

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

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

VOL. IV.

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FAIRY SONG.

A FOUR-PART SONG.

THE POETRY BY SHAKESPEARE.

COMPOSED BY

AGNES ZIMMERMANN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 34, Poultry (E.C.).

Allegretto scherzando.

TREBLE.

ALTO.

**TENOR,
(Svs. lower.)**

BASS.

ACCOMP.

$\text{♩} = 100.$

Come fol-low, fol-low me, Ye fai-ry elves that be, Light

Come fol-low, fol-low me, Ye fai-ry elves that be,

Come fol-low, fol-low me, fol-low me, Ye fai-ry elves that be,

Come fol-low, fol-low me, Ye fai-ry elves that be, follow me,

cres.

cres.

cres.

cres.

cres.

trip-ping o'er the green . . Come fol-low Mab your queen, we'll dance a -

Light trip-ping o'er the green, follow Mab your queen, we'll

Come fol-low Mab your queen, Hand in hand,

Come fol-low Mab your queen, we'll dance a -

FAIRY SONG.

- round, we'll dance a - round, Hand in . hand we'll dance a - round, For this
dance, we'll dance, Hand in hand we'll dance a-round, For this
. we'll dance a - round, . . . Hand in hand we'll dance a - round, For this
- round, we'll dance a - round, For this

place is fai-ry ground, is fai-ry ground, . . . is fai-ry ground.
place is fai-ry ground, is fai-ry ground, is fai-ry ground.
place is fai-ry ground, is fairy ground, is fai-ry ground. When
place is fai-ry ground, is fai-ry ground, is fai-ry ground, When

poco meno mosso. *p* Unheard and un - espied thro' the
Unheard and un - espied thro' the
mortals are at rest and snoring in their nest,
mortals are at rest and snoring in their nest,
poco meno mosso. *p*

FAIRY SONG.

key-holes we do glide, Un-heard and un-es-pied, Thro' the key-holes we do glide, Un -

key-holes we do glide, Un-heard and un-es-pied, Thro' the key-holes we do glide, Un -

Un -

Un -

heard and un-es-pied, Thro' the key-holes we do glide, O-ver ta-bles, stools, and

heard and un-es-pied, Thro' the key-holes we do glide, O-ver ta-bles, stools, and

heard and un-es-pied, Thro' the key-holes we do glide, O-ver ta-bles, stools, and

heard and un-es-pied we glide, O-ver ta-bles, stools, and

shelves, We trip it with our fai-ry Elves, Over tables, stools and shelves, We

shelves, We trip it with our fai-ry Elves, Over tables, stools and shelves, We

shelves, We trip it with our fai-ry Elves, Over tables, stools and shelves, We

shelves we trip it, trip it with our fai-ry Elves, Over tables, stools and shelves, We trip it

FAIRY SONG.

trip it with our fai - ry elves. and snor - ing in their

trip it with our fai - ry elves. and snor - ing in their

trip it with our fai - ry elves. When mor - tals are at rest, and snor - ing in their

trip it with our fai - ry elves, When mor - tals are at rest, and snor - ing in their

rit.

nest, O'er tops of dew - y grass, so nim - bly do we pass. The

nest, O'er tops of dew - y grass, so nim - bly do we pass.

nest, O'er tops of dew - y grass, dew - y grass, so nim - bly do we pass.

nest, O'er tops of dew - y grass, so nim - bly do we pass, do we pass,

a tempo.

young and ten - der stalk, . . ne'er bends where we do walk, Yet may be

The tender stalk ne'er bends where we do walk, be

ne'er bends where we do walk, Yet in the morn - . . .

ne'er bends where we do walk, Yet may be

cres.

FAIRY SONG.

seen, yet may be seen, Yet in the morn-ing may be
seen, be seen, Yet in the morn-ing may be
- ing may be seen, Yet in the morn-ing may be
seen, yet may be seen,

seen Where we the night be - fore have been, Where we the night,
seen Where we the night be - fore have been, the night have
seen Where we the night be - fore have been, the night have
Where we the night be - fore have been, the night have

the night have been, Where we the night be - fore have been.
been, the night have been, Where we the night be - fore have been.
been, Where we the night, Where we the night be - fore have been.
been, the night have been, Where we the night be - fore have been.

G O O D N I G H T.

A FOUR-PART SONG.

THE WORDS BY MRS. HEMANS.

COMPOSED BY

AGNES ZIMMERMANN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET, and 35, POULTRY.

Andante.

TREBLE. *mf* Day is past! . . . Stars have set their watch at last, . .

ALTO. *mf* Day is past! . . . Stars have set their watch at last, . .

TENOR, (8vs. lower.) *mf* Day is past! . . . Stars have set their watch at last, . .

BASS. *mf* Day is past! . . . Stars have set their watch at last, . .

ACCOMP. *mf* *p* ♩ = 80.

cres. Founts that thro' the deep woods flow, Make sweet sounds, un-heard till now, . .

cres. Founts that thro' the deep woods flow, Make sweet sounds, un-heard till now,

cres. Founts that thro' the deep woods flow, Make sweet sounds, un-heard till now,

cres. Founts that thro' the deep woods flow, Make sweet sounds, un-heard till now,

cres. *p*

GOOD NIGHT

dim.
Flow'rs have shut with fad - ing light! Good night! . . . good night! . . .

dim.
Flow'rs have shut with fad - ing light! Good night! good

dim.
Flow'rs have shut with fad - ing light! Good night! good

Flow'rs have shut with fad - ing light! Good night! good

dim.

mf
good night! go to rest! Sleep sit dovelike on thy breast, If with -

mf
night! good night! go to rest! Sleep sit dovelike on thy breast, If with -

mf
night! good night! go to rest! Sleep sit dovelike on thy breast, If with -

mf
night! good night! go to rest! Sleep sit dove - - like on thy breast, If with -

mf *p* *f*

p
in thy se-cret cell, . . . one dark form of mem - 'ry

p
in thy se-cret cell, . . . one, one dark form of mem'ry

p
in thy se-cret cell, . . . one, one dark form of mem'ry

p
in thy se-cret cell, . . . one, one dark form of mem'ry

p

GOOD NIGHT.

dwell, Be it man-tled from thy sight, Good night! good night! joy be thine!

dwell, Be it man-tled from thy sight, Good night! joy be thine!

dwell, Be it man-tled from thy sight, Good night! joy be thine!

dwell, Be it man-tled from thy sight, Good night! joy be thine!

Kind looks o'er thy slumbers shine! Go, and in the dis-tant land, meet thy

Kind looks o'er thy slumbers shine! Go, and in the dis-tant land, meet thy

Kind looks o'er thy slumbers shine! Go, and in the dis-tant land, meet thy

Kind looks o'er thy slumbers shine! Go, and in the dis-tant land, meet thy

home's long parted band, Be their looks all life and light! Good night! . . . Good

home's long parted band, Be their looks all life and light! Good night!

home's long parted band, Be their looks all life and light! Good night!

home's long parted band, Be their looks all life and light! Good night!

GOOD NIGHT.

night! . . . Peace to all! . . . Dreams of Heav'n on mourn-ers fall!

Good night! Peace to all! . . . Dreams of Heav'n on mourn-ers fall!

Good night! Peace to all! . . . Dreams of Heav'n on mourn-ers fall!

Good night! Peace to all! . . . Dreams of Heav'n on mourn-ers fall!

Ex-ile! o'er thy couch, May gleams pass from thine own mountain streams. Bard! a -

Ex-ile! o'er thy couch, May gleams pass from thine own mountain streams. Bard! a -

Ex-ile! o'er thy couch, May gleams pass from thine own mountain streams. Bard! a -

Ex-ile! o'er thy couch, May gleams pass from thine own mountain streams. Bard! a -

- way to worlds more bright! Good night! Good night!

- way to worlds more bright! Good night! Good night!

- way to worlds more bright! Good night! Good night!

- way to worlds more bright! Good night! Good night!

GONE FOR EVER.

A FOUR-PART SONG.

WORDS BY CHRISTINA ROSSETTI.

COMPOSED BY

AGNES ZIMMERMANN.

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

Andante espressivo.

TREBLE. *p* O hap - py rose-bud bloom - ing, Up - on thy pa - rent

ALTO. *p* O hap - py rose-bud bloom - ing, Up - on thy pa - rent

TENOR, (svo. lower.) *p* O hap - py rose-bud bloom - ing, Up - on thy pa - rent

BASS. *p* O hap - py rose-bud bloom - ing, Up - on thy pa - rent

ACCOMP. *Andante espressivo.* *p*

♩ = 104.

tree; Nay, thou art too pre - sum - ing, too pre - sum - ing;

tree; Nay, thou art too pre - sum - ing, too pre - sum - ing; For

tree; Nay, thou art too pre - sum - ing, Nay, thou art too pre - sum - ing; For

tree; Nay, thou art too pre - sum - ing, too pre - sum - ing;

GONE FOR EVER.

The musical score is written for voice and piano. It consists of three systems of staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as dynamics (cres., f, p, dim.), articulation (accents), and phrasing slurs. The lyrics are written below the vocal staves.

System 1:

Vocal: *cres.* For soon the earth en - tomb - ing Thy fad - ed charms shall
cres. soon the earth, for soon the earth en - tomb - ing
cres. soon the earth, for soon the earth en - tomb - ing Thy fad - ed charms shall
Piano: *f* For soon . .

System 2:

Vocal: *dim.* be, . . . For soon the earth en - tomb - ing Thy
Thy fad - ed charms shall be, . . . For soon the earth en - tomb - ing Thy
dim. be, . . . For soon the earth en - tomb - ing Thy
Piano: *p* Thy fad - ed charms shall be, . . . For soon the earth en - tomb - ing Thy

System 3:

Vocal: *f* fad - ed charms shall be. . . And the chill damp con -
p fad - ed charms shall be. . . And the chill damp con - sum - ing, con -
p fad - ed charms shall be. . . And the chill damp con -
f fad - ed charms shall be. . . And the chill damp con - sum - ing,
Piano: *f* fad - ed charms shall be. . . And the chill damp con - sum - ing,

GONE FOR EVER.

Animato.

- sum - ing. O hap - py sky - lark spring-ing Up to the broad blue

- sum - ing. O hap - py sky - lark spring-ing Up to the broad blue

- sum - ing. O hap - py sky - lark spring-ing Up to the broad blue

O hap - py sky - lark spring-ing Up to the broad blue

mf *Animato.* *f*

sky, Too fear-less in thy wing-ing, Too gladsome in thy

sky, Too fear-less in thy wing-ing, Too gladsome in thy

sky, Too fear-less in thy wing-ing, Too gladsome

sky, Too fear-less in thy wing-ing, Too gladsome

p *cres.* *f*

sing - ing, Thou al - so soon shalt lie, Where

sing - ing, Thou al - so soon shalt lie, Where

in thy sing-ing, Thou al - so soon shalt lie, thou al - so, Where

in thy sing-ing. Thou al - so soon shalt lie, Where

pp *f* *pp*

GONE FOR EVER.

no sweet notes are ring-ing. Thou . . al - so soon . . shalt lie . . Where no

no sweet notes are ring-ing. Thou al - so soon shalt lie . . Where no

no sweet notes are ring-ing. Thou shalt lie, shalt lie Where no

no sweet notes are ring-ing. Thou shalt lie, . . shalt lie . . Where no

sweet notes, no sweet notes are ring-ing. Thou

sweet notes, no sweet notes are ring-ing. Thou al - so,

sweet, no sweet notes are ring-ing. Thou soon . . shalt lie,

sweet, no Sweet notes are ring-ing. Thou al - so

rit. *a tempo.* soon . . shalt lie And through life's sun and show - er,

a tempo. And through life's sun and show - er,

rit. *a tempo.* Thou soon . . shalt lie , . . . Through life, . . . We .

a tempo. And through life's sun and show - er,

rit. *a tempo.*

GONE FOR EVER.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four vocal staves and two piano staves. The second system has four vocal staves and two piano staves. The third system has four vocal staves and two piano staves. The lyrics are: "We shall have joy and pain, But in the summer bow - er at the morn - ing, We still shall look in vain For the same bird and flow'r, . . . We still shall look in vain . . . For the same bird and flow'r, . . . We still shall look in vain For the". The score includes dynamic markings such as *cres.*, *f*, *p*, and *dim.*. The piano part features arpeggiated chords and moving lines in both hands.

cres.
We shall have joy and pain, But in the summer bow - er at the
cres.
We shall have joy and pain, But in the summer bow - er at the
cres.
. . . shall have joy and pain, But in the summer bow - er, And at the morning
cres.
We shall have joy and pain, But in the summer bow - er, At the
cres.
morn - ing, We still shall look in vain For the same bird and
cres.
morn - ing, We still shall look, we still shall look in vain,
cres.
hour, We still shall look, we still shall look in vain, For the same bird and
morn - ing, look in vain,
cres.
flow'r, . . . We still shall look in vain For the
For the same bird and flow'r, . . . We still shall look in vain . . . For the
flow'r, . . . We still shall look in vain . . . For the
For the same bird and flow'r, . . . We still shall look in vain For the

GONE FOR EVER.

same bird and flow'r, For the same bird and flow'r, We shall

same bird and flow'r, For the same bird and flow'r. We shall

same bird and flow'r, For the same bird and flow'r, We shall still . . .

same bird and flow'r, For the same bird and flow'r. We shall

still, We shall still look in vain, in vain for the

still, We shall still look in vain, . . . in vain for the

. . . look in vain, We shall still look in vain, . . . in vain for the

still, We shall still look in vain, in vain for the

same bird and flow'r, look in vain. . . .

same bird and flow'r, We still shall look in vain, look in vain. . . .

same bird and flow'r, look in vain. . . .

same bird and flow'r, We still shall look in vain, look in vain. . . .

(SECOND SERIES.)

F L O W E R S.

A FOUR-PART SONG.

THE WORDS BY HOOD.

COMPOSED BY

AGNES ZIMMERMANN.

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

Allegretto Grazioso.

TREBLE.

ALTO.

**TENOR,
(Svs. lower.)**

BASS.

ACCOMP.
♩ = 100.

I will not have the mad cly - tie, Whose head is turn'd by the

sun, is a court-ly quean, Whom therefore I will shun ;

sun, by the sun, is a court-ly quean, Whom therefore I will shun :

sun, is a court-ly quean, Whom therefore I will shun : The

sun, The tu - lip Whom there - fore I will shun

FLOWERS.

rit. *a Tempo.*

is a coun-try wench is a nun . . But I will woo the

is a country wench, The vio-let is a nun . . But I will woo the

cowslip is a nun . . But I will woo the

is a country wench, is a nun, But I will woo the

dain - ty rose, The queen of ev' - ry one, But I will woo the

dain - ty rose, The queen of ev' - ry one, But I will woo the

dain - ty rose, The queen of ev' - ry one, the queen, But I will woo the

dain - ty rose, The queen of ev' - ry one, the queen, But I will woo the

dain - ty rose, the queen of ev' - ry one, But I will woo the dainty rose, The

dain - ty rose, the queen of ev' - ry one, But I will woo the dainty rose, The

dain - ty rose, the queen of ev' - ry one, But I will woo the dainty rose, The

dain - ty rose, the queen of ev' - ry one, But I will woo the dainty rose, The

FLOWERS.

queen of ev' - ry one, The pea is but a wan-ton witch, In too much haste to
 queen of ev' - ry one, The pea is but a wan - ton witch, In too much haste to
 queen of ev' - ry one, The pea is but a wan - ton witch, In too much haste to
 queen of ev' - ry one, The pea is but a wan - ton witch, In too much haste to

wed. On ev' - ry hand, on ev' - ry
 wed. And clasps her rings on ev' - ry hand, on ev' - ry
 wed. On ev' - ry hand, on ev' - ry
 wed. And clasps her rings on ev' - ry

hand, The wolfsbane I should dread, Nor will I drea - ry rose - ma - rye That
 hand, The wolfsbane I should dread, Nor will I drea - ry rose - ma - rye That
 hand, The wolfsbane I should dread, Nor will I drea - ry rose - ma - rye That
 hand, The wolfsbane I should dread, Nor will I drea - ry rose - ma - rye That

FLOWERS.

al- ways mourns the dead, That al- ways mourns the dead, . . .

al- ways mourns the dead, That al- ways mourns the dead, . . .

al- ways mourns the dead, that al- ways mourns, that al- ways mourns the dead, . . .

al- ways mourns the dead, That al- ways mourns the dead, . . .

dim. rit.

a tempo.

But I will woo the dain - ty rose, With her cheeks of ten - der red, But

a tempo.

But I will woo the dain - ty rose, With her cheeks of ten - der red, But

a tempo.

But I will woo the dain - ty rose, With her cheeks of ten - der red, of red, But

a tempo.

But I will woo the dain - ty rose, With her cheeks of ten - der red, of red, But

a tempo.

I will woo the dain - ty rose, With her cheeks of ten - der red, But I will woo the

I will woo the dain - ty rose, With her cheeks of ten - der red, But I will woo the

I will woo the dain - ty rose, With her cheeks of ten - der red, But I will woo the

I will woo the dain - ty rose, With her cheeks of ten - der red, But I will woo the

p

FLOWERS.

dain - ty rose, With her cheeks of ten - der red. The li - ly is all in white like a
 dain - ty rose, With her cheeks of ten - der red. The li - ly is all in white like a
 dain - ty rose, With her cheeks of ten - der red. The li - ly is all in white like a
 dain - ty rose, With her cheeks of ten - der red. The li - ly is all in white like a

saint, And so is no mate for me, is no mate for
 saint, And so, . . . and so is no mate for me, is no mate for
 saint, And so, and so is no mate for me, is no mate for
 saint, And so is no mate for me, is no mate for

me, is tipp'd with a blush, She is of such low de - gree;
 me, And the dai - sy's cheek is tipp'd with a blush, She is of such low de - gree;
 me, is tipp'd with a blush, She is of such low de - gree;
 me. is tipp'd with a blush, She is of such low de - gree;

pp
pp
pp
pp
mf
p
mf
p
mf
p
cres.
mf
pp
poco rit.
pp
p
pp
poco rit.

FLOWERS.

a tempo.
p Jas - min is sweet, and has ma - ny loves, And the broom's be-troth'd to the bee, the
a tempo.
p Jas - min is sweet, and has ma - ny loves, And the broom's be-troth'd to the bee, the
a tempo.
p Jas - min is sweet, and has ma - ny loves, And the broom's be-troth'd to the bee, the
a tempo.
p Jas - min is sweet, and has ma - ny loves, And the broom's be-troth'd to the bee, the

rit. *a tempo.*
p broom's betroth'd to the bee; But I will plight with the dain - ty rose, For fairest of all is
rit. *a tempo.*
p broom's betroth'd to the bee; But I will plight with the dain - ty rose, For fairest of all is
rit. *a tempo.*
p broom's betroth'd to the bee; But I will plight with the dain - ty rose, For fairest of all is
rit. *a tempo.*
p broom's betroth'd to the bee; But I will plight with the dain - ty rose, For fairest of all is

p she, But I will plight with the dain - ty rose, For fair - est of all is
p she, But I will plight with the dain - ty rose, For fair - est of all is
p she, is she, But I will plight with the dain - ty rose, For fair - est of all is
p she, is she, But I will plight with the dain - ty rose, For fair - est of all is

FLOWERS.

she, But I will plight with the dain - ty rose, For fair-est of all is

she, But I will plight with the dain - ty rose, For fair-est of all is

she, But I will plight with the dain - ty rose, For fair-est of all is

she, But I will plight with the dain - ty rose, For fair-est of all is

she, with the dain - ty rose, is she, But

she, But I will plight with the dain - ty rose, For fair-est of all is she, But

she, is she, with the dain - ty rose, is she, But

she, with the dain - ty rose, is she, But

I will plight with the dain - ty rose, For fair-est of all, of all is she.

