Three fish - ers went sail - ing a - way to the West, a - way to the

mf *cres.* *f**dim.*

went down, Each thought on the wo - man who

West as the sun went down, went down, Each thought on the wo - man who

went down, Each thought on the wo - man who

West as the sun went down, went down, Each thought on the wo - man who

*dim.**p**mf*

THE THREE FISHERS.

lov'd him the best, And the chil - dren stood watching them out of the town,

lov'd him the best, And the chil - dren stood watching them out of the town,

lov'd him the best, And the chil - dren stood watching them out of the town,

lov'd him the best, And the chil - dren stood watching them out of the town,

pp Though . . . the har - - - - - bour

pp Though . . . the har - - - - - bour

p For men must work and women must weep, And there's

p For men must work and women must weep, And there's

bar . . . be moan - - -

bar . . . be moan - - -

lit - tle to earn and ma - ny to keep, Tho' the har - bour bar be

lit - tle to earn and ma - ny to keep, Tho' the har - bour bar be

THE THREE FISHERS.

ing, moan - ing, moan

ing, moan - ing, moan

moan - ing, Tho' the har-bour bar be moan - ing, Tho' the har-bour bar be

moan - ing, Tho' the har-bour bar be moan - ing, Tho' the har-bour bar be

ing, the har-bour bar be moan - ing, Tho' the har-bour bar be

ing, the har-bour bar be moan - ing, Tho' the har-bour bar be

moan - ing, Tho' the har-bour bar be moan - ing, be

moan - ing, Tho' the har-bour bar be moan - ing, Tho' the har-bour bar be

moan - ing. Three wives sat up in a light-house tow'r,

moan - ing. Three wives sat up in a light-house tow'r, And they trimm'd the

moan - ing. Three wives sat up in a light-house tow'r,

moan - ing. Three wives sat up in a light-house tow'r, And they trimm'd the

THE THREE FISHERS.

dim. *mf*

went down. They look'd at the squall, and they

dim. *mf*

lamps as the sun went down, went down. They look'd at the squall, and they

dim. *mf*

went down. They look'd at the squall, and they

dim. *p* *mf*

lamps as the sun went down, went down. They look'd at the squall, and they

look'd at the show'r, And the night-rack came roll - ing up rag - ged and brown,

look'd at the show'r, And the night-rack came roll - ing up rag - ged and brown,

look'd at the show'r, And the night-rack came roll - ing up rag - ged and brown,

look'd at the show'r, And the night-rack came roll - ing up rag - ged and brown,

pp

And . . . the har - bour

pp

And . . . the har - bour

p

But men must work, and women must weep, Tho'

p

But men must work, and women must weep, Tho'

THE THREE FISHERS.

bar be moan - - - - ing,

bar be moan - - - - ing,

storms be sudden and wa - ters deep, And the har - bour bar be moan - ing, And the

storms be sudden and wa - ters deep, And the har - bour bar be moan - ing, And the

moan - - - - ing, moan - - - - ing, the

moan - - - - ing, moan - - - - ing, the

har - bour bar be moan - ing, And the har - bour bar be moan - ing, And the

har - bour bar be moan - ing, And the har - bour bar be moan - ing, And the

har - bour bar be moan - ing, and the har - bour bar be moan - ing.

har - bour bar be moan - ing, and the har - bour bar be moan - ing.

har - bour bar be moan - - - - ing, be moan - ing.

har - bour bar be moan - ing, and the har - bour bar be moan - ing.

