

NOVELLO'S
PART-SONG BOOK
(SECOND SERIES)

A COLLECTION OF
PART-SONGS, GLEES,
AND
MADRIGALS.

VOL. XIV.

LONDON: NOVELLO, EVER & CO.,
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)
BOSTON, NEW YORK, AND PHILADELPHIA: DITSON & CO.

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AT FIRST THE MOUNTAIN RILL

PART-SONG FROM "JESSY LEA"
THE WORDS BY JOHN OXFORD

THE MUSIC COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

SOPRANO. *Andante.* *p*

ALTO.

TENOR.

BASS.

PIANO. *d = 68.*

cres. *f dim.*

break; Then each peb-ble in its way Seems e - noug its course to *cres.* *f dim.*

break; Then each peb-ble in its way Seems e - noug its course to *cres.* *f dim.*

break; Then each peb - ble in its way Seems e - noug its course to *cres.* *f dim.*

break; Then each peb-ble in its way Seems e - noug its course to *cres.* *f dim.*

AT FIRST THE MOUNTAIN RILL.

stay. Spreading as it glides a - long, Soon it is a tor-rent

stay. Spreading as it glides a - long, Soon it is a tor-rent

stay. Spreading as it glides a - long,

stay. Spreading as it glides a - long, Soon it is a

strong ; And its path is broad and free, . . . As it bounds in - to the

strong ; And its path is broad and free, As it bounds in - to the

Soon it is a tor-rent strong ; And its path is free, As it bounds in - to the

tor - rent strong ; And its path is broad and free, As it bounds,

sea, And its path is broad and free, . . . As it bounds in - to the

sea, And its path is broad and free, As it bounds in - to the

sea, And its path is broad and free, . . . As it bounds, as it

Soon it is a tor-rent strong, And its path is free, As it bounds in - to the

AT FIRST THE MOUNTAIN RILL.

dim.

sea... At first, at first the mountain rill is weak,

sea. At first, at first the mountain rill is weak,

bounds in - to the sea... At first the rill is

sea. At first, at first the mountain rill is weak, the rill is

cres. m/ But spreading as it glides a-long, A torrent strong, its path is broad and free,

cres. m/ But spreading as it glides a-long, A torrent strong, its path is broad and free,

weak, But spread ing as it glides, A tor-rent strong, its path is broad

cres. weak, But spreading as it glides a - long, as it glides, A tor-rent strong, its path is broad and free,

cres. m/ As it bounds, as it bounds, bounds . . . in - to . . . the sea.

cres. As it bounds, as it bounds, as it bounds . . . in - to the sea.

cres. As it bounds, as it bounds, as it bounds . . . in - to . . . the sea.

cres. As it bounds, as it bounds, as it bounds . . . in - to . . . the sea.

cres. f

AT FIRST THE MOUNTAIN RILL.

Thus love is oft so weak at first, That e'en the heart in which 'tis

Thus love is oft so weak at first, That e'en the heart in which 'tis

Thus love is oft so weak at first, That e'en the heart in which 'tis

Thus love is oft so weak at first, That e'en the heart in which 'tis

p

nurs'd Scarce-ly can its presence feel ; But its pow'r will soon re -
cres. *f dim.*

nurs'd Scarce-ly can its presence feel ; But its pow'r will soon re -
cres. *f dim.*

nurs'd Scarce-ly can its presence feel ; But its pow'r will soon re -
cres. *f dim.*

nurs'd Scarce-ly can its presence feel ; But its pow'r will soon re -
cres. *f dim.*

veal ; And so mighty is its force, Nothing can restrain its
mf

veal ; And so mighty is its force, Nothing can restrain its
mf

veal ; And so mighty is its force, Nothing can restrain its
mf

veal ; And so mighty is its force, No - thing can re -
p cres. *mf*

AT FIRST THE MOUNTAIN RILL.

The musical score consists of four staves of music in common time, key signature of one sharp. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the bass and treble staves. The lyrics are as follows:

course. Rich - es, honours, what are they ? . . Love thro' all . . will find a
 course. Rich - es, honours, what are they ? Love thro' all will find a
 No-thing can restrain its course. Rich - es, what are they ? Love thro' all will find a
 strain its course. Rich - es, honours, what are they ? Love thro' all
 way, No-thing can restrain its course, . . Love thro' all . . will find a
 way, No-thing can restrain its course, Love thro' all will find a
 way, No-thing can restrain its course, . . Love thro' all, love thro'
 Nothing can restrain its course, can re-strain its course, Love thro' all will find a
 way. . . Thus love, thus love is oft so weak at first,
 way. Thus love, thus love is oft so weak at first,
 all will find a way, Thus love is weak at
 way. Thus love, thus love is oft so weak at first, so weak at

AT FIRST THE MOUNTAIN RILL.

But soon it will its pow'r re-veal,
so mighty, No - thing can restrain its course,

But soon it will its pow'r re-veal,
so mighty, No - thing can restrain its course,

first, But soon re - veal its pow'r, so mighty, Nothing can restrain,

first, But soon it will its pow'r re - veal, . . . its pow'r so mighty, No - thing can restrain its course,

cres.
Love thro' all, . . . love thro' all, . . . love . . . thro' all will find a way.

cres.
Love thro' all, love thro' all, love thro' all . . . will find a way.

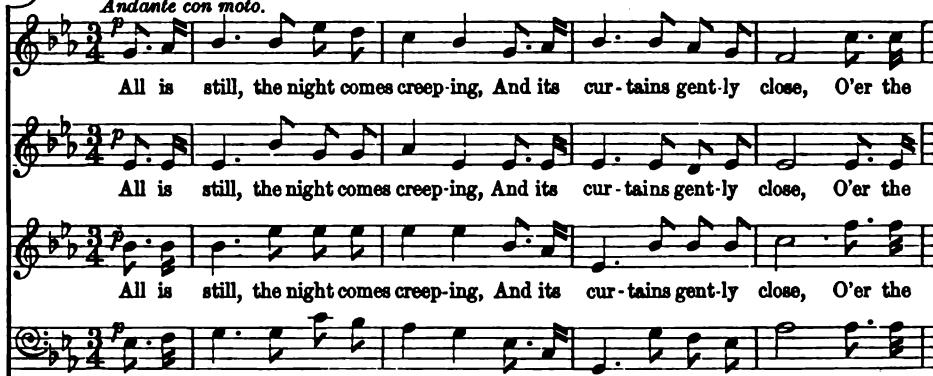
cres.
Love thro' all, love thro' all, love thro' all . . . will find a way.