I will plight with the dain - ty rose, For fair-est of all, of all is she.

I will plight with the dain - ty rose, For fair-est of all, of all is she.

I will plight with the dain - ty rose, For fair-est of all, of all is she.

TO DAFFODILS.

A FOUR-PART SONG.

THE WORDS BY HERRICK.

COMPOSED BY

AGNES ZIMMERMANN.

London: NOVELLO, EWER AND CO., 1, BARNES STREET, and 25, POULTRY.

Andante con moto

TREBLE. *p* Fair Daf - fo-dils, we weep to see you, Haste a-way so soon; As

ALTO. *p* Fair Daf - fo-dils, we weep to see you, Haste a-way so soon;

TENOR, (Sve. lower.) *p* Fair Daf - fo-dils, we weep to see you, Haste a-way so soon;

BASS. *p* Fair Daf - fo-dils, we weep to see you, Haste a-way so soon;

ACCOMP. *p Andante con moto.* ♩ = 96.

yet the ear-ly ris-ing sun Has not attain'd his noon: Stay, Stay, *cres.*

the sun Has not attain'd his noon: Stay, Stay,

As yet the ear-ly sun Has not attain'd his noon: Stay, Stay,

the sun Has not attain'd his noon:

TO DAFFODILS.

Stay un - til the hast'ning day, Has run but to the e-ven-song, And

Stay un - til the hast'ning day, Has run but to the e-ven-song, And

Stay un - til the hast'ning day, Has run but to the e-ven-song, But to the e-ven-song,

Stay un - til the hast'ning day, Has run but to the e-ven-song, And

having pray'd to - gether, We will go with you a - long, we will go, And having pray'd to -

having pray'd to - gether, We will go with you a - long, And having pray'd to -

having pray'd to - gether, We will go with you a - long, And having pray'd to -

having pray'd to - gether, We will go with you a - long, we will go, And having pray'd to -

- gether, We will go with you a - long. We have short time to stay as you, We

- gether, We will go with you a - long. We have short time to stay as you, We

- gether, We will go with you a - long. We have short time to stay as you, We

- gether, We will go with you a - long. We have short time to stay as you, We

TO DAFFODILS.

have as short a spring, As quick agrowth to meet de-cay, As you, or a - nything. We

have as short a spring, As quick as you, or a - nything.

have as short a spring, As quick to meet de - cay as you or a - nything.

have as short a spring, As quick as you or a - nything.

cres. die, We die, We die as your hours do, and dry a-way Like to the summer's rain,

We die, We die, We die as your hours do, and dry a-way Like to the summer's rain,

We die, We die, We die as your hours do, and dry a-way Like to the summer's rain, Like to the summer's

We die as your hours do, and dry a-way Like to the summer's rain,

or as the pearls of morning dew, Ne'er to be found again, Ne'er a - gain, Or as the pearls of

or as the pearls of morning dew, Ne'er to be found a - gain, Or as the pearls of

rain, as the pearls of morning dew, Ne'er to be found a - gain, Or as the pearls of

or as the pearls of morning dew, Ne'er to be found again, Ne'er a - gain, Or as the pearls of

TO DAFFODILS.

morning dew ne'er to be found a - gain, ne'er a - gain, As the pearls of morning dew
 morning dew ne'er to be found a - gain, ne'er a - gain, As the pearls of morning dew
 morning dew ne'er to be found a - gain, ne'er a - gain, . . . As the pearls of morning dew
 morning dew ne'er to be found a - gain, ne'er a - gain, As the pearls of morning dew

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

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

Musical markings: *cres.*, *p*, *f*, *pp*, *rit.*

GOOD MORROW.

A FOUR-PART SONG.
THE WORDS BY THOMAS HEYWOOD.COMPOSED BY
AGNES ZIMMERMANN.

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

TREBLE. *Allegro. mf* *cres.* *f*
Pack clouds a-way and wel-come day, With night we ba-nish sor-row,

ALTO. *mf* *cres.* *f*
Pack clouds a-way and wel-come day, With night we ba-nish sor-row,

TENOR, (8ve. lower.) *mf* *cres.* *f*
Pack clouds a-way and wel-come day, With night we ba-nish sor-row,

BASS. *mf* *cres.* *f*
Pack clouds a-way and wel-come day, With night we ba-nish sor-row,

ACCOMP. *Allegro. mf* *cres.* *f*
♩ = 104.

pp *cres.*
Sweet air, blow soft, mount larks, mount a - loft, To give my love good

pp *cres.*
Sweet air, blow soft, mount larks, mount a - loft, To give my love good

pp *cres.*
Sweet air, blow soft, mount larks, mount a - loft, To give my love good

pp *cres.*
Sweet air, blow soft, mount larks, mount a - loft, To give my love good

pp *cres.*

GOOD MORROW.

mor-row, To give my love good mor-row, good mor-row, good

mor-row, To give my love good mor-row, good mor-row, good

mor-row, To give my love good mor-row, good mor-row, good

mor-row, To give my love good mor-row, good mor-row, good

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below. The piano part is in the bottom staff, featuring chords and moving lines. Dynamics include *f* (forte) and *p* (piano), with crescendo markings (*cres.*) at the end of each vocal line.

mor-row, To give my love good mor-row, good mor-row. Wings from the

mor-row, To give my love good mor-row, good mor-row. Wings from the

To give my love good mor-row, good mor-row. Wings from the

mor-row, To give my love good mor-row, good mor-row. Wings from the

The second system continues the vocal and piano parts. The lyrics are repeated with slight variations. Dynamics include *f* (forte) and *pp* (pianissimo). The piano accompaniment continues with harmonic support.

wind to please her mind Notes from the lark... I'll bor-

wind to please her mind, Notes from the lark I'll bor-

wind to please her mind, Notes from the lark I'll bor-

wind to please her mind, Notes from the lark I'll bor-

The third system concludes the piece. The vocal parts end with the lyrics "I'll bor-". The piano accompaniment provides a final harmonic setting. Dynamics include *f* (forte) and *pp* (pianissimo).

GOOD MORROW.

mf Bird, prune thy wing, night - in-gale sing, To give my
 mf Bird, prune thy wing, night - in-gale sing, To give my
 mf Bird, prune thy wing, night - in-gale sing, To give my
 mf Bird, prune thy wing, thy wing, night - in-gale sing, To give my

love good mor - row, good mor - row, good
 love good mor - row, good mor - row, good mor - row, good
 love good mor - row, good mor - row, good
 love good mor - row, good mor - row, good mor - row, good

cres. mor - row, good mor - row, good mor - row, To give my love good mor -
 cres. mor - row, good mor - row, good mor - row, To give my love good mor -
 cres. mor - row, good mor - row, good mor - row, To give my love good mor -
 cres. mor - row, good mor - row, good mor - row, To give my love good mor -

GOOD MORROW.

[illegible][illegible][illegible]

GOOD MORROW.

cres.
good mor - row, Sing, my fair love, good mor - row, good mor - row.
cres.
good mor - row, Sing, my fair love, good mor - row, good mor - row.
cres.
mor - row, Sing, my fair love, good mor - row, good mor - row.
cres.
good mor - row, Sing, my fair love, good mor - row, good mor - row.

pp
Black - bird and thrush in ev' - ry bush, Stare, lin - net,
pp
Black - bird and thrush in ev' - ry bush, Stare, lin - net,
pp
Black - bird and thrush in ev' - ry bush, Stare, lin - net,
pp
Black - bird and thrush in ev' - ry bush, Stare, lin - net,

mf and cock spar-row. *cres.* You pret - ty elves a - mong your - selves,
mf and cock spar-row. *cres.* You pret - ty elves a - mong your - selves,
mf and cock spar-row. *cres.* You pret - ty elves a - mong your - selves,
mf and cock spar-row, You pret - ty elves a - mong your - selves,

GOOD MORROW.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics for the vocal parts are: "Sing my fair love good mor - - row, good". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "mor - row, good mor - row, good mor - row, good mor -". Dynamic markings include *cres.* (crescendo), *f* (forte), and *pp* (pianissimo). The piano accompaniment continues with the same rhythmic pattern, with some harmonic changes in the right hand.

Third system of the musical score. It concludes the piece. The lyrics are: "row, Sing my fair love good mor - - row...". The vocal parts end with a final note, and the piano part also concludes. Dynamic markings include *rit.* (ritardando) and *f* (forte). The piano accompaniment features a final chordal progression.

SIGH NO MORE, LADIES.

COMPOSED BY

G. A. MACFARREN.

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

Shakspeare Songs, No. 8.

Much Ado about Nothing.—Act II., Sc. 8.

TREBLE. *p* Sigh no more, la - dies, sigh no more,

ALTO. *p* Sigh no more, la - dies, sigh no more,

TENOR. *p* Sigh no more, la - dies, sigh no more, la - dies, sigh no more, sigh no more,

BASS. *p* Sigh no more, la - dies, sigh no more,

ACCOMP. *p* ♩ = 92.

mf sigh no more, Men were de - ceiv - ers e - - - ver; *f* one foot in sea, . . .

sigh no more, Men were de - ceiv - ers e - - - ver; *f* one foot in sea, . . .

mf sigh no more, Men were de - ceiv - ers e - - - ver; *f* and

sigh no more, Men were de - ceiv - ers e - - - ver; *f* and

one foot in sea, and one . . . on shore, To one .

one foot in sea, and one . . . on shore, To one .

one on shore, . . . one foot in sea, and one on shore, To one

one on shore, . . . one foot in sea, and one on shore, To one

SIGH NO MORE, LADIES.

... thing con-stant ne-ver, ne-ver, to one thing con-stant ne-ver.

... thing con-stant ne-ver, ne-ver, to one thing con-stant ne-ver.

... thing con-stant ne-ver, ne-ver, to one thing con-stant ne-ver.

... thing con-stant ne-ver, ne-ver, to one thing con-stant ne-ver.

Then sigh not so, But let them go, And be you blith and bon-ny, bonny, your

Then sigh not so, But let them go, And be you blith and bon-ny, Converting all your

Then sigh not so, But let them go, And be you blith and bon-ny, bonny, Converting all your

Then sigh not so, But let them go, And be you blith and bon-ny, Converting all your

sounds of woe, your sounds of woe. In-to

sounds of woe, con-vert-ing all your sounds of woe, In-to

sounds of woe, con-vert-ing all your sounds of woe In-to Hey non-ny,

sounds of woe, con-vert-ing all your sounds of woe, In-to

SIGH NO MORE, LADIES.

Hey non-ny, nonny, hey non-ny, nonny, hey non-ny, nonny, non-ny, nonny, no, In-to hey

Hey non-ny, nonny, hey non-ny, nonny, hey non-ny, nonny, non-ny, nonny, no, In-to hey

non - ny, non - ny, non - ny, nonny, non-ny, nonny, no, In-to hey

Hey non-ny, non-ny, hey non-ny, nonny, hey nonny, non-ny, non-ny, nonny, no, In-to hey

non - ny, non - ny. Sing no more dit - ties,

non - ny, non - ny. Sing no more dit - ties,

non - ny, non - ny. Sing no more dit - ties, sing no more dit - ties, Sing no mo,

non - ny, non - ny, Sing no more dit - ties,

Sing no mo, sing no mo of dumps so dull, of dumps so dull, of

Sing no mo, sing no mo of dumps so dull, of dumps so dull, of

Sing no mo, sing no mo of dumps so dull, of dumps so dull, of

Sing no mo, sing no mo of dumps so dull, of dumps so dull, of

SIGH NO MORE, LADIES.

dumps, so dull and hea - - vy; The fraud of men was e - ver
 dumps, so dull and hea - - vy; The fraud of men was e - ver
 dumps so dull and hea - - vy; The fraud of men was e - ver
 dumps so dull and hea - - vy; The fraud of men was e - ver

mf so, was e - ver so, *pp* was e - ver so, *mf* Since sum - mer first was lea - vy.
mf so, was e - ver so, *pp* was e - ver so, *mf* Since sum - mer first was lea - vy.
mf so, was e - ver so, *pp* was e - ver so, *mf* Since sum - mer first was lea - vy.
mf so, was e - ver so, *pp* was e - ver so, *mf* Since sum - mer first was lea - vy.

f Then sigh not so, But let them go, And be you blith and bon-ny, bon-ny, your
f Then sigh not so, But let them go, And be you blith and bon-ny, Con-vert-ing all your
f Then sigh not so, But let them go, And be you blith and bon-ny, Con-vert-ing all your
f Then sigh not so, But let them go, And be you blith and bon-ny, Con-vert-ing all your

SIGH NO MORE, LADIES.

The musical score is written for a voice and piano ensemble. It consists of three systems of staves. The first system has four staves (three vocal, one piano). The second system has four staves (three vocal, one piano). The third system has four staves (three vocal, one piano). The music is in 3/4 time with a key signature of one flat (B-flat). Performance markings include *ritard.*, *a tempo.*, *p*, *f*, and *pp*. The lyrics are written below the vocal staves.

ritard.

sounds of woe, your sounds of woe In-to

sounds of woe, con-vert-ing all your sounds of woe In-to

sounds of woe, con-vert-ing all your sounds of woe In-to Hey, non - ny,

sounds of woe, con-vert-ing all your sounds of woe In-to

p *ritard.* *a tempo.*

Hey non-ny, non-ny, hey non-ny, non-ny, hey non-ny, non-ny, non-ny, non-ny, no, To hey

Hey non-ny, non-ny, hey non-ny, non-ny, hey non-ny, non-ny, non-ny, non-ny, no, To hey

non - ny, non - ny, non - ny, non-ny, non-ny, non-ny, no, To hey

Hey non-ny, non-ny, hey non-ny, non-ny, hey non-ny, non-ny, non-ny, non-ny, no, To hey

ff

ritard.

non - ny, nonny, nonny, nonny, nonny, hey non - ny, nonny, hey non-ny, nonny.

non - ny, nonny, nonny, nonny, nonny, hey non - ny, nonny, hey non-ny, nonny.

non - ny, nonny, nonny, nonny, nonny, hey non - ny, nonny, hey non-ny, nonny.

non - ny, nonny, nonny, nonny, nonny, hey non - ny, nonny, hey non-ny, nonny.

pp

YOU SPOTTED SNAKES.

SHAKSPERE SONGS, No. 9.

"MIDSUMMER NIGHT'S DREAM." ACT II., SCENE 2.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 86, FOLLY (E.C.).

Allegretto.

1st SOPRANO.
You spot - ted snakes . . with dou - ble tongue, . . Thor - ny

2nd SOPRANO.
You spot - ted snakes . . . with dou - ble tongue,

1st CONTRALTO.
You spot - ted snakes . . . with dou - ble tongue,

2nd CONTRALTO.
You spot - ted snakes . . . with dou - ble tongue,

Allegretto.
p

ACCOMP.
♩ = 72.

hedgehogs be not seen; . . . Newts and blind worms, do no wrong; Come not

Thor - ny hedgehogs be not seen; Newts and blind worms, do no wrong;

Thor - ny hedgehogs be not seen; Newts and blind worms, do no wrong;

Thor - ny hedgehogs be not seen; Newts and blind worms do no wrong;

cres. *f* *p*

YOU SPOTTED SNAKES.

near . . . our fai - ry queen : *mf* Phi - - lo-mel, *mf* Phi -

p Come not near our fai - ry queen : *pp* Phi - - lo-mel,

p Come not near our fai - ry queen :

p Come not near our fai - ry queen :

The first system of the musical score for 'YOU SPOTTED SNAKES.' It consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The lyrics are: 'near . . . our fai - ry queen : *mf* Phi - - lo-mel, *mf* Phi -', 'Come not near our fai - ry queen : *pp* Phi - - lo-mel,', 'Come not near our fai - ry queen :', and 'Come not near our fai - ry queen :'. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *pp*.

- - - lo-mel, *mf* Phi - lo-mel, *mf* Phi - lo-mel, *mf* Phi - lo-mel, with me - lo - dy

pp Phi - lo-mel, *mf* Phi - lo-mel, *mf* Phi - lo-mel, *mf* Sing .

mf Phi - lo-mel, with me - lo - dy

mf Phi - lo-mel, with me - lo - dy

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: '- - - lo-mel, *mf* Phi - lo-mel, *mf* Phi - lo-mel, *mf* Phi - lo-mel, with me - lo - dy', '*pp* Phi - lo-mel, *mf* Phi - lo-mel, *mf* Phi - lo-mel, *mf* Sing .', '*mf* Phi - lo-mel, with me - lo - dy', and '*mf* Phi - lo-mel, with me - lo - dy'. The piano part continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *pp*.

Sing in our sweet lul - la - by, Lul - la, lul - la,

sing lul - la - by, Sing lul - la, lul - la, lul - la, lul - la,

Sing in our sweet lul - la - by, Lul - la, lul - la, lul - la, lul - la,

Sing in our sweet lul - la - by, Lul - la, lul - la, lul - la, lul - la,

The third system of the musical score. It continues the vocal and piano parts. The lyrics are: 'Sing in our sweet lul - la - by, Lul - la, lul - la,', 'sing lul - la - by, Sing lul - la, lul - la, lul - la, lul - la,', 'Sing in our sweet lul - la - by, Lul - la, lul - la, lul - la, lul - la,', and 'Sing in our sweet lul - la - by, Lul - la, lul - la, lul - la, lul - la,'. The piano part continues with a melody in the right hand and a bass line in the left hand, with dynamic markings *mf* and *pp*.

YOU SPOTTED SNAKES.

lul - la, lul - la - by. Ne - ver harm, nor spell, nor charm, . .

lul - la, lul - la - by. Ne - ver harm, nor spell, nor

lul - la, lul - la - by. Ne - ver harm, nor spell, nor

lul - la - by. Ne - ver harm, nor spell, nor

p

cres. Come our love - ly la - - - dy nigh;

cres charm, Come our love - ly la - dy nigh;

cres. charin, Come our love - ly la - dy nigh; So good

cres. charm. Come our love - ly la - dy nigh;

cres. *f* *p*

p So, good night, So, good night, . . good *mf*

p So, good night, So, good night, good *mf*

night, So good night, good night, good *mf*

p So, good night, So good night, good

YOU SPOTTED SNAKES.

night, good night, with lul - la - by; lul - la - by, lul - la -
 night, good night, with lul - la - by, lul - la - by, lul - la -
 night, good night, with lul - la - by, lul - la - by, . . . lul - la - by, . .
 night, good night, with lul - la - by, lul - la - by, lul - la -

- by, lul - la - by.
 - by, lul - la - by.
 lul - la - by, lul - la - by.
 - by, lul - la, lul - la, lul - la, lul - la, lul - la. lul - la - by.

Weav-ing spi - ders come not here, . . Hence, you long-legg'd spin-ners,
 Weav-ing spi - ders come not here, Hence, you long-legg'd
 Weav-ing spi - ders come not here, Hence, you long-legg'd
 Weav-ing spi - ders come not here, Hence, you long-legg'd

YOU SPOTTED SNAKES.

hence; Bee - tles black, ap-proach not near; . . Worm nor
 spin-ners hence; Beet-les black, . . ap-proach not near; . .
 spin-ners hence; Bee - tles black, . . ap-proach not near; . .
 spinners hence; Bee - tles black, . . ap-proach not near; . .

cres. *f* *cres.* *f* *cres.* *f* *cres.* *f*

snail . . do no of - fence. Phi - lo-mel, Phi -
 Worm nor snail do no of - fence. Phi - lo - mel,
 Worm nor snail do no of - fence.
 Worm nor snail do no of - fence.

mf *mf* *pp* *mf* *mf* *pp*

- - lo-mel, Phi - lo - mel, Phi - lo - mel, Phi - lo-mel, with me-lo-dy,
 Phi - lo - mel Phi - lo - mel, Phi - lo - mel, Sing . .
 Phi - lo - mel, with me-lo-dy,
 Phi - lo - mel, with me-lo-dy,

mf *pp* *mf* *mf*

YOU SPOTTED SNAKES.

