

NOVELLO'S
PART-SONG BOOK.

(Second Series.)

A COLLECTION OF

Four-Part Songs,

COMPOSED BY

WALTER MACFARREN.

VOL. IX.

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HUNTING SONG.

A FOUR-PART SONG.

THE POETRY BY COLERIDGE.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 25, FLEET STREET (E.C.).

Allegro.

TENOR.
Up, up! ye dames, ye dames, ye lass - es gay! Up,

ALTO.
Up, up! ye dames, ye dames, ye lass - es gay! Up,

TENOR (Svs. lower).
Up, up! ye dames, ye dames, ye lass - es gay! Up,

BASS.
Up, up! ye dames, Up,

ACCOMP.
♩ = 120.

up! ye dames, ye lass - es gay! To the mea-dows trip a - way, 'Tis

up! ye dames, ye lass - es gay! To the mea-dows trip a - way, 'Tis

up! ye dames, ye lass - es gay! To the mea-dows trip a - way, 'Tis

up! ye dames, ye lass - es gay! To the mea-dows trip a - way, 'Tis

HUNTING SONG.

p

you must tend the flocks this morn, And scare the small birds from the corn. Not a

you must tend the flocks, the flocks this morn, 'Tis

you must tend the flocks this morn, And scare the small birds from the corn. Not a

you must tend the flocks, the flocks this morn, 'Tis

soul at home may stay, at home may stay, For the

you must tend the flocks this morn, And scare the small birds from the corn. Not a

soul at home may stay, at home may stay, For the

you must tend the flocks this morn, And scare the small birds from the corn. Not a

shep - herds must go, must go with lance and bow, To

soul at home, at home may stay, For the shepherds must go with lance and bow, To

shep - herds must go, must go with lance and bow, To

soul at home, at home may stay, For the shepherds must go with lance and bow, To

HUNTING SONG.

hunt, to hunt the wolf in the woods to - day, For the
hunt the wolf, to hunt the wolf, the wolf in the woods to - day, For the
hunt the wolf, . . . the wolf . . . in the woods to - day, For the
hunt, to hunt the wolf in the woods to - day, For the

sempre p *sf* *sf* *p* *sf* *sf* *p* *sf* *p* *sf*

This system contains the first four staves of the musical score. The top three staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are repeated across the staves. Dynamic markings include *sempre p* (piano) and *sf* (sforzando).

shep - herds must go, must go with lance and bow, To
shep - herds must go, must go with lance and bow, To
shep - herds must go, must go with lance and bow, To
shep - herds must go, must go with lance and bow, To

ff *ff* *ff* *ff*

This system contains the next four staves. The lyrics are repeated. Dynamic markings include *ff* (fortissimo).

hunt the wolf in the woods to - day, in the woods to - day.
hunt the wolf in the woods to - day, in the woods to - day.
hunt the wolf in the woods to - day, in the woods to - day.
hunt the wolf in the woods to - day, in the woods to - day.

This system contains the final four staves of the musical score. The lyrics are repeated. The piano accompaniment ends with a double bar line.

HUNTING SONG.

Leave, leave the hearth, and leave . . the house, leave,
 Leave, leave the hearth, and leave the house, leave,
 Leave, leave the hearth, and leave . . the house, leave,
 Leave, leave the hearth, leave,

leave the hearth, and leave the house, To the crick - et and the mouse, Find
 leave the hearth, and leave the house, To the crick - et and the mouse. Up,
 leave the hearth, and leave the house, To the crick - et and the mouse, Find
 leave the hearth, and leave the house, To the crick - et and the mouse. Up,

p
 gran-nam out a sun - ny seat, With babe and lamb-kin at her feet. Not a
 up! ye dames, up, up! ye lass - es gay! Find
 gran-nam out a sun - ny seat, With babe and lamb-kin at her feet. Not a
 up! ye dames, up, up! ye lass - es gay! Find
p

HUNTING SONG.

soul at home may stay, at home may stay, For the
 gran-nam out a sun - ny seat, With babe and lamb - kin at her feet. Not a
 soul at home may stay, at home may stay, For the
 gran-nam out a sun - ny seat, With babe and lamb - kin at her feet. Not a

shep - herds must go, must go with lance and bow, To
 soul at home, at home may stay, For the shepherds must go with lance and bow, To
 shep - herds must go, must go with lance and bow, To
 soul at home, at home may stay, For the shepherds must go with lance and bow, To

hunt, to hunt the wolf in the woods to - day, For the
 hunt the wolf, to hunt the wolf, the wolf in the woods to - day, For the
 hunt the wolf, . . . the wolf . . . in the woods to - day, For the
 hunt, to hunt the wolf in the woods to - day, For the

HUNTING SONG.

ff

shep - herds must go, must go with lance and bow, To

shep - herds must go, must go with lance and bow, To

shep - herds must go, must go with lance and bow, To

shep - herds must go, must go with lance and bow, To

hunt the wolf in the woods to - day, in the woods to - day.

hunt the wolf in the woods to - day, in the woods to - day.

hunt the wolf in the woods to - day, in the woods to - day.

hunt the wolf in the woods to - day, in the woods to - day. Trip a - way, trip a -

To the woods, . . to the woods, to the woods, to the woods, to the woods.

To the woods, . . to the woods, to the woods, to the woods, to the woods.

Trip a - way, . . trip a - way, trip a - way, trip a - way, trip a - way.

- way, trip a - way, trip a - way, trip a - way, trip a - way.

SUMMER SONG.

A FOUR-PART SONG.

POETRY BY W. C. BENNETT.

COMPOSED BY

WALTER MACFARREN.

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

Andante con moto.

TRUMPET.
O gen - tle, gen - tle sum-mer rain, Let not the sil - ver

ALTO.
O gen - tle, gen - tle sum-mer rain, Let not the sil - ver

TENOR (Svs. lower).
O gen - tle, gen - tle sum-mer rain, Let not the sil - ver

BASS.
O gen - tle, gen - tle sum-mer rain, Let not the sil - ver

ACCOMP.
♩ = 152.
p

cres li - ly pine, The droop - ing li - ly pine in vain, pine in vain, To *do.* *f*

cres li - ly pine, The droop - ing li - ly pine in vain, in vain, *do.*

cres li - ly pine, The droop - ing li - ly pine . . . in vain, in vain, *do.*

li - ly pine, The droop - - ing li - - ly pine in vain,

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

SUMMER SONG.

feel that dew - y, dew - - y touch of thine, . . . To drink thy . freshness

To feel that dew - - y touch of thine, . . . To drink, to

To feel that dew - - y touch of thine, . . . To drink, to

To feel that dew - - y touch of thine, . . . To drink, to

once a - gain. O gen - tle, gen - tle sum - mer rain, To . drink thy fresh - ness

drink thy freshness once, once, . . . once, . . . once a - gain. O

drink thy freshness once, once, . . . once, once . a - gain. O

drink thy fresh - ness once, once, once, . . . once a - gain. O

once a - gain, O gen - tle. gen - tle sum - mer rain, O gen - tle, gen - tle sum - mer rain, Let

gen - - - tle sum - - - mer rain, O gen - tle, gen - tle sum - mer rain, Let

gen - tle, gen - tle sum - - - mer, sum - mer rain, O gen - tle, gen - tle sum - mer rain, Let

gen - tle, gen - tle sum - - - - mer rain, O gen - tle, gen - tle sum - mer rain, Let

SUMMER SONG.

not the sil-ver li-ly pine, The drooping li-ly pine in vain, To feel that dew-y
 not the sil-ver li-ly pine, The drooping li-ly pine. . . To feel that dew-y
 not the sil-ver li-ly pine, The drooping li-ly pine. . . To feel that
 not the sil-ver li-ly pine, The drooping li-ly pine. . . To feel that

touch, that dew-y touch of thine, that dew-y touch of thine. O
 touch, that dew-y touch of thine, that dew-y touch of thine, O
 touch, that dew-y touch of thine, that dew-y touch of thine, of thine. . .
 touch of thine, . . . of thine. O

gen-tle rain, O gen-tle sum-mer rain.
 gen-tle rain, O gen-tle sum-mer rain.
 . . . of thine, . . . of thine, O gen-tle rain.
 gen-tle rain, O gen-tle sum-mer rain.

SUMMER SONG.

p
 In heat the land-scape quiv'-ring lies, The cat - tle pant be -
p
 In heat the land-scape quiv'-ring lies, The cat - tle pant be -
p
 In heat the land-scape quiv'-ring lies, The cat - tle pant be -
p
 In heat the land-scape quiv'-ring lies, The cat - tle pant be -

cres *cen* - - - do. *f*
 - - neath the tree, Thro' parch-ing air, and pur - ple skies, pur - ple skies, The
cres *cen* - - - do.
 - - neath the tree, Thro' parch-ing air, and pur - - - ple, pur - ple skies,
cres *cen* - - - do.
 - - neath the tree, Thro' parch-ing air, and pur - - - ple, pur - ple skies,
cres *cen* - - - do.
 - - neath the tree, Thro' parch - - - ing air, and pur - ple skies,

cres - - - *cen* - - - do. *f*

mf
 earth looks up, looks up in vain for thee, . . for thee, for thee, it
mf
 The earth looks up in vain for thee, . . for thee, for
mf
 The earth looks up in vain for thee, . . for thee, for
mf
 The earth looks up in vain for thee, . . for thee, for

f *mf*

SUMMER SONG.

looks in vain, O gen-tle, gen-tle sum-mer rain, For . thee, for thee it
 thee it looks in vain, gen-tle sum-mer rain, looks in vain, O
 thee it looks in vain, gen-tle rain, For . thee it
 thee it looks in vain, yes, looks, . . looks in vain, O

looks in vain, O gen-tle, gen-tle sum-mer rain. Come thou and brim the mea-dow streams, And
 gen-tle sum-mer rain. Come thou and brim the mea-dow streams, And
 looks in vain, O gen-tle sum-mer rain. Come thou and brim the mea-dow streams, And
 gen-tle, gen-tle sum-mer rain. Come thou and brim the meadow streams, And

soft-en all the hills with mist, O fall-ing dew, from burn-ing dreams, By thee shall herb and
 soft-en all the hills with mist, O fall-ing dew, from burn-ing dreams, By thee shall herb and
 soft-en all the hills with mist, O fall-ing dew, from burn-ing dreams, By thee shall herb and
 soft-en all the hills with mist, O fall-ing dew, from burn-ing dreams, By thee shall herb and

SUMMER SONG.

flow'r, shall herb and flow'r be kiss'd, shall herb and flow'r be kiss'd, be
 flow'r, shall herb and flow'r be kiss'd, shall herb and flow'r be kiss'd, shall
 flow'r, shall herb and flow'r be kiss'd, shall herb and flow'r be kiss'd, shall
 flow'r be kiss'd, . . . be kiss'd, . . . be kiss'd, .

cre - - - scen - - do. cre - - scen -
 kiss'd, . . . be kiss'd, O gen - tle, gen - tle sum - mer,
 cre - - - scen - - do. cre - - scen -
 herb and flow'r be kiss'd, be kiss'd, O gen - tle, gen - tle sum - mer,
 cre - - scen - do. cre - - scen -
 herb and flow'r be kiss'd, O gen - tle sum - mer rain, . O gen - tle
 cre - - - scen - - do. cre - - scen -
 . . . be kiss'd, O gen - tle, gen - tle sum - mer,

- - - do. *f* di - mi - nu - en - do. *pp*
 sum - mer rain, . O gen - tle sum - mer rain, gen - tle rain.
 - - - do. *f* di - mi - nu - en - do. *pp*
 sum - mer rain, . . O gen - tle sum - mer rain, gen - tle rain.
 - - - do. *f* di - mi - nu - en - do. *pp*
 sum - mer rain, . O gen - tle sum - mer rain, gen - tle rain.
 - - - do. *f* di - mi - nu - en - do. *pp*
 sum - mer rain, . O gen - tle sum - mer rain, gen - tle rain.
 - - - do. *f* di - mi - nu - en - do. *pp*

THE CURFEW BELL.

A FOUR-PART SONG.

POETRY BY LONGFELLOW.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 25, POOLTRY (E.C.).

Moderato.

TRIBLE. *p*
So - lemn - ly, mourn - ful - ly, deal - ing its dole, The Cur - few

ALTO. *p*
So - lemn - ly, mourn - ful - ly, deal - ing its dole, The Cur - few

TENOR (Svs. lower). *p*
So - lemn - ly, mourn - ful - ly, deal - ing its dole, The Cur - few

BASS. *p*
So - lemn - ly, mourn - ful - ly, deal - ing its dole, The Cur - few

Accomp. *p*
♩ = 76.

Bell is be - gin - ning to toll, Co - ver the em - bers, put out the

Bell is be - gin - ning to toll, Co - ver the em - bers, put out the

Bell is be - gin - ning to toll, Co - ver the em - bers, put out the

Bell is be - gin - ning to toll, Co - ver the em - bers, put out the

THE CURFEW BELL.

light, Toil comes with the morn - ing, rest with the night, Co - - ver the
 light, Toil comes with the morn - ing, rest with the night, Co - ver the
 light, Toil comes with the . morn - ing, rest with the night, Co - ver the

cre - - *scen* - - *do*. *f*
 em - bers, put . out the light, Toil comes, toil comes, toil comes, toil
cre - - *scen* - - *do*. *f*
 em - bers, put out the light, Toil comes, toil comes, toil comes, toil
cre - - *scen* - - *do*. *f*
 em - bers, put out the light, Toil, toil . . comes, toil . .
cre - - *scen* - - *do*. *f*
 em - bers, put out the light, Toil comes, toil comes, toil comes, toil

p
 comes, comes with the morn - ing, rest with the night, rest, . . . rest . .
p
 comes with the morn - ing, rest with the night, rest with the night,
p
 . comes with the morn - ing, rest with the night, rest, . . . rest . .
p
 comes, comes with the morn - ing, rest with the night, rest with the night,

THE CURFEW BELL.

Dark grow the win - dows, and quench'd is the
with the night. Dark . . grow the win - dows, and quench'd is the
Dark . . grow the win - dows, and quench'd is the
with the night. Dark grow the win - dows, and quench'd is the

fire, Sound fades in - to dis - - tance, all foot - steps re -
fire, Sound fades in - to dis - tance, all . . . foot - steps re -
fire, Sound fades in - to dis - tance, all . . . foot - steps re -
fire, Sound fades in - to dis - - tance, all foot - steps re -

- tire, No voice in the cham - ber, no sound in the hall,
- tire, No voice in the cham - ber, . . no sound in the hall, . .
- tire, No voice in the cham - ber, . . no sound in the hall, . .
- tire, No voice in the cham - ber, no sound in the hall,

THE CURFEW BELL.

pp Sleep and o - bli - vion reign o - ver all, *p* reign . . o - ver all. . Song
pp Sleep and o - bli - vion reign o - ver all, *p* reign . . o - ver all. . Song
pp Sleep and o - bli - vion reign o - ver all, *p* reign . . o - ver all. . Song
pp Sleep and o - bli - vion reign o - ver all, *p* reign o - - ver all. . Song

pp *p* ral - len - - tan - do. a tempo.

pp *p* ral - len - - tan - do. a tempo.

pp *p* ral - len - - tan - do. a tempo.

pp *p* ral - len - - tan - do. a tempo.

pp sinks in - to si - lence, the sto - ry is told, The win - dows are dar - ken'd, the
pp sinks in - to si - lence, the sto - ry is told, The win - dows are dar - ken'd, the
pp sinks in - to si - lence, the sto - ry is told, The windows are dar - ken'd, the
pp sinks, in - to si - lence, the sto - ry is told, The win - dows are dar - ken'd, the

pp

hearth - stone is cold. *p* > *cres.* Dar - ker, and dar - ker the
pp > *cres.* hearth - stone is cold. Dar - ker, and dar - - - ker the
pp > *cres.* hearth - stone is cold. Dar - ker and dar - ker, Dar - - ker and dar - ker the
pp > *cres.* hearthstone is cold. Dar - ker and dar - ker the black sha - dows, the

THE CURFEW BELL.

black sha - dows fall, the black, the black sha - dows fall, the
 black sha - dows fall, the black, the black sha - dows fall, the
 black sha - dows fall, the black, the black sha - dows fall, the .
 black sha - dows fall, the black, the black sha - dows fall, the

black, black sha - dows fall, Sleep and o - bli - vion reign o - ver all, reign .
 black sha - dows fall, Sleep and o - bli - vion reign o - ver all,
 . . sha - dows fall, Sleep and o - bli - vion reign o - ver all, reign .
 black, black sha - dows fall, Sleep and o - bli - vion reign o - ver all,

o - ver all, o - ver all, reign o - ver all.
 reign o - ver all, o - ver all, o'er all.
 o - ver all, o - ver all.
 reign o - ver all, reign, o - ver all.

dim. e rall. *pp*
dim. e rall. *pp*
dim. e rall. *pp*
dim. e rall. *pp*

(SECOND SERIES).

THE WARRIOR.

A FOUR-PART SONG.