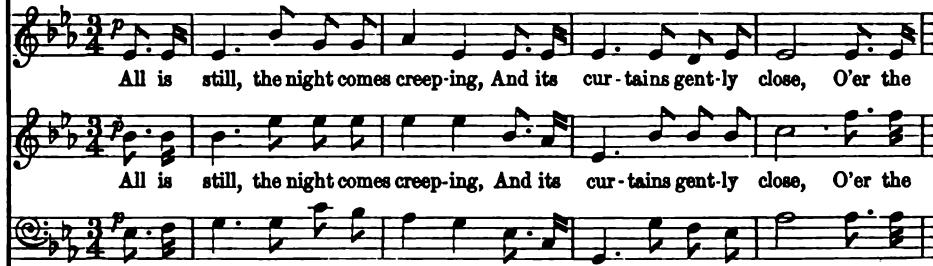
cres.
Love thro' all, love thro' all, love thro' all . . . will find a way.

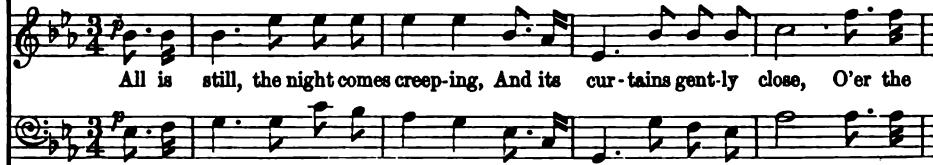
ALL IS STILL
 FOUR-PART SONG
 THE WORDS BY JOHN OXFORD
 THE MUSIC COMPOSED BY
G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

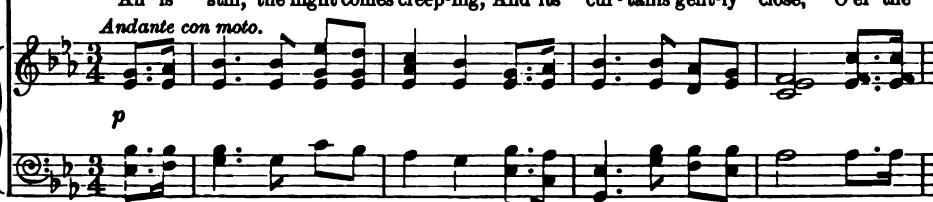
Andante con moto.

SOPRANO. 

ALTO. 

TENOR. 

BASS. 

PIANO. 

$\text{d} = 69.$

winds that calm - ly sleep - ing On the glass - y sea re - pose, O'er the *cres.*

winds that calm - ly sleep - ing On the glass - y sea re - pose, O'er the *cres.*

winds that calm - ly sleep - ing On the glass - y sea re - pose, O'er the *cres.*

winds that calm - ly sleep - ing On the glass - y sea re - pose, O'er the *cres.*

winds that calm - ly sleep - ing On the glass - y sea re - pose, O'er the *cres.*

winds that calm - ly sleep - ing On the glass - y sea re - pose, O'er the *cres.*



ALL IS STILL.

winds that calm - ly sleep - ing On the glass - y sea re - pose. Now the
winds that calm - ly sleep - ing On the glass - y sea re - pose. Now the
winds that calm - ly sleep - ing On the glass - y sea re - pose. Now the
winds that calm - ly sleep - ing On the glass - y sea re - pose. Now the

moon is soft - ly beam - ing Thro' her light and mist - y veil; Sure of grief she must
cres.
moon is soft - ly beam - ing Thro' her light and mist - y veil; Sure of grief she must
cres.
moon is soft - ly beam - ing Thro' her light and mist - y veil; Sure of grief she must
cres.
moon is soft - ly beam - ing Thro' her light and mist - y veil; of grief,

dream, Or she would not look so pale.
dim. cres.
dream, Or she would not look so pale. All is still, all is still, all is
dim. cres.
dream, Or she would not look so pale. All is still, all is still, all is
dim. cres.
must dream, she would not look so pale. All is still, all is still, all is
dim. p cres.

ALL IS STILL.

All is still, the night comes creep-ing, And its cur - tainsgent-ly
 still, All is still, the night comes creep-ing, And its cur - tainsgent-ly
 still, All is still, the night comes creep-ing, And its cur - tainsgent-ly
 still, All is still, the night comes creep-ing, And its cur - tainsgent-ly

cres. close, O'er the winds that calm - ly sleep - ing On the glass - - -
 cres. close, O'er the winds that calm - ly sleep - ing On the glass dim.
 cres. close, O'er the winds that calm - ly sleep - ing On the glass dim.
 cres. close, O'er the winds that calm - ly sleep - ing On the glass dim.
 close, O'er the winds that calm - ly sleep - ing, that sleep - ing On the glass - y
 cres. f dim.

cres. - y, glass - y sea re - pose, that calm - ly sleep - ing On the glass - y sea re - pose.
 cres. - y, glass - y sea re - pose, that calm - ly sleep - ing On the glass - y sea re - pose.
 cres. - y, glass - y sea re - pose, that calm - ly sleep - ing On the glass - y sea re - pose.
 sea re - pose, up - on the glass y sea re - pose.
 p cres. pp

ALL IS STILL.

All is still, and with-out mo - tion Lies the sea's un - ruf-fled breast; Yet with -

All is still, and with-out mo - tion Lies the sea's un - ruf-fled breast; Yet with -

All is still, and with-out mo - tion Lies the sea's un - ruf-fled breast; Yet with -

All is still, and with-out mo - tion Lies the sea's un - ruf-fled breast; Yet with -

p

- in I hear the o - cean, That will nev - er, nev - er rest, . . . Yet with -
cres.

- in . . . I hear the o - cean, That will nev - er, nev - er rest, . . . Yet with -
cres.

- in I hear the o - cean, That will nev - er, nev - er rest, Yet with -
cres.

- in I hear the o - cean, That will nev - er, nev - er rest, Yet with -
cres.

- in I hear the o - cean, That will nev - er, nev - er rest. For my
mf

- in . . . I hear the o - cean, That will nev - er, nev - er rest. For my
mf

- in I hear the o - cean, That will nev - er, nev - er rest. For my
mf

- in I hear the o - cean, That will nev - er, nev - er rest. For my
mf

p

mf

ALL IS STILL.

heart uncheck'd, un - guid - ed, On the waves of doubt is toss'd; When the storm is at
 cres.

heart uncheck'd, un - guid - ed, On the waves of doubt . . . is toss'd; When the storm is at
 cres.

heart uncheck'd, un - guid - ed, On the waves of doubt . . . is toss'd; When the storm is at
 cres.

heart uncheck'd, un - guid - ed, On the waves of doubt is toss'd; the storm

cres.

rest, Then the ves - sel will be lost. . . .

rest, Then the ves - sel will be lost. All is still, all is still, all is

rest, Then the ves - sel will be lost. All is still, all is still, all is

at rest, the ves - sel will be lost. All is still, all is still, all is

dim. cres.