Sing in our sweet lul - la - by. Lul - la, lul - la,

sing lul - la - by, Sing lul - la, lul - la, lul - la, lul - la,

Sing in our sweet lul - la - by. Lul - la, lul - la, lul - la, lul - la,

Sing in our sweet lul - la - by. Lul - la, lul - la, lul - la, lul - la,

- lul - la, lul - la - by. Ne - ver harm, nor spell, nor charm,

- lul - la, lul - la - by. Ne - ver harm, nor spell, nor

lul - la, lul - la - by. Ne - ver harm, nor spell, nor

lul - la - by. Ne - ver harm, nor spell, nor

p

cres. Come our love - ly la - - - dy nigh; So, good

cres. charm, Come our love - ly la - dy nigh; So, good

cres. charm, Come our love - ly la - dy nigh: So, good night, . . .

cres. charm, Come our love - ly la - - dy nigh; So, good

cres. *f* *p*

YOU SPOTTED SNAKES.

night, So good night, . . . good night, good

night, So good night, good night, good

. . . So good night, good night, good night, good

night, So good night. good night, good

night, with lul - la - by, lul - la - by, lul - la -

night, with lul - la - by, lul - la - by. lul - la -

night, with lul - la - by, lul - la - by. . . lul - la - by, . .

night, with lul - la - by, lul - la - by, lul - la -

- by, lul - la - by.

- by, lul - la - by.

. . . lul - la - by, lul - la - by.

- by, lul - la, lul - la, lul - la, lul - la, lul - la, lul - la - by.

TAKE, O TAKE THOSE LIPS AWAY.

SHAKSPERE SONGS, No. 10.

"MEASURE FOR MEASURE." Act iv., SCENE 1.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, BERNARD STREET (W.), and 55, POULTRY (E.C.).

Andante espressivo.

TREBLE. Take, oh, take those lips a-way, That so sweet - ly were for -

ALTO. Take, oh, take those lips a - way, That so sweet - - ly

TENOR, (sings lower.) Take, oh, take those lips a-way, That so sweet - ly were for -

BASS. Take, oh, take those lips a-way, That so sweet - ly were for -

ACCOMP. $\text{♩} = 60.$

- sworn, . . Take, oh, take those lips a-way, That so sweet - ly were for -

were for-sworn Oh, take those lips a - way, That so sweet - ly were for -

- sworn, . . Oh, take those lips a - way, That so sweet - ly were for -

- sworn, Oh, take those lips a - way, That so sweet - ly were for -

TAKE, OH, TAKE THOSE LIPS AWAY.

mf
sworn, And those eyes, the break of day,
sworn, And those eyes, the break of day, the break of day,
sworn, the break of day, Lights .
sworn, And those eyes, the break of day,
mf

cres. *ff* *dim.* *p*
Lights that do mislead the morn, Take, . . . oh, take, oh, take those lips a -
cres. *dim.* *p*
Lights that do mislead the morn, mislead the morn, Oh, take those lips, oh, take those
cres. *ff* *dim.* *p*
. . . that do mislead the morn, Oh, take those lips, oh, take those
cres. *ff* *dim.*
Lights that do mislead the morn,
cres. *ff* *dim.* *p*

way, those lips, a -
lips, Oh, take those lips, Oh, take those lips a - way, those lips a -
lips, Oh, take those lips, Oh, take those lips a-way, take those lips away, take, oh, take those lips a -
Oh, take . . . those lips, Oh, take those lips a - way, those lips a -
mf

TAKE, OH TAKE THOSE LIPS AWAY.

pp

- way; But my kiss-es bring a - gain, bring a -

- way; But my kiss-es bring a - gain, bring a - gain, bring a -

- way; But my kiss-es bring a - gain, bring a - gain, bring a -

- way; But my kiss-es bring a - gain, bring a - gain, bring a -

pp

p

- gain; Seals of love, but seal'd in vain,

- gain; Seals of love, but seal'd in vain, in vain, ..

- gain, Seals of love, but seal'd in vain, but seal'd in vain,

- gain; Seals of love, but seal'd in vain,

p

pp

seal'd in vain, seal'd in vain, seal'd in vain.

.. but seal'd in vain. seal'd in vain, seal'd in vain.

seal'd in vain, seal'd in vain, seal'd in vain.

seal'd . . . in vain, .. but seal'd in vain, seal'd in vain.

pp

IT WAS A LOVER AND HIS LASS.

SHAKSPERE SONGS, No. 11.

"AS YOU LIKE IT." Act v., SCENE 2.

COMPOSED BY

G. A. MACFARREN.

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

Allegretto.

TREBLE.

ALTO.

TENOR,
(8ve. lower.)

BASS.

ACCOMP.

♩ = 50.

Hey ho, hey no - ni - no, hey - ho, hey no - ni - no,

Hey ho, hey no - ni - no, hey - ho, hey no - ni - no,

Hey ho, hey no - ni - no, hey ho, hey no - ni - no,

Hey ho, hey no - ni - no, hey ho, hey no - ni - no,

IT WAS A LOVER AND HIS LASS.

It was a lo-ver and his lass, With a hey, and a ho, and a hey no-ni -

It was a lo-ver and his lass, With a hey, and a ho, and a hey no-ni -

hey ho, hey no-ni - no, hey ho, hey no-ni

hey ho, hey no-ni - no, hey ho, hey no-ni -

- no, That o'er the green corn-fields did . . . pass In spring time,

no-ni, no-ni-no, That o'er the green corn-fields did . . . pass In spring time,

- no, hey ho, hey no-ni - no, In spring

- no, hey ho, hey no-ni - no, In spring

The on-ly pretty ring time, When birds do sing, Ding a ding a ding,

The on-ly pretty ring time, When birds do sing,

time, The on-ly pretty ring time, When birds do sing,

time, The on-ly pretty ring time, When birds do sing, Ding a ding a

IT WAS A LOVER AND HIS LASS.

ding, ding, ding, ding, ding a ding a ding a

f Ding a ding a ding ding a ding a ding ding a

f Ding a ding a ding ding a ding a ding ding a ding a

ding, ding, ding ding a ding a ding,

f

ding a ding a ding ding, Sweet lo - vers love in spring; Sweet

pp ding a ding a ding ding, Sweet lo - vers love in spring; Sweet

pp ding a ding a ding ding, Sweet lo - vers love in spring; Sweet

pp ding a ding a ding ding, Sweet lo - vers love in spring; Sweet

f *pp*

mf lo - vers love . . . in spring, ding, ding ding a ding.

mf lo - vers love . . . in spring, ding, ding ding a ding.

mf lo - vers love . . . in spring, ding a ding a ding ding a ding a ding ding a ding.

mf lo - vers love . . . in spring, ding, ding ding a ding.

mf

IT WAS A LOVER AND HIS LASS.

mf
 Be -
mf
 Be -
 Hey ho, hey no - ni - no, hey - ho, hey no - ni - no,
 Hey ho, hey no - ni - no, hey - ho, hey no - ni - no,
mf
 - - tween the a - cres of the rye, With a hey and a ho, and a hey no - ni -
p
 - - tween the a - cres of the rye, With a hey, and a ho, and a hey no - ni -
mf
 hey ho, hey no - ni - no, hey ho, hey no - ni -
mf
 hey ho, hey no - ni - no, hey ho, hey no - ni -
mf
 - - no, These pret - ty coun - try folks would lie In spring time,
 no - ni, no - ni - no, These pret - ty coun - try folks would lie In spring time,
 - - no, hey ho, hey no - ni - no, In spring
 - - no, hey ho, hey no - ni - no, In spring
f
f

IT WAS A LOVER AND HIS LASS.

The on - ly pretty ring time, When birds do sing, Ding a ding a ding,

The on - ly pretty ring time, When birds do sing,

time, The on - ly pretty ring time, When birds do sing, Ding a ding a

ding, ding, ding, ding, ding a ding a ding a

Ding a ding a ding ding a ding a ding ding a

Ding a ding a ding ding a ding a ding ding a ding a

ding, ding, ding ding a ding a ding,

ding a ding a ding ding, Sweet lo - vers love in spring; Sweet

ding a ding a ding ding, Sweet lo - - vers love in spring; Sweet

ding a ding a ding ding, Sweet lo - - vers love in spring; Sweet

ding a ding a ding ding, Sweet lo - - vers love in spring; Sweet

IT WAS A LOVER AND HIS LASS.

lo - vers love . . . in spring, ding, ding ding a ding.

lo - vers love . . . in spring, ding, ding ding a ding.

lo - vers love . . . in spring, ding a ding a ding ding a ding a ding ding a ding.

lo - vers love . . . in spring, ding, ding ding a ding.

Hey ho, hey no - ni - no, hey ho, hey no - ni - no,

Hey ho, hey no - ni - no, hey ho, hey no - ni - no,

Hey ho, hey no - ni - no, hey ho, hey no - ni - no,

Hey ho, hey no - ni - no, hey ho, hey no - ni - no,

ca - rol they be - gan that hour, With a hey and a ho, and a

ca - rol they be - gan that hour, With a hey and a ho, and a

Hey ho, hey no - ni - no, hey ho,

Hey ho, hey no - ni - no, hey ho,

IT WAS A LOVER AND HIS LASS.

hey no-ni no-ni no-ni noni-no, How that a life .. was but .. a flow'r, In

hey no - ni - no, How that a life was but a flow'r, In

hey no - ni - no, hey ho, hey no-ni - no,

hey no - ni - no, hey ho, hey no-ni - no,

spring time, The on - ly pret-ty ring time, When

spring time, The on - ly pret-ty ring time, When

In spring time, The on - ly pret-ty ring time, When

In spring time, The on - ly pret-ty ring time, When

birds do sing, ding a ding a ding ding ding

birds do sing, ding a ding a ding,

birds do sing ding a ding a ding ding

birds do sing, ding a ding a

The musical score is written for voice and piano. It features three systems of music. The first system contains four vocal staves and two piano staves. The second system contains four vocal staves and two piano staves. The third system contains four vocal staves and two piano staves. The music is in 2/4 time and the key signature has two sharps (F# and C#). Dynamics include *cres.* (crescendo), *mf* (mezzo-forte), and *f* (forte).

IT WAS A LOVER AND HIS LASS.

ding, ding, ding a ding a ding a ding a ding a ding ding. *mf*

ding . . . ding a ding a ding a ding a ding a ding a ding ding. *mf*

. . . ding a ding a ding ding ding . . . a ding a ding ding. *mf*

ding ding ding ding . . . a ding a ding ding. *mf*

mf

pp Sweet lov - ers love in spring, Sweet lov - ers love . . .

pp Sweet lov - ers love in spring, Sweet lov - ers love . . .

pp Sweet lov - ers love in spring, Sweet lov - ers love . . .

pp Sweet lov - ers love in spring, Sweet lov - ers love . . .

pp Sweet lov - ers love in spring, Sweet lov - ers love . . .

pp in spring, ding a ding a ding, ding a ding a ding, ding a ding.

in spring, ding, ding, ding a ding.

in spring, ding, ding, ding a ding.

in spring, ding, ding, ding a ding.

pp

IT WAS A LOVER AND HIS LASS.

And

And

Hey ho, hey no - ni - no, hey - ho, hey no - ni - no,

Hey ho, ho, no - ni - no, hey - ho, hey no - ni - no,

there - fore take the pre - sent time, With a hey, and a ho, and a hey no - ni -

there - fore take the pre - sent time, With a hey, and a ho, and a hey no - ni - no - ni -

hey ho, hey noni - no, hey ho, hey no - ni -

hey ho, hey noni - no, hey ho, hey no - ni -

no, For love is crown - ed with the prime, In spring time,

noni - no, For love is crown - ed with the prime, In spring time,

- no, hey ho, hey no - ni - no, In spring

- no, hey ho, hey no - ni - no, In spring

IT WAS A LOVER AND HIS LASS.

The on - ly pretty ring time, When birds do sing, Ding a ding a ding,

The on - ly pretty ring time, When birds do sing,

time, The on - ly pretty ring time, When birds do sing,

time, The on - ly pretty ring time, When birds do sing, Ding a ding a

ding, ding, ding, ding, ding a ding a ding a

Ding a ding a ding ding a ding a ding ding a

Ding a ding a ding ding a ding a ding ding a ding a

ding, ding, ding ding a ding a ding,

ding a ding a ding ding, Sweet lo - vers love in spring ;

ding a ding a ding ding, Sweet lo - vers love in spring ;

ding a ding a ding ding, Sweet lo - vers love in spring ;

ding a ding a ding ding, Sweet lo - vers love in spring ;

f *pp*

IT WAS A LOVER AND HIS LASS.

The musical score is arranged in three systems, each with four staves. The first three staves of each system are vocal parts, and the fourth is the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4.

System 1: The vocal parts sing "Sweet lo - vers love in". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

System 2: The vocal parts sing "spring, Ding, ding, ding,". The piano accompaniment continues with the eighth-note pattern. The lyrics "spring, Ding a ding a ding a ding a ding a ding a ding a ding a" are spread across the vocal staves.

System 3: The vocal parts sing "ding, ding, ding, ding ding a ding." and "ding, ding, ding, ding ding a ding." The piano accompaniment continues with the eighth-note pattern. The lyrics "ding a ding a ding a ding, ding, ding ding a ding." are spread across the vocal staves.

O MISTRESS MINE.

SHAKSPEARE SONGS, No. 12.

"TWELFTH NIGHT." Act II, Scene 2.

COMPOSED BY

G. A. MACFARREN.

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

Andante con moto.

TREBLE.



O, mis - tress mine, where are you roam - ing? where?

ALTO.

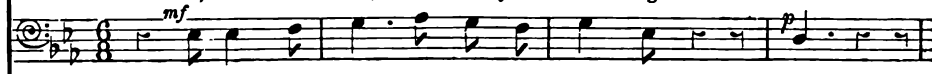


O, mis - tress mine, where are you roam - ing? where? where?

TENOR.
(Svs. lower.)

O, mis - tress mine, where are you roam - ing? where?

BASS.



O, mis - tress mine, where are you roam - ing? where?

ACCOMP.
♩ = 50.

where? Oh, stay and hear; Your true-love's coming, That can sing both high and low. . . .

Oh, stay and hear; Your true-love's coming, That can sing both high and low. . . .

where? Oh, stay and hear; Your true-love's coming, That can sing both high and low. . .

where? Oh, stay and hear; Your true-love's coming, That can sing both high and low. . .

O, MISTRESS MINE.

Trip . . no fur - ther, pret - ty sweet-ing; Jour - neys end in lov-ers'
 Trip . . no fur - ther, pret - ty sweet - ing; Jour - neys end in lov-ers'
 Trip no fur - ther, pret-ty sweet - ing; Jour-neys end in lov - - ers'
 Trip no fur - ther, pret-ty sweet - ing; Jour-neys end in lov - - vers'

meet - ing ev' - ry wise - man's son doth know, Journeys end, Jour-neys
 meet - ing ev' - ry wise - man's son doth know, Journeys end, Journeys end, Jour-neys
 meet - ing ev' - ry wise - man's son doth know, Journeys end, Jour-neys
 meet - ing ev' - ry wiseman's son doth know, Jour-neys

end in lov-ers' meet-ing, e - ve-ry wise - - man's son doth know.
 end in lov-ers' meet-ing, e - ve-ry wise - - man's son doth know. Stay
 end in lov-ers' meet-ing, ev' - ry wiseman's son doth know.
 end in lov-ers' meet-ing, ev' - ry wise - - man's son doth know.

O, MISTRESS MINE.

Stay, stay, stay, . . oh stay! . . What is love? 'tis not here -

stay, stay, . . oh stay! . . What is love? 'tis not here -

Stay. stay stay, . . oh stay! . . What is love? 'tis not here -

Stay, stay, stay, . . oh stay! . . What is love? 'tis not here -

- af-ter; What? what? present mirth has present laughter; What's to come is still un -

- af-ter; What? what? pre-sent mirth has present laughter; What's to come is still un -

- af-ter; What? what? present mirth has present laughter; What's to come is still un -

- af-ter; What? what? present mirth has present laughter; What's to come is still un -

- sure: . . In . . de - lay . . there lies . . . no plen - ty, Then . . come

- sure: . . In . . de - lay . . there lies . . . no plen - ty, Then . . come

- sure: . . In de - lay . . there lies no plen - ty, Then come kiss me,

- sure: . . In de - lay . . there lies no plen - ty, Then come kiss me,

O, MISTRESS MINE.

kiss me, sweet and twen - ty, Youth's a stuff . . will not en - dure,
 kiss me, sweet and twen - ty, Youth's a stuff . . will not en - dure, Then come
 sweet . . and twen - ty, Youth's a stuff . . will not en - dure,
 sweet . . and twen - ty, Youth's a stuff will not en - dure,

cres. Then come kiss me, Then come kiss me, sweet and twen - ty, Youth's a stuff . . .
cres. kiss me, Then come kiss me, Then come kiss me, sweet and twen - ty, Youth's a stuff . . .
cres. Then come kiss me, Then come kiss me, sweet and twen - ty, Youth's a stuff will not en -
cres. Then come kiss me, sweet and twen - ty, Youth's a stuff . . .

. . will not en-dure. Stay, stay, stay, . . oh stay. . .
 . . will not en-dure. Stay, stay, stay, . . oh stay. . .
 - - dure. . . Stay, stay, stay, . . oh stay. . .
 . . will not en-dure. Stay, stay, stay, oh stay. . .

UNDER THE GREENWOOD TREE.

SHAKSPERE SONGS, No. 13.

"AS YOU LIKE IT." ACT II. SCENE 5.

COMPOSED BY

G. A. MACFARREN.

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

TREBLE.

Allegretto.

Un - der the greenwood tree Who loves to lie with me, Who,

ALTO.

Un - der the greenwood tree Who loves to lie with me, Who,

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

Un - - der the

BASS.

Un - der the greenwood tree Who loves to lie with me, Who,

Allegretto.

ACCOMP.

f

sf

$\text{♩} = 60.$

And tune his mer-ry note un - to the

And tune his mer-ry note un - to the

greenwood tree Who loves to lie with me, And tune . . . his mer-ry note un - to the

And tune his mer-ry note un - to the

UNDER THE GREENWOOD TREE.

pp
 sweet bird's throat, Who loves to tune his mer-ry note un - to the sweet bird's throat, Come
pp
 sweet bird's throat, Who loves to tune the mer-ry notes un - to the sweet bird's throat, Come
pp
 sweet bird's throat, Who loves to tune the mer-ry notes un - to the sweet bird's throat, Come
pp
 sweet bird's throat, Who loves to tune the mer-ry notes un - to the sweet bird's throat, Come

cres.
 hi - ther, come hi - ther, come hi - ther, come hi-ther, Here shall he see No
cres.
 hi - ther, come hi - ther, come hi - ther, come hi-ther, Here shall he see No.
cres.
 hi - ther, come hi - ther, come hi - ther, come hi-ther, Here shall he see No.
cres.
 hi - ther, come hi - ther, come hi - ther, come hi-ther.

ff
 . . . en - e - my But win-ter and rough weather, Here shall he see No . . en - e - my But
ff
 . . . en - e - my But win-ter and rough weather, Here shall he see No . . en - e - my But
ff
 . . . en - e - my But win-ter and rough weather, Here shall he see No . . en - e - my But
ff
 Here shall he see No . . en - e - my But

UNDER THE GREENWOOD TREE.

win-ter and rough wea-ther. Who doth am - bi - tion shun, And loves to live i'the

win-ter and rough wea-ther. Who doth am - bi - tion shun, And loves to live i'the

win-ter and rough wea-ther.

win-ter and rough wea-ther. Who doth am - bi - tion shun, And loves to live i'the

sun, Who, sun, Who, Who . . . doth am - bi - tion shun, And loves to live i'the sun, Seek-

sun, Who,

Seek - ing the food he eats, Well pleas'd with what he gets, Who loves to

Seek - ing the food he eats, Well pleas'd with what he gets, Who loves to

- ing the food he eats, Well pleas'd with what he gets, Who loves to

Seek - ing the food he eats, Well pleas'd with what he gets, Who loves to

UNDER THE GREENWOOD TREE.

seek the food he eats, Well pleas'd with what he gets, Come hi - ther, come hi - ther, come

seek the food he eats, Well pleas'd with what he gets, Come hi - ther, come hither, come

seek the food he eats, Well pleas'd with what he gets, Come hither, come hi - ther, come

seek the food he eats, Well pleas'd with what he gets, Come hither, come hither, come

hi - ther, come hi-ther, Here shall he see No e - ne - my But win - ter and rough

hi-ther, come hi-ther, Here shall he see No e - ne - my But win - ter and rough

hi-ther, come hi-ther, Here shall he see No e - ne - my But win - ter and rough

hi - ther, come hi-ther,

wea-ther, Here shall he see No e - ne - my But win - ter and rough wea-ther.

wea-ther, Here shall he see No e - ne - my But win - ter and rough wea-ther.

wea-ther, Here shall he see No e - ne - my But win - ter and rough wea-ther.