THE POETRY BY ALLAN CUNNINGHAM.

COMPOSED BY

WALTER MACFARREN.

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

Vivace non troppo presto.

TREBLE.
His foot's in the stir-rup, his hand's on the mane, He is up and a -

ALTO.
His foot's in the stir-rup, his hand's on the mane, He is up and a -

TENOR (Svs. lower).
His foot's in the stir-rup, his hand's on the mane, He is up and a -

BASS.
His foot's in the stir-rup, his hand's on the mane, He is up and a -

Vivace non troppo presto.

ACCOMP.
♩ = 80.

- way, His foot's in the stir-rup, his hand's on the mane, He is

- way, His foot's in the stir-rup, his hand's on the mane, He is

- way, He's a-way, His foot's in the stir-rup, his hand's on the mane, He is

- way, He's a-way, His foot's in the stir-rup, his hand's on the mane, He is

THE WARRIOR.

dim. *p* *mf* *Cantabile.*

up and a - way, shall we see him a - gain? He thinks on his

dim. *p* *mf* *Cantabile.*

up and a - way, shall we see him a - gain? He thinks, thinks on his

dim. *p* *mf* *Cantabile.*

up and a - way, shall we see him a - gain? He thinks on his

dim. *p* *mf* *Cantabile.*

up and a - way, shall we see him a - gain? He thinks, thinks on his

la - dye love, he thinks on his la - dye love, lit - tle he heeds The

la - dye love, he thinks, thinks on his la - dye love, lit - tle he heeds The

la - dye love, he thinks on his la - dye love, lit - tle he heeds The

la - dye love, he thinks, thinks on his la - dye love, lit - tle he heeds The

con fuoco *e* *cre - - - - - scen - - - - - do.*

le - vel - ling of lan - ces or rushing of steeds, or rush - ing, rush - - ing of

con fuoco *e* *cre - - - - - scen - - - - - do*

le - vel - ling of lan - ces or rushing of steeds, or rush - ing, rush - - ing of

con fuoco *e* *cre - - - - - scen - - - - - do*

le - vel - ling of lan - ces or rushing of steeds, or rush - ing, rush - - ing of

con fuoco *e* *cre - - - - - scen - - - - - do.*

le - vel - ling of lan - ces or rush - - ing of

THE WARRIOR.

steeds, He thinks . . on his . . true love, and rides in an
 steeds, He thinks on his true love, and rides in an
 steeds, He thinks on his true love, and rides in an
 steeds, He thinks on his true love, and rides in an

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. Dynamics include *f* (forte) and *p* (piano). The lyrics are: "steeds, He thinks . . on his . . true love, and rides in an".

ar - mour Of proof wo - ven sure by the spells of his charm - er. His
 ar - mour Of proof wo - ven sure by the spells of his charm - er. His
 ar - mour Of proof wo - ven sure by the spells of his charm - er. His
 ar - mour Of proof wo - ven sure by the spells of his charm - er. His

Detailed description: This system contains the next four vocal staves and the piano accompaniment. Dynamics include *dim.* (diminuendo), *pp* (pianissimo), and *f* (forte). The lyrics are: "ar - mour Of proof wo - ven sure by the spells of his charm - er. His".

foot's in the stirrup, his hand's on the mane, He is up and a - way.
 foot's in the stirrup, his hand's on the mane, He is up and a - way.
 foot's in the stirrup, his hand's on the mane, He is up and a - way.
 foot's in the stirrup, his hand's on he mane, He is up and a - way.

Detailed description: This system contains the final four vocal staves and the piano accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo). The lyrics are: "foot's in the stirrup, his hand's on the mane, He is up and a - way.".

THE WARRIOR.

How young and how come-ly, Lo! look on him now, How stead - fast . his

How young and how come-ly, Lo! look on him now, How stead - fast . his

How young and how come-ly, Lo! look on him now, How stead - fast . his

How young and how come-ly, Lo! look on him now, How stead - fast . his

eye, How young and how come-ly, Lo! look on him now, How

eye, How young and how come-ly, Lo! look on him now, How

eye, He's a-way, How young and how come-ly, Lo! look on him now, How

eye, He's a-way, How young and how come-ly, Lo! look on him now, How

dim. *p* *mf* *Cantabile.*

stead-fast his eye, and how tran-quil his brow, The gift . . of his

dim. *p* *mf* *Cantabile.*

stead-fast his eye, and how tran-quil his brow, The gift, gift of his

dim. *p* *mf* *Cantabile.*

stead-fast his eye, and how tran-quil his brow, The gift . . of his

dim. *p* *mf* *Cantabile.*

stead-fast his eye, and how tran-quil his brow, The gift, gift of his

THE WARRIOR.

la - dye love, the gift . . of his la - dye love glitters full gay, As
 la - dye love, the gift, gift of his la - dye love glitters full gay, As
 la - dye love, the gift . . of his la - dye love glitters full gay, As
 la - dye love, the gift, gift of his la - dye love glitters full gay, As

con fuoco e cre - - - - - scen - - - - - do.
 down like the eagle he pours on his prey, he pours, he pours . on his
con fuoco e cre - - - - - scen - - - - - do.
 down like the eagle he pours on his prey, he pours, he pours . on his
con fuoco e cre - - - - - scen - - - - - do.
 down like the eagle he pours on his prey, he pours, he pours . on his
con fuoco e cre - - - - - scen - - - - - do.
 down like the ea - - gle he pours on his

f prey. Go sing . it in . . song, . . and tell . it in
p prey. Go sing it in song, . . and tell . it in
f prey. Go sing it in song, . . and tell . it in
p prey. Go sing it in song, . . and tell it in

THE WARRIOR.

dim. *pp* *f*
 sto - ry, He went in his strength and re - turn'd in his glo - - ry. His
dim. *pp* *f*
 sto - ry, He went in his strength and re - turn'd in his glo - - ry. His
dim. *pp* *f*
 sto - ry, He went in his strength and re - turn'd in his glo - - ry. His
dim. *pp* *f*
 sto - ry, He went in his strength and re - turn'd in his glo - - ry. His

ff
 foot's in the stirrup, his hand's on the mane, He is up and a - way.
ff
 foot's in the stirrup, his hand's on the mane, He is up and a - way.
ff
 foot's in the stir-rup, his hand's on the mane, He is up and . a - way.
ff
 foot's in the stir-rup, his hand's on the mane, He is up and . a - way.

(SECOND SERIES.)

LOVE'S HEIGH, HO.

A FOUR-PART SONG.

POETRY BY S. DANIEL. 1582.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, BARNER STREET (W.), and 38, POULTRY (E.C.).

Allegretto. *p* *mf*

TREBLE.

ALTO. *p* *mf*

TENOR (Svs. lower). *p* *mf*

BASS.

ACCOMP. *p* *mf*
♩. = 96.

Love is a sick-ness full of woe, love is a sick-ness full of woe,
 Love is a sick-ness full of woe, love is a sick-ness full of woe,
 Love is a sick-ness full of woe, love is a sick-ness full of woe,
 Love is a sick-ness full of woe, love is a sick-ness full of woe,

love is a sick-ness full of woe, All re-me-dies re-fu-sing, A
 All re-me-dies, all re-fu-sing, A
 love is a sick-ness, All re-me-dies re-fu-sing, A
 All re-me-dies, all re-fu-sing, A

LOVE'S HEIGH, HO!

cres.
 plant that with most cut - ting grows, Most bar - ren with best
cres.
 plant that with most cut - ting grows, Most bar - - ren with best
cres.
 plant that with most cut - ting grows, Most bar - - ren with best
cres.
 plant that with most cut - ting grows, Most bar - - ren with best

u - - sing. Why so? . . . why so? . . . why so? More we en -
cres.
 u - - sing. Why so? why so? . . . why so? . . . More we en -
cres.
 u - - sing. Why so? . . . why so? . . . why so? More we en -
cres.
 u - - sing. Why so? . . . why so? . . . why so? More we en -
cres.

scen - - - do. *ff* *dim.*
 - joy it, more it dies. If not en - joy'd it sigh - ing cries, . Heigh,
scen *do.* *ff* *dim.*
 - joy it, more it dies. If not en - joy'd it sigh - ing cries, . Heigh,
scen *do.* *ff* *dim.*
 - joy it more it dies. If not en - joy'd it sigh - ing cries, . Heigh,
scen *do.* *ff* *dim.*

LOVE'S HEIGH, HO!

in - u - en - do.
f
 ho! it cries Heigh, ho! heigh, ho! cries, . . . it cries Heigh
in - u - en - do.
f
 ho! it cries Heigh, ho! heigh, ho! heigh, ho!
in - u - en - do.
f
 ho! it cries Heigh, ho! heigh, ho! heigh, ho!
in - u - en - do.
f

dim. e rall. len - - tan - - do.
 ho! heigh, ho!
dim. e rall. pp
 it cries . . . Heigh, ho! heigh, ho! heigh, ho!
dim. e rall. pp
 it cries . . . Heigh, ho! heigh, ho! heigh, ho!
dim. e rall. pp
 it cries . . . Heigh, . . . ho! . . . heigh, ho!
dim. e rall. len - tan pp do.

p Love is a tor - ment of the mind, *mf* love is a tor - ment of the mind,
p Love is a tor - ment of the mind, *mf* love is a tor - ment of the mind,
p Love is a tor - ment of the mind, *mf* love is a tor - ment of the mind,
p Love is a tor - ment of the mind, *mf* love is a tor - ment of the mind,
p Love is a tor - ment of the mind, *mf* love is a tor - ment of the mind,

LOVE'S HEIGH, HO!

love is a tor-ment of the mind, A tem-pest e-ver-last-ing, And
 A tem-pest e-ver-last-ing, And
 love is a tor-ment, A tem-pest e-ver-last-ing, And
 A tem-pest e-ver-last-ing, . . . And

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are: "love is a tor-ment of the mind, A tem-pest e-ver-last-ing, And A tem-pest e-ver-last-ing, And love is a tor-ment, A tem-pest e-ver-last-ing, And A tem-pest e-ver-last-ing, . . . And". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Jove hath made it of a kind, Not well, nor full, nor
 Jove hath made it of a kind, Not well, nor full, nor
 Jove hath made it of a kind, Not well, nor full, nor
 Jove hath made it of a kind, Not well, nor full, nor

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "Jove hath made it of a kind, Not well, nor full, nor Jove hath made it of a kind, Not well, nor full, nor Jove hath made it of a kind, Not well, nor full, nor Jove hath made it of a kind, Not well, nor full, nor". The piano part includes a *cres.* (crescendo) marking.

fast-ing. Why so? . . . why so? . . . why so? More we en-
 fast-ing. Why so? why so? . . . why so? . . . More we en-
 fast-ing. Why so? . . . why so? . . . why so? More we en-
 fast-ing. Why so? . . . why so? . . . why so? More we en-

The third system concludes with four vocal staves and piano accompaniment. The lyrics are: "fast-ing. Why so? . . . why so? . . . why so? More we en- fast-ing. Why so? why so? . . . why so? . . . More we en- fast-ing. Why so? . . . why so? . . . why so? More we en- fast-ing. Why so? . . . why so? . . . why so? More we en-". The piano part includes *p* (piano) and *cre* (crescendo) markings.

LOVE'S HEIGH, HO!

scen - - - do. *ff* *dim*

- joy it, more it dies, If not en - joy'd it sigh - ing cries . Heigh,

scen - - - do. *ff* *dim*

- joy it, more it dies, If not en - joy'd it sigh - ing cries . Heigh,

scen - - - do. *ff* *dim*

- joy it, more it dies, If not en - joy'd it sigh - ing cries . Heigh,

scen - - - do. *ff* *dim*

- joy it, more it dies, If not en - joy'd it sigh - ing cries . Heigh,

- in - u - en - do. *f*

ho! it cries Heigh, ho! heigh, ho! cries, . . . it cries Heigh,

- in - u - en - do. *f*

ho! it cries Heigh, ho! heigh, ho! heigh, ho!

- in - u - en - do. *f*

ho! it cries Heigh, ho! heigh, ho! heigh, ho!

- in - u - en - do. *f*

ho! it cries Heigh, ho! heigh, ho! heigh, ho!

- in - u - en - do. *f*

dim. *e* ral - - len - - tan - - do.

ho! *dim.* *e* rall. *pp* heigh, ho!

it cries . . . Heigh, ho! heigh, ho! heigh, ho!

it cries . . . Heigh, ho! heigh, ho! heigh, ho!

it cries . . . Heigh, . . . ho! . . . heigh, ho!

dim. *e* ral - len - tan *pp* *do.*

(SECOND SERIES.)

GOOD NIGHT, GOOD REST.

MADRIGAL.

POETRY FROM SHAKESPERE'S "PASSIONATE PILGRIM."

COMPOSED BY

WALTER MACFARREN.

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

Allegro non tanto.

TREBLE.
Good night, good rest! Ah! nei-ther be my share! . . . She

ALTO.
Good night, good rest! . . . Ah! nei - - - ther be my share! She

TENOR
(Svu. lower).
Good night, good rest! . . . Ah! nei-ther be my share! . . . She

BASS.
Good night, good rest! Ah! nei - - - ther be

ACCOMP.
ad lib.
♩ = 69.

bade . . . good night that kept my rest a - way that

bade good night . . . that kept, . . . that kept my

bade good . night, that kept . . . my rest, my . . .

my share! She bade good night that kept my

GOOD NIGHT, GOOD REST.

sempre p kept my rest a - way; And daff'd me to a ca - bin hang'd with care, To *cres.*
 rest a - way; And daff'd me to a ca - bin
 . . . rest a - - way; *p* And

f des - cant on the doubts, the doubts of my de - cay, *sempre f* And daff'd me
 hang'd with care, To des - cant on the doubts of my de - cay, And daff'd me
 And daff'd me to a ca - bin hang'd with care, *cres.* *f* *sempre f* To des -
 daff'd me, daff'd me to a ca - bin hang'd with care, *cres.* *f* *sempre f* To des -

dim. *sf* to a ca - bin hang'd with care, To . . . des - cant on . . . the doubts . . . of . . .
dim. *sf* to a ca - bin hang'd . . . with care, *sf* des - cant on the doubts, doubts
 - cant on the doubts of my de - cay, *dim.* *p* To des - cant
 - cant on the doubts of my de - cay, *dim.* *p* To des - cant . . .

GOOD NIGHT, GOOD REST.

my de . . . cay; Yet at my part - - - ing sweet - ly did she
of my de - cay; Yet at my part - ing sweet - ly did she
on the doubts of my de - cay; Yet at my part - - - ing sweet - ly did she
on the doubts of my de - cay; Yet . . . at my part - - - ing

smile, . . . In scorn . . . or friend - - - ship, nil I con - strue
smile, In scorn or friend - - - ship, nil . . . I
smile, . . . In scorn or . . . friendship, nil . . . I .
sweet - - ly did she smile, In scorn or friend - - ship, nil I .

who - ther; 'Tmay be . she . joy'd to jest at my ex - ile, 'Tmay be, a -
con - - - strue who - ther; 'Tmay be, she
. . . con - strue who - ther.
con - - - strue who - ther.

GOOD NIGHT, GOOD REST.

cres. gain to make me wan-der hi-ther, Yet at my part-ing did she smile.
 joy'd to jest at my ex-ile, Yet at my part-ing did she smile.
 Yet at my part-ing sweet-ly did she smile.
 Yet at my part-ing sweet-ly, sweet-ly did she smile.

pp Fare - well, quoth she, and . .
p Fare - well, quoth she, Fare - well, quoth she, and come
p Fare - well, quoth she, and
p Fare - well, quoth she, and come a - .

mf come a - gain to - mor-row, come a - gain. Fare-well I could not,
mf a - - - gain, fare - well, and come a - gain
mf come a - gain. . . Fare - well I could not, for . . I . . .
mf - - gain. Fare - well I could not, for I

GOOD NIGHT, GOOD REST.

fare well I could not, farewell I could not, fare - well I
 to - mor - row. Fare - well I could not, for I . . .
 . . . supp'd with sor - row, I . supp'd with sor - - row, . supp'd with .
 supp'd with . sor - row, fare - well I . . . could not, for I supp'd with

could not, for I supp'd with sor - row,
 supp'd with sor - - - row, fare - - - - well I . could . .
 . . sor - row. Fare - - well, quoth
 sorrow, supp'd with sor - - row, fare - - well I . could . .

fare - well I . could not, .
 not, for I supp'd . . . with sor - row, fare - - -
 she, Fare - - well, quoth she.
 not, . . for I . supp'd with sor - - - row.

GOOD NIGHT, GOOD REST.

for . . . I . . . supp'd . . . with . . . sor - row.

well I could not, for I supp'd with sor - row.