. . . All is still, and without mo - tion Lies the sea's un - ruf - fled

still, All is still, and without mo - tion Lies the sea's un - ruf - fled

still, All is still, and without mo - tion Lies the sea's un - ruf - fled

still, All is still, and without mo - tion Lies the sea's un - ruf - fled

p

ALL IS STILL.

cres.

- - er, nev - er, nev - er rest, I hear the o - cean, That will nev - er, nev - er rest.

cres.

- - er, nev - er, nev - er rest, I hear the o - cean, That will nev - er, nev - er rest.

cres.

- - er, nev - er, nev - er rest, I hear the o - cean, That will nev - er, nev - er rest.

cres.

nev - - er rest, That nev - - - er, nev - - - er more will rest.

SLEEP! THE BIRD IS IN ITS NEST

PART-SONG FOR FIVE VOICES

THE WORDS BY W. C. BENNETT

THE MUSIC COMPOSED BY

J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andantino.

1st SOPRANO. Sleep ! the bird is in its nest ; Sleep ! the bee is hush'd in rest ;
cres.

2nd SOPRANO. Sleep ! the bird is in its nest ; Sleep ! the bee is hush'd in rest ;
mp

ALTO. Lul - la by, . . . lul - la - by, . . lul - la -
mp

TENOR. Sleep ! the bird is in its nest ; Sleep ! the bee is hush'd in rest ;
cres.

BASS. Lul - la - by, . . . lul - la - by,
mp

PIANO. *Andantino.*
d. = 56.

Sleep ! rock'd on thy moth - er's breast ! Lul - la, lul - la - by. . . . Sleep ! the bird is
dim.

Sleep ! rock'd on thy moth - er's breast ! Lul - la, lul - la - by. . . . Sleep ! the bird is
dim.

- by, rock'd on thy moth - er's breast ! Lul - la, lul - la - by, lul - la -
dim.

Sleep ! rock'd on thy moth - er's breast ! Lul - la, lul - la - by. . . . Sleep ! the bird is
dim.

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

pp

SLEEP ! THE BIRD IS IN ITS NEST.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from G major to F# minor at the beginning of the second system. The time signature is common time throughout. The lyrics are integrated into the musical lines, with some words like 'lul - la - by' repeated. Dynamics such as 'cres.' (crescendo), 'pp' (pianissimo), and 'ff' (fortissimo) are indicated above the staff. The score concludes with a final dynamic of 'pp'.

in its nest; Sleep ! the bee is hush'd in rest; Sleep ! rock'd on thy moth-er's breast !

in its nest; Sleep ! the bee is hush'd in rest; Sleep ! rock'd on thy moth-er's breast !

- by, . . . lul - la - by, . . . lul - la - by, rock'd on thy moth-er's breast !

in its nest; Sleep ! the bee is hush'd in rest; Sleep ! rock'd on thy moth-er's breast !

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

Lul - la, lul - la - by; To . . . thy moth - er's fond heart press'd, Lul - la, lul - la -
cres.

Lul - la, lul - la - by; To . . . thy moth - er's fond heart press'd,
cres.

Lul - la, lul - la - by; To thy moth - er's fond heart press'd, Lul - la, lul - la -
cres.

Lul - la, lul - la - by; To thy moth - er's fond heart press'd, Lul - la, lul - la -
cres.

Lul - la, lul - la - by; To thy moth - er's fond heart press'd, Lul - la, lul - la -
cres.

SLEEP! THE BIRD IS IN ITS NEST.

A musical score for a four-part choir. The top two voices sing in soprano range, while the bottom two sing in alto range. The music consists of six staves of music, each with a different dynamic marking: forte (f), piano (p), and very piano (pp). The lyrics "lul - la, lul - la - by" are repeated in each section, with variations like "O lul - la - by" and "lul - la, lul - la - by, O lul - la - by". The score includes a basso continuo part at the bottom.

SLEEP ! THE BIRD IS IN ITS NEST.

closed their eyes; Lul - la, lul - la - by, . . . Sleep ! the wan - ing day - light dies;
closed their eyes; Lul - la, lul - la - by, . . . Sleep ! the wan - ing day - light dies;
closed their eyes; Lul - la, lul - la - by, lul - la - by, . . .
closed their eyes; Lul - la, lul - la - by, . . . Sleep ! the wan - ing day - light dies;
by, . . . lul - la - by, lul - la - by, . . .

Sleep ! the stars dream in the skies; Dai - sies long have closed their eyes; Lul - la, lul - la -
Sleep ! the stars dream in the skies; Dai - sies long have closed their eyes; Lul - la, lul - la -
lul - la - by, lul - la - by. Daisies long have closed their eyes; Lul - la, lul - la -
Sleep ! the stars dream in the skies; Dai - sies long have closed their eyes; Lul - la, lul - la -
lul - la - by, . . . lul - la - by, . . . lul - la, lul - la -

SLEEP! THE BIRD IS IN ITS NEST.

- by. Calm, . . . how calm on all things lies ! Lul - la, lul - la - by, lul - la, lul - la -
 cres. pp
 - by. Calm, . . . how calm on all things lies ! Lul - la, lul - la - by,
 cres. pp
 - by. Calm, how calm on all things lies ! Lul - la, lul - la - by, O lul - la - by, lul - la -
 cres. pp
 - by. Calm, how calm on all things lies ! Lul - la, lul - la - by, O lul - la - by, lul - la -
cres. pp
 - by. Calm, how calm on all things lies ! Lul - la, lul - la - by, lul - la -
cres. pp
> pp

SLEEP ! THE BIRD IS IN ITS NEST.

dim.

Sleep ! and thro' the dark-some night Round thy bed God's an-gels bright, Lul - la, lul - la - by, . . .

dim.

Sleep ! and thro' the dark-some night Round thy bed God's an-gels bright, Lul - la, lul - la - by, . . .

dim.

lul - la - by, . . . lul - la - by, Round thy bed God's an-gels bright, Lul - la, lul - la - by,

dim.

Sleep ! and thro' the darksome night Round thy bed God's an-gels bright, Lul - la, lul - la - by, . . .

dim.

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

dim.