Here shall he see No e - ne - my Bnt win - ter and rough wea-ther.

HARK, HARK, THE LARK.

SHAKSPERE SONGS. No. 14.

"CYMBELINE," ACT II, SCENE 3

COMPOSED BY

G. A. MACFARREN.

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

Andante scherzando

TREBLE

ALTO.

TENOR,
(8ve. lower)

BASS.

ACCOMP.
♩ = 52.

Hark! hark! hark! the lark at heav'n's gate

Hark! hark! hark! hark! the lark at heav'n's gate

Hark! hark! hark! hark!

Hark! hark! hark! hark! the lark at heav'n's gate

p

sings, Hark! hark! hark! hark! hark! the lark at heav'n's gate sings, And

sings, Hark! hark! hark! hark! hark! the lark at heav'n's gate sings, And

Hark! hark! hark! hark! hark! hark! hark! And

sings, Hark! hark! hark! hark! hark! the lark to heav'n's gate sings, And

HARK ! HARK ! THE LARK.

Phœ-bus 'gins a - rise, His steeds to wa - ter at those springs On chalic'd flow'rs that

Phœ-bus 'gins a - rise, His steeds to wa - ter at those springs On chalic'd flow'rs that

Phœ-bus 'gins a - rise, His steeds to wa - ter at those springs On chalic'd flow'rs that

Phœ-bus 'gins a - rise, His steeds to wa - ter at those springs On chalic'd flow'rs that

pp lies; And wink - ing Ma - ry-buds be - gin to ope their gold-en eyes,

pp lies; And wink - ing Ma - ry-buds be - gin to ope their gold-en eyes, be -

pp lies; And wink - ing Ma - rybuds be -

lies; And

And wink-ing Ma - rybuds be - gin to ope their gold-en eyes, With

- gin to ope their golden eyes, be - gin to ope their golden eyes, With ev' - rything that

- gin to ope their golden eyes, And winking Ma - rybuds,

wink - ing Ma - rybuds be - gin to ope the golden eyes,

HARK! HARK! THE LARK.

cres. *dim.*

ev' - ry thing that pret - ty is, with ev' - ry thing that pret - ty is, with ev' - ry thing that

cres. *f* *p*

ev' - ry thing that pret - ty is, with ev' - ry thing that pret - ty is, to ope their

p

with ev' - ry thing that pret - ty is, to ope their

p

With ev' - ry thing that pret - ty is, that pret - ty is, to ope their

cres. *f* *p*

dolce. *mf*

pret - ty is to ope their eyes, My la - dy sweet a - rise, a -

mf

eyes, My la - dy sweet a - rise, a -

mf

eyes, My la - dy sweet a - rise, a -

mf

eyes, My la - dy sweet a - rise, a -

p *mf*

- rise, My la - dy sweet a - rise, a - rise, . . a - rise, . . .

- rise, My la - dy sweet a - rise, a - rise, My la - dy

- rise, My la - dy sweet a - rise, a - rise, My la - dy

- rise, My la - dy sweet a - rise, a - rise, My la - dy

HARK! HARK! THE LARK.

my la - dy sweet, my la - dy sweet a - rise, a -
 sweet a - rise, my la - dy sweet a - rise, a -
 sweet, my la - dy sweet a - rise, a - rise, a -
 sweet, my la - dy sweet, my la - dy sweet a - rise, a -

The first system of musical notation features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "my la - dy sweet, my la - dy sweet a - rise, a -", "sweet a - rise, my la - dy sweet a - rise, a -", "sweet, my la - dy sweet a - rise, a - rise, a -", and "sweet, my la - dy sweet, my la - dy sweet a - rise, a -". The piano part provides harmonic support with chords and moving lines.

- rise, my la - dy sweet a - rise, a - rise,
 - rise, my la - dy sweet, my la - dy sweet a - rise,
 - rise, my la - dy sweet a - rise, a - rise, a -
 - rise, my la - dy sweet a - rise, a - rise,

The second system continues the vocal and piano parts. The lyrics are: "- rise, my la - dy sweet a - rise, a - rise,", "- rise, my la - dy sweet, my la - dy sweet a - rise,", "- rise, my la - dy sweet a - rise, a - rise, a -", and "- rise, my la - dy sweet a - rise, a - rise,". The piano part includes dynamic markings like *cres.* and *dim.*.

a - rise, a - rise, a - rise, My
 a - rise, a - rise, a - rise, My
 - rise, a - rise, a - rise,
 a - rise, a - rise, a - rise, My

The third system concludes the piece. The lyrics are: "a - rise, a - rise, a - rise, My", "a - rise, a - rise, a - rise, My", "- rise, a - rise, a - rise,", and "a - rise, a - rise, a - rise, My". The piano part features a final chord and some melodic flourishes.

HARK! HARK! THE LARK!

la - dy sweet, a - rise, a - rise, a -
 la - dy sweet, a - rise, a - rise, a -
 a - rise, . . . a - rise, . . . a - rise, . .
 la - dy sweet, a - rise, a - rise, a -
 rise, . . my la - dy sweet . . . my la - dy sweet - - -
 - rise, . . a - rise, a - rise, my la - dy
 . . . a - - rise, a - rise, my la - dy
 - rise, a - - rise, a - rise, my la - dy
 a - rise, . . a - rise.
 sweet a - rise, . . a - rise, a - rise.
 sweet a - rise, . . a - rise, a - rise, a - rise.
 sweet a - rise, . . a - rise.

Musical markings include: *cres.*, *p*, *dim.*, *f*, *ff*, and *V*.

SHAKSPERE SONGS, No. 16.

TELL ME WHERE IS FANCY BRED.

"MERCHANT OF VENICE." ACT III., SCENE 2.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 55, POULTRY (E.C.).

TREBLE.

ALTO.

TENOR,
(Sve. lower.)

BASS.

ACCOMP.
♩ = 84.

Tell me where is fan - cy bred, tell me, tell me, Tell me where is

Tell me where is fan - cy bred, tell me, tell me, Tell me where is

p *cres.*

fan-cy bred, where, where? Or in the heart Or in the head? How be -

fan-cy bred, where, where? Or in the heart, Or in the head?

f *p* *cres.*

TELL ME WHERE IS FANCY BRED.

- got, *mf* how nou-rish-ed? *p* Re-*cres.* ply, *f* re-*p* ply, *f* re-*p* ply, *p* re-*p* ply.

how be-got, *mf* how nou-rish-ed? *p* Re-*cres.* ply, *f* re-*p* ply, *f* re-*p* ply, *p* re-*p* ply.

mf It is en-gender'd in the eyes, *p* with ga - - - zing fed; . . . *cres.* *f*

mf It is en-gender'd in the eyes, *p* with ga - - - zing fed; . . . *cres.* *f*

mf Where, *mf* where, where?

mf Where, *mf* where, where?

mf It is en-gender'd in the eyes *p* with ga - - - zing fed; *espressivo.* and fan-cy *espressivo.*

mf It is en-gender'd in the eyes *p* with ga - - - zing fed; *espressivo.* and fan-cy *espressivo.*

mf Where, *p* where, where? *espressivo.* in the eyes?

mf Where, *p* where, where? *espressivo.* in the eyes?

TELL ME WHERE IS FANCY BRED.

The musical score is written for a voice and piano. It consists of three systems of staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

System 1:

- Vocal line: dies, In the cra-dle where it . . lies, dies, dies, In the cradle where it
- Piano accompaniment: dies, dies, dies, where it

System 2:

- Vocal line: lies; Let us all ring fan-cy's knell, let us all ring
- Piano accompaniment: Let us all ring . . fan-cy's knell, . . . let us all ring, let us all

System 3:

- Vocal line: fancy's knell, let us all ring . . fancy's knell;
- Piano accompaniment: ring fancy's knell, ring . . fan-cy's knell; I'll . . be - gin it, Ding dong bell,

Dynamic Markings: *sf*, *p*, *rit.*, *mf*, *cres.*, *tempo.*, *pp*.

TELL ME WHERE IS FANCY BRED.

[illegible]

THE VIOLET.

WORDS BY MRS. FREAKER.

COMPOSED BY

HENRY LESLIE.

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

Allegretto.

TREBLE.

Gen - tle daugh-ter of the year, Vi - o - let! vi - o - let!

ALTO.

Gen - tle daugh-ter of the year, Vi - o - let! vi - o - let!

TENOR,
(8vs. lower.)

Gen - tle daugh-ter of the year, Vi - o - let! vi - o - let!

BASS.

Gen - tle daugh-ter of the year, Vi - o - let! vi - o - let!

ACCOMP.

♩ = 92.

fair - est gem of spring, Bloom - ing by the streamlet clear, . . Fann'd by

fair - est gem of spring, Bloom - ing by the streamlet clear, . . Fann'd by

fair - est gem of spring, Bloom - ing by the streamlet clear, . . Fann'd by

fair - est gem of spring, Bloom - ing by the streamlet clear, . . Fann'd by

THE VIOLET.

Ze-phyr's balm-y wing, . . . Fann'd by Ze-phyr's balm-y wing. Vi - o - let!

Ze-phyr's balm-y wing, . . . Fann'd by Ze-phyr's balm-y wing. Vi - o - let!

Ze-phyr's balm-y wing, . . . Fann'd by Ze-phyr's balm-y wing. Vi - o - let!

Ze-phyr's balm-y wing, . . . Fann'd by Ze-phyr's balm-y wing. Vi - o - let!

cres. *f* *p*

Vi - o - let! thy leaves un - close, Waft thy sweets in dew - y air, Waft thy sweets in

Vi - o - let! thy leaves un - close, Waft thy sweets in dew - y air, Waft thy sweets in

Vi - o - let! thy leaves un - close, Waft thy sweets in dew - y air, Waft thy sweets in

Vi - o - let! thy leaves un - close, Waft thy sweets in dew - y air, Waft thy sweets in

poco rall. *tempo.* *cres.*

dew-y air, Though we prize the blush-ing rose, . . . Thou art still be-yond com -

dew-y air, Though we prize the blush-ing rose, . . . Thou art still be-yond com -

dew-y air, Though we prize the blush-ing rose, . . . Thou art still be-yond com -

dew-y air, Though we prize the blush-ing rose, . . . Thou art still be-yond com -

con *do.* *f* *dim.*

THE VIOLET.

pare, . . Thou art still be-yond com-pare. Why un-heed-ed waste thy
 pare, Thou art still be-yond com-pare. Why un-heed-ed waste thy
 pare, . . Thou art still be-yond com-pare. Why un-heed-ed waste thy
 pare, Thou art still be-yond com-pare. Why un-heed-ed waste thy

day Vi-o-let! brief is beau-ty's transient hour, Cru-el time brooks no de-
 day Vi-o-let! brief is beau-ty's transient hour, Cru-el time brooks no de-
 day Vi-o-let! brief is beau-ty's transient hour, Cru-el time brooks no de-
 day Vi-o-let! brief is beau-ty's transient hour, Cru-el time brooks no de-

- lay To be woo'd be thine . . lone flow-er, To be woo'd be thine . . lone
 - lay To be woo'd be thine lone flow-er, To be woo'd be thine lone
 - lay To be woo'd be thine . . lone flow-er, To be woo'd be thine . . lone
 - lay To be woo'd be thine lone flow-er, To be woo'd be thine lone

THE VIOLET.

p *poco rall.* *tempo.*

flower. Vi-o-let! Vi-o-let! so gen-tly sweet. Haste thy treasures to im-part

flower. Vi-o-let! Vi-o-let! so gen-tly sweet. Haste thy treasures to im-part,

flower. Vi-o-let! Vi-o-let! so gen-tly sweet. Haste thy treasures to im-part,

flower. Vi-o-let! Vi-o-let! so gen-tly sweet. Haste thy treasures to im-part,

p *poco rall.* *tempo.*

cres *cen* *do.* *f*

Haste thy trea-sures to im-part. From thy cool and lov'd re-treat, . . .

Haste thy trea-sures to im-part. From thy cool and lov'd re-treat, . . .

cres *cen* *do.* *f*

Haste thy trea-sures to im-part. From thy cool and lov'd re-treat, . . .

Haste thy trea-sures to im-part. From thy cool and lov'd re-treat, . . .

cres *cen* *do.* *f*

dim. *f*

Glad the eye and cheer the heart, . . . Glad the eye and cheer the heart.

dim. *f*

Glad the eye and cheer the heart. Glad the eye and cheer the heart.

dim. *f*

Glad the eye and cheer the heart, . . . Glad the eye and cheer the heart.

dim. *f*

Glad the eye and cheer the heart, Glad the eye and cheer the heart.

dim. *f*

THE VIOLET.

Low - ly He - rald of the Spring! Vi - o - let! from thy fai - ry cir - cled

Low - ly He - rald of the Spring! Vi - o - let! from thy fai - ry cir - cled

Low - ly He - rald of the Spring! Vi - o - let! from thy fai - ry cir - cled

Low - ly He - rald of the Spring! Vi - o - let! from the fai - ry cir - cled

shrine, Come on in - cense breathing wing, . . . Ere thy fleeting charms de - cline, . .

shrine, Come on in - cense breathing wing, . . . Ere thy fleeting charms de - cline, . .

shrine, Come on in - cense breathing wing, . . . Ere thy fleeting charms de - cline, . .

shrine, Come on in - cense breathing wing, . . . Ere thy fleeting charms de - cline, . .

Ere thy fleeting charms de - cline. Vi - o - let! Welcome then the noontide ray.

Ere thy fleeting charms de - cline. Vi - o - let! Welcome then the noontide ray.

Ere thy fleeting charms de - cline. Vi - o - let! Welcome then the noontide ray.

Ere thy fleeting charms de - cline. Vi - o - let! Welcome then the noontide ray.

p *f* *p* *poco rall.*

THE VIOLET.

tempo. *cres* *cen* *do.*

Drink with joy the gold-en light, Drink with joy the gold - en light, Beams un - fold and pass a -

tempo. *cres* *cen* *do.*

Drink with joy the gold-en light, Drink with joy the gold - en light, Beams un - fold and pass a -

tempo. *cres* *cen* *do.*

Drink with joy the gold-en light, Drink with joy the gold - en light, Beams un - fold and pass a -

tempo. *cres* *cen* *do.*

Drink with joy the gold-en light, Drink with joy the gold - en light, Beams un - fold and pass a -

tempo. *cres* *cen* *do.*

way . . Dark - er grows the coming night, . . Dark - er grows the coming

way . . Dark - er grows the coming night, Dark - er grows the coming

way, . . Dark - er grows the coming night, . . Dark - er grows the coming

way, . . Dark - er grows the coming night, Dark - er grows the coming

night. Vi - o - let! Vi - o - let! Low - ly He - rald of the Spring.

night. Vi - o - let! Vi - o - let! Low - ly He - rald of the Spring.

night. Vi - o - let! Vi - o - let! Low - ly He - rald of the Spring.

night. Vi - o - let! Vi - o - let! Low - ly He - rald of the Spring.

ONE MORNING SWEET IN MAY.

WORDS BY JOHN PHILLIPS.

COMPOSED BY

HENRY LESLIE.

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

Allegro Marziale.

TREBLE.

While walk - ing near a ri - ver clear One morn - ing sweet in . .

ALTO.

While walk - ing near a ri - ver clear One morn - ing sweet in . .

TENOR,
(Sve. lower.)

While walk - ing near a ri - ver clear One morn - ing sweet in . .

BASS.

While walk - ing near a ri - ver clear One morn - ing sweet in . .

ACCOMP.

♩ 120.



The second system of the song features four vocal staves (Treble, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "May, When hawthorn trees per-fum'd the breeze, And birds sang on each". The vocal parts are in harmony, and the piano accompaniment continues with a similar melodic and harmonic style. The tempo and key signature remain the same as in the first system.

ONE MORNING SWEET IN MAY.

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

System 1:

- Vocal Lines:**
 - Soprano: spray; A mai - den fair with gold - en hair, By
 - Alto: spray; A . . maiden fair with . . golden hair, By . .
 - Tenor: . . . spray; A mai - den fair with gold - en hair, By
 - Bass: spray; . . . A maiden
- Piano Accompaniment:**
 - Starts with a piano (*p*) dynamic.
 - Features a crescendo (*cres*) leading to a mezzo-forte (*mf*) section.

System 2:

- Vocal Lines:**
 - Soprano: chance that way did pass; Her queen - ly grace and
 - Alto: . . chance that way did pass; . . Her queen - ly grace and
 - Tenor: chance that way did pass; . . Her queen - ly grace and
 - Bass: fair . . . that way did pass; Her queen - ly grace and
- Piano Accompaniment:**
 - Continues with the *mf* dynamic.
 - Includes a crescendo (*cres*) and a *do.* (do) note in the bass line.

System 3:

- Vocal Lines:**
 - Soprano: love - ly face, No god - dess could sur - pass. Like
 - Alto: love - ly face, No god - - dess could sur - pass. Like
 - Tenor: love - ly face, No god - dess could . . . sur - pass. Like
 - Bass: love - ly face, No god - - - dess could sur - pass. Like
- Piano Accompaniment:**
 - Ends with a mezzo-forte (*mf*) dynamic.

ONE MORNING SWEET IN MAY.

stars at night, her eyes shone bright, And with love's fire did . . . glow, A

stars at night, her eyes shone bright, And with love's fire did glow, A

stars at night, her eyes shone bright, And with love's fire did glow, . . . A

stars at night, her eyes shone bright, And with love's fire did glow, . . . A ro-sy

ro - sy blush her cheeks did flush, Her neck was white as snow, A

ro - sy blush her cheeks did flush, Her neck was white as snow, A . .

ro - sy blush her cheeks did flush, Her neck was white as . . . snow, A

ro - sy blush her cheeks did flush, Her neck was white as snow. . .

co - ral beam each lip did seem, Her teeth were rows of pearl; And

. . . co-ral beam each . . . lip did seem, Her . . . teeth were rows of pearl; . . . And

co - - ral beam each lip did seem, Her teeth were rows of pearl; . . . And

Her teeth were rows . . . of pearl; . . . And

ONE MORNING SWEET IN MAY.

fresh and bright as morn-ing light Ap - pear'd . . this charming girl. At

fresh and bright as morn-ing light Ap - pear'd this charming girl. At

fresh and bright as morn-ing light Ap - pear'd this charm - - ing girl. At

fresh and bright as morn-ing light Ap - pear'd this charming girl. At

her I gaz'd, I was amaz'd, Her bean - ty was so rare, And

her I gaz'd, I was amaz'd, Her beau - ty was so rare, And

her I gaz'd, I was amaz'd, Her beau - ty was so rare, . . . And

her I gaz'd, I was amaz'd, Her beau - ty was so rare, . . . And with love

with love sweet my heart did beat For this dear maid so fair. I

with love sweet my heart did beat For this dear maid so fair. I

with love sweet my heart did beat For this dear mind so fair, I

with love sweet my heart did beat For this dear maid so fair

ONE MORNING SWEET IN MAY.

told her this and oh! what bliss In - to my soul did

told her this and oh! what bliss In - to my soul did

told her this and oh! what bliss In - to my soul did

And oh! what bliss In - to my

And oh! what bliss In - to my

glide; With gen - tle sighs and down-cast eyes, She said she'd be my

glide; . . With gen - tle sighs and down-cast eyes, She said she'd be my

glide; . . With gen - tle sighs and down-cast eyes, She said she'd be . . my

soul did glide; With gen - tle sighs and down-cast eyes, She said she'd be my

bride, . . She said she'd be my bride, . . She said she'd be my bride.

bride, . . She said she'd be my bride, . . She said she'd be my bride.

bride, . . She said she'd be my bride, . . She said she'd be my bride.

bride, . . She said she'd be my bride, . . She said she'd be my bride.