Farewell I

Fare - well,

Fare - well, quoth she, fare - well,

could not, . . . for . . . I . . . supp'd . . . with . . . sor-row,

quoth she. Fare-well I could not, for I supp'd with

well, and come a - gain. Fare-well I could not, for I supp'd, I supp'd with

Fare-well, quoth she. Fare - well I could not,

supp'd with sor - row, fare-well I could not, for I supp'd with

sor - row. Fare - well, quoth she, fare

GOOD NIGHT, GOOD REST.

sor - row, for I supp'd with sor-row, sor - row. Farewell, . . .
 for I supp'd . . . with sor - row. Fare -
 sor - row, I supp'd with sor - row, fare - well . . . I could not. Fare -
 - well, quoth she, . . . fare - well Fare -

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

. . . quoth she, . . . farewell. Yet at my part - - - ing
 - well, quoth she. Yet . . . at my . part-ing . sweetly . did she smile, sweet-
 - well, quoth she. Yet . . . at . . . my . . . part - - - ing
 - well, quoth she. Yet at my part - ing

sempre dim. *pp e cres. poco a poco.* *sempre cres.* *pp* *cres.* *pp* *cres.* *pp* *cres.*

did she smile, yet at my part-ingsweet-ly, sweet-ly . did she smile, 'yet
 - ly smile, yet at my part - - ing sweet - - ly
 did she smile, yet at my part - - ing sweet - ly
 did she smile, yet at my part - - ing sweet - ly

pp animato. *pp animato.*

GOOD NIGHT, GOOD REST.

at my part-ing sweet-ly, sweet-ly did she smile, yet at my part-ing did she
 smile, yet at my part - ing sweet - ly did she
 smile, yet at my part - ing sweet - ly did she
 smile, yet at my part - ing . . sweet - ly, . . sweet-ly

dim. p sempre dim. pp morendo.
 smile, sweet - ly, sweet - ly did she smile.
dim. p pp morendo.
 smile, yes, . . sweet - ly, . . sweet - ly did she smile.
dim. p pp morendo.
 smile, yes, sweet-ly . . did she smile, did . . she smile. Fare-well, fare - well.
dim. p pp morendo.
 did smile, . . yes, . . . sweet - ly smile.
dim. p pp morendo.

(SECOND SERIES.)

THE FAIRIES.

A FOUR-PART SONG.

THE POETRY BY WILLIAM ALLINGHAM.

COMPOSED BY

WALTER MACFARREN.

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

TREBLE. *p* *Vivace.*

Up the air - y moun - tain, Down the rock - y glen, We daren't go a

ALTO. *p*

Up the air - y moun - tain, Down the rock - y glen, We daren't go a

TENOR
Svs. lower). *p*

Up the air - y moun - tain, Down the rock - y glen, We daren't go a

BASS. *p*

Up the air - y moun - tain, Down the rock - y glen, We daren't go a

ACCOMP.
ad lib.

Vivace.

p

♩ = 144

hunt - ing For fear of lit - tle men, We daren't go a hunt - ing For

hunt - ing For fear of lit - tle men, daren't go a hunt - ing For

hunt - ing For fear of lit - tle men, daren't go a hunt - ing For

hunt - ing For fear of lit - tle men, daren't go a hunt - ing For

THE FAIRIES.

fear of lit - tle men, We daren't go a hunt - ing For fear of lit - tle men.

fear of lit - tle men, We daren't go a hunt - ing For fear of lit - tle men.

fear of lit - tle men, We daren't go a hunt - ing For lit - tle men.

fear of lit - tle men, for fear, for fear of lit - tle men.

Wee folk, good folk, Troop - ing all to - geth - er, all to - geth - er, Green

Wee folk, good folk, Troop - ing all to - geth - er, all to - geth - er, Green

Wee folk, good folk, Troop - ing all to - geth - er, all to - geth - er, Green

Wee folk, good folk, Troop - ing all to - geth - er, all to - geth - er, Green

jack - et, red cap, And grey - cock's fea - ther, Wee folk, good folk, Trooping all to -

jack - et, red cap, And grey - cock's fea - ther, Wee folk, good folk, Trooping all to -

jack - et, red cap, And grey - cock's fea - ther, Wee folk, good folk, Trooping all to -

jack - et, red cap, And grey - cock's fea - ther, Wee folk, good folk, Trooping all to -

THE FAIRIES.

- gether, trooping trooping, all to - gether, trooping all to - geth - er. Down a - long the
 - gether, trooping trooping, all to - gether, trooping all to - geth - er. Down a - long the
 - gether, troop - ing trooping, all to - gether, trooping all to - geth - er. Down
 - gether, troop - ing trooping, all to - gether, trooping all to - geth - er. Down

rock - y shore Some make their home, They live on crisp - y pan - cakes Of
 rock - y shore Some make their home, They live on crisp - y pan - cakes Of
 . . a - long the rock - - y shore, They live on crisp - y pan - cakes Of
 . . . a - long the rock - - y shore Some make their home, They live on pan - cakes Of

yel - low tide - foam; Some in the reeds of the black mountain lake, With
 yel - low tide - foam; Some in the reeds of the black mountain lake, With
 yel - low tide - foam; Some in the reeds of the black mountain lake, With
 yel - low tide - foam; Some in the reeds of the black mountain lake, With

THE FAIRIES.

fogs for their watch-dogs, all night a - wake, By the craggy hillside, By the
 fogs for their watch - dogs, all night a - wake, By the craggy hill-side, By the
 fogs for their watch-dogs, all night a - wake, By the craggy hill - side,
 fogs for watch-dogs, all a - wake, By the craggy hill - side,

staccato.
p staccato.
p staccato.
p staccato.
p staccato.

moss - es . bare, They have plant-ed thorn trees, thorn trees For plea - sure, thorn trees
 moss - es . bare, They have plant-ed thorn trees, thorn trees For plea - sure, thorn trees
 By the moss-es bare, They have plant - - ed thorn trees, thorn trees
 By the moss-es bare, They have plant - - ed thorn trees here and

here and there. Is a - ny man so dar - ing To dig one up in spite? Heshall
 here and there. Is a - ny man so dar - ing To dig one up in spite? Heshall
 here and there. Is a - - ny man so dar-ing To dig one up in spite? He
 there. Is a - - ny man so dar-ing To dig one up in spite? He

poco a poco cre - - - *scen* - - - *do.*
poco a poco cre - - - *scen* - - - *do.*

THE FAIRIES.

sempre f

find the thornies In his bed, He shall find the thornies set
 find the thornies In his bed, in his
 shall find the thornies In his bed, He shall find the thornies set
 shall find the thorn - ies get In his

p

In his bed at night. Up the air - y moun - tain, Down the rock - y glen, We
 bed at night. Up the air - y moun - tain, Down the rock - y glen, We
 In his bed at night. Up the air - y moun - tain, Down the rock - y glen, We
 bed at night, Up the air - y moun - tain, Down the rock - y glen, We

daren't go a hunt - ing For fear of lit - tle men, no, no, We daren't go a
 daren't go a hunt - ing For fear of lit - tle men, daren't go a
 daren't go a hunt - ing For fear of lit - tle men, daren't go a
 daren't go a hunt - ing For fear of lit - tle men, daren't go a

THE FAIRIES.

hunt - ing For fear of lit - tle men, We daren't go a hunt - ing For fear, we daren't

hunt - ing For fear of lit - tle men, We daren't go a hunt - ing For fear, we daren't

hunt - ing For fear of lit - tle men, We daren't go a hunt - ing For fear, we daren't

hunt - ing For fear of lit - tle men, We daren't . . . go a hunt - ing For fear, We

cres.

cres.

go, we da - ren't go, we da - ren't go, for lit - tle men, all to - geth - er, troop - ing,

go, we da - ren't go, we da - ren't go, for lit - tle men, yes, all to - geth - er, troop - ing,

go, we da - ren't go, we da - ren't go, for lit - tle men, yes, all to - geth - er, troop - ing,

go, we da - ren't go, we da - ren't go, for lit - tle men, yes, all to - geth - er, troop - ing,

Più animato al fine.

Più animato al fine.

troop - ing all to - ge - ther, all to - geth - er, lit - tle, lit - tle, lit - tle, lit - tle men.

troop - ing all to - ge - ther, all to - geth - er, lit - tle, lit - tle, lit - tle, lit - tle men.

troop - ing all to - ge - ther, all to - geth - er, lit - tle, lit - tle, lit - tle, lit - tle men.

troop - ing all to - ge - ther, all to - geth - er, lit - tle, lit - tle, lit - tle, lit - tle men.

cres.

cres.

cres.

cres.

cres.

ff

ff

ff

ff

ff

ff

ff

ff

ff

CRADLE SONG.

A FOUR-PART SONG.

POETRY BY W. C. BENNETT.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWEL AND CO., 1, Berners Street (W.), and 86, Foultry (E.C.).

Andante tranquillo.

TENOR.

The bird is in its nest; The bee is hush'd in rest.

ALTO.

The bird is in its nest; The bee is hush'd in rest.

TENOR (8ve lower).

The bird is in its nest; The bee is hush'd in rest.

BASS.

Sleep sleep, sleep, lul-la -

Andante tranquillo.

ACCOMP.

$\text{♩} = 88.$

Rock'd on thy mother's breast, To thy mother's fond heart, thy mother's fond heart, to thy

on thy mother's breast, To thy mother's fond heart, thy mother's fond heart, to thy

pp sotto voce.

Rock'd on thy mother's breast, Sleep, lul-la - by, sleep, lul-la - by, sleep, lul-la - -

pp sotto voce.

- by, Sleep, yes, lul-la - by, sleep, lul-la - by, sleep, lul-la - -

CRADLE SONG.

sempre. p

mother's, thy mother's heart press'd, to thy mother's fond heart, thy mother's fond heart, to thy

sempre. p

mother's, thy mother's heart press'd, to thy mother's fond heart, thy mother's fond heart, to thy

sempre. p

- by, sleep, lul - la - by, sleep, lul - la - by, sleep, lul - la - by, sleep, lul - la -

sempre. p

- by, sleep, lul - la - by, sleep, lul - la - by, sleep, lul - la - by, sleep, lul - la -

p morendo. rit.

mother's, thy mother's heart press'd, lul - la - by, lul - la - by, lul - la - by.

p morendo. rit.

mother's, thy mother's heart press'd, lul - la - by, lul - la - by, lul - la - by.

p morendo. rit.

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

p morendo. rit.

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

p morendo. rit.

mf

The wan - ing day-light dies, The stars dream in the skies; Daisies long have

mf

The wan - ing day-light dies, The stars dream in the skies; Daisies long have

mf

The wan - ing day-light dies, The stars dream in the skies; Daisies long have

mf

Sleep, sleep, . . . lul - la - - by; Daisies long have

mf

CRADLE SONG.

dim.
closed their eyes, daisies long have closed their eyes; *p* Calm, how
dim.
closed their eyes; *p* Sleep, sleep, *pp sotto voce.* Calm, how
dim.
closed . . their eyes; *p* Sleep, lul - la - by, sleep, lul - la - by, sleep, *pp sotto voce.*
closed their eyes, have closed their eyes, *p* Sleep, lul - la - by, sleep,

dim.
calm! on all things, on all things lies, how calm on all things lies, . . calm, how
calm! on all things, on all things lies, how calm on all things lies, . . calm, how
lul - la - by, sleep, lul - la - by, sleep, lul - la - by, sleep, lul - la - by, sleep,
lul - la - by, sleep, lul - la - by, sleep, lul - la - by, sleep, lul - la - by, sleep,

p
calm! on all things, on all things lies, how calm on all things lies, lul - la -
calm! on all things, on all things lies, how calm on all things lies, lul - la -
lul - la - by, sleep, lul - la - by, sleep, lul - la - by, sleep, sleep, . .
lul - la - by, sleep, lul - la - by, sleep, lul - la - by, . . sleep, sleep,

CRADLE SONG.

morendo. *rit.* *f*

by, lul - la - by, lul - la - by. Then sleep, my heart's de-light, and

morendo. *rit.* *f*

by, lul - la - by, lul - la - by. Then sleep, my heart's de-light, and

morendo. *rit.* *f*

... sleep, lul - la - by. Then sleep, my heart's de-light, and

morendo. *rit.* *f*

lul - la - - by, lul - la - by. Sleep, sleep and

dim. *p*

through the darksome night, Round thy bed God's an - gels bright, God's an - gels bright, round thy

through the darksome night, Round thy bed God's an - - gels bright,

through the darksome night, Round thy bed God's an - - gels bright,

through the darksome night, Round thy bed God's an - - gels bright,

p

bed God's an - gels bright, lul - la - by, Guard thee till I come, I

p

Sleep, lul - la - by, Guard thee till I come, I

pp sotto voce.

Sleep, sleep, lul - la - by, sleep, lul - la - by, sleep, lul - la - by, sleep,

pp sotto voce.

Sleep, lul - la - by, sleep, lul - la - by, sleep, lul - la - by, sleep,

CRADLE SONG.

come with light, Guard thee till I come with light, . . round thy bed God's an - gels, God's
 come with light, Guard thee till I come with light, . . round thy bed God's an - gels, God's
 lul-la - by, sleep, lul-la - by, sleep, lul-la - by, sleep, lul-la - by, sleep,
 lul-la - by, sleep, lul-la - by, sleep, lul-la - by, sleep, lul-la - by, sleep,

an - gels bright Guard thee till I come with light, *morendo.* lul-la - by, lul-la-by, *rit.* lulla - by.
 an - gels bright Guard thee till I come with light, *morendo.* lul-la - by, lul-la-by, *rit.* lulla - by.
 lul-la - by, sleep, lul-la - by, sleep, sleep, . . sleep, *p morendo.* lulla - by. *rit.*
 lul-la - by, sleep, lul-la - by, . . sleep, sleep, lul-la - by, lulla - by. *morendo.* *rit.*
p morendo. *rit.*

(SECOND SERIES).

MORNING SONG.

A FOUR-PART SONG.

THE POETRY BY ALLAN CUNNINGHAM.

COMPOSED BY

WALTER MACFARREN.

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

mf Allegretto vivace.

TREBLE.
Oh! come, for the li - ly is white on the lea, Oh! come, for the wood doves are

ALTO.
Oh! come, come, oh! come, oh! come, for the wood doves are

TENOR (Sve. lower).
Oh! come, for the li - ly is white, is white, Oh! come, for the wood doves are

BASS.
Oh! come, Oh! come, for the wood doves are

mf Allegretto vivace.

ACCOMP.
♩ = 80.

pair'd on the tree, Oh! come, for the li - ly is white on the lea, Oh!

pair'd on the tree, Oh! come, for the li - ly is white,

pair'd on the tree, Oh! come, for the li - ly is white on the lea, Oh!

pair'd on the tree, Oh! come, the li - ly is white, is white

The Pianoforte part is not intended as an Accompaniment, but merely to assist in practising.

MORNING SONG.

come, for the wood doves are pair'd on the tree, The lark sings, with dew on her
 come, come, so come, oh! come, The lark, the lark sings, with
 come, come, so come, oh! come, The lark sings, with dew
 come, come, so come, come, The lark, the lark sings, with

wings and her feet, The thrush pours his dit - ty loud, va - ried, and sweet, The
 dew on her feet, The thrush pours his dit - ty loud and sweet,
 on her feet, The thrush pours his dit - ty loud, va - ried, and sweet,
 dew on her feet, The thrush pours his dit - ty loud, va - ried, and sweet,

thrush pours his dit - ty loud, varied, and sweet, loud, varied, and sweet, So come, . .
cres. pours his dit - ty loud, va - ried, and sweet, So
cres. pours his dit - ty, varied, and sweet, loud, varied, and sweet, So come, . .
cres. pours his dit - ty loud and sweet, So

MORNING SONG.

poco rall. *p* *a tempo.*
 so come, so come where the twin hares mid fragrauce have been, With
poco rall. *p* *a tempo.*
 come, yes, come, so come, so come, come, oh! come With
poco rall. *p* *a tempo.*
 so come where the twin hares mid fragrance have been With
p *a tempo.*
 come, yes, come, so come, so come With

f
 flow'rs I will weave thee a crown like a queen, With flow'rs I will weave thee a
f
 flow'rs I will weave thee a crown like a queen, With flow'rs a
f
 flow'rs I will weave thee a crown like a queen, With flow'rs I will weave thee a
f
 flow'rs I will weave thee a crown like a queen, With flow'rs will weave thee a

f
 crown like a queen, a crown like a queen, So come, oh! come.
f
 crown, a crown like a queen, So come, oh! come.
f
 crown, a crown like a queen, So come, oh! come.
f
 crown, a crown . . . like a queen, So come.