Sleep, then, sleep ! my heart's de - light; Sleep ! and thro' the dark-some night Round thy bed God's

Sleep, then, sleep ! my heart's de - light; Sleep ! and thro' the dark-some night Round thy bed God's

Lul - la - by, . . . lul - la - by, . . . lul - la - by, Round thy bed God's

Sleep, then, sleep ! my heart's de - light; Sleep, and thro' the dark-some night Round thy bed God's

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

pp

SLEEP! THE BIRD IS IN ITS NEST.

an - gels bright, Lul - la, lul - la - by, Guard thee till I come with light; Lul - la, lul - la - cres.
 an - gels bright, Lul - la, lul - la - by, Guard thee till I come with light; cres.
 an - gels bright, Lul - la, lul - la - by, Guard thee till I come with light; Lul - la, lul - la - cres.
 an - gels bright, Lul - la, lul - la - by, Guard thee till I come with light; Lul - la, lul - la - cres.
 by, . . . Lul - la, lul - la - by, Guard thee till I come with light; Lul - la, lul - la - cres. > pp

lul - la, lul - la - by, lul - la, lul - la - by. . . pp
 lul - la, lul - la - by, lul - la, lul - la - by, . . . lul - la - by. . .
 by, O lul - la - by, lul - la - by, O lul - la - by, . . . lul - la - by. . .
 by, O lul - la - by, lul - la - by, lul - la, lul - la - by. . .
 by, lul - la - by, O lul - la - by, . . . lul - la - by. . .

DEDICATED TO THE MEMBERS OF THE MANCHESTER GENTLEMEN'S GLEE CLUB.

HUSHED IN DEATH

A SERIOUS GLEE FOR S.A.T.B.

COMPOSED BY

HENRY HILES

Mus. Doc., OXON.

Adagio.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.
(For practice
only.)

$\text{♩} = 54.$

on touch could

weep - ing; Mute and tune-less on the wil - low Hangs the harp his touch could

weep - ing; Mute and tune-less on the wil - low Hangs the harp his touch could

$\text{♩} = 54.$

To this Lament was awarded (in 1878) the Prize offered by the Manchester Gentlemen's Glee Club for the best Serious Glee.

HUSHED IN DEATH.

pp

Hush'd in death the min - strel lies, By his tomb bright eyes are weep - ing; Mute and
pp

Hush'd in death the min - strel lies, By his tomb bright eyes are weep - ing; Mute and
 thrill. Hush'd in death the min - strel lies, By his tomb bright eyes are weep - ing;
mf
 thrill. are weep - ing;

pp

tune-less on the wil - low Hangs the harp his touch could thrill,
 tune-less on the wil - low Hangs the harp his touch could thrill. Hush'd in death,
pp
 Hangs the harp his touch could thrill. Hush'd in death,
pp
 Hangs the harp his touch could thrill. Hush'd in death,

molto cres. e stringendo.

Cold . . . he's sleep - ing; Earth . . . his pil - low, yet his
cres.
 Cold . . . he's sleep - ing; Earth . . . his pil - low, yet his
cres..
 Cold . . . he's sleep - ing; Earth . . . his pil - low, yet his
 Cold . . . he's sleep - ing; Earth . . . his pil - low, yet his
accel. cres.

HUSHED IN DEATH.

legato

accel. e cres.

rall. — *a tempo.* *stringendo.*

tall. *p a tempo.* *stringendo.*

sleep - - ing; Earth his pil - - low, But yet his soul, but yet his
 cres.
 sleep - - ing; Earth his pil - - low, But yet his soul, but yet his
 cres.
 sleep - - ing; Earth . . his pil - - low, But yet his soul, but yet his
 cres.
 sleep - - ing; Earth . . his pil - - low, But yet his soul, but yet his

a poco accel.

HUSHED IN DEATH.

legato. rall. accel. e cres. legato.

soul, his soul is with us still, but yet his soul, his soul is
soul is with . . . us still, but yet his soul is
soul is with . . . us still, but yet his soul is
soul is with us still, but yet his soul is

rall. accel. e cres.

with us still. Hush'd he lies.
with . . . us still. Hush'd in death, hush'd in death he lies.
with . . . us still. Hush'd in death, . . . hush'd he lies.
with us still. Hush'd in death, hush'd he lies.

rall. a tempo. rit. pp.

Moderato e marcato.

mp

Time may move with changeful course, Yet the bard will live in sto - ry:

mp

Time may move with changeful course, Yet the bard will live in sto - ry:

mp

Time may move with changeful course, Yet the bard will live in sto - ry:

mp

Time may move with changeful course, Yet the bard will live in sto - ry:

Moderato e marcato. 120.

f

mp

HUSHED IN DEATH.

mf

Time may move with changeful course, Yet the bard will live in sto - ry:

Time may move with changeful course, Yet the bard will live in sto - ry:

Time may move with changeful course, Yet the bard will live in sto - ry:

Time may move with changeful course, Yet the bard will live in sto - ry:

Time may move with changeful course, Yet the bard will live in sto - ry:

f = *mf*

cres. *rit. e cres. sempre. ff*

Time may move with changeful course, Yet the bard will live in sto - ry: *cres.* *rit. e cres. sempre. ff*

Time may move with changeful course, Yet the bard will live in sto - ry: *cres.* *rit. e cres. sempre. ff*

Time may move with changeful course, Yet the bard will live in sto - ry: *cres.* *rit. e cres. sempre. ff*

Time may move with changeful course, Yet the bard will live in sto - ry: *cres.* *rit. e cres. sempre. ff*

Time may move with changeful course, Yet the bard will live in sto - ry: *cres.* *rit. e cres. sempre. ff*

ff *cres.* *rit. e cres. sempre. ff*

Marcato.

f

Un - born

Un - born mil - lions chant . . . the praise his strains have

Marcato. ♩ - 152.

f

HUSHED IN DEATH.

The musical score consists of two staves of music. The top staff is for a soprano or similar voice, and the bottom staff is for a piano or harp. The lyrics are integrated into the vocal line. The vocal part begins with a short melodic phrase, followed by a sustained note. The piano/harp part provides harmonic support with sustained notes and chords. The vocal part then resumes with the lyrics "mil - lions chant . . . the praise his strains.. have won, chant the praise, . . . the praise, chant . . . the praise .. his strains have". The piano/harp part continues with a rhythmic pattern of eighth and sixteenth notes. The vocal part then begins a new section with the lyrics "Un - born mil - lions chant . . . the won, chant . . . the praise, chant . . . the praise, won, chant . . . the praise, chant . . . the praise, chant . . . the". The piano/harp part provides harmonic support. The vocal part then resumes with the lyrics "Un - - born mil - - lions chant . . . the praise his .. strains on earth have won, his .. strains have won, Un - - - born .. mil - lions chant the praise his strains .. have won,". The piano/harp part concludes with a final rhythmic pattern.

HUSHED IN DEATH.