DAYLIGHT IS FADING.

WORDS BY J. S. L.

COMPOSED BY

HENRY LESLIE.

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

Andante grazioso.

TREBLE.

Day-light is fad-ing Fast from the lea, Ev'-ning is sha-ding Earth, air, and

ALTO.

Day-light is fad - ing Fast from the lea, Ev'-ning is sha - ding Earth, air, and

TENOR, (sve. lower.)

Day-light is fad-ing Fast from the lea, Ev'-ning is shad - ing Earth, air, and

BASS.

Day-light is fad - ing Fast from the lea, Ev'-ning is shad - ing Earth, air, and

ACCOMP.

p

♩ = 108.

cres *cen* *do.* *f* *dim.*

sea; Lu-na's bright daugh-ters Spark-ling a - bove, Play, play in the wa - -

cres *cen* *do.* *dim.*

sea; Lu-na's bright daugh-ters Spark-ling a - bove, Play, play in the wa - -

cres *cen* *do.* *dim.*

sea; Lu-na's bright daugh-ters Spark-ling a - bove, Play, play in the wa - -

cres *cen* *do.* *f* *dim.*

sea; Lu-na's bright daugh-ters Spark-ling a - bove, Play, play in the wa - -

cres *cen* *do.* *f* *dim.*

sea; Lu-na's bright daugh-ters Spark-ling a - bove, Play, play in the wa - -

DAYLIGHT IS FADING.

Piu mosso ed agitato.

ters, Wake, dear-est love, Wake, dearest love. Why art thou sleeping, Why slum-ber on?

ters, Wake, dear-est love, Wake, dearest love. Why art thou sleeping, Why slum-ber on?

ters, Wake, dear-est love, Wake, dearest love. Why art thou sleeping, Why slum-ber on?

ters, Wake, dear-est love, Wake, dearest love. Why art thou sleeping, Why slum-ber on?

cres. f p

Mo-ments are creep-ing, I am a-lone. Soft Ze-phyrs play-ing Thro' the green grove,

Mo-ments are creep-ing, I am a-lone. Soft Ze-phyrs play-ing Thro' the green grove,

Mo-ments are creep-ing, I am a-lone. Soft Ze-phyrs play-ing Thro' the green grove,

Mo-ments are creep-ing, I am a-lone. Soft Ze-phyrs play-ing Thro' the green grove,

cres - cen - do. f

Seem to be say-ing Wake, dearest love, wake, wake, Wake, wake, dearest love,

Seem to be say-ing Wake, dearest love, wake, wake, Wake, wake, dearest love,

Seem to be say-ing Wake, dearest love, wake, wake, Wake, wake, dearest love,

Seem to be say-ing Wake, dearest love, wake, wake, Wake, wake, dearest love,

DAYLIGHT IS FADING.

dim. e rall. *tempo 1mo.*

Wake dear - est love. . . . Say, say, say, say, say. Say, dost thou hear me?

Wake dear - est love. . . . Say, dost thou hear me?

dim. e rall. *tempo 1mo.*

Wake dear - est love. . . . Say, say, say, say, say. Say, dost thou hear me?

Wake dear - est love. . . . Say, dost thou hear me?

p

cres.

Bless me the while; Has - ten to cheer me With thy sweet smile. Pa - tient - ly try - ing

Bless me the while; Has - ten to cheer me With thy sweet smile. Pa - tient - ly try - ing

Bless me the while; Has - ten to cheer me With thy sweet smile. Pa - tient - ly try - ing

Bless me the while; Has - ten to cheer me With thy sweet smile. Pa - tient - ly try - ing

cres.

cen. *do.* *f* *dim.*

Con - stant to prove, List to my sigh - ing, Wake dearest love, Wake dearest love,

Con - stant to prove, List to my sigh - ing, Wake dearest love, dearest love, .

cen. *do.* *f* *dim.*

Con - stant to prove, List to my sigh - ing, Wake dearest love, Wake dearest love, .

Con - stant to prove, List to my sigh - ing, Wake dearest love, Wake dearest love,

cen. *do.* *f* *dim.*

DAYLIGHT IS FADING.

Wake dearest love. Ah!

love, Wake, wake, wake, wake. Wake, wake,

dear - est love. Wake, wake, {wake, wake, Wake. wake,

Ah!

... dear-est love. Ah! wake, wake,

dear - est love. Wake,

The first system of the musical score for 'Daylight is Fading'. It consists of six staves. The first five staves are vocal parts (Soprano, Alto, Tenor, Bass, and a lower vocal part) and the sixth staff is the piano accompaniment. The music is in 3/4 time and B-flat major. The lyrics are: 'Wake dearest love. Ah! love, Wake, wake, wake, wake. Wake, wake, dear - est love. Wake, wake, {wake, wake, Wake. wake, Ah! ... dear-est love. Ah! wake, wake, dear - est love. Wake,'

wake, Wake, wake, wake, wake, wake, wake, wake, Wake, wake dear - est love.

wake, Wake, wake, wake, wake, wake, wake, wake, Wake, wake dear - est love.

wake, wake, Wake, wake, wake, wake, wake, wake, Wake, wake dear - est love.

Wake, wake, wake, wake, wake, wake, Wake, wake dear - est love.

The second system of the musical score. It consists of six staves. The first five staves are vocal parts and the sixth staff is the piano accompaniment. The lyrics are: 'wake, Wake, wake, wake, wake, wake, wake, wake, Wake, wake dear - est love. wake, Wake, wake, wake, wake, wake, wake, wake, Wake, wake dear - est love. wake, wake, Wake, wake, wake, wake, wake, wake, Wake, wake dear - est love. Wake, wake, wake, wake, wake, wake, Wake, wake dear - est love.'

DOWN IN A PRETTY VALLEY.

WORDS BY JOHN PHILLIPS.

COMPOSED BY

HENRY LESLIE.

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

Allegro Moderato.

TREBLE.

Down in a pret - ty val - ley, Close to a clear stream side, There

ALTO.

Down in a pret - ty val - ley, Close to a clear stream side, There

TENOR,
(sve. lower.)

Down in a pret - ty val - ley, Close to a clear stream side, There

BASS.

Down in a pret - ty val - ley, Close to a clear stream side, . . There

ACCOMP.
♩ = 116.*p*

lives a charm-ing maid - en, That val - ley's joy and pride; She's

lives a charm-ing maid - en, That val - ley's joy and pride; . She's fair-er

lives a charm-ing maid - en, That val - ley's joy and pride; . She's fair-er

lives a charm-ing maid - en, That val - ley's joy and pride; . .

DOWN IN A PRETTY VALLEY.

pp
fair - - - er - - - than the li - ly, Her lips - - - are ru - by
pp
than - - - the li - - - ly, Her lips are ru - - -
pp
than - - - the li - ly, - - - Her lips are ru - - - by
pp
She's fair-er than - - the li - ly, Her lips are

cres - - - *cen* - - - *do.*
bright, Her cheeks glow like the ro - ses, And her eyes with love -
by bright, Her cheeks glow like the ro - ses, And her eyes with love -
cres - - - *cen* - - - *do.*
bright, Her cheeks glow like the ro - ses, And her eyes with love -
ru - by bright, Her cheeks glow like the ro - ses, And her eyes with love -

pp
- light, Her cheeks glow like the ro - ses, And her eyes - - with love - light.
pp
- light, Her cheeks glow like the ro - ses, And her eyes with love - light.
pp
- light, Her cheeks glow like the ro - ses, And her eyes - - with love - light.
pp
- light, Her cheeks glow like the ro - ses, And her eyes with love - light.

DOWN IN A PRETTY VALLEY.

Down in that pret-ty val - ley None is so fair as she; The lads they all look

Down in that pret-ty val - ley None is so fair as she; The lads they all look

Down in that pret-ty val - ley None is so fair as she; The lads they all look

Down in that pret-ty val - ley None is so fair as she; . The lads they all look

at . . her, But she sees on - ly me. With smiles sweet . .

at . . her, But she sees on - ly me. . . With smiles sweet as . . the

at . . her, But she sees on - ly me. . . With smiles sweet as . . the

at her, But she sees on - ly me. . . With smiles sweet

as the morn - ing, And voice . . like purling rills, . . She greets me at the

morn - ing, And voice like purl - ing rills, She greets me at the

morn - ing, . And voice like purl - ing rills, She greets me at the

as . the morn - ing, And voice like purl - ing rills, She greets me at the

DOWN IN A PRETTY VALLEY.

do.
wick - et, And with love my heart fills, She greets me at the wick - et, And with
wick - et, And with love my heart fills, She greets me at the wick - et, And with
wick - et, And with love my heart fills, She greets me at the wick - et, And with
wick - et, And with love my heart fills, She greets me at the wick - et, And with

do.
love . . my heart fills. . . Down in that pret - ty val - ley, As we sat by the
love my heart fills. . . Down in that pret - ty val - ley, As we sat by the
love . . my heart fills. . . Down in that pret - ty val - ley, As we sat by the
love my heart fills. . . Down in the pret - ty val - ley, As we sat by the

sea; One bal-my moonlight ev'n - ing, My bride she vow'd to be, I
sea; One balmy moonlight ev'n - ing, My bride she vow'd to be . . . I love her
sea; One bal-my moonlight ev'n - ing, My bride she vow'd to be, . . . I love her
sea; . . . One balmy moon-light ev'n - ing My bride she vow'd to be, . . .

DOWN IN A PRETTY VALLEY.

love . . . her . . true and dear - ly, More . . . than I

true . . . and dear - ly, More than I love . . .

true . . . and dear - ly, . . More than I love . . . my

I love her true . . and dear - ly, More than I

cres. love my life, . . *cen* Oh! how hap - py shall I be *do.* When she is my own dear wife,

cres. my life, . . Oh! how hap - py shall I be When she is my own dear wife,

cres. life, . . Oh! how hap - py shall I be my own dear wife,

cres. love my life . . Oh! how hap - py shall I be When she is my own dear wife,

Oh! how hap - py shall I be When she's my own dear wife, When she's my own dear wife.

Oh! how hap - py shall I be When she's my own dear wife, When she's my own dear wife.

Oh! how hap - py shall I be When she's my own dear wife, When she's my own dear wife.

Oh! how hap - py shall I be When she's my own dear wife, When she's my own dear wife.

THE PRIMROSE.

WORDS BY THOMAS CAREW.

COMPOSED BY

HENRY LESLIE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 36, POULTRY (E.C.).

Andante sostenuto.

TREBLE.

ALTO.

**TENOR,
(Svs. lower.)**

BASS.

ACCOMP.
♩ = 66.

Ask me why I send you here, This first - ling of the

Ask me why I send you here, This first - ling of the

Ask me why I send you here, This first - ling of the

Ask me why I send you here, This first - ling of the

in - fant year; . . . Ask me why . . . I send to you . . .

in - fant year; . . . Ask me why . . . I send . . . to you This

in - fant year; . . . Ask me why . . . I send . . . to you . . .

in - fant year; . . . Ask me why . . . I send . . . to you This prim-rose

THE PRIMROSE.

This primrose all be-pearl'd with dew, Straight will I whis-per

prim-rose all be-pearl'd with dew, Straight will I whis-per

This prim-rose all be-pearl'd with dew, Straight will I whis-per

all be-pearl'd with dew, Straight will I whis-per

cres in your ears, Straight will I whis-per *cen* in your ears, *do.* The

in your ears, Straight will I whis-per in your ears, The

cres in your ears, Straight will I whis-per *cen* in your ears, *do.* The

in your ears, Straight will I whis-per in your ears, The

f sweets of love *dim.* are wash'd with tears. . .

sweets of love *dim.* are wash'd with tears. . .

f sweets of love *dim.* are wash'd with tears. . .

sweets of love *dim.* are wash'd with tears.

THE PRIMROSE.

Andante sostenuto.

Ask me why this flow'r doth shew So yel - low, green, and

Ask me why this flow'r doth shew So yel - low, green, and

Ask me why this flow'r doth shew So yel - low, green, and

Ask me why this flow'r doth shew So yel - low, green, and

sick - ly too; . . . Ask me why . . . this stalk is weak

sick - ly too; . . . Ask me why . . . this stalk is weak And

sick - ly too; . . . Ask me why . . . this stalk . . . is weak

sick - ly too; . . . Ask me why . . . this stalk . . . is weak And bend-ing,

. . . And bend-ing, yet it doth not break; I must tell you

bend - ing, yet it doth not break; I . . . must tell you

. . . And bend-ing, yet it doth . . . not break; I must tell you

yet it . . . doth . . . not break; I . . . must tell you

THE PRIMROSE.

cres - - - *cen* - - - - - *do.*

this, dis-co-ver What doubts and fears are in a lo-ver, What

this, dis-co-ver What doubts and fears are in a lo-ver, What

cres - - - *cen* - - - - - *do.*

this, dis-co-ver What doubts and fears are in a lo-ver, What

this, dis-co-ver What doubts and fears are in a lo-ver, What

cres - - - *cen* - - - - - *do.*

doubts . . and fears . . . are in a lo-ver.

doubts and fears . . . are in a lo-ver

doubts . . and fears are in a lo-ver.

doubts . . and fears . . . are in a lo-ver.

ARISE, SWEET LOVE.

WORDS BY JOHN PHILLIPS.

COMPOSED BY

HENRY LESLIE.

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

Allegro.

TREBLE.

ALTO.

TENOR,
(Svs. lower.)

BASS.

ACCOMP.

f

♩ = 116.

A - rise, sweet love, Sweet love, the stars grow pale, The glorious sun is

A - rise, sweet love, Sweet love, the stars grow pale, The glorious sun is

A - rise, sweet love, Sweet love, the stars grow pale, The glorious sun is

A - rise, sweet love, Sweet love, the stars grow pale, The glorious sun is

dim. *p*

nigh, The glorious sun is nigh, The black-cap's pipe . . trills thro' the dale,

dim. *p*

nigh, The glorious sun is nigh, The black-cap's pipe trills thro' the dale, . . The black-cap's

dim. *p*

nigh, The glorious sun is nigh, The black-cap's pipe . . trills thro' the dale,

p

nigh, The glorious sun is nigh, The black-cap's pipe . . trills

ARISE, SWEET LOVE.

The black-cap's pipe . . trills thro' the dale, The swallow twitters, twitters by . . .

pipe . . trills thro' . . the dale, trills thro' the dale, The swallow twitters, twitters by . . .

The black-cap's pipe . . trills thro' the dale, The swal - low twit - - ters thro' . . the dale, The swallow twit - - ters by, the

staccato. . . The swallow twitters by. The lark now sings his mer-ry lay, Rose-clouds be-deck the

staccato. . . The swallow twitters by. The lark now sings his mer-ry lay, Rose-clouds be-deck the

staccato. by, The swallow twitters by. The lark now sings his mer-ry lay, Rose-clouds be-deck the

staccato. swal - - low twitters by. The lark now sings his merry lay, Rose-clouds be-deck the

cres sky ; Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

cres sky ; Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

cres. sky ; Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

cres. sky ; Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

cres sky ; Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

cres sky ; Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

ARISE, SWEET LOVE.

rise sweet love, . . . This is May - - day, And to the woods we'll hie, And

rise, then rise, sweet love, This is May - day, And to the woods we'll hie, And

rise, sweet love, This is May - day, And to the woods we'll hie, And

rise, then rise, sweet love, This is May - day, . And to the woods we'll hie, And

to the woods we'll hie, we'll hie, . . And to the woods, the woods we'll hie. A -

to the woods we'll hie, we'll hie, . . And to the woods, the woods we'll hie.

to the woods we'll hie, To the woods we'll hie, And to the woods, the woods we'll hie. A -

to the woods we'll hie, To the woods we'll hie, we'll hie, . . A - rise, sweet

rise, sweet love, the sun is nigh, Then rise, sweet love, the sun is nigh.

the sun is nigh, Then rise, sweet love, sweet love, the sun is nigh.

rise, sweet love, the sun is nigh, Then rise, sweet love, the sun is nigh

love, the sun is nigh, Then rise, sweet love, the sun is nigh.

ARISE, SWEET LOVE.

SECOND VERSE.

A - rise, sweet love, sweet love, the sun is up, . . The morn is fresh and

A - rise, sweet love, sweet love, the sun is up, . . The morn is fresh and

A - rise, sweet love, sweet love, the sun is up, . . The morn is fresh and

A - rise, sweet love, sweet love, the sun is up, . . The morn is fresh and

fair, The morn is fresh and fair, Dew sparkles, sparkles on the but-ter-cup,

fair, The morn is fresh and fair, Dew sparkles, sparkles on the but-ter-cup, Dew sparkles

fair, The morn is fresh and fair, Dew sparkles, sparkles on the but-ter-cup,

fair, The morn is fresh and fair, Dew sparkles on . . the

Dew spar - kles, sparkles on the buttercup, The hawthorn scents, scents the air, . .

on . . the but - ter - cup, . . . The hawthorn scents, scents the air, . .

Dew sparkles, sparkles on the but-ter-cup, The haw - thorn scents the

but - ter - cup, The hawthorn scents the air, The

ARISE, SWEET LOVE.

staccato.
The hawthorn scents the air. The leaves and woods are green and gay, And charm both ear and

staccato.
The hawthorn scents the air. The leaves and woods are green and gay, And charm both ear and

staccato.
air, The hawthorn scents the air. The leaves and woods are green and gay, And charm both ear and

staccato.
haw - thorn scents the air. The leaves and woods are green and gay, And charm both ear and

cres. eye. Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

cres. eye. Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

cres. eye. Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

cres. eye. Then rise, sweet love, this is May - day, And to the woods we'll hie, . . . Then

cres. rise sweet love, . . . this is May - day, And to the woods we'll hie, And

rise, then rise, sweet love, this is May - day, And to the woods we'll hie, And

rise, sweet love, this is May - day, And to the woods we'll hie, And

rise, then rise, sweet love, this is May - day, . And to the woods we'll hie, And

ARISE, SWEET LOVE.

to the woods we'll hie, we'll hie, . . . And to the woods, the woods we'll hie. A -

to the woods we'll hie, we'll hie, . . . And to the woods, the woods we'll hie.

to the woods we'll hie, to the woods we'll hie, And to the woods, the woods we'll hie. A -

to the woods we'll hie, to the woods we'll hie, we'll hie. . . . A - rise, sweet

- rise, sweet love, the sun is nigh, Then rise, sweet love, the sun is nigh.

the sun is nigh, Then rise, sweet love, sweet love, the sun is nigh.

- rise, sweet love, the sun is nigh, Then rise, sweet love, the sun is nigh.

love, the sun is nigh, Then rise, sweet love, the sun is nigh.

'TIS BREAK OF DAY.