THE THREE FISHERS.

pp

Three corpses lay out on the shin-ing sands,

pp

Three corpses lay out on the shin-ing sands, In the morning gleam as the tide went

pp

Three corpses lay out on the shin-ing sands,

pp

Three corpses lay out on the shin-ing sands, In the morning gleam as the tide went

pp

p

went down, And the women are weeping, And wringing their hands, For

p

down, went down, And the women are weeping, And wringing their hands, For

p

went down, And the women are weeping, And wringing their hands, For

p

down, went down, And the women are weeping, And wringing their hands, For

p

cres.

those who will ne-ver come back to the town, will ne-ver come back to the

cres.

those who will ne-ver come back to the town, will ne-ver come back to the

cres.

those who will ne-ver come back to the town, will ne-ver come back to the

cres.

those who will ne-ver come back to the town, will ne-ver come back to the

cres.

p

THE THREE FISHERS.

town, . . . Good bye . . . to the

town, . . . Good bye . . . to the

town, For men must work and women must weep, And the

town, For men must work, and women must weep, And the

bar . . . And its moan - - -

bar . . . And its moan - - -

soon - er its o - ver the soon - er to sleep, And good bye to the bar and its

soon - er its o - ver the soon - er to sleep, And good bye to the bar and its

ing, moan - - - ing,

ing, moan - - - ing,

moan - - ing, Good bye to the bar and its moan - ing, Good

moan - - ing, Good bye to the bar and its moan - ing, Good

pp *cres.*

THE THREE FISHERS.

moan - - - ing, Good bye to the bar and its moan - - -

moan - - - ing, Good bye to the bar and its moan - - -

bye to the bar and its moan - ing, Good bye to the bar and its moan - - -

bye to the bar and its moan - ing, Good bye to the bar and its moan - - -

- - ing, Good - bye, . . . good-bye, . . . good - - bye, . . . good - bye, good -

- - ing, Good - bye, . . . good-bye, . . . good - - bye, . . . good - bye, good -

- - ing, Good - bye, good - bye, good - - bye, . . . good -

- - ing, Good - bye, good - bye, good - bye, good -

- bye, good - bye, and its moan - ing, Good - bye.

- bye, good - bye, and its moan - ing, Good - bye.

- bye, . . . good-bye to the bar and its moan - - - ing, Good - bye.

- bye, good - bye, and its moan - ing, Good - bye.

THE WORLD'S AGE.

A FOUR-PART SONG.

WORDS BY THE REV. CHARLES KINGSLEY.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

Allegretto Maestoso.

TREBLE.

Who will say the world is dy-ing? Who will say our prime is

ALTO.

Who will say the world is dy-ing? Who will say our prime is

TENOR,
8ve. low-r.)

Who will say the world is dy-ing? Who will say our prime is

BASS.

Who will say the world is dy-ing? Who will say our prime is

Allegro Maestoso.

ACCOMP.

♩ = 116.

past? Sparks from Heav'n with - in us ly - ing, Flash, and will flash till the

past? Sparks from Heav'n with - in us ly - ing, Flash, and will flash till the

past? Sparks from Heav'n with - in us ly - ing, Flash, and will flash till the

past? Sparks from Heav'n with - in us ly - ing, Flash, and will flash till the

THE WORLD'S AGE.

last. Fools! who fan - cy Christ mis - ta - ken; Man a tool to buy and sell; Earth a

last. Fools! who fan - cy Ohrist mis - ta - ken; Man a tool to buy and sell; Earth a

last. Fools! who fan - cy Christ mis - ta - ken; Man a tool to buy and sell; Earth a

last. Fools! who fan - cy Ohrist mis - ta - ken; Man a tool to buy and sell; Earth a

fail - ure, God— for - sa - ken, An - te - room of Hell, An - te - room of Hell.

fail - ure, God— for - sa - ken, An - te - room of Hell, An - te - room of Hell.

fail - ure, God— for - sa - ken, An - te - room of Hell, An - te - room of Hell.

fail - ure, God— for - sa - ken, An - te - room of Hell, An - te - room of Hell.