Music score for "Hushed in Death" with lyrics:

praise his strains on earth have won, his strains have won,
Un - born

praise . . . his strains have won, the praise his strains have won, chant . . . the
Un - born mil - - - lions chant . . . the

Un - - born

mil - - - lions chant . . . the praise, chant . . . the
praise his strains have won, chant.. the praise, chant . . . the

praise his strains on earth have won,

mil - - - lions chant . . . the praise his strains have
cres.

praise, chant .. the praise, Un - -
praise his strains have won, the praise his strains have
cres.

his strains have won, Un - - born
cres.

HUSHED IN DEATH.

won, chant . . . the praise, the praise, . . . Un - born
 - - - born inil - lions chant . . . the praise,
 won, his strains have won, . . . Un - - born mil - - lions
 mil - - lions chant . . . the praise, chant . . . the
 mil - - lions chant . . . the praise, chant . . . the
 chant . . . the praise his strains have won, his strains have
 praise his strains have won, Un - - born
 praise his strains have won, have won, chant . . . the
 praise his strains on earth have won, have won, the
 won, chant the praise his strains have won, the
 mil - - lions chant . . . the praise, the

HUSHED IN DEATH.

praise, Un - born mil - lions
 praise, the praise his strains on earth have won, his strains have
 praise, chant the praise his strains on earth have won, his strains have won, have
 praise, chant . . . the praise,
 chant . . . the praise his strains have won,
 won, the praise his strains have won, Un - born
 won, the praise his strains, Un - born mil - lions
 chant the praise his strains, his strains have won, Un - born
 Un - born mil - lions
 mil - lions chant the praise, chant . . . the praise, chant . . . the
 chant . . . the praise, chant . . . the praise, chant . . . the
 mil - lions chant the praise his

HUSHED IN DEATH.

The musical score consists of three staves of music in common time, key signature of one flat. The vocal parts are written in soprano, alto, and bass clef. The lyrics are as follows:

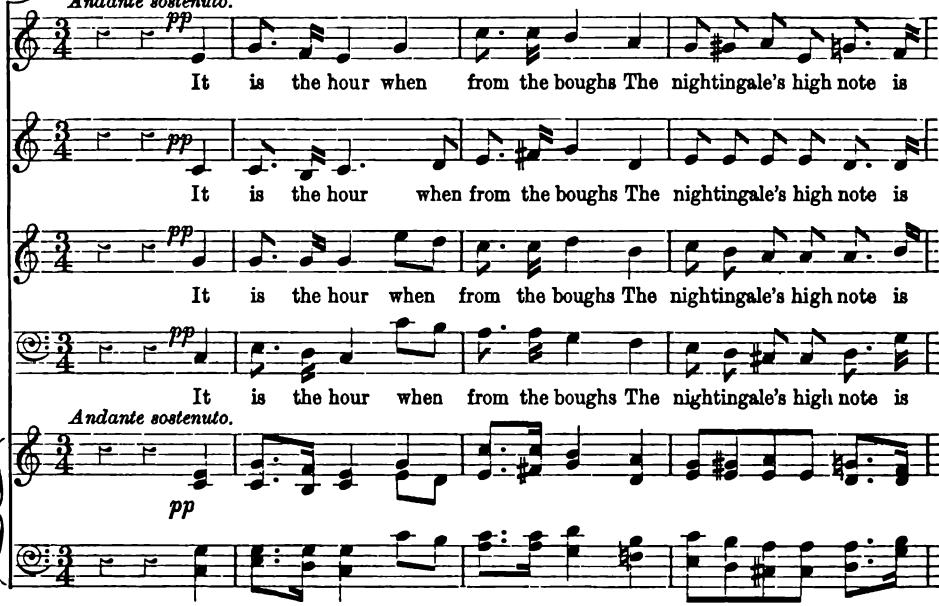
chant the praise, Un - born mil - lions
 praise his strains on earth have won, Un - born mil - lions
 praise he won, Un - born, un - born mil - lions chant the
 strains have won, Un - born mil - lions chant the
 strains have won, the praise his strains on earth have won, the praise his
 chant, chant . . . the praise his strains on earth have won, the praise his
 chant, chant the praise, the praise his strains on earth have won, the praise his
 praise, chant the praise, the praise his strains on earth have won, the praise his
 praise, chant the praise, the praise his strains on earth have won, the praise his
 molto marcato.
 strains have won, his strains on earth have won.
 strains have won, his strains on earth have won.
 strains have won, his strains on earth have won.
 strains have won, his strains on earth have won.
 rit. e cres. > sempre ff
 strains have won, his strains on earth have won.
 strains have won, his strains on earth have won.
 strains have won, his strains on earth have won.
 strains have won, his strains on earth have won.
 rit. e cres. > sempre ff

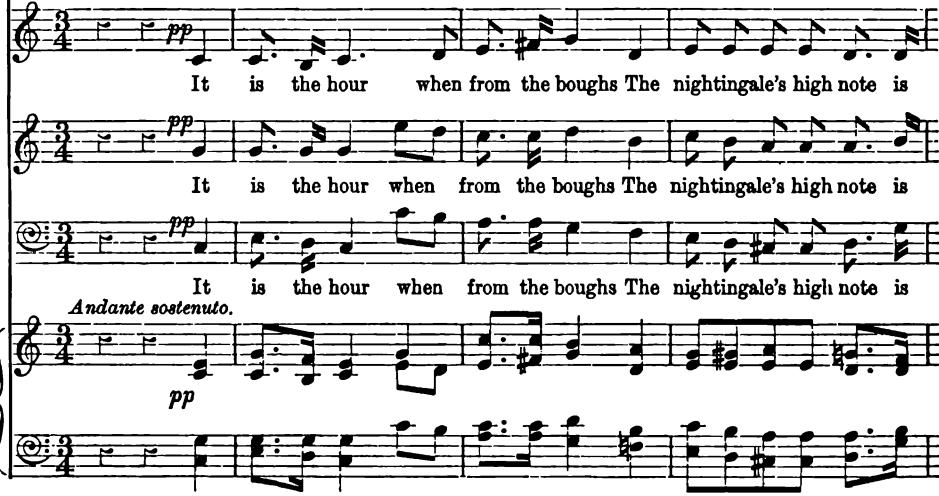
This Glee may be had in its original form for Alto, Tenor, Baritone, and Bass.