WORDS BY JESSICA RANKIN.

COMPOSED BY

HENRY SMART.

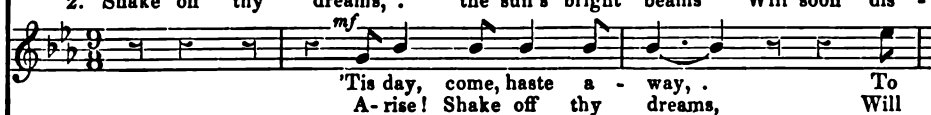
London: NOVELLO, EWER AND Co., 1, BARNES STREET (W.), and 35, POULTRY (E.C.)

Allegretto leggiero.

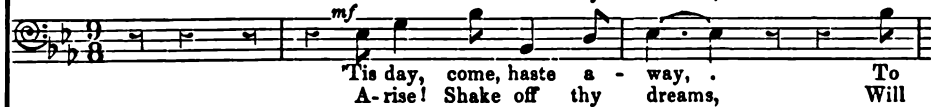
TREBLE.



ALTO.

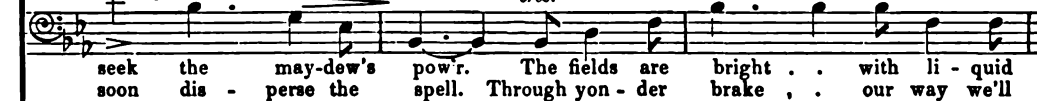
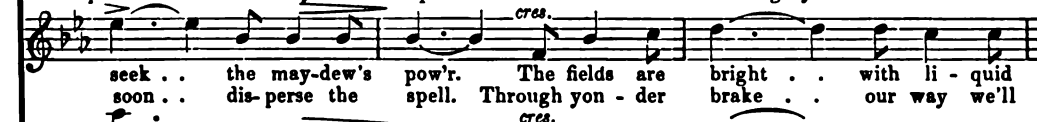
TENOR,
(svs. lower.)

BASS.



ACCOMP.

♩ = 88.



'TIS BREAK OF DAY.

li - - quid light That sil - vers ev' - ry sleep - ing flow'r.
 way . . we'll take, Where ling - 'ring dewdrops long - est dwell.

li - quid light, That sil - vers ev' - ry sleep - ing flow'r.
 way we'll take, Where ling - 'ring dewdrops long - est dwell.

light That sil - vers ev' - - ry sleep - ing flow'r.
 take, Where ling - 'ring dew - - drops long - est dwell.

light That sil - vers ev - 'ry sleep - ing flow'r. A - wake! A -
 take, Where ling - 'ring dew - drops long - est dwell. And ere the

A - rise! the eas - tern skies are ting'd With hues that pale the
 And ere the day has chas'd a - way These sparkling gems of

A - rise! the eas - tern skies are ting'd With hues that pale the
 And ere the day has chas'd a - way These sparkling gems of

A - rise! the eas - tern skies are ting'd With hues that pale the
 And ere the day has chas'd a - way These sparkling gems of

- rise! . . . the skies are ting'd With hues, with hues that pale the
 day . . . has chas'd . . . a-way These spark - ling gems of

'TIS BREAK OF DAY.

rose; And wild birds wake from bow'r and brake, And war-bling,
light, O'er lawn and mead we'll quick-ly speed, And put the

rose; And wild birds wake from bow'r and brake, And war-bling,
light, O'er lawn and mead we'll quick-ly speed, And put the

rose; And wild birds wake from bow'r and brake, And war-bling,
light, O'er lawn and mead we'll quick-ly speed, And put the

rose; And wild birds wake from bow'r and brake, And war-bling,
light, O'er lawn and mead we'll quick-ly speed, And put the

start . . . from soft re - pose. } A - wake! A -
may - dew elves to flight.

start from soft re - pose. } A - wake! . . . A -
may - dew elves to flight.

start . . . from soft re - pose. } A - wake, A - rise, . . . A -
may - dew elves to flight.

start from soft re - pose. } A - wake! A - rise! . . . A -
may - dew elves to flight.

'TIS BREAK OF DAY.

- - rise! Awake! A - rise! *cres.*
 - - rise! A - wake! A - rise! A - - rise! 'Tis break of day, come haste, haste a - *cres.*
 - - wake, A - rise! A - rise! . . . A - rise! 'Tis break of day, come haste, haste a - *cres.*
 - - rise! Awake! A - rise! . . . A - rise! 'Tis break of day, come haste, haste a -

. . . A-rise! 'Tis break of day, come haste, come haste a - way. . . .
 - - way! 'Tis break of day, come haste, come haste a - way! . . .
 - - way! 'Tis break of day, come haste, come haste a - way! . . .
 - - way! a - way, come haste a - way! . . .

MY TRUE LOVE HATH MY HEART.

WORDS BY SIR PHILIP SYDNEY.

COMPOSED BY

HENRY SMART.

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

Lento espressivo.

TREBLE. My true love hath my heart And I have

ALTO. My true love hath my heart And I have

TENOR, (8ve. lower.) My true love hath my heart And I have

BASS. My true love hath my heart And I have

ACCOMP. $\text{♩} = 48.$ *p*

his, By just ex-change one to the o-ther giv-en, I hold his *cres.*

his, By just ex-change one to the o-ther giv-en, I hold his *cres.*

his, By just ex-change one to the o-ther giv-en, I hold his *cres.*

his, By just ex-change one to the o-ther giv-en, I hold his *cres.*

MY TRUE LOVE HATH MY HEART.

dear, And mine he can - not miss, There ne - - - ver was a fair - er bar - gain
 dear, And mine he can - not miss, There ne - ver was a fair - er bar - gain
 dear, And mine he can - not miss, There ne - ver was a . . fair - er bargain
 dear, And mine he can - not miss, There ne - ver was a fair - er bar - gain
 driv - - en. I hold his dear, And mine he can - not
 driv - - en. I hold his dear, And mine he can - -
 driv - - en. I hold his dear, And mine . . . he
 driv - - en. I hold his dear, And mine he
 miss, There ne - - - ver was a fair - - er . . bar - - - gain
 - - - not miss, . . . There ne - ver was a fair - er bar - - - gain
 can - - - not miss, There ne - ver was a fair - er bar - gain
 can - not miss, There ne - - - ver was a . . fair - er bar - gain

MY TRUE LOVE HATH MY HEART.

dri - ven. My true love hath my heart And I have his.
 dri - ven. My true love hath my heart And I have his.
 dri - ven. My true love hath my heart, And I have his.
 dri - ven. My true love hath my heart, And I have his.

His heart in me keeps him And me in one. My heart in
 His heart in me keeps him And me in one. My heart in
 His heart in me keeps him And me in one. My heart in him . . his
 His heart in me keeps him And me in one. My heart in

him his thoughts and sen-ses guides. He loves my heart, for once it was his
 him his thoughts and sen-ses guides. He loves my heart, for once it was his
 thoughts and sen - ses guides. He loves my heart, for once it was his
 him his thoughts and sen-ses guides. He loves my heart, for once it was his

MY TRUE LOVE HATH MY HEART.

dim.
own, I che - rish his because in me it bides. He loves my
dim.
own, I che - rish his be - cause in me it bides. He loves my
dim.
own, I che - rish his be - cause in me it bides. He loves my
dim.
own, I che - rish his be - cause in me it bides. He loves my

f
heart, for once it was his own, I che - rish his be - cause in me it
f
heart, for once it was . . . his own, . . . I che - rish his because in me it
f
heart, for once . . . it was . . . his own, I che - rish his because in me it
f
heart for once it was his own, I che - rish his be - cause in me it

p
bides, . . . My true love hath my heart, And I have his.
p
bides, . . . My true love hath my heart, And I have his.
p
bides, . . . My true love hath my heart, And I have his.
p
bides, . . . My true love hath my heart, And I have his.

DOTH NOT MY LADY COME.

WORDS BY W. C. BENNETT.

COMPOSED BY

HENRY SMART.

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

Allegretto ma moderato.

TRIBLE. *p* Hear, hear, on ye we call, O joys, O high . . de - lights, Ye sounds, ye *cres.*

ALTO. *p* Hear, hear, on ye, on ye we call, O joys, O high de - lights, Ye *cres.*

TENOR. *p* Hear, hear, on ye, on ye we call, O joys, O high de - lights, Ye *cres.*
(Sve. lower.)

BASS. *p* Hear, hear, on ye, on ye we call, O joys, O high de - lights, Ye *cres.*

ACCOMP. *p* ♩ = 69.

sweet - - est, sweetest sights, . . We need, we need ye all, Thou

sounds, ye sweetest sights, We need, we need ye all,

sounds, ye sounds and sweetest sights, We need, we need ye all,

sounds, ye sounds and sweetest sights, We need, we need ye all, Thou

DOTH NOT MY LADY COME.

grief, thou care be dumb, Thou grief, thou care be dumb, Doth
 Thou grief, thou care be dumb, Thou grief, thou care be dumb, Doth
 Thou grief, thou care be dumb, Thou grief, thou care be dumb, Doth
 grief, thou grief, thou care be dumb, Thou grief, thou grief, thou care be dumb, Doth

cres.

not my La - dy come, Doth not my La - dy come, Doth not my La - dy
 not my La - dy come, Doth not my La - dy come, Doth not my La - dy
 not my La - dy come, Doth not my La - dy come,
 not my La - dy come, Doth not my La - dy come,

dim.

come, my La - dy come, Doth not my La - dy come.
 come, my La - dy come, Doth not my La - dy come.
 Doth not my La - dy come, Doth not my La - dy come, my La - dy come.
 Doth not my La - dy come, Doth not my La - dy come, my La - dy come.

f ritard.

DOETH NOT MY LADY COME.

cres.
 Ope, ope ye dreaming blooms, Ye ver-nal stars . . ap - pear, All charmed,
cres.
 Ope, ope ye dreaming, dreaming blooms, Ye ver-nal stars ap - pear, All
cres.
 Ope, ope ye dreaming, dreaming blooms, Ye ver-nal stars ap - pear, All
cres.
 Ope, ope ye dreaming, dreaming blooms, Ye ver-nal stars ap - pear, All

charm - ed airs be near, . . Rise, rise ye faint . . per - fumes. Thou
 charm - ed airs be near, Rise, rise ye faint per - fumes.
 charm - ed, charm-ed airs be near, Rise, rise ye faint . . per - fumes.
 charm - ed, charm-ed airs be near, Rise, rise ye faint per - fumes. Thou

cres.
 grief, thou care, be dumb, Thou grief, thou care, be dumb, Doth
cres.
 Thou grief, thou care, be dumb, Thou grief, thou care, be dumb, Doth
cres.
 Thou grief, thou care, be dumb, Thou grief, thou care, be dumb, Doth
cres.
 grief, thou grief, thou care, be dumb, Thou grief, thou grief, thou care, be dumb, Doth

DOTH NOT MY LADY COME.

not my La - dy come, Doth not my La - dy come, Doth not my La - dy
 not my La - dy come, Doth not my La - dy come, Doth not my La - dy
 not my La - dy come, Doth not my La - dy come,
 not my La - dy come, Doth not my La - dy come,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'not my La - dy come, Doth not my La - dy come, Doth not my La - dy'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

come, my La - dy come, Doth not my La - dy come.
 come, my La - dy come, Doth not my La - dy come.
 Doth not my La - dy come, Doth not my La - dy come, my La - dy come.
 Doth not my La - dy come, Doth not my La - dy come, my La - dy come.

The second system continues the vocal and piano parts. It includes dynamic markings such as *f* (forte) and *ritard.* (ritardando). The lyrics continue with 'come, my La - dy come, Doth not my La - dy come.' and 'Doth not my La - dy come, Doth not my La - dy come, my La - dy come.'

SPRING SONG.

WORDS BY W. C. BENNETT.

COMPOSED BY

HENRY SMART.

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

Allegretto.

TREBLE.

ALTO.

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

BASS.

ACCOMP.
♩ = 182.

Long has been the Win - ter, Long, long in vain We've

Long has been the Win - ter, Long, long in vain We've

Long has been the Win - ter, Long, long in vain We've

Long has been the Win - ter, Long, long in vain We've

p

sought the bud up - on the bough, The prim - rose in the lane, . .

sought the bud up - on the bough, The prim - rose in the lane, . .

sought the bud up - on the bough, The prim - rose in the lane, . .

sought the bud up - on the bough, The prim - rose in the lane, . .

SPRING SONG.

Long have skies been dull and gray, Nipping's been the blast, But, sing! sum-mer's
 Long have skies been dull and gray, Nipping's been the blast, But, sing! sum-mer's
 Long have skies been dull and gray, Nipping's been the blast, But, sing! sum-mer's
 Long have skies been dull . . and Nipping's been the blast, But, sing! sum-mer's

com - ing! The bee's out at last, The bee, the bee's out at last. Sing,
 com - ing! The bee's out at last, The bee, the bee's out at last. Sing,
 com - ing! The bee's out at last, The bee, the bee's out at last.
 com - ing! The bee's out at last, The bee, the bee's out at last. . .

win-ter's fly-ing, sum-mer's com - - - ing fast, Hum-ming joy and
 win-ter's fly-ing, sum-mer's com - ing, coming fast, Humming, humming joy and
 Sing! win-ter's fly-ing, summer's coming fast, Humming joy . . and
 Sing! summer's coming fast, Hum - - ming joy and

SPRING SONG.

Spring - time, The bee's out at last, The bee's out at last. . .

Springtime, The bee's out at last, The bee's out at last. . .

Spring - time, The bee's out at last, The bee's out at last. . .

Spring-time, The bee's out at last, The bee's out at last. . .

Loud shouts the cuckoo, The nest - ed elm a - round, Wheels the rook

Loud shouts the cuckoo, The nest - ed elm a - round, Wheels . . the rook,

Loud shouts the cuckoo, The nest - ed elm a - - round, Wheels the rook,

Loud shouts the cuckoo, The nest - ed elm a - round, Wheels the rook

caw-ing, There are sha - dows on the ground, Warm comes the breeze, and soft

caw - ing, There are sha - dows on the ground. Warm comes the breeze, and soft,

caw - ing, There are sha - dows on the ground. Warm comes the breeze, and soft

caw - ing, There are sha - dows on the ground. Warm comes the breeze. and soft

SPRING SONG.

Freez-ing days are past, Then sing, Summer's coming! The bee's out at last, The bee, The

Freez-ing days are past, Then sing, Summer's coming! The bee's out at last, The bee, The

Freez-ing days are past, Then sing, Summer's coming! The bee's out at last, The bee, The

Freez-ing days are past, Then sing, Summer's coming! The bee's out at last, The bee, The

bee's out at last. Sing, Winter's flying, Summer's com - - ing fast,

bee's out at last. Sing, Winter's flying, Summer's com - -ing, coming fast, Humming

bee's out at last. Sing, Winter's flying, Summer's coming fast, Humming

bee's out at last. Sing, Summer's coming, fast, Hum - -

Humming joy and Spring-time, The bee's out at last, The bee's out at last.

Humming joy and Spring-time, The bee's out at last, The bee's out at last.

joy . . . and Spring - time, The bee's out at last, The bee's out at last.

- - ming joy and Spring-time, The bee's out at last, The bee's out at last.

THE CURFEW.

POETRY BY LONGFELLOW.

COMPOSED BY

HENRY SMART

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

Con moto Moderato.

TREBLE. *pp* So-lemn - ly, mourn-ful - ly deal - ing its dole, The

ALTO. *pp* So-lemn - ly, mourn-ful - ly deal - ing its dole, The

TENOR, (8ve. lower.) *pp* So-lemn - ly, mourn-ful - ly deal - ing its dole, The

BASS. *p marcato.* So - lemn - ly, mourn - - ful - ly . . The Cur - few

ACCOMP. $\text{♩} = 116.$

Cur - few bell is be - gin - ning to toll, . . Co - ver the em - bers and

Cur - few bell is be - gin - ning to toll, . . Co - ver the em - bers and

Cur - few bell is be - gin - ning to toll, . . Co - ver the em - bers and

bell is be - ginning to toll, Co - ver, co - ver the em - bers and

THE CURFEW.

put out the light, Toil comes with the morn - ing, And rest with the night, *dim.*

put out the light, Toil comes with the morn - ing, And rest with the night, *dim.*

put out the light, Toil comes with the morn - ing, And rest with the night, *dim.*

put out the light, Toil comes with the morn - ing, And rest with the night, *dim.* *p*

Co - ver the em - bers, put out the light, Toil comes with the morn - *cres.* *f*

Co - ver the em - bers, put out the light, Toil comes with the morn - *cres.* *f*

Co - ver the em - bers, put out the light, Toil comes with the morn - *cres.* *f*

Co - ver the embers, put . . out the light, Toil comes with the morn - *cres.* *f*

- ing, And rest, *pp* . . and rest . . with the night. . .

- ing, And rest, *pp* rest with the night. . .

- ing, And rest, *pp* and rest with the night. . .

- ing, And rest, rest . . with the night. . .

THE CURFEW.

Dark grow the windows And quench'd is the fire, Sound

Dark grow the windows, And quench'd is the fire, Sound

ma marcato. Dark grow the windows, And quench'd is the fire, Sound

Dark grow the win - - dows And quench'd is the

fades in-to si - lence, all foot - steps re - tire; No voice in the cham-bers, no

fades in-to si - lence, all foot - steps re - tire; No voice in the cham-bers, no

fades in-to si - lence, all foot - steps re - tire; No voice in the cham-bers, no

fire, all foot - - steps re - - tire; No voice in the cham-bers, no

sound in the hall, Sleep and ob - li - - vion reign o - ver all, No

sound in the hall, Sleep and ob - li - - vion reign o - ver all, No

sound in the hall, Sleep and ob - li - - vion reign o - ver all, No

sound in the hall, Sleep and ob - li - - vion reign o - ver all, No

THE CURFEW.

voice in the cham - bers, No sound in the hall, Sleep, sleep and ob - li - -

voice in the cham - bers, No sound in the hall, Sleep, sleep and ob - li - -

voice in the cham - bers, No sound in the hall, Sleep, sleep, and ob - li - -

voice in the chambers, No sound in the hall, Sleep, sleep and ob - li - -

The first system of the musical score for 'THE CURFEW.' consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are: 'voice in the cham - bers, No sound in the hall, Sleep, sleep and ob - li - -'. The music features a melodic line in the vocal parts and a supporting harmonic line in the piano. Dynamics include *p* (piano) and *f* (forte).

- - - vion reign, . . . reign o - - ver all. . . .

- - vion reign, reign o - - ver all. . . .

- - vion reign, reign- reign o - ver all. . . .

- - vion reign, reign, reign o - ver all. . . .

The second system of the musical score continues the vocal and piano parts. The lyrics are: '- - - vion reign, . . . reign o - - ver all. . . .', '- - vion reign, reign o - - ver all. . . .', '- - vion reign, reign- reign o - ver all. . . .', and '- - vion reign, reign, reign o - ver all. . . .'. The music includes a *ritard.* (ritardando) marking and dynamics of *pp* (pianissimo). The piano accompaniment provides a steady harmonic foundation for the vocal lines.

HEAR, SWEET SPIRIT.

WORDS BY COLERIDGE.

COMPOSED BY

HENRY SMART.

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

Con moto moderato.

TREBLE. Hear, hear the spell, Lest a black - er charm com -

ALTO. Hear, sweet spi - rit, hear the spell, Lest a charm com -

TENOR, (8ve. lower.) Hear, hear the spell, Lest a black - er charm com -

BASS. Hear, sweet spi - rit, hear the spell, Lest a charm com -

ACCOMP. ♩ = 80.