' MORNING SONG.

mf
Oh! come, hark the thros - tle in - vites you a - loud; And wild comes the plo - ver's cry

mf
Oh! come, come, oh! come, And wild comes the plo - ver's cry

mf
Oh! come, hark the thros - tle in - vites you loud; And wild comes the plo - ver's cry

mf
Oh! come, And wild comes the plo - ver's cry

down from the cloud: Oh! come, hark the thros - tle in - vites you a - loud; And

down from the cloud: Oh! come, hark! the thros - tle loud;

down from the cloud: Oh! come, hark the thros - tle in - vites you a - loud;

down from the cloud: Oh! come, the thros - tle in - vites a - loud;

wild comes the plo - ver's cry down from the cloud: The stream lifts its voice, and you

p
Come, come, oh! come, oh! come, The stream, the stream lifts its

p
Come, come, oh! come, oh! come, The stream lifts its voice,

p
Come, come, oh! come, come, The stream, the stream lifts its

MORNING SONG.

dai-sy's be - gun To part its red lips and drink dew in the sun: Yon
 voice, and yon dai - sy's be - - gun To part its lips and drink,
 and yon dai sy's be - - - gun To part, and drink,
 voice and yon dai - sy's be - - gun To part its lips and drink,

cres. dai - sy's be - gun To part . . its red lips and drink in the sun: So come, . .
cres. part its red . lips and drink dew in the sun: So
cres. part its red . lips and drink dew in the sun: So come, . .
cres. red lips and drink dew in the sun: So

poco rall. *p* *a tempo.*
 so come! The sky laughs in light, earth re - joi - ces in green: So
cres. *poco rall.* *p* *a tempo.*
 come, yes, . . come, so come! Oh! come, . . come, oh! come: So
cres. *poco rall.* *p* *a tempo.*
 The sky laughs in light, earth re - joi - ces in green: So
cres. *poco rall.* *p* *a tempo.*
 come, yes, . . come, so come! Oh! come So

MORNING SONG.

come, and I'll crown thee with flow'rs like a queen! So come, and I'll crown thee with
 come, and I'll crown thee with flow'rs like a queen! with flow'rs, a
 come, and I'll crown thee with flow'rs like a queen! So come, and I'll crown thee with
 come, and I'll crown thee with flow'rs like a queen! with flow'rs, a crown, yes, a

flow'rs like a queen! with flow'rs like a queen! So come, Oh! come. .
 crown, a crown like a queen! So come, Oh! come. .
 flow'rs, with flow'rs like a queen! So come, Oh! come. .
 crown, a crown like a queen, So come. .

(SECOND SERIES.)

GO, PRETTY BIRDS.

A FOUR-PART SONG.

THE POETRY BY THOMAS HEYWOOD, 1596.

COMPOSED BY

WALTER MACFARREN.

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

Allegro non troppo.

TREBLE.
Ye pret-ty birds that sit and sing, A-midst the sha-dy val-leys, And

ALTO.
Ye pret-ty birds that sit and sing, A-midst the sha-dy val-leys, And

TENOR
(Svs. lower).
Ye pret-ty birds that sit and sing, A-midst the sha-dy val-leys, And

BASS.
Ye pret-ty birds that sit and sing, A-midst the sha-dy val-leys, And

ACCOMP.
♩ = 132.
Allegro non troppo.
p

see how Phillis sweetly walks, With-in her gar-den al-leys. Go, pret-ty birds, a -

see how Phillis sweetly walks, in her gar-den al-leys. Go, pret-ty birds, a -

see how Phillis sweetly walks, With-in her al-leys. Go . a -

see how Phillis sweetly walks, in her gar-den al-leys. Go, pret-ty birds a -

The Pianoforte part is not intended as an Accompaniment, but merely to assist in practising.

GO, PRETTY BIRDS.

- bout her bower, Go, pret-ty birds, a - bout her bower, Sing, pret - ty birds, she
 - bout her bower, Go, pret-ty birds, a - bout her bower, Sing, pret - ty birds, she
 - bout her bower, Go . a - bout her bower, Sing, pret - ty birds, she .
 - bout her bower, Go, pret-ty birds, a - bout her bower, Sing, pret - ty birds, she .

cres.
cres.
sf
cres.
cres.
sf
cres.

may not lower; Ah me! methinks I see her frown, Ye pret - ty wan - tons war - ble.
 may not lower; Ah me! methinks I see her frown, Ye pret - ty wan - tons war - ble.
 . . may not lower; Ah me! I see her frown, Ye pret - ty wan - tons war - ble.
 . . may not lower; Ah me! methinks I see her frown, Ye wan - - tons war - ble.

cres.
rit.
cres.
rit.
cres.
rit.
cres.
rit.
cres.
rit.

Go tune your voi - ces' har - mon - y, And sing, "I am her lov - - er," Strain
 Go tune your voi - ces' har - mon - y, And sing, "I am her lov - - er," Strain
 Go tune your voi - ces' har - mon - y, And sing, "I am her lov - - er," Strain
 Go tune your voi - ces' har - mon - y, And sing, "I am her lov - - er," Strain

p
p
p
p

GO, PRETTY BIRDS.

loud and sweet, that ev'ry note With sweet content may fill her. And she that hath the
 loud and sweet, that ev'ry note With con-tent may fill . . her. And she that hath the
 loud and sweet, that ev'ry note With sweet content may fill her. And she . she .
 loud and sweet, that ev'ry note With content may fill her. And she that hath the

sweet-est voice, And she that hath the sweet-est voice, Oh! tell her I'll not
 sweet-est voice, And she that hath the sweet-est voice, Oh! tell her I'll not
 . . that hath the sweet-est voice, Oh! tell her I'll not . .
 sweet-est voice, And she that hath the sweet-est voice, Oh! tell her I'll not . .

change my choice; Yet still, methinks I see her frown, Ye pret-ty wan-tons war-ble.
 change my choice; Yet still, methinks I see her frown, Ye pret-ty wan-tons war-ble.
 . . change my choice; Yet still, I see her frown, Ye pret-ty wan-tons war-ble.
 . . change my choice; Yet still, methinks I see her frown, Ye wan-tons war-ble.

GO, PRETTY BIRDS.

mf Oh, fly! make haste, see, see, she falls *p* In - to a pret - ty slum - ber, Sing

mf Oh, fly! make haste, see, see, she falls *p* In - - to a slum - ber, Sing

mf Oh, fly! make haste, see, see, she falls *p* In - - to a slum - ber, Sing

mf Oh, fly! make haste, see, see, she falls *p* In - - to a slum - ber, Sing

round a - bout her ro - sy bed, That wa - king she may won - der.

round a - bout her ro - sy bed, That wa - king she may won - der.

round a - bout her ro - sy bed, That wa - king she may won - der. Say .

round a - bout her ro - sy bed, That wa - - king she may won - der.

p Say to her, " 'tis your lov - er true," *cres.* *p* Say to her, " 'tis your lov - er true, That

p Say to her, " 'tis your lov - er true," *cres.* *p* Say to her, " 'tis your lov - er true, That

p " 'tis your lov - er true," Say *cres.* *p* " 'tis your lov - er true, That

p Say to her, " 'tis your lov - er true," *cres.* *p* Say to her, " 'tis your lov - er true, That

GO, PRETTY BIRDS.

send - eth love to you, to you; "And when you hear her kind re - ply, Re -
 send - eth love to you, to you; "And when you hear her kind re - ply, Re -
 send - eth love to . . you, to you; "And when you hear her kind re - ply, Re -
 send - eth love to . . you, to you; "And when you hear her kind re - ply, Re -

- turn with plea - sant war - blings, Re - turn with plea - sant war - blings, Re -
 - turn with plea - sant war - - - blings, with plea - sant war - - -
 - turn with plea - sant war - - - blings, with plea - sant war - - -
 - turn with plea - - sant war - - - blings, Re -

- turn, re - turn with plea - sant war - blings, Pret - ty birds, pret - ty birds.
 - blings, with pleasant warblings, Pret - ty birds, pret - ty birds.
 - blings, Re - turn with plea - sant warblings, Pret - ty birds, pret - ty birds.
 - turn with war - blings, Pret - ty birds, pret - ty birds.

More Life.

POETRY BY ALICE CARRY.

FOUR-PART SONG.

MUSIC BY WALTER MACFARREN.

Andante con moto.

TREBLE. *p* When springtime pros-pers in the grass, And fills the vale with ten-der

ALTO. *p* When springtime pros-pers in the grass, And fills the vale with ten-der

TENOR. (sve lower). *p* When springtime pros-pers in the grass, And fills the vale with

BASS. *p* When springtime pros-pers in the grass, And fills the vale with

ACCOMP. (ad lib.) *p*

$\text{♩} = 108.$

bloom, And light winds whisper as they pass, Of sum-mer days to

bloom, And light winds whisper as they pass, Of days to

bloom, And light winds whisper as they pass, Of days to

bloom, And light winds whisper as they pass, Of days to

mf

come In spite of all the joys she brings, the joys she brings To flood and

mf come In spite of all the joys, the joys she brings To flood and

mf come In spite of all the joys she brings, the joys she brings To flood and

mf come In spite of all . . . the joys she brings . . . To flood and

MORE LIFE.

field, To flood and field, To flood and field, to hill and grove, This,

field, To flood and field, To flood and field, to hill and grove, This,

field, To flood and field, To flood and field, To hill and grove, This,

field, To flood and field, To flood and field, To hill and grove, This,

this is the song my spi - rit sings, - More light, more life, more love!

this is the song my spi - rit sings, - More light, more life, more love!

this is the song my spi - rit sings, - More light, more life, more love!

this is the song my spi - rit sings, - More light, more life, more love!

And when, her time fulfill'd, she goes, So gent - ly from her vernal plain, And meadows

And when, her time fulfill'd, she goes, So gent - ly from her vernal plain, And meadows

And when, her time fulfill'd, she goes, So gent - ly from her plain, And meadows

And when, her time fulfill'd, she goes, So gent - ly from her plain, And meadows

MORE LIFE.

wide, and woodland glows With so - ber sum - mer grace; When on the
 wide, and woodland glows With sum - - mer grace; When on the
 wide, and woodland glows With sum - - mer grace; When on the
 wide, and woodland glows With sum - - mer grace; When on the

cres. *mf*

stalk the ear is set, .. With all the har - vest bright, with all the
 stalk the ear is set, .. With all the har - vest bright, with all the
 stalk the ear is set, With har - - - vest bright, with all the
 stalk the ear is set, With har - - - vest bright, with all the

har - - vest pro - mise bright, With all the har - vest pro - mise bright, My
 har - vest pro - mise bright, With all the har - - - vest promise bright, My
 har - - vest pro - mise bright, With all the har - - - vest promise bright, My
 har - - vest pro - mise bright, With all the har - - - vest promise bright, My

dim. *dim.* *p*

MORE LIFE.

spi - rit sings the old song yet— More love, more life, more light!

spi - rit sings the old song yet— More love, more life, more light!

spi - rit sings the old song yet— More love, more life, more light!

spi - rit sings the old song yet— More love, more life, more light!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "spi - rit sings the old song yet— More love, more life, more light!".

p When stub - ble takes the place of grain, And shrunken streams steal low a - long, And all the

p When stub - ble takes the place of grain, And shrunken streams steal low a - long, And all the

p When stub - ble takes the place of grain, And streams steal low a - long, And all the

p When stub - ble takes the place of grain, And streams steal low a - long, And all the

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "When stub - ble takes the place of grain, And shrunken streams steal low a - long, And all the". The first two staves have a dynamic marking of *p*.

cres. *mf*
fa - ded woods com - plain Like one who suf - fers some great wrong: When fires are

cres. *mf*
fa - ded woods com - plain Like one who suf - fers wrong: When fires are

cres. *mf*
fa - ded woods com - plain Like one who suf - fers wrong: When fires are

cres. *mf*
fa - ded woods com - plain Like some great wrong: When fires are

The third system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef. The piano accompaniment is in bass clef. The lyrics are: "fa - ded woods com - plain Like one who suf - fers some great wrong: When fires are". The first two staves have dynamic markings of *cres.* and *mf*.

MORE LIFE.

lit, and ev' - ry - where, and ev' - ry - where The pleasures
 lit, and where, and ev' - ry - where The pleasures
 lit, and ev' - ry - where, and ev' - ry - where The pleasures
 lit, and ev' - ry - where, and ev' - ry - where The pleasures

This system contains four vocal staves and a piano accompaniment. The lyrics are: "lit, and ev' - ry - where, and ev' - ry - where The pleasures". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

cres. of the household rife, The pleasures of the household rife, My
cres. of the household rife, The pleasures of the household rife, My
cres. of the household rife, The pleasures of the household rife, My
cres. of the household rife, The pleasures of the household rife, My

This system contains four vocal staves and a piano accompaniment. The lyrics are: "of the household rife, The pleasures of the household rife, My". The piano part continues with a similar accompaniment, marked with *cres.* and *ff*.

song is so - lem-nised to pray - er— More love, more light, more life!
 song is so - lem-nised to pray - er— More love, more light, more life!
 song is so - lem-nised to pray - er— More love, more light, more life!
 song is so - lem-nised to pray - er— More love, more light, more life!

This system contains four vocal staves and a piano accompaniment. The lyrics are: "song is so - lem-nised to pray - er— More love, more light, more life!". The piano part features a more active accompaniment, marked with *pesante.* and *ff*.

(SECOND SERIES.)

SWEET CONTENT.

A FOUR-PART SONG.

POETRY BY THOMAS DEKKER, 1599.

COMPOSED BY

WALTER MACFARREN.

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

Moderato assai.

TREBLE.
ALTO.
TENOR
(two lower).
BASS.

Art thou poor, yet hast thou golden slumbers? Oh, sweet con -

ACCOMP.
ad lib.
♩ = 88.

cres.

- - tent! Art thou rich, yet is thy mind perplex - ed? Oh, punish - ment! Dost thou

cres.

- - tent! Art thou rich, yet is thy mind perplex - ed? Oh, punish - ment! Dost thou

cres.

- - tent! Art thou rich, yet is thy mind perplex - ed? Oh, punish - ment! Dost thou

cres.

- - tent! Art thou rich, yet is thy mind perplex - ed? Oh, punish - ment! Dost thou

The Pianoforte part is not intended as an Accompaniment, but merely to assist in practising

SWEET CONTENT.

laugh to see how fools are vex'd, To add to golden num-bers, gol - den numbers? Oh, sweet con -

laugh to see how fools are vex'd To add to, add to gol - - den num - bers? Oh, sweet con -

laugh to see how fools are vex'd To add to, add to gol - - den num - bers? Oh, sweet con -

laugh to see how fools are vex'd To add to, add to gol - - den num - bers? Oh, sweet con -

- tent! sweet con-tent! sweet content! oh, sweet content! sweet con - tent! .

- tent! sweet con-tent! sweet content! oh, sweet, oh sweet con - tent .

- tent! oh, sweet content! oh sweet content! oh, sweet content! oh, sweet con - tent! .

- tent! sweet con-tent! sweet content! oh, sweet con-tent! oh sweet con-tent!

$\text{♩} = 88.$

Work apace, a - pace, apace, a - pace; Hon-est labour bears a love-ly face; Then

Work a - pace, a - pace, Work a - pace, a - pace; Then

Work apace, a - pace, apace, a - pace; Hon-est labour bears a love-ly face; Then

Work a - pace, a - pace, Work a - pace, a - pace; Then

SWEET CONTENT.

Animato. $\text{♩} = 116.$

hey non-ny, non-ny no, hey non-ny no, hey non-ny, non-ny no, hey non-ny no.
 hey non-ny, non-ny no, hey non-ny no, hey non-ny, non-ny no, hey non-ny no.
 hey non-ny, non-ny no, hey non-ny no, hey non-ny, non-ny no, hey non-ny no.
 hey non-ny, non-ny no, hey non-ny no, hey non-ny, non-ny no, hey non-ny no.

Animato.

Tempo 1mo. $\text{♩} = 88.$

Canst drink the wa-ters of the crisped spring? Oh, sweet con - tent! . . Swimm'st thou in
 Canst drink the wa-ters of the crisped spring? Oh, sweet con - tent! . . Swimm'st thou in
 Canst drink the wa-ters of the crisped spring? Oh, sweet con - tent! . . Swimm'st thou in
 Canst drink the wa-ters of the crisped spring? Oh, sweet con - tent! . . Swimm'st thou in

Tempo 1mo.

wealth, yet sink-est in thine own tears? Oh, pun - ish - ment! . . Then he that
 wealth, yet sink-est in thine own tears? Oh, pun - ish - ment! . . Then he that
 wealth, yet sink-est in thine own tears? Oh, pun - ish - ment! Then he that
 wealth, yet sink-est in thine own tears? Oh, pun - ish - ment! . . Then he that

SWEET CONTENT.

pa-tient-ly want's burden bears, No bur - den bears, but is a king, a king! Oh, sweet con -

pa-tient-ly want's burden bears, No bur - den bears, but is a king! Oh, sweet con -

pa-tient-ly want's burden bears, No bur - den bears, but is a king! Oh, sweet con -

pa-tient-ly want's burden bears, No bur - den bears, but is a king! Oh, sweet con -

- tent! sweet con-tent! sweet content! oh, sweet content! sweet con - tent!

- tent! sweet con-tent! sweet content! oh, sweet, oh, sweet con - tent!

- tent! oh, sweet con-tent! oh, sweet con-tent! oh, sweet con-tent oh, sweet con - tent!

- tent! sweet con-tent! sweet content! oh, sweet content! oh, sweet con-tent!

♩. = 88.