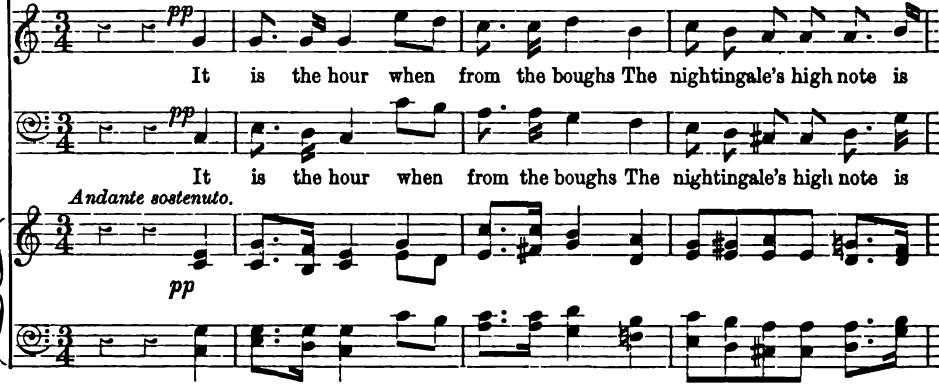
EVENING
FOUR-PART SONG
THE WORDS BY LORD BYRON
THE MUSIC COMPOSED BY
HENRY LESLIE.
(Op. 13, No. 1.)

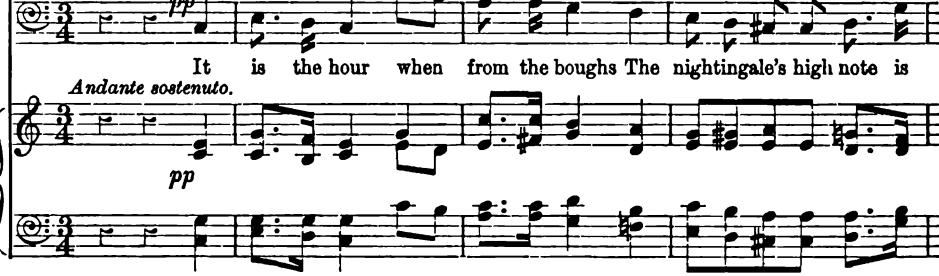
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante sostenuto.

SOPRANO. 

ALTO. 

TENOR. 

BASS. 

PIANO. 

Andante sostenuto.





This Part-Song may be had arranged for Men's Voices by the Composer in No. 36 of "ORPHEUS."

EVENING.

word, seem sweet in ev'- ry whis - per'd word,

whis - per'd word, in ev' - ry whis-per'd word, And gen - - tle

word, seem sweet in ev'- ry whis - per'd word, And gen-tle winds and

word, seem sweet, seem sweet, And gen-tle winds and

And gen-tle winds and wa - ters near Make mu - sic, make mu - sic, And

winds . . . and wa - -ters near Make mu - sic, make mu - sic,

wa -ters near Make mu - sic to the lone - ly ear, . . . make mu - sic,

wa -ters near Make mu - sic to the lone - ly ear, . . .

gen - - tle winds and wa -ters near, And gen - - tle winds and wa -ters near Make

And gen - - tle winds and wa -ters near, And gen - - tle winds and wa -ters near Make

And gen - - tle winds and wa -ters near, And gen - - tle winds and wa -ters near Make

EVENING.

- cen - do. *f*
 mu-sic to the lone-ly ear, make mu - sic to . . . the lone-ly ear, And gen-tle
 cen do. *f*
 mu-sic to the lone-ly ear, make mu - sic to . . . the lone-ly ear, And gen-tle
 cen do. *f*
 mu-sic to the lone-ly ear, make mu - sic to . . . the lone-ly ear, And gen-tle
 cen do. *f*
 winds and wa-ters near Make mu - sic to the lone-ly ear, And gen-tle
 winds and wa-ters near Make mu - sic to the lone-ly ear, And gen-tle
 winds and wa - -ters near Make mu - sic, make mu - -
 winds and wa-ters near Make mu - sic to the lone-ly ear, make
 winds and wa-ters near Make mu - sic to the lone-ly ear. . . .

winds and wa-ters near Make mu - sic to . . . the lone-ly ear. . . .

winds and wa-ters near Make mu - -sic to the lone - - ly ear. . . .

- sic, Make mu - sic to the lone - - ly ear. . . .

mu - - sic to the lone - - - ly, the lone-ly ear.

NOW THE BRIGHT MORNING STAR

**FOUR-PART SONG
THE WORDS BY MILTON**

THE MUSIC COMPOSED BY
HENRY LESLIE.

(Op. 13, No. 3.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)
Allegro giojoso.

SOPRANO.

Now . . . the bright morn - ing star, day's har - bin - ger, . . . day's

ALTO.

Now . . . the bright morn - ing star, day's har - bin - ger, . . . day's

TENOR.

Now . . . the bright morn - ing star, day's har - bin - ger, . . . day's

BASS.

Now . . . the bright morn - ing star, day's har - bin - ger, . . . day's

Allegro giojoso.

PIANO.

f

ral - - len - - tan - - do. *legg. a tempo.*
har - bin - ger, . . . day's har - bin - ger, Comes danc - ing, danc - ing,
legg.
har - bin - ger, . . . day's har - bin - ger, Comes danc - ing, danc - ing,
legg.
har - bin - ger, . . . day's har - bin - ger, Comes danc - ing, danc - ing,
har - bin - ger, . . . day's har - bin - ger,
ral - - len - - tan - - do. *a tempo.*
p legg.

NOW THE BRIGHT MORNING STAR.

danc - ing, danc - ing, danc - - - - ing from . . . the
 danc - ing, danc - ing, danc - - - - ing from the east, . . .
 danc - ing, danc - ing from the east, comes
legg.
 Now the bright morn - ing star . . . comes
 east, comes danc - ing from . . . the east, And leads with her . . . the
 And leads with her . . . the
 danc - ing, danc - ing from the east, And leads with her . . . the
 danc - ing, danc - ing from the east, And leads with her . . . the
 flow' - ry May. Who from her green lap throws . . . The yel - low
 flow' - ry May. Who from her green lap throws . . . The yel - low
 flow' - ry May. Who from her green lap throws . . . The yel - low cow - slip
 flow' - ry May. Who from her

NOW THE BRIGHT MORNING STAR.

The musical score consists of two staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated into the musical lines.

Staff 1 (Top):

- Line 1: cow - slip, and . . . the pale prim - rose, the yel - low cow - slip and the
- Line 2: cow - slip and . . . the pale . . . prim - rose, Who from her green lap
- Line 3: and the pale . . . prim - rose, Who throws her
- Line 4: green lap throws . . . The yel - low cow - slip and the
- Line 5: pale prim - rose, . . . and the pale . . . prim - rose.
- Line 6: throws The yel - low cow-slip and the pale prim - rose.
- Line 7: yel - low cow-slip and . . . the pale . . . prim - rose.
- Line 8: pale prim - rose, and . . . the pale prim - rose.
- Line 9: poco . . . ten . . . u . . . to.