- pel; So shall midnight breezes swell, With thy deep long ling'ring knell, *ritard.*

- pel; So shall midnight breezes swell, With thy deep long ling'ring knell, *pp*

- pel; So shall midnight breezes swell, With thy deep long ling'ring knell, *ppp* *ritard.*

- pel, So shall the mid-night breez-es swell, With thy deep long ling'ring knell,

HEAR, SWEET SPIRIT.

And at ev'n-ing e - ver - more, In a cha - pel on the shore, Shall the

And at ev'n-ing e - ver - more, In a cha - pel on the shore, Shall the

And at ev'n-ing e - ver - more, In a cha - pel on the shore, Shall the

And at ev'n-ing e - ver - more, In a cha - pel on the shore, Shall the

chanters sad and saintly, Yel-low ta-pers burning faint-ly, Dole-ful mass-es chant for

chanters sad and saintly, Yel-low ta-pers burn-ing faint-ly, Dole-ful mass-es chant for

chanters sad and saintly, Yel-low ta-pers burning faint-ly, Dole-ful mass-es chant for

chanters sad and saintly, Yel-low ta-pers burning faint-ly, Dole-ful mass-es chant for

thee. Mi - se - re - re, . . . Mi - se -

thee. Mi - se - re - re Do - mi - ne! Mi - se - re - re, . . . Mi - se -

thee. Mi - se - re - re, . . . Mi - se -

thee. Mi - se - re - re Do - mi - ne! . . . Mi - se - re - re, Mi - se -

HEAR, SWEET SPIRIT.

re-re Do-mi-ne. Hear, hearsweet spi-rit, Lest the

re-re Do-mi-ne. Hear, hearsweet spi-rit, Lst the

re-re Do-mi-ne. Hear, hearsweet spi-rit, Lest the

re-re Do-mi-ne. Hear, hearsweet spi-rit, Lest the midnight bree-zes

poco cres. mid-night bree-zes swell, With thy deep long ling'ring knell, With thy deep long

mid-night bree-zes swell, With thy deep long ling'ring knell, With thy deep long

mid-night bree-zes swell, With thy deep long ling'ring knell, With thy deep long

swell, With thy deep long lin - g'ring knell, With thy deep long

knell. Hear, . . oh hear sweet spi-rit, hear the spell, Lest a

ling - 'ring knell. Hearsweet spi-rit, hear the spell, Lest a

ling - 'ring knell. Hearsweet spi-rit, hear the spell, Lest a

ling-'ring, ling-'ring knell. Hearsweet spi-rit, hear the spell, Lest a

HEAR, SWEET SPIRIT.

black - er charm com - pel, Hark, the ca - dence dies a - way. On the qui - et moonlight

black - er charm com - pel, Hark, the ca - dence dies a - way. On the qui - et moonlight

black - er charm com - pel, Hark, the ca - dence dies a - way. On the qui - et moonlight

black - er charm com - pel, Hark, the ca - dence dies a - way. On the qui - et moon - light

sea, Boat - men rest their oars and say, Mi - se -

sea, Boat - men rest their oars and say, Mi - se - re - re Do - mi - ne, Mi - se -

sea, Boat - men rest their oars and say, Mi - se -

sea, Boat - men rest their oars and say, Mi - se - re - re Do - mi - ne, - - -

- re - re, . . . Mi - se - re - re Do - mi - ne, Mi - se - re - re. . .

- re - re, . . . Mi - se - re - re Do - mi - ne, Mi - se - re - re. . .

- re - re, . . . Mi - se - re - re Do - mi - ne, Mi - se - re - re. . .

. . . Mi - se - re - re, Mi - se - re - re Do - mi - ne, . . . Do - mi - ne.

SPRING VOICES.

WORDS BY MRS. BUSSELL.

COMPOSED BY

SAMUEL REAY.

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

TREBLE.

Love-ly Spring o'er earth is dawning, Winter's i - cy fetters scorning,

ALTO.

Love-ly Spring o'er earth is dawning, Winter's i - cy fetters scorning,

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

Love-ly Spring o'er earth is dawning, Winter's i - cy fetters scorning, Lovely

BASS.

Love-ly Spring o'er earth is dawning, Winter's i - cy fetters scorning,

ACCOMP.

$\text{♩} = 96.$

Love-ly Spring o'er earth is dawn-ing, Win-ter's, Win-ter's i - cy fet-ters scorning,

Love-ly Spring o'er earth is dawn - ing, Winter's i - - cy fet-ters scorning,

Love-ly Spring o'er earth is dawn - ing, Win-ter's i - cy fet-ters scorning,

Love-ly Spring o'er earth is dawn - ing, Winter's i - - cy fet-ters scorning, Gushing

mf

SPRING VOICES.

mf
 Gush-ing streams and budding flow-ers, Na-ture calls to deck her bowers,
mf
 Gush - ing streams and flow - ers, Nature calls to deck her bowers,
 Gush - ing streams and flow - ers, Nature calls to deck her bowers, her
 streams and flow - ers, Nature calls to deck her bow - ers, Gushing

Gushing streams and bud-ding flow-ers, Na-ture, Na-ture calls to deck her bowers,
 Gush - ing streams and flowers, Nature calls to deck her bowers,
 bowers, Na - ture calls to deck her bowers,
 streams and budding flowers, Nature calls to deck her bowers, Nature

mf
 Na-ture calls to deck her bow - ers, Na-ture calls to deck her bow - ers,
mf
 Na-ture calls to deck her bow - ers, Nature calls to deck her bow - ers,
mf
 Na-ture calls to deck her bowers, Nature calls to deck her bow - ers,
 calls, Na - ture calls, Na-ture

SPRING VOICES.

mf *cres.* *f*

Na - ture calls to deck her bow'rs. Let the joy - ous heart then

mf *cres.* *f*

Na - ture calls to deck her bow'rs, to deck her bow'rs. Let the joyous heart then

mf *cres.* *f*

Na - ture calls to deck her bow'rs. Let the joyous heart then

mf *cres.* *f*

calls to deck her bow'rs, to deck her bow'rs, . . Let the joyous heart then

cres. *f*

sing, Of the hopeful, hap - py, hap - py Spring, Let the joy - ous heart then

cres.

sing, Of the hope - ful, hap - py Spring, Let the heart then

sing, Of the hope - ful, hap - py Spring, . .

cres.

sing, . . Of the hap - py Spring, Let the joy - - ous heart then

cres. *ff*

sing, . Of the hope - ful, hap - py Spring, The hap - - py Spring, the happy Spring.

cres. *ff*

sing, . Of the hope - ful, hap - py Spring, The happy Spring, the happy Spring.

cres. *ff*

The hopeful hope - ful, hap - py Spring, The happy Spring, the happy Spring.

cres. *ff*

sing, . Of the hope - ful, hap - py Spring, the happy Spring.

SPRING VOICES.

mf

Whisp'ring leaves and rippling fountains, Valleys green and soaring mountains,

mf

Whisp'ring leaves and rippling fountains, Val-leys green . . and soar-ing mountains,

mf

Whisp'ring leaves and rippling fountains, Val-leys green . . and soar-ing mountains, Whisp'ring

mf

Whisp'ring leaves and rippling foun-tains, Valleys green and soaring mountains,

mf

Whisp'ring leaves and rippling fountains, Val-leys, valleys green and soaring mountains,

Whisp'ring leaves and rippling foun-tains, Val-leys green, and soaring mountains,

leaves and rip-pling, rip-pling foun - tains, Valleys green and soaring mountains,

Whisp'ring leaves and rippling foun-tains, Valleys green and soaring mountains, 'Neath the

'Neath the vernal transport waking, In-to songs of joy are breaking, 'Neath the vernal transport

'Neath the transport waking, In-to songs of joy are break - ing, 'Neath the transport

'Neath the transport waking, In-to songs of joy, to songs of joy, . . .

trans - port waking, In-to songs of joy are break - ing, 'Neath the ver - nal transport

SPRING VOICES.

waking, In - to songs, to songs of joy are break - ing, 'Neath the vernal transport wa-king, waking, Into songs of joy are breaking, 'Neath the vernal transport waking, In-to In - to songs of joy are breaking, 'Neath the vernal transport waking, In-to waking, Into songs of joy are breaking, Songs of joy, In - to songs of joy are breaking, In - to songs of joy are songs of joy are breaking, In - to songs of joy, to songs of joy are songs of joy are breaking, In - to songs, to songs of joy, In - to songs of joy, to songs of joy are break - ing, Shout for joy then beauteous, beauteous earth, Sing with man, with man the glad new break - ing, Shout for joy then beauteous earth, Sing with man the glad new songs of joy, Shout for joy then beauteous earth, Sing with man the glad new break - ing, Shout for joy then beauteous earth, . . . Sing the glad new

SPRING VOICES.

birth, Shout for joy then beauteous earth, . . Sing with man, the glad new birth, Shout for joy then earth, . . Sing with man, with man the birth, . . Sing with man, with man the birth, Shout for joy . . then beauteous earth, . . Sing with man, the

birth, the glad new birth, Shout for joy then beauteous, beauteous earth, Sing with glad new birth, the glad new birth, Shout for joy then beauteous, beau - teous earth, Sing with glad new birth, the glad, the glad new birth, Shout then beauteous earth, Sing with glad new birth, Shout for joy then beauteous, beauteous earth, Sing with

man, the glad new birth, the glad . . . new birth, the glad new birth. man, the glad new birth, the glad new birth, the glad new birth. man, the glad new birth, the glad new birth, the glad new birth. man, the glad new birth, the glad new birth.

WAKEN, LORDS AND LADIES GAY.

WORDS BY SIR WALTER SCOTT.

COMPOSED BY

SAMUEL REAY.

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

Con anima.

TREBLE.

ALTO.

TENOR, (sve. lower.)

BASS.

ACCOMP.
♩. = 108.

Wa-ken, lords and la-dies gay, On the moun - tain dawns the

Wa-ken, lords and la - dies gay, On . . . the mountain dawns the

Wa-ken, lords, and la - dies gay, . . On the mountain dawns . . the

Wa-ken, lords and la - dies gay, . . . On the mountain dawns the

mf

day, All the jol - ly chase is here, All the jol - ly chase is here, With

day, All . . the jol - - ly chase, . . the chase is here, With hawk and

day, All the jol - - ly chase, the chase is here, . . With hawk and

day, All the jol - ly chase is here, . . the chase is here, . . With hawk and

WAKEN, LORDS AND LADIES GAY.

hawk and horse and hunting spear! Hawks are whistling, horns are

horse . . and hunting spear! Hounds are yell - ing, Hawks are whistling,

horse . . . and hunting spear! Hounds are in, are in their couples yelling, Hawks are whistling, horns are

horse . . . and hunting spear, Hounds are in their couples yell - ing, horns are

knell - ing, Hawks . . are whistling, horns are knell - ing, . . . Waken, waken, lords and

horns . . are knelling, Hawks are whistling, horns are knell - ing, . . . Waken, waken, lords and

knell - ing. Hounds are yell - ing, horns are knell - ing, . . . Waken, lords . . and

knell - ing, Hounds are yell - ing, horns are knelling, Merrily, merrily min - gle they, . . .

la - dies gay, . . . Waken, lords and la - dies gay, . . . Waken, waken, lords and la - dies,

la - dies gay, . . . Waken, lords and la - dies, la - - - dies gay, . . .

la - dies gay, . . . Waken lords and la - dies gay, . . . Wa - ken. wa - ken. lords and la - dies,

Merrily, merrily min - gle, min - gle, min - gle they,

WAKEN, LORDS AND LADIES GAY.

a tempo.

Waken, lords and la-dies gay, On the moun - tain dawns the day, . . Waken,

a tempo.

Waken, lords and la-dies gay, On the mountain dawns the day, dawns the day, Waken,

a tempo.

Waken, lords and la-dies gay, ladies gay, On the mountain dawns the day, the day, waken,

Waken, lords and la-dies gay, On the mountain dawns the day, . . Waken,

a tempo.

cres. waken, lords and ladies gay, *ff* Wa-ken, lords and la - - - dies gay. *cres.*

cres. lords . . and la-dies gay, *ff* Waken, lords and la - - - dies gay. *cres.*

cres. waken, lords and la-dies gay, *ff* Waken, wa - - - ken, lords . . and ladies gay. *cres.*

cres. lords . . and la-dies gay, *ff* Waken, lords and la - - - dies gay. *cres.*

cres.

mf

Waken, lords and la-dies gay, The mist has left . . the mountain grey, Springlets *mf*

Waken, lords and la-dies gay, . . . The mist has left the mountain grey, Springlets *mf*

Waken, lords and la-dies gay, The mist has left the moun - tain grey, Springlets

Waken, lords and la-dies gay, The mist has left the mountain grey,

WAKEN, LORDS AND LADIES GAY.

cres.
in the dawn are steaming, Dia - monds on the brake are gleam - ing, Waken, lords and ladies
cres.
in . . the dawn are steaming, Diamonds on the brake . . are gleaming, Wa - ken, ladies
cres.
in . . the dawn are steaming, Diamonds on the brake . . are gleaming, Wa - ken, la-dies,
cres.
Springlets in the dawn are steam - ing, Diamonds on the brake are gleaming, Wa - ken, la-dies,

marcato. *cres.*
gay. And fo-rest-ers have bu-sy been, To track the buck in thicket
marcato. *cres.* *sf.*
gay. *marcato.* And fo-rest-ers have bu-sy been, To track the buck in thicket green; Now . .
cres.
gay. And fo-rest-ers, and fo-rest-ers have bu-sy been, To track, to track the buck in thick - et . .
cres.
gay. And fo-rest-ers have been, have been in thicket

ff.
green; Now we come to chant our lay. Wa - ken, lords and la - dies, Waken,
we come . . to chant our lay. Waken, lords . and la - dies
green; we come . to chant our lay, Waken, waken, lords and la - dies, Waken,
green; Now we come . . to chant our lay, Wa - ken, lords and la - dies

WAKEN, LORDS AND LADIES GAY.

ritard. *a tempo.*

waken, lords and la - dies, Now we come to chant our lay, Wa - ken, lords . . and ladies

gay, *ritard.* *a tempo.*

waken, lords and la - dies, Now we come to chant, to chant our lay, Waken, lords and la-dies,

gay, *ritard.* *a tempo.*

Now we come to chant our lay, Wa - ken, lords and la - dies

cres. *ff*

gay, . . Now we come, we come to chant our lay, Wa - ken, lords and la -

la-dies gay, Now we come to chant our lay, Waken, lords and la -

la-dies gay, Now we come, we come to chant our lay, Waken, wa - ken,

gay, Now we come to chant our lay, Waken, lords and la -

dies gay. Loud - er, loud - er chant the lay, Wa - ken,

dies gay. Loud - er, loud - er chant the lay, Wa - ken,

lords . . and la-dies gay. Loud - er, loud - er chant the lay, Wa - ken, wa - ken,

dies gay. Loud - er, loud - er chant the lay,

WAKEN, LORDS AND LADIES GAY.

lords . . and la-dies gay; Tell them youth, and mirth, and glee, Run a course as
 waken, lords and la-dies gay; Tell them, Tell them youth, and mirth, and
 lords and la - dies gay; Tell them, Tell them youth, and mirth, and
 waken, lords and la-dies gay; Tell them, tell them youth and mirth, mirth and

mf *cres.* *mf* *cres.* *mf* *cres.* *mf* *cres.*

well as we, Run a course, a course as well as we; Time, stern
 glee, Run a course, a course . . as well as we; Time, stern huntsman, Time, stern huntsman,
 glee, Run a course . . as well as we; Time, stern huntsman, Time, stern huntsman, who can
 glee, Run a course, as well . . as we;

f

huntsman, who can baulk, Time, stern huntsman, who can baulk, Staunch as hound, and fleet as hawk?
 who can baulk, Staunch as hound, . . . Staunch as hound, . . and fleet as hawk?
 baulk, can baulk, Staunch as hound, and fleet, . . and fleet as hawk, . . and fleet as hawk?
 Time, stern huntsman, Time, stern huntsman, who can baulk, Staunch as hound, and fleet as

cres. *cres.* *cres.* *cres.*

WAKEN, LORDS AND LADIES GAY.

Staunch as hound, and fleet . . . as hawk, and fleet as hawk? Ah think of this, and rise with

Staunch as hound, and fleet as hawk? Think of this, and rise with

Staunch as hound, and fleet, and fleet . . . as hawk, and fleet as hawk? Ah think of this, and rise with

hawk, Staunch as hound, and fleet as hawk? Think of this, and rise with

ritard. *ff a tempo.*

day, Gen-tle lords . . . and la-dies gay, . . . Think of this, and rise, and rise with

day, Gen - - tle, gen-tle lords and la-dies gay, Think of this, . . . and rise with

day, rise with day, Gen - tle lords and la - dies, la-dies gay, Think of this, and rise, and rise with

day, Gen - tle lords and la - dies gay, Think of this, . . . and rise with

cres. *ff*

day, Gen-tle lords and la - dies gay, lords and la - dies gay.

day, Gen-tle lords and la - dies gay, lords and la - dies gay.

day, Gen-tle, gen - - tle lords . . and la - dies gay, lords and la - dies gay.

day, Gen-tle lords and la - dies gay, lords and la - dies gay.

ff *cres.* *ff*

AS IT FELL UPON A DAY.

A MADRIGALIAN PART-SONG,
WORDS BY RICHARD BARNFIELD.COMPOSED BY
SAMUEL REAY.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 96, POULTRY (E.C.).

Allegro

TREBLE. As it fell up-on a day, In the mer-ry, mer-ry month of

ALTO. As it fell, it fell . . . up-on a day, In the mer - - - ry

TENOR, (8ve. lower.) As it fell up-on a day, In the mer-ry, mer-ry month of

BASS. As it fell up-on a day, In the mer - - ry month of

ACCOMP. $\text{♩} = 164.$

mp

May, As it fell on a day, In the mer - ry month of

month of May, on a day, a day, In the mer-ry, mer - ry month of

mp

May, As it fell on a day, In the mer-ry, mer - ry month of

mp

May, As it fell on a day, In the mer-ry, mer - ry month of

The poem "As it fell upon a day" is always printed inclusively in Shakespeare's "Passionate Pilgrim," which was first printed and published in 1599; but it is contained in E. Barnfield's "Encomion of Lady Pecunia," 1598. It also appears in "England's Helicon," 1600, under the signature of *Ignoto*; which was a signature sometimes adopted by Sir Walter Raleigh. Barnfield, however, reprinted the poem as his own in 1606; and therefore there is much probability that he was its author.

AS IT FELL UPON A DAY.

May, the mer - ry, mer - ry month of May, *mf* Sit-ting in a plea - sant, a

May, the mer - ry month of May, *mf* Sit-ting in a plea-sant

May, the mer - ry, mer - ry month of May, *mf* Sit-ting in a pleasant shade,

May, the mer - ry, mer - ry month of May, *mf* Sit-ting in a

plea - sant shade, Which a group, a group of myr - tles

plea - sant shade, Which a . . . group, a group of myr - - tles

Sit - ting in a plea - - sant shade, Which a group of . . myr - tles

plea - sant, a plea - - sant shade, Which a group of myr - - tles

made; And birds did sing, did sing, and trees . . . did

made; Beasts did leap, and birds did sing,

made; And birds did sing, and birds, and birds did sing; and trees . .

made; Beasts did leap, and birds did sing, and birds did sing; and

AS IT FELL UPON A DAY.

grow, and plants . . did spring, and trees did grow, and plants did spring; Ev'-ry
 and trees . . did grow, did grow, and plants did spring; Ev' - ry
 . . did grow, did grow, and plants . . did spring; Ev'-ry
 trees . . did grow, and plants . . did spring; . . . Ev'-ry

thing did ban - ish moan, ban - ish . . moan, Ev'-ry thing, ev' - ry
 thing did ban-ish moan, . . did ban - ish moan, Ev' - ry thing,
 thing, ev' - ry thing, ev' - ry thing did ban - ish moan, . . . Ev'-ry
 thing did ban-ish moan, ban - ish moan, Ev' - ry thing,

cres.
 thing, ev' - ry thing did ban-ish moan, Save the Night - in - gale a - lone. . .
cres.
 ev' - ry thing did ban - ish moan, Save the Night - in - gale a - lone. . .
cres.
 thing, ev' - ry thing did ban-ish moan, Save the Night - in - gale a - lone. . .
cres.
 ev' - ry thing did ban - ish moan, Save the Night - in - gale a - lone. . .