Work apace, a-pace, apace, a-pace; Hon-est la-bour bears a love-ly face, Then

Work a - pace, a - pace, work a - pace, a - pace, Then

Work apace, a-pace, apace, a-pace; Hon-est labour bears a love-ly face, Then

Work a - pace, a - pace, work a - pace, a - pace, Then

SWEET CONTENT.

Animato. ♩ = 116. *sf* *cres.*

hey non-ny, nonny no, hey non-ny no, hey nonny, nonny no, hey non - ny no, non-ny

f *sf* *cres.*

hey non-ny, nonny no, hey non-ny no, hey nonny, nonny no, hey non - ny no, non-ny

f *sf* *cres.*

hey non-ny, nonny no, hey non-ny no, hey nonny, nonny no, hey non - ny no, non-ny

f *sf* *cres.*

hey non-ny, nonny no, hey non-ny no, hey nonny, nonny no, hey non - ny no, non-ny

Animato. *f* *sf* *cres.*

ff *sempre. ff* *e pesante.*

no, nonny no, hey . . nonny, non-ny no. Oh, sweet content! oh, sweet content!

ff

no, nonny no, hey . . non - - ny no. Oh, sweet content! oh, sweet content!

ff

no, nonny no, hey nonny, non - ny no. Oh, sweet content! oh, sweet content!

ff

no, nonny no, non - ny, non - ny no. Oh, sweet content! oh, sweet content!

ff *sempre. ff* *e pesante.*

SEA SONG.

PART SONG.

THE POETRY BY LORD LYTTON.

COMPOSED BY

WALTER MACFARREN.

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

Allegro con spirito.

1st TENOR
(Sve lower).
The moon shines bright, and our bark bounds light, .

2nd TENOR
(Sve lower).
The moon shines bright, and our bark bounds light, . . As the

1st BASS.
The moon shines bright, and our bark bounds light, . .

2nd BASS.
The moon shines bright, and our bark bounds light, . .

ACCOMP.
♩ = 96.
Allegro con spirito.

The stag bounds o - ver the lea, . . The

stag bounds o - ver the lea, The stag bounds o - ver the lea, . .

As the stag bounds o'er the lea, bounds o - ver the lea, . . The

The stag bounds o - ver the lea, . .

The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

SEA SONG.

moon shines bright, and our bark bounds light, . . . We
 our bark bounds light, . . . We
 moon shines bright, and our bark bounds light, . . . We
 We

love the strife of the sai - lor's life, . . . And we love our dark blue sea, our
 love the strife of the sai - lor's life, . . . We love our dark blue sea, our
 love the strife of the sai - lor's life, . . . We love our dark blue sea, our
 love the strife of the sai - lor's life, . . . We love, we love . . . our

dark blue sea, we love our dark blue sea, we love our dark blue
 dark blue sea, we love our dark blue sea, we love our dark blue
 dark blue sea,
 dark blue sea, we love . . . our sea, . . .

SEA SONG.

cres.
 sea, we love, . . . we love . . . our dark blue sea. . .
cres.
 sea, we love, . . . we love . . . our dark blue sea. . .
cres.
 we love . . . our sea, . . . we love our dark blue sea. . .
cres.
 . . . we love . . . our sea, . . . we love our dark blue sea. . .

Now high, now low to the depths we go, . . .
 Now high, now low to the depths we go, . . . Now
 Now high, now low to the depths we go, . . .
 Now high, now low to the depths we go, . . .

p
 Now rise, now rise . . . a - gain, Now high, now
 rise to the surge a - gain, Now rise, now rise . . . a - gain,
p
 Now rise to the surge a - gain, now rise . . . a - gain, Now high, now
 Now rise, now rise a - - gain, *p*

SEA SONG.

low . . to . . the depths we . . go We make a
 now rise a - gain, We make a
 low to the depths we . . go We make a
 We make a

The first system of the musical score for 'SEA SONG.' features a vocal line with lyrics and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The lyrics are: 'low . . to . . the depths we . . go We make a now rise a - gain, We make a low to the depths we . . go We make a We make a'. The piano part consists of a right-hand melody and a left-hand accompaniment.

track on the o - cean's back, . . And play, and play with his
 track on the o - cean's back, . . And play, and play with his
 track on the o - cean's back, . . And play, and play with his
 track on the o - cean's back, . . And play, and play with his

The second system continues the musical score. The lyrics are: 'track on the o - cean's back, . . And play, and play with his track on the o - cean's back, . . And play, and play with his track on the o - cean's back, . . And play, and play with his track on the o - cean's back, . . And play, and play with his'. The musical notation and piano accompaniment follow the same structure as the first system.

hoa - ry mane. We love our dark blue sea, we love our dark blue
 hoa - ry mane. We love our dark blue sea, we love our dark blue
 hoa - ry mane.
 hoa - ry mane. We love, we love

The third system concludes the musical score. The lyrics are: 'hoa - ry mane. We love our dark blue sea, we love our dark blue hoa - ry mane. We love our dark blue sea, we love our dark blue hoa - ry mane. hoa - ry mane. We love, we love'. The piano accompaniment includes a dynamic marking of *p* (piano) in the final measure.

SEA SONG.

sea, we love, . . . we love . . . our dark blue
 sea, we love, . . . we love . . . our dark blue
 we love . . . our sea, . . . we love our dark blue
 . . . we love . . . our sea, . . . we love our dark blue

sea, we love our dark blue sea, we love our dark blue
 sea, our sea, . . . we love our sea, . . . we
 sea, we love our dark blue sea, we love our dark blue
 sea, we love our sea, we love our

sea, we love our dark blue sea.
 love our dark blue sea, we love our dark blue sea.
 sea, our dark blue sea, we love our dark blue sea.
 sea, we love our dark blue sea.

(SECOND SERIES.)

THE STARS ARE WITH THE VOYAGER.

PART SONG.

POETRY BY THOMAS HOOD.

COMPOSED BY

WALTER MACFARREN.

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

Andante lento.

1st TENOR (8ve. lower.) *p*
The stars are with the voy - a - ger, Wher - e - ver he may sail, The

2nd TENOR (8ve. lower.) *p*
The stars are with the voy - a - ger, Wher - e - ver he may sail, The

1st BASS. *p*
The stars, . . . Wher - e'er he sail, The

2nd BASS. *p*
Wher - e'er he sail, The

Andante lento.

ACCOMP. *p*
♩ = 84.

cres.

moon is con-stant to her time, The sun will ne-ver fail; But fol-low, fol-low,

cres.

moon is con-stant to her time, The sun will ne-ver fail; But fol-low, fol-low

cres.

moon is con - - stant, The sun ne-ver fail, round the

moon is con-stant to her time, The sun ne-ver fail,

cres.

The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

THE STARS ARE WITH THE VOYAGER.

p cres.

round the world, the sea, So love is with the

round the world The green earth and the sea, the sea, So love is with the

world, The green earth and the sea, the sea, So love is with the

round the world, round the world, So love is with the

dim.

lo - ver's heart, Wher - e - ver he may be, So love is with the lo - ver's

heart, Wher - e'er he be, So love is with the lo - ver's

heart, Wher - e - ver he may be, Wher - e'er he be, is with the lo - ver's

heart, Wher - e'er he be, Wher - e'er he be, is with the lo - ver's

heart. So love is with .. the lo - - ver's heart.

heart, So love is with the lo - - ver's heart.

heart, Wher - e'er he be, is with the lo - - ver's heart.

heart, Wher - e'er he be, is with the lo - - ver's heart.

THE STARS ARE WITH THE VOYAGER.

Wher - e - ver he may be the stars Must dai - ly lose their light, The

Wher - e - ver he may be the stars Must dai - ly lose their light, The

The stars . . . Must lose their light, The

Must lose their light, The

moon will veil her in the shade, The sun will set at night, The sun may set but

moon will veil her in the shade, The sun will set at night, The sun may set but

moon will veil, . . . The sun set at night, con - stant

moon will veil her in the shade, The sun set at night,

con - stant love will shine, So dull night is

con - stant love Will shine, will shine when he's a - way, So dull night is not

love Will shine, will shine when he's a - way, So dull night is not

con - stant love will . . . shine, So dull night is not

THE STARS ARE WITH THE VOYAGER.

ne - ver night, And day is brighter day, So that dull night is ne - ver
 night, And day, and day, So that dull night is ne - ver
 night, And day is brighter day, is brighter day, So dull night is not
 night, And day, and day is brighter day, So dull night is not

night, And day, and day is bright - er day.
 night, And day, and day is bright - er day.
 night, And day, and day is bright - er, bright - er day.
 night, And day, and day is bright - er, bright - er day.
 ri - tar - dan - do.
 ri - tar - dan - do.

(SECOND SERIES.)

AUTUMN.

PART SONG.

THE POETRY BY THOMAS HOOD.

COMPOSED BY

WALTER MACFARREN.

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

Allegretto ma non troppo.

1st TENOR
(8ve lower).

The Au-tumn skies are flush'd with gold, And fair and bright the

2nd TENOR
(8ve lower).

The Au-tumn skies are flush'd with gold, And fair and bright the

1st BASS.

The Au-tumn skies are flush'd, And fair . . . the

2nd BASS.

And fair and bright the

Allegretto ma non troppo.

ACCOMP.

$\text{♩} = 84.$

mf

ri - vers run, The Au - tumn skies are flush'd with gold, And

ri - vers run, The Au - tumn skies are flush'd with gold, And

ri - vers run, The skies are flush'd with

ri - vers run, The Au - tumn skies are gold, . . . And

The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

AUTUMN.

fair and bright the ri - vers run;
 fair and bright the ri - vers run;
 gold, and bright the ri - vers run; These are but streams of Win - ter
 fair the ri - vers run; These are but streams of Win - ter

p

And paint-ed mists that quench the sun, that quench, that quench the
 And paint-ed mists that quench the sun, that quench the
 cold, And paint-ed mists that quench the sun, that quench the
 cold, that quench the

dim.

sun, of Win - ter
 sun, streams of Win - ter
 sun, These are but streams of Win - ter
 sun, These are but streams of Win - ter cold,

cres.
p
cres.

AUTUMN

cold, And paint-ed mists that quench the sun. In se - cret boughs no
 cold, And paint-ed mists that quench the sun. In se - cret boughs no
 cold, And paint-ed mists that quench the sun. In se - cret boughs no
 And paint-ed mists that quench the sun.

sweet birds sing, In se - cret boughs no bird can shroud, In se - cret boughs no
 sweet birds sing, In se - cret boughs no birds can shroud, In se - cret boughs no
 sweet birds sing, . . . no sweet birds sing, In
 In se - - cret boughs no sweet birds sing, In se - cret boughs no

sweet birds sing, In boughs no bird, no bird can shroud;
 sweet birds sing, In boughs no bird, no bird can shroud;
 se - - cret boughs no - bird, In boughs no bird can shroud; These are but
 bird can shroud, no bird can shroud; These are but

AUTUMN.

And win-try winds that pipe so loud, And *dim.*
 And win-try winds that pipe so loud, And *dim.*
 leaves that take to wing, And win-try winds that pipe so loud, And *dim.*
 leaves that take to wing. And *dim.*

winds that pipe so loud. *dim.*
 winds so loud. *dim.*
 winds so loud. *p* These are but
 winds so loud. *p* These are but leaves that take to wing,

cres. that take to wing, And win-try winds that pipe so loud.
cres. leaves that take to wing, And win-try winds that pipe so loud.
cres. leaves that take to wing, And win-try winds that pipe so loud.
 And win-try winds that pipe so loud.

cres.

AUTUMN.

mf

'Tis not trees' shade, but clou - dy glooms That on the cheer - - less

mf

'Tis not trees' shade, but clou - dy glooms That on the cheer - less

mf

'Tis not trees' shade, but clou - - - dy glooms, . . . but

mf

That on the cheer-less

mf

val - leys fall, 'Tis not trees' shade, but clou - dy glooms That on the cheerless

mf

val - leys fall, 'Tis not trees' shade, but clou - dy glooms That on the cheerless

mf

clou - dy glooms, but clou - - dy glooms that on the cheerless

mf

val - leys fall, 'Tis not trees' shade, but clou - - - dy glooms, but clou - dy

mf

val - leys fall, And tears of dew are on them

mf

val - leys fall, And tears of dew are on them

p

val - leys fall, The flow'rs are in their gras - sy tombs, And tears of dew are on them

p

glooms, The flow'rs are in their gras - sy tombs,

AUTUMN.

dim.
all, And tears are on them all,
dim.
all, are on them all, . .
dim.
all, are on them all, The flow'rs are
dim.
are on them all, The flow'rs are in their grassy tombs,

cres. *f*
their gras-sy tombs, And tears of dew . . are on them all.
cres. *f*
in their gras-sy tombs, And tears of dew . . are on them all.
cres. *f*
in their gras-sy tombs, And tears of dew . . are on them all.
f
And tears of dew are on them all.
cres. *f*

(SECOND SERIES.)

HIGHLAND WAR SONG.

A FOUR-PART SONG.

POETRY BY SIR WALTER SCOTT.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 36, Foultry (E.C.).

Allegro Marziale.

1st TENOR
(Sve lower).

2nd TENOR
(Sve lower).

1st BASS.

2nd BASS.

ACCOMP.

$\text{♩} = 120.$

Pi - broch of Do-nuil Dhu, Pi - broch of Do - nuil,
 Wake thy wil l voice, Pi - broch, pi - broch, sum - mon, sum - mon,
 Pi - broch of Do-nuil Dhu, Pi - broch of Do - nuil,
 Wake thy wild voice, Pi - broch, pi - broch, sum - mon, sum - mon,
Allegro Marziale.

Wake thy wild voice a-new, Summon Clan Co-nuil !
 Wake thy wild voice, Summon Clan Co-nuil ! Hark,
 Wake thy wild voice a-new, Summon Clan Co-nuil ! Come a-way, come a-way, Hark,
 Wake thy wild voice, Summon Clan Co-nuil ! Come a-way, come a-way, come a-way, come a-way, Hark,
f

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

HIGHLAND WAR SONG.

ff Come, come in your war array, Gentles and commons. Pi-broch of Donuil Dhu, *poco*
ff hark to the summons! Come in your war array, Gentles and commons. Wake thy wild voice, *poco*
ff hark to the summons! Come in your war array, Gentles and commons. Pi-broch of Donuil Dhu, *poco*
ff hark to the summons! Come in your war array, Gentles and commons. Wake thy wild voice, *poco*

a poco crescen-do
 Pi-broch of Do-nuil, Wake thy wild voice a-new, Summon Clan Conuil. Come a-way, come a-way.
a poco crescen-do
 Pi-broch, pi-broch, Wake thy wild voice, Summon Clan Conuil. Come a-way, come a-way.
a poco crescen-do
 Pi-broch of Do-nuil, Wake thy wild voice a-new, Summon Clan Conuil. Come a-way, come away.
a poco crescen-do
 Pi-broch, pi-broch, Wake thy wild voice, Summon Clan Conuil. Come a-way, come away.

f Come from deep glen, and mountain so rock-y, The war-pipe and pennon Are
f Come from deep glen, pi-broch, pi-broch, summon, summon, war-pipe, pen-non,
f Come from deep glen, and mountain so rock-y, The war-pipe and pennon Are
f Come from deep glen, pi-broch, pi-broch, summon, summon, war-pipe, pen-non,

HIGHLAND WAR SONG.

at In-verlock-y. Come,

at In-verlock-y. Hark, hark to the summons!

at In-verlock-y. Come away, come away, Hark, hark to the summons!

at In-verlock-y. Come away, come away, come away, come away, Hark, hark to the summons!

f e cres.

f e cres.

f e cres.

come ev' - ry hill-plaid, and True heart that wears one, Come ev' - ry steel-blade, and

Come ev' - ry hill-plaid, and True heart that wears one. Wake thy wild voice,

Come ev' - ry hill-plaid, and True heart that wears one, Come ev' - ry steel-blade, and

Come ev' - ry hill-plaid, and True heart that wears one. Wake thy wild voice,

p poco a

p poco a

p poco a

p poco a

poco cre scen do.

Strong hand that bears one. Pibroch of Don-uil Dhu, Wake thy wild voice a - new, Come a - way, come a-way.

poco cre scen do.

Pi - broch, pi - broch, summon, sum - mon, Wake thy wild voice a - new, Come a - way, come a-way.

poco cre scen do.

Strong hand that bears one. Pibroch of Don-uil Dhu, Wake thy wild voice a - new, Come a - way, come a-way.

poco cre scen do.

Pi - broch, pi - broch, summon, sum - mon, Wake thy wild voice a - new, Come a - way, come a-way.

poco cre scen do.