Still the race of He - ro spi - rits Pass the lamp from hand to hand; Age from

Still the race of He - ro spi - rits Pass the lamp from hand to hand; Age from

Still the race of He - ro spi - rits Pass the lamp from hand to hand; Age from

Still the race of He - ro spi - rits Pass the lamp from hand to hand; Age from

THE WORLD'S AGE.

age the words in - he - rits "Wife and Child, and Fa - ther-land." Still the youthful hun - ter

age the words in - he - rits "Wife and Child, and Fa - ther-land." Still the youthful hun - ter

age the words in - he - rits "Wife and Child, and Fa - ther-land." Still the youthful hun - ter

age the words in - he - rits "Wife and Child, and Fa - ther-land." Still the youthful hun - ter

gathers Fai - ry joy from wold and wood; He will dare as dar'd his fathers, Give him

gathers Fai - ry joy from wold and wood; He will dare as dar'd his fathers, Give him

gathers Fai - ry joy from wold and wood; He will dare as dar'd his fathers, Give him

gathers Fai - ry joy from wold and wood; He will dare as dar'd his fathers, Give him

cause as good, Give him cause as good. While a slave bewails his fet-ters, While an

cause as good, Give him cause as good. While a slave bewails his fet-ters, While an

cause as good, Give him cause as good. While a slave bewails his fet-ters, While an

cause as good, Give him cause as good. While a slave bewails his fet-ters, While an

THE WORLD'S AGE.

orphan pleads in vain, While an in-fant lisps his let-ters, Heir of all the a - ges

orphan pleads in vain, While an in-fant lisps his let-ters, Heir of all the a - ges

orphan pleads in vain, While an in-fant lisps his let-ters, Heir of all the a - ges

orphan pleads in vain, While an in-fant lisps his let-ters, Heir of all the a - ges

gain; While a lip grows ripe for kiss-ing; While a moan from man is wrung; Know by

gain; While a lip grows ripe for kiss-ing; While a moan from man is wrung; Know by

gain; While a lip grows ripe for kiss-ing; While a moan from man is wrung; Know by

gain; While a lip grows ripe for kiss-ing; While a moan from man is wrung; Know by

ev - 'ry want and bless-ing, That the world is young, That the world is young.

ev - 'ry want and bless-ing, That the world is young, That the world is young.

ev - 'ry want and bless-ing, That the world is young, That the world is young.

ev - 'ry want and bless-ing, That the world is young, That the world is young.

SING HEIGH-HO.

A FOUR-PART SONG.

WORDS BY THE REV. CHARLES KINGSLEY.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

mf Allegretto.

TREBLE. There sits a bird on ev'-ry tree, Sing heigh-ho! sing heigh-ho!

ALTO. There sits a bird on ev'-ry tree, Sing heigh-ho! sing heigh-ho!

TENOR. There sits a bird on ev'-ry tree, on ev'-ry tree, Sing heigh-ho! sing heigh-ho! Sing

BASS. There sits a bird on ev'-ry tree, Sing heigh-ho! sing heigh-ho!

ACCOMP. *ad lib.* $\text{♩} = 60.$

cres.

There sits a bird on ev'-ry tree, And courts his love as I do thee; Sing heigh-ho! and

cres.

There sits a bird on ev'-ry tree, And courts his love as I do thee; Sing heigh-ho! and

cres.

heigh-ho! There sits a bird on ev'-ry tree, And courts his love as I do thee; Sing heigh-ho! and

cres.

There sits a bird on ev'-ry tree, And courts his love as I do thee; Sing heigh-ho! and

SING HEIGH-HO!

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must marry, Young maids must mar-ry.

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must mar - ry.

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must mar-ry, Young maids must mar - ry.

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must mar - ry.

There grows a flow'r on ev' - ry bough, Sing heigh-ho! sing heigh-ho!

There grows a flow'r on ev' - ry bough, Sing heigh-ho! sing heigh-ho!

There grows a flow'r on ev' - ry bough, On ev'-ry bough, Sing heigh-ho! sing heigh-ho! Sing

There grows a flow'r on ev' - ry bough, Sing heigh-ho! sing heigh-ho!