AS IT FELL UPON A DAY.

She poor bird, as all for - lorn, all for - lorn, all for - lorn, Lean'd her

She poor bird, for - lorn, all for - lorn, Lean'd her

She poor bird, as all for - lorn, all for - lorn, all for - lorn, Lean'd her

She poor bird, as all for - lorn, all for - lorn, for - lorn, Lean'd her breast . .

breast a - gainst a thorn, And sung, and sung the dole - - full-est

breast a - gainst a thorn, And sung, and sung, and sung the dolefull-est

breast a - gainst a thorn, And sung the dole - - full-est

. . . a - gainst a thorn, And sung the dole - - full-est

ditty; "Fie, fie, fie," . . . now would she cry, "Fie, fie," . . . now would she cry, "Tereu, te -

ditty; "Fie, fie, fie," . . . now would she cry, "Fie, fie," . . . now would she cry, "Tereu, te -

ditty; now would she cry, . . . now would she cry,

ditty; now would she cry, would cry, now would she cry,

AS IT FELL UPON A DAY.

The musical score is arranged in three systems, each with four staves. The first two staves of each system are for the vocal parts (Soprano and Alto), and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves.

System 1:

- reu, te - reu, te - reu," by and bye; now would she cry,
 - reu, te - reu, te - reu," by and bye; now would she cry,
pp now would she cry, . . . "Te - reu," by and bye; "Te-reu, te -
pp now would she cry, . . . "Te - reu," by and bye; "Te-reu, te -

System 2:

sf "Te - reu, te - reu," That to hear her
sf "Te - reu, te - reu," by and bye, That to
 - reu, te - reu, te - reu," by and bye, That to hear her so . .
 - reu, te - reu, te - reu," by and bye, That to

System 3:

cres. so com - plain, Scarce I could from tears re - frain, . . . re - frain, . . from
cres. hear her com - plain, Scarce I could from tears re - frain, . . from
cres. . . . com - plain, Scarce I could from tears re - frain, . . from
 hear her com - plain, Scarce I could from

AS IT FELL UPON A DAY.

dim. *mf* *cres.*

tears re - frain; For her grief so live-ly shown, Made me think up-on my

dim. *mf* *cres.*

tears re - - frain; For her grief so live-ly shown, Made me think up-on my

dim. *mf* *cres.*

tears re - - frain; For her grief so live-ly shown, Made me think up-on my

dim. *mf* *cres.*

tears re - - frain; For her grief so live-ly shown, Made me think up-on my

cres.

own, For her grief, for her grief, for her grief so live - ly

cres.

own, For her grief, for her grief, for her grief so

cres.

own, For her grief, for her grief, for her grief so

cres.

own, For her grief, for her grief so

piu lento.

shown, Made . . . me think up - on my own, up - on my own.

sf *piu lento.*

shown, Made me think, think, . . . up - on my own.

piu lento.

shown, Made . . . me think, made me think up - on my own.

piu lento.

live - - ly . . shown, Made me think up - - on my own.

HUNTSMAN, REST.

WORDS BY SIR WALTER SCOTT.

COMPOSED BY

SAMUEL REAY.

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

mf Andante con moto.

TREBLE.

1. Huntsman, rest! thy chase is done, While our slum - b'rous spells as -
 2. Sleep! the deer is in his den, Sleep! thy hounds are round thee

ALTO.

1. Huntsman, rest! thy chase is done, While our slum - b'rous spells as -
 2. Sleep! the deer is in his den, Sleep! thy hounds are round thee

TENOR, (Svs. lower.)

1. Hunts - - man, rest! thy chase is done, While our slum - b'rous spells as -
 2. Sleep! the deer is in his den, Sleep! thy hounds are round thee

BASS.

1. Hunts - - man, rest thy chase is done, While our slum - b'rous spells as -
 2. Sleep! the deer is in his den, Sleep! thy hounds are round thee

ACCOMP.

mf

$\text{♩} = 80.$

cres.

- sail ye, Huntsman, huntsman, rest! thy chase, thy chase is done, While our slumb'rous spells as -
 ly - ing, Sleep! the deer is in his den, is in his den, Sleep! thy hounds are round thee

- sail ye, Hunts - man, rest! thy chase is done, While our slum - b'rous spells as -
 ly - ing, the deer, the deer is in his den, Sleep, thy hounds are by thee

- sail ye, Huntsman, rest! . . . thy chase is done, . . . While our slumb'rous spells as -
 ly - ing, Sleep! the deer . . . is in his den, . . . Sleep! thy hounds are by thee

- sail ye, our slum - b'rous spells, While our slumb'rous
 ly - ing, Sleep! sleep, sleep, Sleep! thy hounds are

cres.

HUNTSMAN, REST.

cres. *cen.* *do.* *cres.*
 - sail ye, While our slumb'rous spells, our slumb'rous spells as - sail ye, Dream not with the
 ly-ing, Sleep, thy hounds are by thee ly-ing, by thee ly-ing, Sleep, nor dream in

cres. *cen.* *do.* *cres.*
 - sail ye, our slum - b'rous, slum - b'rous spells as - sail ye, Dream not, dream not with the
 ly-ing, thy hounds are ly-ing, by thee ly-ing, Sleep, nor dream, nor dream in

p *cres.* *cen.* *do.*
 - sail ye, While our slum - b'rous spells, our slum - b'rous spells as - sail ye,
 ly-ing, Sleep, thy hounds are by thee ly-ing, by thee ly-ing,

cres. *cen.* *do.* *p* *sf*
 - spells, our slum - b'rous spells as - sail ye, Dream not, dream, . . .
 by thee ly-ing, by thee ly-ing, Sleep, nor dream, . . .

p *cres.* *cen.* *do.* *p* *cres.*
 (Piano accompaniment)

mf *cres.* *ff* *ritard.*
 ris-ing sun, Bu-gles here shall sound re-veil-le, re-veil-le, re-veil-le.
 yon-der glen, How thy gal-lant steed lay dy-ing, lay dy-ing, lay dy-ing.

cres. *ff* *ritard.* *tempo.*
 ris-ing sun, shall sound re-veil-le, re-veil-le, re-veil-le. } Huntsman,
 yon-der glen, thy steed lay dy-ing, lay dy-ing, lay dy-ing.

mf *cres.* *ff* *ritard.* *tempo.*
 Bu-gles here . . . shall sound re-veil-le, re-veil-le. } Huntsman,
 How thy steed . . . thy steed lay dy-ing, lay dy-ing.

f *ff* *ritard.* *tempo.*
 . . . shall sound re-veil-le, re-veil-le. } Huntsman,
 . . . thy steed lay dy-ing, lay dy-ing.

mf *cres.* *f* *cres.* *ff* *ritard.* *p* *tempo.*
 (Piano accompaniment)

HUNTSMAN, REST!

p *Tempo.*

Huntsman, rest! thy chase is done, Huntsman, rest! thy chase is done, Huntsman, rest!

rest! thy chase is done, Huntsman, rest! thy chase is done, Huntsman, rest!

rest! thy chase is done, Huntsman, rest! thy chase is done, Huntsman, rest!

rest! thy chase is done, Hunts - - - man, rest!

cres. *dim.* *p*

Huntsman, rest!

huntsman, rest! thy chase is done, Huntsman, rest! Huntsman, rest! Huntsman, rest!

Hunts - - man, rest! thy chase is done, . . . Huntsman, rest!

Hunts - - man, rest! thy chase is done, . . . Huntsman, rest!

Hunts - - man, rest! Hunts - man, rest! . . . Huntsman, rest!

cres. *pp* *dim.* *ppp*

THIRD VERSE.

mf *cres.*

Huntsman, rest! thy chase is done, Think not, think . . not of the

Huntsman, rest! thy chase is done, Think not, think not of the

Hunts - - man, rest! thy chase is done, Think not, think . . not of the

Hunts - - man, rest! thy chase is done, Think not of the ris - ing

mf *cres.*

HUNTSMAN, REST.

ris - ing sun, Hunts - man, hunts-man, rest, thy chase, thy chase is done,

ris - ing sun, Hunts - man, rest, thy chase is done, Think not

ris - ing sun, Hunts - man, rest, . . . thy chase is done, . . .

sun, thy chase is done,

p

Think not of the ris - ing sun, Think not of the ris - ing sun, the ris - ing

of the ris - ing, the ris - ing sun, the ris - ing

Think not of the ris - ing sun, Think not of . . . the ris - ing sun, the ris - ing

Think not of the ris - ing sun, the ris - ing

p *cres.* *p* *cres.* *cres.*

sun, For at morn - ing to as - sail ye, Here no bu - gles sound re -

sun, For at morn - ing to as - sail ye, Here no bu - gles sound re -

sun, Here no bu

sun, For at morn, . . .

do. *p* *cres.* *mf* *cres.*

HUNTSMAN, REST.

The musical score is written for voice and piano. It begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked *tempo.* and the dynamics include *ritard.* (ritardando), *f* (forte), *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *ppp* (pianissimo).

The lyrics are:

 - veil - le, re - veil - le, re - veil - le. Huntsman, rest! thy chase is

 - veil - le, re - veil - le, re - veil - le. Huntsman, rest! thy chase is

 - gles sound re - veil - le, sound re - veil - le. Huntsman, rest! thy chase is

 sound re - veil - le, re - veil - le. Huntsman, rest! thy chase is

 done! Huntsman, rest! thy chase is done, Huntsman, huntsman, rest! thy chase is

 done, Huntsman, rest! thy chase is done, Hunts - - man,

 done, Huntsman, rest! thy chase is done, Huntsman, Hunts - - man,

 done, Hunts - - man, rest! Hunts - - man,

 Hunts - man, rest!

 done, Hunts-man, rest! Hunts - man, rest! Hunts - man, rest!

 rest! thy chase is done, Hunts - man, rest!

 rest! thy chase . . is done, Hunts - man, rest!

 rest! . . Hunts - man, rest! . . . Hunts - man, rest!

The piano accompaniment features a variety of textures, including arpeggiated chords, sustained chords, and moving lines in both hands. The score concludes with a final chord in the piano part.

'TIS MAY UPON THE MOUNTAIN.

WORDS BY C. ROKEY.

COMPOSED BY

SAMUEL REAY.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 95, POULTRY (E.C.).

Allegretto.

TREBLE. *mf* 'Tis May up - on the moun - tain, 'Tis May up - on the

ALTO. *mf* 'Tis May up - on the moun - tain, 'Tis May up - on the

TENOR, (one lower.) *mf* 'Tis May up - on the moun - tain, 'Tis May up - on the

BASS. *mf* 'Tis May up - on the moun - tain, 'Tis May up - on the

ACCOMP. *mf* ♩ = 96.

cres.

lea; And in . . . the flood, . . . and in . . . the

cres.

lea; And in the flood, . . . and in the wood, . .

cres.

lea; And in the flood, . . . and in . . . the

cres.

lea; And in the flood, . . . and in the wood, and in . . . the

'TIS MAY UPON THE MOUNTAIN.

mf

wood, . . . And with the bird, the bird and bee, And with the bird and

mf

. . . the wood, And with the bird and bee, the bird . . . and

mf

wood, . . . And with the bird and bee, And with . . . the bird and

mf

wood, the wood, And with the bird, . . . And with the bird and

cres. *dim.*

bee, . . The trees are weav - ing rain - bows, With sun - beams, buds, and

cres. *dim.*

bee, . . The trees are weav - ing rain - bows, With buds and

cres. *dim.*

bee, . . The trees are weav - ing rain - bows, With buds and

cres. *dim.*

bee, The trees are weav - ing rain - - -

cres.

dew, . . . The trees are weav - ing rain - bows, With sun-beams, buds, and

cres.

dew, . . . are weav - ing rain - bows, With sun - beams, buds, and

cres.

dew, are weav - ing rain - bows, With sun - beams, buds, and

cres.

- bows, are weav - ing rain - bows, With sun - beams, buds, and

'TIS MAY UPON THE MOUNTAIN.

p *cres. e ritard.*

dew, . . With sun-beams, buds, and dew, . . With sun-beams, buds, and

dew, . . With sun - - beams, with buds and dew, with buds . . . and

dew, . . With sun - - beams and dew, . . . With sun - beams, buds, and

dew, . . With sun - - beams, buds, . . and dew, . . .

p *cres. e rit.*

mf a temp

dew, If of May I sing, 'tis but to bring, My ear - liest song to

mf a tempo.

dew, If of May I sing, . . 'tis but to

mf a tempo.

dew, If of May I sing, 'tis but to bring My ear - liest song to

mf a tempo.

. . . If of May I sing, . . 'tis but to

a tempo.

poco ritard.

you, . . 'tis but to bring my earliest song, my earliest song to you.

f *poco rit.*

bring, 'tis but to bring, to bring my song, . . my ear - liest song to you.

f *poco rit.*

you, 'tis but to bring . . my ear-liest song, my ear-liest song to you.

f *poco rit.*

bring, 'tis but to bring, to bring my ear-liest song, my song to you.

poco ritard.

'TIS MAY UPON THE MOUNTAIN.

The Cuc - koo now is tell - ing Her name to ev - 'ry

The Cuc - koo now is tell - ing Her name to ev - 'ry

The Cuc - koo now is tell - ing Her name to ev - 'ry

The Cuc - koo now is tell - ing Her name to ev - 'ry

grove: Each flow'r holds up, holds

grove: (Cuc - koo.) Each flow'r holds up, holds

grove: (Cuc - koo.) Each flow'r, each flow'r holds up, holds

grove: Each flow'r, each flow'r holds up, holds

up a dew - y cup, Lip - full of life, of

up a cup, Lip - full of

up a dew - y cup, Lip - full of life and

up a dew - y cup, Lip - full, Lip - full of

TIS MAY UPON THE MOUNTAIN.

life and love, Lip - full of life and love: . The fra - grant breath of
 life and love, of life . . . and love: . The fra - grant breath of
 love, Lip - full . . . of life and love: . The fra - grant breath of
 life, . . . Lip - full of life and love: The fra - - grant

morn - ing, Breathes hopes and fan - cies new, . . . The fra - grant breath of
 morn - ing, of morn - - - ing, Breathes hopes . . . and
 morn - ing, Breathes fan - - cies new, Breathes hopes and
 breath of morn - - - ing, Breathes hopes and fan - - cies

morn - ing, Breathes hopes and fan - cies new, . . The fra - grant breath of
 fan - cies, Breathes hopes and fan - cies new, . . and hopes, . . . and
 fan - cies, and fan - - cies new, . . The fra - grant breath of
 new, hopes and fan - - cies new, . . and hopes and

'TIS MAY UPON THE MOUNTAIN.

cres. e ritard. *mf a tempo.*
 morn - ing, Breathes hopes and fan - cies new; If of them I sing, 'tis
cres. e ritard. *mf a tempo.*
 fan - cies new, and fan - - cies new; If of them I
mf
 morn - ing, Breathes hopes and fan - cies new; If of them I sing, 'tis
cres. e ritard. *mf a tempo.*
 fan - cies new; If of them I
cres. e ritard. *mf a tempo.*
 but to bring, My ear - liest song to you, 'tis but to bring my
cres.
 sing, . . 'tis but to bring, 'tis but to bring, to bring my
cres.
 but to bring, My ear - liest song to you, 'tis but to bring . . my
cres.
 sing, . . 'tis but to bring, 'tis but to bring, to bring my
cres.
 ear - liest song, My ear - - liest song to you. . .
ritard.
 song, . . My ear - liest song to you. . .
ritard.
 ear - liest song, My ear - liest song to you. . .
ritard.
 ear - liest song, My ear - liest song to you. . .

(SECOND SERIES.)

TAKE, OH TAKE THOSE LIPS AWAY.

WORDS BY SHAKSPEARE.

COMPOSED BY

SAMUEL REAY.

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

Andante.

TREBLE.

Take, oh take those lips a-way, That so sweet-ly were for -

ALTO.

Take, oh take those lips a-way, That so sweet-ly were for -

TENOR, (3ve. lower.)

Take, oh take those lips a-way, That so sweet - - ly were for -

BASS.

Take, oh take those lips a-way, That so sweet-ly were for -

ACCOMP.

p

$\text{♩} = 76.$

The image shows a musical score for the song "The Rose Tree." It consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The lyrics are written below the vocal staves. The music is in 2/4 time and G major. The vocal parts enter with the lyrics "I have sworn!" and "And those eyes the break of day, Lights that..." The piano part enters with the lyrics "I have sworn!" and "And those eyes the break of day, Lights that..." The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings like "cres." (crescendo).

- sworn! And those eyes the break of day, Lights . .
 - sworn! And those eyes the break of day, Lights that
 - sworn! And those eyes, those eyes the break of day, Lights that
 - sworn! And those eyes the break of day, Lights that
 - sworn! And those eyes the break of day, Lights that

TAKE, OH TAKE THOSE LIPS AWAY.

that do mis - lead the morn; But my kiss - - es
do mis - lead the morn; But my kiss - - es
do mis - lead the morn; But my kiss - es bring
do mis - lead the morn; But my kiss - es bring a

bring a - gain Seals of love, but seal'd in vain, But my kiss - es
bring a - gain Seals of love, but seal'd in vain, But my kiss - es
. . . a - gain Seals of love, but seal'd in vain, But my kiss - - es
- gain, a - gain Seals of love, but seal'd in vain, But my kiss - - es bring a

bring a - gain Seals of love, but seal'd in vain, But my
bring a - gain Seals of love, but seal'd in vain, But my
bring a - gain Seals of love, but seal'd in vain, But my
- gain Seals of love, but seal'd in vain, But my

p *cres.* *mf* *cres.*

TAKE, OH TAKE THOSE LIPS AWAY.

kiss - es bring . . . a - gain Seals of love, but seal'd in vain.
 But my kiss - es bring a - gain Seals of love, but seal'd in vain.
 kiss - es bring a - gain Seals of love, but seal'd in vain.
 kiss - es bring a - gain Seals of love, but seal'd in vain.

Hide, Oh hide those hills of snow, Which thy fro - zen bo - som bears!
 Hide, Oh hide those hills of snow, Which thy fro - zen bo - som bears!
 Hide, Oh hide those hills of snow, Which thy fro - zen bo - som bears! On whose
 Hide, Oh hide those hills of snow, Which thy fro - zen bo - som bears!

On whose tops the pinks that grow, Are . . . of those that A - pril wears;
 On whose tops the pinks that grow, Are of those that A - pril wears;
 On whose tops the pinks that grow, Are of those that A - pril wears;
 On whose tops the pinks that grow, Are of those that A - pril wears; But first

TAKE, OH TAKE THOSE LIPS AWAY.

But first set my poor heart free, Bound in i - cy chains by thee,

But first set my poor heart free, Bound in i - cy chains by thee,

But first set my poor . . heart free, Bound in i - cy chains by thee,

But first set my poor heart free, Bound in i - cy chains by thee, Set my

Set my heart, my poor heart free, Bound in i - cy chains by thee, Bound in

Set my heart, my poor heart free, Bound in i - cy chains by thee, Bound in

heart, my poor heart free, Bound in i - cy chains by thee, Bound in

i - cy chains . . by thee, Bound in i - cy chains by thee. . .

i - cy chains . . by thee, Bound in i - cy chains by thee. . .

i - cy chains by thee, Bound in i - cy chains by thee. . .

i - cy chains by thee, Bound in i - cy chains by thee.