HIGHLAND WAR SONG.

mf
Come as the winds come, when Fo-rests are ren-ded; Come as the waves come, when
mf
Come as the winds come, when Fo-rests are ren-ded; Come as the waves come, when
sf *p*
Wake thy wild voice, Come as winds come, come as waves come, come as winds come,
mf
Wake thy wild voice, Come as winds come, come as waves come, come as winds come,

Na - vies are stran-ded: Fast - er come, fast - er come, Fast - er and fast - er,
Na - vies are stran-ded: Fast - er come, fast - er come, Fast - er and fast - er,
Fast - er, fast - er, Fast - er come, fast - er come, Fast - er and fast - er,
Fast - er, fast - er come, come, come, come fast - er,

mf *cres.*
Chief, vas - sal, page, page and groom, page and groom, Tenant and mas-ter, Come, oh! come.
mf *cres.*
Chief, vas - sal, page, page and groom, page and groom, Tenant and mas-ter, Come, oh! come.
mf *cres.*
Come as winds come, come as waves come, Faster, fast-er, Come, oh! come.
mf *cres.*
Come as winds come, come as waves come, Faster, fast-er, Come, oh! come.

HIGHLAND WAR SONG.

Fast they come; See how they ga - ther! Wide waves the ea - gle plume,
 Wake thy wild voice, Pi - broch, pi - broch, Wake thy wild voice, Pi - broch, pi - broch,
 Fast they come; See how they ga ther! Wide waves the ea - gle plume,
 Wake thy wild voice, Pi - broch, pi - broch, Wake thy wild voice, Pi - broch, pi - broch,

Blended with heather, And
 Summon Clan Conuil! Cast your plaids, draw your blades,
 Blended with heather, Cast your plaids, come away, Cast your plaids, draw your blades,
 Summon Clan Conuil! Cast your plaids, come away, Cast your plaids, come away, Cast your plaids, draw your blades,

For - ward each man set! For - ward each man set! Pi - broch of Do - nuil Dhu,
 For - ward each man set! For - ward each man set! Pi - broch, pi - broch,
 For - ward each man set! For - ward each man set! Pi - broch of Do - nuil Dhu,
 For - ward each man set! For - ward each man set! Pi - broch, pi - broch,

HIGHLAND WAR SONG.

sempre *cre* - - *scen* - - - - *do.*

Knell for the on - set, Pi - broch of Do - nuil Dhu, Knell for the on - set. Come a -

Wake thy wild voice, Pi - broch, pi - broch, Knell for the on - set. Come a -

sempre *cre* - - *scen* - - - - *do.*

Knell for the on - set, Pi - broch of Do - nuil Dhu, Knell for the on - set. Come a -

Wake thy wild voice, Pi - broch, pi - broch, Knell for the on - set. Come a -

sempre *cre* - - *scen* - - - - *do.*

f *cres.* *ff*

- way, come away, come away, come a - way, come away, come away, come a - way, come a - way.

f *cres.* *ff*

- way, come away, come away, come a - way, come away, come away, come a - way, come a - way.

f *cres.* *ff*

- way, come away, come away, come a - way, come away, come away, come a - way, come a - way.

f *cres.* *ff*

- way, come away, come away, come a - way, come away, come away, come a - way, come a - way.

f *cres.* *ff*

SHORTEST AND LONGEST.

A FOUR-PART SONG.

THE POETRY BY E. H. W.

COMPOSED BY

WALTER MACFARREN.

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

Allegro moderato.

1st TENOR (Svs. lower). *mf*
The wan white clouds are trail-ing Low o'er the le-vel plain, And the

2nd TENOR (Svs. lower). *mf*
The wan white clouds are trail-ing Low o'er the le-vel plain, And the

1st BASS. *mf*
The wan white clouds are trail-ing Low o'er the le-vel plain, And the

2nd BASS. *mf*
The wan white clouds are trail-ing Low o'er the le-vel plain, And the wind, . .

ACCOMP. *ad lib.*
mf
♩ = 112.

wind, and the wind, and the wind brings with its wail-ing The

wind, and the wind, and the wind, and the wind, and the wind brings with its wail-ing The

wind, and the wind, and the wind, and the wind, and the wind with its wail-ing The

. . and the wind, . . . and the wind, . . . brings with its wail-ing The

The Pianoforte part is not intended as an Accompaniment, but merely to assist in practising.

SHORTEST AND LONGEST.

con anima.

chill of com - ing rain. Fringed by the fad - ed heath - er, Wide pools of wa - ter

con anima.

chill of com - ing rain. Fringed by the fad - ed heath - er, Wide pools of wa - ter

con anima.

chill of com - ing rain. Fringed by the fad - ed heath - er, Wide pools of wa - ter

con anima.

chill of com - ing rain. Fringed by the faded heather, Wide pools of wa -

lie, And birds and leaves to - ge - ther Whirl thro' the eve - ning sky.

lie, And birds and leaves to - ge - ther Whirl thro' the eve - ning sky. Haste,

lie, And birds and leaves to - ge - ther Whirl thro' the eve - ning sky. Haste,

- - ter lie, . . birds, leaves Whirl thro' the . . eve - ning sky. Haste,

p haste thee a - way, O win - ter sky, The wea - ry heart - ed, weep and say.

p haste thee a - way, O win - ter sky, The wea - ry heart - ed, weep and say.

p haste thee a - way, O win - ter sky, The weary hearted

p haste thee a - way, O win - ter sky, The weary hearted

SHORTEST AND LONGEST.

cre - *scen* - *do.* *f*
 Sad in thy light, and slow thy flight, Sweet were the
cre - *scen* - *do.*
 Sad in thy light, and slow thy flight, Sweet were the
cre - *scen* - *do.* *f*
 weep and say. Sad in thy light, sad and slow thy flight, Sweet were the
cre - *scen* - *do.* *f*
 weep and say. Sad in thy light, and slow thy flight, Sweet were the
cre - *scen* - *do.* *f*
sf sf sf sf sf
 words Good night! . good night! good night! good night! good . . . night!
sf sf sf sf sf
 words Good night! good night! good night! good night! good night! . . .
sf sf sf sf
 words Good . . . night! good night! good night! good night! . . .
sf sf sf

p The sweet west wind is fly - ing, O - ver the pur - ple sea, And the
p The sweet west wind is fly - ing, O - - ver the pur - ple sea, And the
p The sweet west wind is fly - ing, O - - ver the pur - ple sea, And the
p The sweet west wind is fly - ing, O - ver the pur - ple sea, And the amber, . .

SHORTEST AND LONGEST.

am - ber, and the am - ber, and the amber daylight dy - ing, On roadway, hill, and
 am - ber, and the am - ber day - light dy - ing, On roadway, hill, and
 am - ber, and the am - ber day - light dy - ing, On roadway, hill, and
 . . and the am - ber, . . and the am - ber daylight dy - ing, On roadway, hill, and

mf con anima. tree. The cat - tle bells are ring - ing, ring - ing A - mong the
mf con anima. tree. The cat - tle bells are ring - ing A - mong the
mf con anima. tree. The cat - tle bells are ring - ing A - mong the slant - ing
mf con anima. tree. The cat - tle bells ring - ing A - mong the

cres. slant - ing down, And children's voi - ces fling - ing Glad echoes through the towns. O
cres. slant - ing down, And children's voi - ces fling - ing echoes through the towns. O
cres. down, And children's voi - ces fling - ing echoes through the towns. O
cres. slant - ing down, And children's voi - ces fling - ing echoes through the towns. O

do.
scen.

SHORTEST AND LONGEST.

sum-mer day! so soon a-way.

sum - mer so soon a-way.

sum - - -mer, soon a-way, The hap - py heart - ed sigh and say.

sum - mer so soon a-way, The hap - py heart - ed sigh and say.

cre - - -scen - - -do.

Sweet is thy light, and sad thy flight, And sad the words Good night!

Sweet is thy light, and sad thy flight, And sad the words Good night!

Sweet is thy light, sweet and sad thy flight, And sad the words Good night!

Sweet is thy light, and sad thy flight, sad the words Good .

cre - - -scen - - -do

.. good night! good night! good night! good night!

good night! good night! good night! good night.

good night! good night! good night! good night!

night! good night! good night! good night!

(SECOND SERIES.)

WINDLASS SONG.

A FOUR-PART SONG.

THE POETRY BY WILLIAM ALLINGHAM.

COMPOSED BY

WALTER MACFARREN.

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

Moderato.

1st TENOR (8ve. lower).
 2nd TENOR (8ve. lower).
 1st BASS.
 2nd BASS.
 ACCOMP. *ad lib.*
 ♩ = 96.

Heave at the wind - lass, Heave O, cheer - ly men, heave O!

Heave at the wind - lass, Heave O, cheer - ly men, heave O!

Heave at the wind - lass, Heave O, cheer - ly men, heave O!

Heave at the wind - lass, Heave O, cheer - ly men, heave O!

heave at the wind - lass, heave O, cheerly men, heave! Heave all at

heave at the wind - lass, heave O, cheerly men, heave! Heave all at

heave at the wind - lass, heave O, cheerly men, heave! Heave all at

heave at the wind - lass, heave O, cheerly men, heave! Heave all at

The Pianoforte part is not intended as an Accompaniment, but merely to assist in practising.

WINDLASS SONG.

once with a will! The tide's quick-ly flow-ing, Our cor-dage is creak-ing, The
 once with a will! The tide's quick-ly flow-ing, Our cor-dage is creak-ing, The
 once with a will! The tide's quick-ly flow-ing, Our cor-dage is creak-ing, The
 once with a will! The tide's quick-ly flow-ing, Our cor-dage is creak-ing, The

sf wa-ter has put on a frill, put on a frill, Heave at the wind-lass,
sf wa-ter has put on a frill, put on a frill, Heave at the wind-lass,
sf wa-ter has put on a frill, put on a frill, Heave at the wind-lass,
sf wa-ter has put on a frill, put on a frill, Heave at the wind-lass,

pesante.
 Heave O, cheerly men, heave O! heave at the wind-lass, heave O, cheerly men, heave!
pesante.
 Heave O, cheerly men, heave O! heave at the wind-lass, heave O, cheerly men, heave!
pesante.
 Heave O, cheerly men, heave O! heave at the wind-lass, heave O, cheerly men, heave!
pesante.
 Heave O, cheerly men, heave O! heave at the wind-lass, heave, O, cheerly men, heave!
pesante.

WINELASS SONG.

Once in blue wa - ter, *mf*
 Once in blue wa - ter, *mf*
 Once in blue wa - ter, Heave O, cheerly men, heave O! *mf* Once in blue wa - ter,
 Once in blue - wa - ter, Heave O, cheerly men, heave O! *mf* Once in blue wa - ter,

Heave O, cheerly men, heave! *p* Blow it from north or from south, She'll stand to it
 Heave O, cheerly men, heave! *p* Blow it from north or from south, She'll stand to it
 Heave O, cheerly men, heave! *p* Blow it from north or from south, She'll stand to it
 Heave O, cheerly men, heave! *p* Blow it from north or from south, She'll stand to it

tight - ly, And curt - sey po - lite - ly, And car - ry a bone in her mouth. *cres.*
 tight - ly, And curt - sey po - lite - ly, And car - ry a bone in her mouth. *cres.*
 tight - ly, And curt - sey po - lite - ly, And car - ry a bone in her mouth. *cres.*
 tight - ly, And curt - sey po - lite - ly, And car - ry a bone in her mouth.

WINDLASS SONG.

f
 Heave at the wind-lass, heave O, cheerly men, heave O! heave at the wind-lass,
 Heave at the wind-lass, heave O, cheerly men, heave O! heave at the wind-lass,
 Heave at the wind-lass, heave O, cheerly men, heave O! heave at the wind-lass,
 Heave at the wind-lass, heave O, cheerly men, heave O! heave at the wind-lass,

pesante. *mf*
 heave O, cheerly men, heave! Short cruise or long cruise, Heave O, cheerly men, heave O!
pesante. *mf*
 heave O, cheerly men, heave! Short cruise or long cruise, Heave O, cheerly men, heave O!
pesante. *mf*
 heave O, cheerly men, heave! Short cruise or long cruise, Heave O, cheerly men, heave O!
pesante. *mf*
 heave O, cheerly men, heave! Short cruise or long cruise, Heave O, cheerly men, heave O!

ff
 Short cruise or long cruise, Heave O, cheer-ly men, heave O! Jol-ly Jack Tar
 Short cruise or long cruise, Heave O, cheer-ly men, heave O! Jol-ly Jack Tar
 Short cruise or long cruise, Heave O, cheer-ly men, heave O! Jol-ly Jack Tar
 Short cruise or long cruise, Heave O, cheer-ly men, heave O! Jol-ly Jack Tar

WINDLASS SONG

thinks it one, No la - ti-tude dreads he of, White, Black or Red Sea, Great
 thinks it one, No la - ti-tude dreads he of, White, Black or, Red Sea, Great
 thinks it one, No la - ti-tude dreads he of, White, Black or Red Sea, Great
 thinks it one, No la - ti-tude dreads he of, White, Black or Red Sea, Great

dim. *mf*
 icebergs or tro-pi-cal sun, Short cruise or long cruise, Heave O, cheerly men,
dim. *mf*
 icebergs or tro-pi-cal sun, Short cruise or long cruise, Heave O, cheerly men,
dim. *mf*
 icebergs or tro-pi-cal sun, Short cruise or long cruise, Heave O, cheerly men,
dim. *mf*
 icebergs or tro-pi-cal sun, Short cruise or long, cruise, Heave O, cheerly men,

dim.
 heave O, Heave at the wind - lass, heave O, cheerly men, heave !
 heave O, Heave at the wind - lass, heave O, cheerly men, heave !
 heave O, Heave at the wind - lass, heave O, cheerly men, heave !
 heave O, Heave at the wind - lass, heave O, cheerly men, heave !

WINDLASS SONG.

One o - ther turn and Heave O cheerly men, heave O, one o - ther turn and

One o - ther turn and Heave O cheerly men, heave O, one o - ther turn and

One o - ther turn and Heave O cheerly men, heave O, one o - ther turn and

One o - ther turn and Heave O cheerly men, heave O, one o - ther turn and

Heave O cheerly men, heave, Heave and good - bye to the shore! Our mon - ey, how

Heave O cheerly men, heave, Heave and good - bye to the shore! Our mon - ey, how

Heave O cheerly men, heave, Heave and good - bye to the shore! Our mon - ey, how

Heave O cheerly men, heave, Heave and good - bye to the shore! Our mon - ey, how

went it? We shared it and spent it, Next year we'll come back with some more.

went it? We shared it and spent it, Next year we'll come back with some more.

went it? We shared it and spent it, Next year we'll come back with some more.

went it? We shared it and spent it, Next year we'll come back with some more.

WINDLASS SONG.

Heave at the wind-lass, heave O, cheerly men, heave O! heave at the wind-lass,

Heave at the wind-lass, heave O, cheerly men, heave O! heave at the wind-lass,

Heave at the wind-lass, heave O, cheerly men, heave O! heave at the wind-lass,

Heave at the wind-lass, heave O, cheerly men, heave O! heave at the wind-lass,

pesante. heave O, cheerly men, heave, heave O, . . . heave O, heave O! *sf* *ritard.* *ff* *ff*

pesante. heave O, cheerly men, heave, heave O, . . . heave O, heave O! *sf* *ritard.* *ff* *ff*

pesante. heave O, cheerly men, heave, heave O, . . . heave O, heave O! *sf* *ritard.* *ff* *ff*

pesante. heave O, cheerly men, heave, heave O, . . . heave O, heave O! *sf* *ritard.* *ff* *ff*

pesante. heave O, cheerly men, heave, heave O, . . . heave O, heave O! *sf* *ritard.* *ff* *ff*

O LADY, LEAVE THY SILKEN THREAD.

A FOUR-PART SONG.

THE POETRY BY THOMAS HOOD.

COMPOSED BY

WALTER MACFARREN.

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

Allegretto pastorale.

TREBLE.
O la - dy, leave thy silk-en thread, And flow'ry ta - pes - try, There's

ALTO.
O la - dy, leave thy silk-en thread, And flow'ry ta - pes - try, There's

TENOR
(Svs lower).
O la - dy, leave thy silk-en thread, And flow'ry ta - pes - try, There's

BASS.
O la - dy, leave thy silk-en thread, And flow'ry ta - pes - try, There's liv - ing

ACCOMP.
♩ = 65.
Allegretto pastorale.

living ro - ses on the bush, And blos - soms on the tree. . . . Stoop where thou wilt, thy

living ro - ses on the bush, And blos - soms on the tree. . . . Stoop where thou wilt, thy

living ro - ses on the bush, And blos - soms on the tree. . . . Stoop where thou wilt, thy

ro - ses on the bush, And blos - - soms . . . on the tree. Stoop where thou wilt, thy

The Pianoforte part is not intended as an Accompaniment, but merely to assist in practising.