Staff 2 (Bottom):

- Line 1: Hail, hail, bount - eous May, hail, bount - eous May, . . .
- Line 2: Hail, hail, bount - eous May, hail, bount - eous May, . . .
- Line 3: Hail, hail, bount - eous May, hail, bount - eous May, . . .
- Line 4: Hail, hail, bount - eous May, hail, bount - eous May, . . .
- Line 5: ff

NOW THE BRIGHT MORNING STAR.

dim.

hail, hail, bount - eous May, hail, bount - eous May, . . . thou
dim.

hail, hail, . . . bount - eous May, hail, bount - eous May, . . . thou
dim.

hail, hail, bount - eous May, hail, bount - eous May, . . . thou
dim.

hail, hail, bount - eous May, hail, bount - eous May, . . . thou
dim.

p elegato.

dost in - spire . . . Mirth and youth . . . and
p elegato.

dost in - spire . . . Mirth and youth and warm de -
p elegato.

dost in - spire . . . Mirth and youth . . . and warm de -
p elegato.

dost in - spire, . . .

p elegato.

warm de - sire, warm . . . de - sire.

sire, and warm . . . de - sire.

- sire, and warm de - sire. . . Woods and

Thou dost in - spire . . . Mirth and youth and warm de - sire. . .

NOW THE BRIGHT MORNING STAR.

pp

Woods and groves are of thy dress - ing, . . . Hill
 Woods and groves, . . . woods and groves are of thy dress - ing,
 groves are of . . . thy dress - ing, . . . *pp* of . . . thy dress -
 Woods and groves are of thy

cres cen do.
 and dale doth boast, . . . doth boast thy bles - do.
cres Hill and dale . . . doth boast thy bles - do.
cres ing, Hill . . . and dale . . . doth boast thy bles - do.
cres dress - ing, Hill and dale doth boast thy bles - do.
cres cen do.

f f
 ing. . . Thus we sa - lute thee with our
 ing. . . Thus we sa - lute thee with our
 bles - ing. Thus we sa - lute thee with our
 ing, Thus we sa - lute thee, thus we sa - lute thee with our ear . . .
 f

NOW THE BRIGHT MORNING STAR.

ear - ly song, . . . And wel - come thee, wel -

ear - ly song, . . . And wel - come thee, wel - come.. . . thee, . . .

ear - ly song, . . . And . . . wel - come thee, and

ly song, . . . And wel -come

come thee, wel - come thee, wel - come thee, and

and welcome thee, . . . and wish thee

wish thee long, . . . and wel - come, wel -

thee, wel - come thee, wel - come, wel - come thee, . . .

wish thee long, and welcome thee, and . . .

long, and welcome thee, and

come thee, and wish thee long, and

and wish thee long, and . . .

and and . . .

NOW THE BRIGHT MORNING STAR.

wish . . . thee long, . . . We wel-come thee, and wish . . . thee
 wish . . . thee long, . . . We wel-come thee, and wish . . . thee
 wish . . . thee long, . . . We wel-come thee, and wish . . . thee
 wish . . . thee long, . . . We wel-come thee, and wish . . . thee

Più moto.

long. Hail, hail, bount - eous May,
 long. Hail, hail, bount - eous May, hail,
 long. Hail, bount - eous May, . . . hail, bount - eous May,
 long. Hail, hail, bount - eous May,

Più moto.

Hail, hail, hail, bount - eous
 bount - eous May, . . . hail, bount - eous May,
 Hail, hail, bount - eous May, hail, bount - eous
 Hail, hail, bount - eous May,

NOW THE BRIGHT MORNING STAR.

May, . . . we wel - come thee, . . . and
 hail, boun - teous May! . . . we wel - come thee, and
 May! . . . we wel - come thee, . . . and
 hail, boun - teous May! . . . we wel - come thee, and

wish thee long, we wel - come thee, we wel - come thee, and wish
 wish . . . thee long, we wel - come thee, we wel - come thee, and wish
 wish thee long, we wel - come thee, we wel - come thee, and wish
 wish thee long, we wel - come thee, we wel - come thee, and wish

molto ten
 thee long, . . . we wel - come thee, and wish thee long.
 thee long, . . . we wel - come thee, and wish thee long.
 thee long, . . . we wel - come thee, and wish thee long.
 thee long, . . . we wel - come thee, and wish . . . thee long.
molto ten u to.

HAIL TO THE CHIEF

(BOAT SONG)

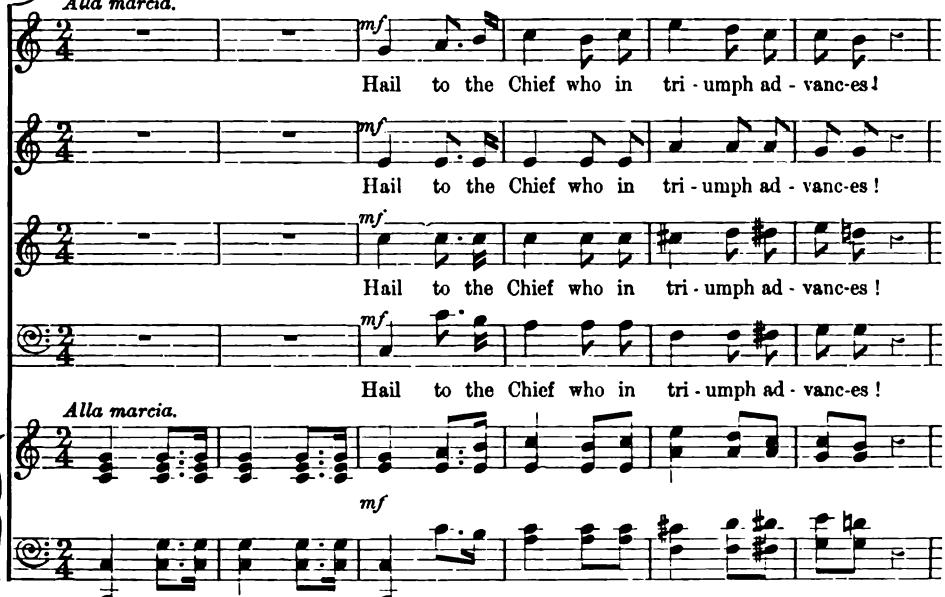
THE WORDS TAKEN FROM SIR WALTER SCOTT'S "LADY OF THE LAKE"

THE MUSIC COMPOSED BY

HENRY LESLIE.