There grows a flow'r on ev'-ry bough, Its pe-tals kiss I'll show you how; Sing heigh-ho! and

There grows a flow'r on ev'-ry bough, Its pe-tals kiss I'll show you how; Sing heigh-ho! and

heigh-ho! There grows a flow'r on ev'-ry bough, Its pe-tals kiss I'll show you how; Sing heigh-ho! and

There grows a flow'r on ev'-ry bough, Its pe-tals kiss I'll show you how; Sing heigh-ho! and

SING HEIGH-HO!

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must marry, Young maids must mar-ry.

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must mar - ry.

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must mar-ry, Young maids must mar - ry.

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must mar - ry.

From sea to stream the sal - mon roam, Sing heigh-ho! sing heigh-ho!

From sea to stream the sal - mon roam, Sing heigh-ho! sing heigh-ho!

From sea to stream the sal - mon roam, the salmon roam, Sing heigh-ho! sing heigh-ho! Sing

From sea to stream the sal - mon roam, Sing heigh-ho! sing heigh-ho!

From sea to stream the salmon roam, Each finds a mate, and leads her home, Sing heigh-ho! sing

From sea to stream the salmon roam, Each finds a mate, and leads her home, Sing heigh ho! sing

heigh-ho! From sea to stream the salmon roam, Each finds a mate, and leads her home, Sing heigh-ho! sing

From sea to stream the salmon roam, Each finds a mate, and leads her home, Sing heigh ho! sing

SING HEIGH-HO!

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must marry, Young maids must mar-ry.

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must mar-ry.

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must mar-ry, Young maids must mar-ry.

heigh-ho! Sing heigh-ho! and heigh-ho! Young maids must mar-ry.

The sun's a bride-groom, earth a bride, Sing

The sun's a bride-groom, earth a bride, Sing

The sun's a bride-groom, earth a bride, Sing

The sun's a bride-groom, earth a bride, Sing

heigh-ho! sing heigh-ho! Sing heigh-ho! They court from morn till

heigh-ho! sing heigh-ho! Sing heigh-ho! They court from morn till

heigh-ho! sing heigh-ho! Sing heigh-ho! They court from

heigh-ho! sing heigh-ho! Sing heigh-ho! They court from morn till

SING HEIGH HO.

e - ven-tide, till e - ven-tide, till e - ven-tide: The earth shall
 e - ven-tide, till e - ven-tide, till e - ven-tide: The earth shall
 morn . . till e - ven-tide, till e - ven-tide: The earth . . .
 e - ven-tide, till e - ven-tide, till e - ven-tide: The earth shall
 pass, the earth shall pass, but love . .
 pass, shall pass, the earth shall pass, shall pass, but love . .
 . . shall pass, the earth . . shall pass, . . but
 pass, the earth shall pass, but
 but love a - bide, . . Sing heigh - ho! and heigh - ho! Sing
 but love a - bide, . . Sing heigh - ho! and heigh - ho! Sing
 love, . . but love a - bide, . . Sing heigh - ho! and heigh - ho! Sing
 love, . . but love a - bide, . . Sing heigh - ho! and heigh - ho! Sing

SING HEIGH HO!

heigh - ho! and heigh-ho! Young maids must mar - ry, Young maids must mar - ry,
 heigh - ho! and heigh-ho! Young maids must mar - ry,
 heigh - ho! and heigh-ho! Young maids must mar - ry, Young maids must mar - ry,
 heigh - ho! and heigh-ho! Young maids must mar - ry,

Young maids must mar - ry, . . Young maids must mar - ry, Young maids must
 Young maids must mar - ry, Young maids must
 Young maids must mar - ry, . . Young maids must mar - ry, Young maids must
 Young maids must mar - ry, Young maids must

must mar - ry, Young maids must mar - - ry.
 must mar - ry, Young maids must mar - - ry.
 must mar - ry, Young maids must mar - - ry.
 must mar - ry, Young maids must mar - - ry.