O LADY, LEAVE THY SILKEN THREAD.

care-less hand Some random bud wilt meet, Thou canst not tread, but thou wilt find The
 care-less hand Some random bud wilt meet, Thou canst not tread, but thou wilt find The
 care-less hand Some random bud wilt meet, Thou canst not tread, but thou wilt find The
 care-less hand Some random bud wilt meet, Thou canst not tread, but thou wilt find The

cres. *dim.* *mf*
 dai - sy, the dai - sy, the dai - sy, the dai - sy at thy feet. O la - dy,
cres. *dim.* *mf*
 dai - sy, the dai - sy, the dai - sy, at thy feet. la - dy,
cres. *dim.* *mf*
 dai - sy, the dai - sy, the dai - sy, at thy . . feet. O la - dy,
cres. *dim.* *mf*
 dai - sy, dai - sy, at . . thy feet, thy feet. O . . .

p
 leave thy silk - en thread, And flow'ry, flow - 'ry ta - pes - try. 'Tis
p
 leave silk - en thread, And flow'ry, flow - 'ry ta - pes - try. 'Tis
p
 leave thy silk - en thread, And flow'ry, flow - 'ry ta - pes - try. 'Tis
p
 . . la . . dy . . leave, O la - dy, leave. 'Tis

O LADY, LEAVE THY SILKEN THREAD.

più animato.
 like the birthday of the world, When earth was born in bloom; 'Tis
più animato.
 like the birthday of the world, When earth was born in bloom; 'Tis
f più animato.
 like, 'Tis like the birthday of the world, the world,
f più animato.
 like, 'Tis like the birthday of the world, the world,
 ♩ = 112. *f più animato.*

like the birthday of the world, When earth was born in bloom; The light is
 like the birthday of the world, When earth was born; The light is
 When earth was born in . bloom, in bloom; The light is
 When earth was born in . bloom, in bloom.

made . of ma-ny dyes, The air is all, . is all per-fume; There's crimson
 made of ma-ny dyes, air all, . is all per-fume; There's crimson
 made of ma-ny dyes, air all, . is all per-fume; There's crimson
 air all per - fume; There's crimson buds and

O LADY, LEAVE THY SILKEN THREAD.

cres. buds . and white and blue, The rainbow show'rs Have turn'd to blos - soms where they
cres. buds, and white and blue, The show'rs Have turn'd, turn'd to
cres. buds, and white and blue, The rainbow show'rs Have turn'd to blossoms, turn'd to
cres. white, and white and blue, The show'rs Have turn'd, turn'd to

f fell, . . And sown the earth, and sown the earth, the earth with flow'rs, . . Have
f blos - soms where they fell, And sown the earth, the earth with flow'rs, . . Have
f blos - - soms where they fell, And sown the earth, the earth with flow'rs, . . and
f blos - - soms where they fell, And sown the earth with flow'rs, . . and

sempre. f turn'd to blossoms where they fell, . . And sown the earth with flow'rs. O
sempre. f turn'd to blossoms where they fell, . . And sown the earth . with flow'rs. O
sempre. f sown the earth, the earth with flow'rs with flow'rs. O
sempre. f sown . . the earth with flow'rs with flow'rs.

O LADY, LEAVE THY SILKEN THREAD.

tempo lmo.

la - dy, There's fai - ry tu - lips in the East, The gar - den of the sun; The
 la - dy, There's fai - ry tu - lips in the East, The gar - den of the sun; The
 la - dy, There's fai - ry tu - lips in the East, The gar - den of the sun; The
 fai - ry tu - lips in the East, The gar - den of the sun; The ve - ry

ve - ry streams re - flect the hues, And blos - som as they run, . . . While
 ve - ry streams re - flect the hues, And blos - som as they run, . . . While
 ve - ry streams re - flect the hues, And blos - som as they run, . . . While
 streams . . re - flect the hues, And blos - som . . . as they run, While

morn opes like a crim - son rose, Still wet with pearly show'rs, Then, la - dy, leave the
 morn opes like a crim - son rose, Still wet with pearly show'rs, Then, la - dy, leave the
 morn opes like a crim - son rose, Still wet with pearly show'rs, Then, la - dy, leave the
 morn opes like a crim - son rose, Still wet with pearly show'rs, Then, la - dy, leave the

O LADY, LEAVE THY SILKEN THREAD.

cre - - scen - - - do.
 silk - en thread Thou twi - nest, thou twi - nest, thou twi - nest in - to
cre scen do.
 silk - en thread Thou twi - nest, thou twi - nest, thou twi - nest in - to
cre scen do.
 silk - en thread Thou twi - nest, thou twi - nest, thou twi - nest in - to
 silk - en thread Thou twi - - nest, twi - - nest, twi - nest in - to

mf dim.
 flow'rs, thou twi - nest in - - - to . flow'rs. O la - dy, leave the silk - en
f mf dim.
 flow'rs, in - - - to . flow'rs. O la - dy, leave the silk - en
f mf dim.
 flow'rs, thou twi - nest in - - - to . flow'rs. O la - dy, leave the silk - en
f mf
 flow'rs, in - - - to flow'rs. O . . . la - - - dy, . .

p sf sf pp morendo.
 thread, then, la - dy, leave the silk - en thread Thou twi - nest in - to flow'rs
p sf sf pp morendo.
 thread, then, la - dy, leave the silk - en thread Thou twi - nest in - to flow'rs.
p sf sf pp morendo.
 thread, then, la - dy, leave the silk - en thread Thou twi - nest in - to flow'rs.
p sf sf pp morendo.
 . . . silk - - - en . thread Thou twi - nest in - to flow'rs.

(SECOND SERIES.)

LOVERS' PARTING.

A FOUR-PART SONG.

THE POETRY BY THOMAS MIDDLETON, 1570.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 36, POULTRY (E.C.).

Andante. *mf*

TREBLE. Weep

ALTO. *cres.* *mf*

TENOR (Sra. lower). *p* *cres.* *mf*

BASS. *p* *cres.* *mf*

ACOOMP. *Andante.* *p* *cres.* *mf*

$\text{♩} = 88.$

cres. *f*

eyes, break heart! My love and I must part. Cruel fates true love do soon-est se - ver.

cres. *f*

love and I must part. Cruel fates true love do soon-est se - ver.

cres. *f*

eyes, break heart! break heart! Cruel fates true love do soon-est se - ver.

cres. *f*

eyes, break heart! break heart! Cruel fates true love do soon-est se - ver.

The Pianoforte part is not intended as an Accompaniment, but merely to assist in practising.

LOVERS' PARTING.

O . . . I shall see thee ne-ver, ne - ver, ne - - - ver.

O, I shall see thee ne-ver, ne - ver, ne - - - ver.

O . . . I shall see thee ne-ver, ne - ver, ne - - - ver. Weep eyes, break

O, I shall see thee never, ne - ver, ne - - - ver. Weep . eyes, break

Weep eyes, break heart! My love and I must

Weep eyes, break, heart! Weep eyes, break heart! My love and I must

heart! My love and I must part, Weep eyes, break heart! My love and I must

heart! My love and I must part, Weep! My love and I must

part. . Cruel fates true love do soon - est se - ver. O, . . I shall

part. . Cruel fates true love do soon - est se - ver.

part. Cruel fates true love do soon - est se - ver. O, I shall

part. Cruel fates true love do soon - est se - - ver.

LOVERS' PARTING.

see thee ne-ver, ne - ver, ne - ver, ne - ver, ne - ver.

Weep, weep, break heart!

see thee ne-ver, ne - ver, ne - ver, ne - ver, ne - ver.

Weep, weep, break heart!

O, hap - py is the maid whose life, the maid whose life takes end, takes

O, hap - py is the maid whose life, the maid whose life takes end, . . takes

O, hap - py is the maid whose life, the maid whose life takes end, . . takes

O, hap - py is the maid whose life, the maid whose life takes end, takes

end, . . Ere it knows pa - rents' frown or loss of friend, O, hap - py

end, Ere it knows pa - rents' frown or loss of friend,

end, Ere it knows pa - rents' frown or loss of friend,

end, Ere it knows pa - rents' frown or loss of friend,

LOVERS' PARTING.

hap - py is the maid, the maid whose life . . . takes . end . . .

hap - py is the maid, the maid whose . life takes end, . Ere

hap - py is the maid, the maid . . . whose life takes end . . .

hap - py is the maid, the maid whose life . . . takes . end, Ere

mf *cres.* *f*

Ere it knows parents' frown or loss of friend.

it knows loss of friend. Weep eyes,

Ere it knows loss of friend. Weep eyes, break heart! My

it knows loss of friend. Weep . . . eyes, break heart! My

dim. *p* *cres.*

Weep eyes, break heart! My love and I must part. Cruel

break heart! Weep eyes, break heart! My love and I must part. Cruel

love and I must part. Weep eyes, break heart! My love and I must part. Cruel

love and I must part. Weep! My love and I must part. Cruel

mf *cres.* *f*

LOVERS' PARTING.

cres. *ff* *dim.*
 fates true love do soon - est se - ver. O, I shall see thee ne - ver,
cres. *ff* *p*
 fates true love do soon - est se - ver. Weep, Weep,
cres. *ff* *p*
 fates true love do soon - est se - ver. O, I shall see thee ne - ver,
cres. *ff* *p*
 fates true love do soon - est se - ver. Weep, Weep,

rall. al fine. *p* *pp*
 ne - ver, ne - - - ver. Weep eyes, break heart!
rall. al fine. *p* *pp*
 weep, break heart! Weep eyes, break heart!
rall. al fine. *pp* *pp*
 ne - ver, ne - - - ver. Weep eyes, . . . break heart! . . .
rall. al fine. *p* *pp*
 weep, break heart. Weep eyes, break heart!
p *rall. al fine.* *pp*

SHEPHERDS ALL, AND MAIDENS FAIR.

A FOUR-PART SONG.

THE POETRY BY JOHN FLETCHER, 1579.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 25, FENCHURCH LANE (E.C.).

Allegretto molto vivace.

TREBLE. *stacc.*
Shepherds all, and maid-ens fair, Fold your flocks up, for the

ALTO. *f staccato.*
Shepherds all, and maid-ens fair, Shepherds all, Fold your flocks up, for the

TENOR (Svs. lowest). *f staccato.*
Shepherds all, and maid-ens fair, Shepherds all, Fold your flocks, the

BASS. *f staccato.*
Shepherds all, and maid-ens fair, Fold your flocks up, for the

ACCOMP. *f staccato.*
♩ = 152.

air 'Gins to thick-en, and the sun Al - rea - dy his great course, the sun his great course hath

air 'Gins to thick-en, and the sun Al - rea - dy his great course, the sun his course hath

air 'Gins to thicken and the sun his course, his great course hath

air 'Gins to thicken and the sun Al - rea - dy his great course hath

SHEPHERDS ALL, AND MAIDENS FAIR.

p cantabile.

run, See the dew-drops how they kiss, Ev'ry lit-tle flow'r that

run, See the dew-drops how they kiss Ev'ry lit-tle flow'r that

run, his course hath run, See the dew-drops how they kiss Ev'ry flow-er that

run, See the dew-drops how they kiss Ev'ry lit-tle flow'r that

cantabile.

is Hanging on their velvet heads Like a rope of crystal beads. Shepherds all, shepherds

is Hanging on their velvet heads Like a rope of crystal beads. Shepherds all, shepherds

is Hanging on their velvet heads Like a rope of crystal beads. Shep - herds

is Hanging on their velvet heads Like a rope of crystal beads. Shep - - herds

cres.

cres.

cres.

cres.

cres.

f staccato.

all, and maidens fair, Fold your flocks up, for the air 'Gins to thicken, and the

all, and maidens fair, Shepherds all, Fold your flocks up, for the air 'Gins to thicken, and the

all, and maidens fair, Shepherds all, Fold your flocks, the air 'Gins to

all, and maidens fair, Fold your flocks up, for the air 'Gins to

f staccato.

SHEPHERDS ALL, AND MAIDENS FAIR.

sun Al - rea - dy his great course, the sun his great course hath run. And let your
 sun Al - rea - dy his great course, the sun his course hath run. And let your
 thick - en, and the sun his course, his great course hath run. And let your
 thick - en, and the sun Al - rea - dy his great course hath run. And let your

dogs lie loose without, Lest the wolf come as a scout From the mount, and ere day, Bear a
 dogs lie loose a - bout, Lest the wolf come as a scout From the mount, and ere day, Bear a
 dogs lie loose a - bout, Lest the wolf come as a scout From the mount, and ere day, Bear a
 dogs lie loose a - bout, Lest the wolf come as a scout From the mount, and ere day, Bear a

lamb or kid a - way; Or the craf - ty thievish fox Break up - on your simple flocks, Lest the
 lamb a - way; Or the craf - ty thievish fox Break up - on your simple flocks, Lest the
 lamb a - way, Or the craf - ty thievish fox Break up - on your simple flocks,
 lamb a - way, Or the craf - ty thievish fox Break up - on your simple flocks,

SHEPHERDS ALL, AND MAIDENS FAIR.

wolf as a scout Bear a lamb or kid a - way; Or the crafty thievish

wolf as a scout Bear a lamb or kid a - way;

Lest a wolf as a scout Bear a lamb or kid a - way; Or the crafty thievish

Lest a wolf as a scout Bear a lamb or kid a - way;

fox, Break, break on your flocks, break up - on your sim - ple flocks, break on your

Or the crafty thievish fox, on your flocks, break up - on your sim - ple flocks, break on your

fox, Break, break on your flocks, break up - on your sim - ple flocks, break on your

Or the crafty thievish fox, on your flocks, break up - on your sim - ple flocks, break on your

flocks. Shep-herds all, and maid-ens fair, Fold your flocks up, for the

flocks. Shep-herds all, and maid-ens fair, shepherds all, Fold your flocks up, for the

flocks. Shep-herds all, and maid-ens fair, shepherds all, Fold your flocks, the

flocks. Shep-herds all, and maid-ens fair, Fold your flocks up, for the

SHEPHERDS ALL, AND MAIDENS FAIR.

air 'Gins to thick-en, and the sun Al - rea - dy his great course, the sun his great course hath

air 'Gins to thick-en, and the sun Al - rea - dy his great course, the sun his course hath

air 'Gins to thicken and the sun his course, his great course hath

air 'Gins to thicken and the sun Al - rea - dy his great course hath

p cantabile.

run, See the dew-drops how they kiss, Ev'-ry lit-tle flow'r that

run, See the dew-drops how they kiss Ev'-ry lit-tle flow'r that

p cantabile.

run, his course hath run, See the dew-drops how they kiss Ev'-ry flow-er that

p cantabile.

run, See the dew-drops how they kiss Ev'-ry lit-tle flow'r that

cantabile.

cres.

is Hanging on their velvet heads Like a rope of crystal beads. Shepherds all, shepherds

cres.

is Hanging on their velvet heads Like a rope of crystal beads. Shepherds all, shepherds

cres.

is Hanging on their velvet heads Like a rope of crystal beads. Shep - herds

cres.

is Hanging on their velvet heads Like a rope of crystal beads. Shep - - herds

cres.

SHEPHERDS ALL, AND MAIDENS FAIR.

all, and maidens, maidens fair, Fold your flocks up, shepherds, fold your flocks up,
 all, and maidens, maidens fair, Fold your flocks up, shepherds, fold your flocks up,
 all, and maidens, maidens fair, Fold your flocks up, shepherds, fold your flocks up,
 all, and maidens, maidens fair, Fold your flocks up, shepherds, fold your flocks up,

shep-herds, fold your flocks up, shep-herds all, and maid-ens fair, and maid-ens
 shep-herds, fold your flocks, shep - herds all, and maid-ens fair, and maid-ens
 shep - herds, fold your flocks up, shep-herds all, and maid-ens fair, and maid-ens
 shep - herds, fold your flocks up, shep-herds all, and maid-ens fair, and maid-ens

fair, shep-herds all, maidens fair, shepherds all, and maidens fair! shep - herds all.
 fair, shep-herds all, maidens fair, shepherds all, and maidens fair! shep - herds all.
 fair, shep-herds all, maidens fair, shepherds all, and maidens fair! shep - herds all.
 fair, shep-herds all, maidens fair, shepherds all, and maidens fair! shep - herds all.

(SECOND SERIES.)

NIGHT, SABLE GODDESS!

A FOUR-PART SONG.

THE POETRY FROM YOUNG'S "NIGHT THOUGHTS."

COMPOSED BY

WALTER MACFARREN.

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

Lento.

TREBLE.
Night, sa - ble god - dess! from her e - bon throne, . . . In ray - less,

ALTO.
Night, sa - ble god - dess! from her e - bon throne, . . . In ray - less

TENOR
(Svs. lower).
Night, sa - ble god - dess! from her e - bon throne, In ray - less

BASS.
Night, sa - ble god - dess! from her throne, . . . In ray - less

ACCOMP.
Lento.
p
♩ = 84.

ray - less ma - jes - ty, now stretch - es forth Her leaden scap - tre, leaden

ma - jes - ty, now stretch - es forth Her leaden sceptre o'er a world, . . . scap - tre

ma - jes - ty, stretch - es forth Her scap - tre o'er a world, . . . Her leaden

ma - jes - ty, now stretch - es forth Her scap - tre o'er a world, Her leaden scap - tre

NIGHT, SABLE GODDESS!

scep-tre o'er a slum - b'ring world. Night, sable god-dess! from her e-bon
 o'er . a slum - b'ring world. Night, sable god-dess! from her e-bon
 scep - - tre o'er . a world. Night, sable god-dess! from her e-bon
 o'er a slum-b'ring world. . Night, sable god-dess! from her

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a *cres.* marking and a dynamic of *f*.

throne, stretches forth her leaden scep-tre o'er a slum - b'ring world. Si - lence how
 throne, stretches her sceptre o'er a slum-b'ring world. Si - lence how
 throne, stretches forth her leaden sceptre o'er a slum - b'ring world. Si - lence how
 throne, now stretches forth her sceptre o'er a slum - b'ring world. Si - lence how

Musical score for the second system, continuing the vocal and piano parts. The piano part includes a *p* dynamic marking.

dead! and dark-ness how pro - found! Nor eye, nor list' - - - ning
 dead! and dark - ness pro - found! Nor eye, nor list' - - - ning
 dead! and dark - ness pro - found! Nor eye, nor ear an
 dead! and dark - ness pro - found! Nor eye, nor list'-ning ear an

Musical score for the third system, concluding the vocal and piano parts. The piano part includes *cres.* markings.

NIGHT, SABLE GODDESS!

pp
 ear an ob-ject finds; Cre - a - tion sleeps, cre - a - tion sleeps.
pp
 ear an ob-ject finds; Cre - a - tion sleeps, cre - a - tion sleeps. 'Tis as the
pp
 ob - ject finds; Cre - a - tion sleeps, cre - a - tion sleeps. 'Tis as the
pp
 ob - - ject finds; Cre - a - tion sleeps, cre - a - tion sleeps. 'Tis as the

p
 'Tis as the
 gen - 'ral pulse Of life stood still, and Na - ture made a pause; 'Tis as the
p
 gen - 'ral pulse Of life stood still, and Na - ture made a pause; 'Tis as the
p
 gen - 'ral pulse . . stood still, and Na - ture made a pause; 'Tis as the

cres. *cres.* *sf*
 gen-'ral pulse Of life stood still, and Nature made a pause; An aw - ful pause!
cres. *sf*
 gen-'ral pulse Of life stood still, and Nature made a pause; An aw - ful pause!
cres. *sf*
 gen-'ral pulse Of life stood still, and Nature made a pause; An aw - ful pause! pro -
cres. *sf*
 gen-'ral pulse Of life stood still, and Nature made a pause; An aw - ful pause!

NIGHT, SABLE GODDESS!

pro - phe - tic of her end. An aw - ful pause!

pro - phe - tic of her end. An aw - ful pause!

- phe - tic of her end. . . . An aw - ful pause!

pro - phe - tic of her end. An aw - ful pause!

Night, sa - ble god - dess! from her e - bon throne, In rayless, ray - - less

Night, sa - ble god - dess! from her e - bon throne, In rayless ma - jes - ty, now

Night, sa - ble god - dess! from her e - bon throne, In rayless ma - - jes -

Night, sa - ble god - dess! from her throne, In rayless ma - jes - ty, now

ma - jes - ty, now stretches forth Her scep - tre o'er a world, . . . Her leaden

stretches forth Her lea - den scep - tre, o'er a world, . . . scep - tre

- ty, stretch - es forth Her scep - tre o'er a world, . . . Her leaden

stretches forth Her scep - - - tre o'er a world, Her leaden scep - - - tre

NIGHT, SABLE GODDESS!

scep - tre o'er a slum - b'ring world. Night, sa - ble god - dess!
 o'er . . a slum - b'ring world. Night, sa - ble god - . . dess!
 scep - . . tre o'er . . a world. Night, sa - ble god - . . dess!
 o'er a slum - b'ring world. Night, sa - ble god . . dess!
cres.

from her e - bon throne, In ray - less ma - jes - ty, now stretches forth her lead - en
 from her throne, In ma - jes - ty, stretches forth her sceptre
 from her throne, stretches forth her lead - en scep - tre
 from her throne, stretch - es forth . . her scep - tre

dim. e ritard. *pp*
 scep - tre o'er a world, a slum - b'ring world, a slum - b'ring world.
 dim. e ritard. *pp*
 o'er . . a world, a slum - b'ring world, a slum - b'ring world.
 sf dim. e ritard. sf *pp*
 o'er . . a world, slum - b'ring world, slum - b'ring world.
 dim. e ritard. *pp*
 o'er a world, a slum - b'ring world, a slum - b'ring world.
 dim. e ritard. *pp*

(SECOND SERIES.)

SWEETEST MELANCHOLY.

A FOUR-PART SONG.

POETRY BY JOHN FLETCHER, 1579.

COMPOSED BY

WALTER MACFARREN.

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

Allegro. $\text{♩} = 132.$

TREBLE. Hence, all you vain de-lights, As short as are the nights, Where-
dim. *p*

ALTO. Hence, all you vain de-lights, As short as nights, Where-
f. *dim.* *p*

TENOR (Srv. lower). Hence, all you vain de-lights, Short as are the nights, Where-
f. *dim.* *p*

BASS. Hence, all you vain de-lights, As short as are the nights, Where-
f. *dim.* *p*

ACCOMP. ad lib. *Allegro.* *f.* *dim.* *p*

cres. *dim.*

- in you spend your fol - ly; There's nought in . this life sweet, If man were
cres. *dim.*

- in you spend your fol - ly; There's nought in this life sweet, If man were
cres. *dim.*

- in you spend your fol - ly; Nought in this life sweet, If man
cres. *dim.*

- in you spend your fol - ly; There's nought in . this life sweet, If man were
cres. *f.* *dim.*

SWEETEST MELANCHOLY.

wise to see't, But on - ly me - lan - cho - ly, But on - ly me - lan - cho - ly,
 wise, But on - ly me - lan - cho - ly, But on - ly me - lan - cho - ly,
 were . wise, But on - ly me - lan - cho - ly, But on - ly me - lan - cho - ly,
 wise, to see't But on - ly me - lan - cho - ly, But on - ly me - lan - cho - ly,

Oh, sweetest me - lan - cho - ly! oh, sweetest me - lan - cho - - ly!
 Oh, sweetest me - - lan - cho - ly! oh, sweet - - est me - lan - cho - ly!
 Oh, sweetest me - - - - lan - cho - - - ly, me - lan - cho - ly!
 Oh, sweetest, sweet - - est me - lan - cho - - - - ly!

Wel - come, fold - ed arms, and fix - ed eyes, A sigh that pierc - ing
 Wel - come, fold - ed arms fix - ed eyes, A sigh that pierc - ing
 Wel - come, fold - ed arms and fix - ed eyes, A sigh that pierc - ing
 Wel - come, fold - ed arms, fix'd eyes, A sigh that pierc - ing

SWEETEST MELANCHOLY.

mor - ti - fies, A look that's fastened on the ground, A tongue chained up with -
 mor - ti - fies, Wel - come, wel - - come, A tongue chained up with -
 mor - ti - fies, A look that's fastened on the ground, A tongue chained up with -
 mor - ti - fies, Wel - come, wel - - come, A tongue chained up with -

- out a sound, Wel - come. Foun - tain heads and path - less groves, Places which pale
 - out a sound, Wel - come. Foun - tain heads and path - less groves, Wel - - - come,
 - out a sound, Wel - come. Fountain and path - less groves, Pla - - - ces
 - out a sound, Wel - come. Fountain and path - less groves, Wel - - - come,

pas - sion loves, Moon - light walks, when all the fowls Are warm - ly hous'd, save
 Wel - - come, Moon - light walks, when all hous'd, save
 pas - sion loves, Moon - light walks, when all hous'd, save
 Wel - - come, All hous'd, all hous'd, save

SWEETEST MELANCHOLY.

bats and owls, A mid - night bell, a part - ing groan—

bats and owls, A mid - night bell, a part - ing groan—

bats and owls, A mid - night bell, a part - ing groan—

bats and owls, A mid - night bell, a part - ing groan—

These are the sounds we feed . . up - on, Then stretch our bones, Then

These are the sounds we feed . . up - on, Then stretch our bones, Then

These are the sounds we feed . . up - on, Then stretch our bones, Then

These are the sounds we feed . . up - on, Then stretch our bones, Then

dim.
stretch our bones in a still, gloom - y val - ley; No - thing's so

dim.
stretch our bones in a still, gloom - y val - ley; No - thing's so

dim.
stretch our bones in a still, . gloom - y val - ley; No - thing's so

dim.
stretch our bones in a still, . gloom - y val - ley;

SWEETEST MELANCHOLY.

sweet, so . . . dain - ty sweet, As love - ly me - lan - cho - . . .

sweet, so dain - ty sweet, As love - ly me - lan - cho - . . .

sweet, so dain - ty sweet, As love - ly me - lan - cho - . . .

O love - ly me - lan - cho - . . .

cres.

ly, Oh, sweet-est me - lan-cho - ly, oh, sweet-est me - lan-cho - ly,

ly, Oh, sweet-est me - lan - cho - ly, oh, sweet - est

ly, Oh, sweet-est, sweet - - est me - lan-cho - ly,

ly, Oh, sweet - est me - lan - cho - ly, oh, sweet - est

mf *cres.*

oh, sweet - est me - - lan - cho - . . . ly!

oh, sweet - est me - - lan - cho - . . . ly!

oh, sweet - est me - - lan - cho - . . . ly!

oh, sweet - est me - - lan - cho - . . . ly!

(SECOND SERIES.)

SWALLOW, SWALLOW, HITHER WING.

A FOUR-PART SONG.

THE POETRY BY W. C. BENNETT.

COMPOSED BY

WALTER MACFARREN.

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

p *Allegretto.* $\text{♩} = 84.$

TREBLE.
Swallow, swallow, hi - ther wing; Hi - ther, swal - low, bring - ing

ALTO.
Swal - low, swal - low, hi - ther wing; Hi - ther, swal - low, bring - ing

TENOR
(*Svs. lower*)
Swal - low, swal - low, hi - ther wing; Hi - ther, swal - low, bring - ing

BASS.
Swal - low, swal - low, hi - ther wing; Hi - ther, swal - low, bring - ing

ACCOMP.
ad. lib. *p*

cres.

Spring; From the lake hath gone the teal; Fled the wid - geon from the *cres.*

Spring; From the lake hath gone the teal; Fled the wid - geon from the *cres.*

Spring; From the lake hath gone the teal; Fled the wid - geon from the *cres.*

Spring; From the lake hath gone the teal; Fled the wid - geon from the *cres.*

SWALLOW, SWALLOW, HITHER WING.

stream. Swallow, swallow, hi - ther wing; Hi - ther, swal - low, bring - ing

stream. Swal - low, swal - low, hi - ther wing; Hi - ther, swal - low, bring - ing

stream. Swallow, swallow, hi - ther wing; Hi - ther, swal - low, bring - ing

stream. Swal - low, swal - low, hi - ther wing; Hi - ther, swal - low, bring - ing

Spring; Now no more our burst - ing woods Hear the swoop - ing mer - lin's

Spring; Now no more our burst - ing woods Hear the mer - lin's

Spring; Now no more our burst - ing woods Hear the swoop - ing mer - lin's

Spring; Now no more our burst - ing woods Hear the mer - lin's

mf $\text{♩} = 84.$
scream; Come, thou dawn of Sum - mer, come, Hither leaves and shadows bringing, Bladed

mf
scream; Come, thou dawn, Sum - mer come, Hither leaves and shadows bringing, Bladed

mf
scream; Come, thou dawn of Summer, Come, sum - mer, come, Come,

mf
scream; Come, thou dawn of Summer, Come, sum - mer, come, Come,

SWALLOW, SWALLOW, HITHER WING.

fur-rows, nest - ed eaves, Sweetest songs the south is singing; Come, thou dawn of Summer,
 fur - rows, eaves, Sweetest songs: Come, thou dawn, Summer,
 come, Summer, come, Come, Sum - - mer, singing; come Sum - mer,
 Sum - mer, come, Sweetest songs the south is singing; Come, Sum - mer,

come, Hi - ther leaves and sha - dows bring - ing, Bring - ing vio - lets, bring - ing
 come, Hi - ther leaves and sha - dows bring - ing, Come, vio - - lets, come,
 come, Hi - ther leaves and sha - dows bring - ing, Bring - ing vio - lets, bring - ing
 come, Hi - ther leaves and sha - dows bring - ing, Come, vio - - lets, come,

Spring, Hi - ther, swal - low, hi - ther wing. Swallow, swallow, hi - ther
 Spring, Hi - ther, swal - - low, wing. Swal - low, swal - low, hi - ther
 Spring, Hi - ther, swal - low, hi - ther wing. Swal - low, swal - low, hi - ther
 vio - lets, Sum - mer come. Swal - low, swal - low, hi - ther

· SWALLOW, SWALLOW, HITHER WING.

wing, Hi - ther, swal - low, bring - ing Spring; Swallow, swallow, hi - ther
 wing, Hi - ther, swal - low, bring - ing Spring; Swal - low, swal - low, hi - ther
 wing, Hi - ther, swal - low, bring - ing Spring; Swallow, swallow, hi - ther
 wing, Hi - ther, swal - low, bring - ing Spring; Swal - low, swal - low, hi - ther

wing, Hi - ther, swal - low, bring - ing Spring, hi - ther, swal - low, bring - ing Spring.
 wing, Hi - ther, swal - low, bring - ing Spring, hi - ther, swal - low, bring - ing Spring.
 wing, Hi - ther, swal - low, bring - ing Spring, hi - ther, swal - low, bring - ing Spring.
 wing, Hi - ther, bring - ing Spring, swal - low, bring - ing Spring.

p SECOND VERSE.

Swal - low, swallow, hi - ther wing, Dear - est play - mate of the
 Swal - low, swal - low, hi - ther wing, Dear - est play - mate of the
 Swal - low, swal - low, hi - ther wing, Dear - est play - mate of the
 Swal - low, swal - low, hi - ther wing, Dear - est play - mate of the

SWALLOW, SWALLOW, HITHER WING.

Spring; Come—the ce - lan-dine no more Dreads the gus - ty wrath of

Spring; Come—the ce - lan-dine no more Dreads the gus - ty wrath of

Spring; Come—the ce - lan-dine no more Dreads the gus - ty wrath of

Spring; Come—the ce - lan-dine no more Dreads the gus - ty wrath of

March. Swallow, swallow, hi - ther wing; Dear - est play-mate of the

March. Swal - low, swal - low, hi - ther wing; Dear - est play - mate of the

March. Swallow, swallow, hi - ther wing; Dear - est play - mate of the

March. Swal - low, swal - low, hi - ther wing; Dear - est play - mate of the

Spring; Gold - en tas - sell'd is the birch; Em' - rald frin - ges hath the

Spring; Gold - en tas - sell'd is the birch; Em' - rald frin - ges the

Spring; Gold - en tas - sell'd is the birch; Em' - rald frin - ges hath the

Spring; Gold - en tas - sell'd is the birch; Em' - rald frin - ges the

SWALLOW, SWALLOW, HITHER WING.

mf = 84.

larch; Come, thou news of Sum-mer, come; Trills and hedge-row-twit'rings bringing, Quiv'ring

larch; Come, thou news, Sum-mer, come; Trills and hedge-row-twit'rings bringing, Quiv'ring

larch; Come, thou news of Sum-mer, come, news of Sum-mer,

larch; Come, thou news of Sum-mer, come, news of Sum-mer,

mount-ings of the lark, Shrillest songs the ousel's singing; Come, thou news of Summer,

mount-ings, lark, Shrillest songs, Come, thou Sum-mer,

come, Summer, come, come, Sum-mer, singing; Come, Sum-mer,

Sum-mer, come, Shrillest songs the ousel's singing; Come, Sum-mer,

come; Trills and hedge-row-twit'rings bring-ing; Snow-ing or-chards, flight of

come; Trills and hedge-row-twit'rings bring-ing; Snow-ing or-chards, flight of

come; Trills and hedge-row-twit'rings bring-ing; Snow-ing or-chards, flight of

come; Trills and hedge-row-twit'rings bring-ing; Come, or-chards, come,

SWALLOW, SWALLOW, HITHER WING.

p

Spring, Hi-ther, swal-low, hi-ther wing. Swallow, swallow, hi-ther

Spring, Hi-ther, swal - - low, wing. Swal - low, swal - low, hi - ther

Spring, Hi-ther, swal-low, hi-ther wing. Swal - low, swal - low, hi - ther

or - chards, flight of Spring; Swal - low, swal - low, hi - ther

cres. *mf*

wing; Hi - ther, swal - low, bring - ing Spring; Swallow, swallow, hi - ther

wing; Hi - ther, swal - low, bring - ing Spring; Swal - low, swal - low, hi - ther

wing; Hi - ther, swal - low, bring - ing Spring; Swallow, swallow, hi - ther

wing; Hi - ther, swal - low, bring - ing Spring; Swal - low, swal - low, hi - ther

cres. *f*

wing, Hi - ther, swal-low, bring-ing Spring, hi - ther, swal - low, bring-ing Spring.

wing, Hi - ther, swal-low, bring-ing Spring, hi - ther, swal - low, bring-ing Spring.

wing, Hi - ther, swal-low, bring-ing Spring, hi - ther, swal - low, bring-ing Spring.

wing, Hi - - ther, bring-ing Spring, swal - low, bring-ing Spring.