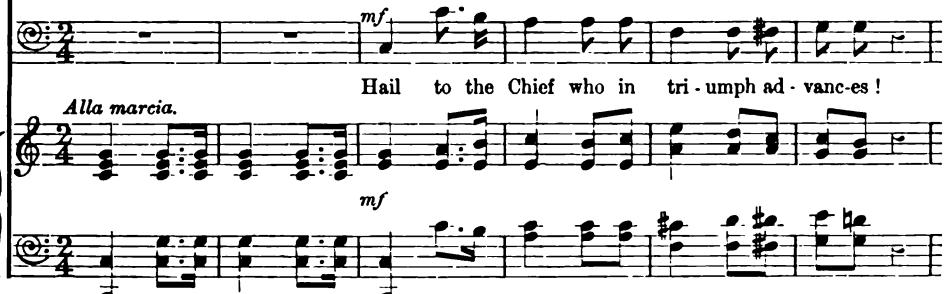
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Alla marcia.

SOPRANO. 

ALTO. 

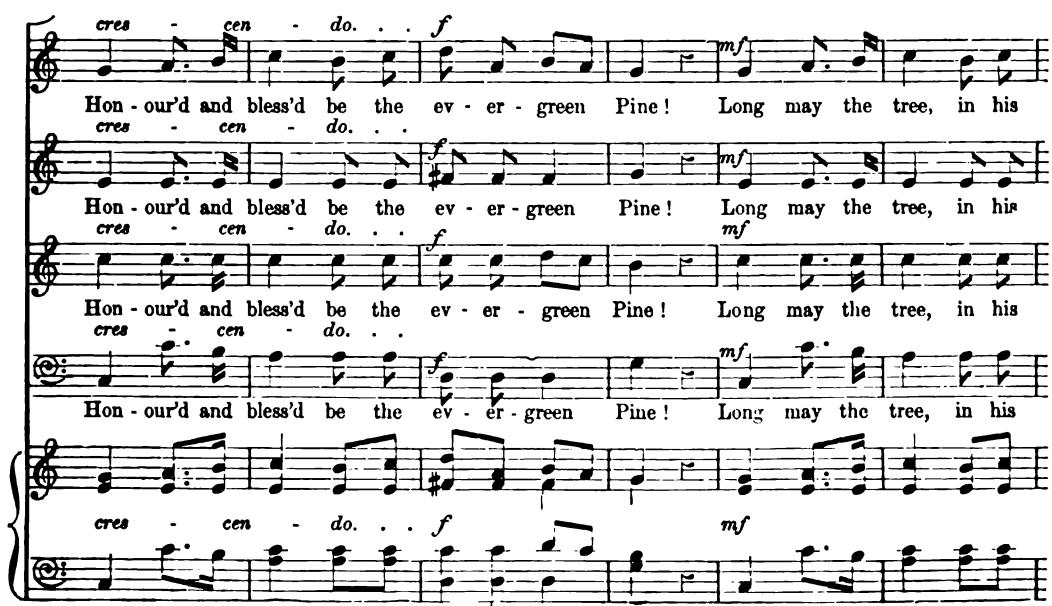
TENOR. 

BASS. 

PIANO. 

Alla marcia.

$\text{D} = 120.$



Hon - our'd and bless'd be the ev - er - green Pine ! Long may the tree, in his
cres - cen - do . . . f

Hon - our'd and bless'd be the ev - er - green Pine ! Long may the tree, in his
cres - cen - do . . . f

Hon - our'd and bless'd be the ev - er - green Pine ! Long may the tree, in his
cres - cen - do . . . f

Hon - our'd and bless'd be the ev - er - green Pine ! Long may the tree, in his
cres - cen - do . . . f

HAIL TO THE CHIEF.

cres - cen - do . . . f

ban - ner that glanc-es, Flour - ish, the shelt - er and grace of our line! . .

cres - cen - do . . . f

ban - ner that glanc-es, Flour - ish, the shelt - er and grace of our line! . .

cres - cen - do . . . f

ban - ner that glanc-es, Flour - ish, the shelt - er and grace of our line! . .

cres - cen - do . . . f

ban - ner that glanc-es, Flour - ish, the shelt - er and grace of our line! . .

cres - een - do . . . f

Heav'n send it hap - py dew, Earth lend it sap a - new, Gai - ly to bour - geon, and

Heav'n send it hap - py dew, Earth lend it sap a - new, Gai - ly to bour - geon, and

Heav'n send it hap - py dew, Earth lend it sap a - new, Gai - ly to bour - geon, and

Heav'n send it hap - py dew, Earth lend it sap a - new, Gai - ly to bour - geon, and

broad - ly to grow, While ev' - ry High-land glen Sends our shout back a - gen,

broad - ly to grow, While ev' - ry High-land glen Sends our shout back a - gen,

broad - ly to grow, While ev' - ry High-land glen Sends our shout back a - gen,

broad - ly to grow, While ev' - ry High-land glen Sends our shout back a - gen,

pp

HAIL TO THE CHIEF.

"Ro-derigh Vich Al-pine dhu, Ro-derigh Vich Al-pine dhu, ho, ho! i-e-roe!"
 "Ro-derigh Vich Al-pine dhu, Ro-derigh Vich Al-pine dhu, ho, ho! i-e-roe!"
 "Ro-derigh Vich Al-pine dhu, Ro-derigh Vich Al-pine dhu, ho, ho! i-e-roe!"
 "Ro-derigh Vich Al-pine dhu, Ro-derigh Vich Al-pine dhu, ho, ho! i-e-roe!"

cres *cen* *do*.
 Ours is no sap-ling, chance-sown by the fountain, Bloom-ing at Bel-tane, in
cres *cen* *do*.
 Ours is no sap-ling, chance sown by the fountain, Bloom-ing at Bel-tane, in
cres *cen* *do*.
 Ours is no sap-ling, chance-sown by the fountain, Bloom-ing at Bel-tane, in

win-ter to fade; When the whirl-wind has stripp'd ev'-ry leaf on the mount-ain The
 win-ter to fade; When the whirl-wind has stripp'd ev'-ry leaf on the mount-ain The
 win-ter to fade; When the whirl-wind has stripp'd ev'-ry leaf on the mount-ain The
 win-ter to fade; When the whirl-wind has stripp'd ev'-ry leaf on the mount-ain The

HAIL TO THE CHIEF.

The musical score consists of two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The lyrics are written below the notes. The first section of lyrics is:

more shall Clan - Al - pine ex - ult in her shade. Moor'd in the rift - ed rock,
more shall Clan - Al - pine ex - ult in her shade. Moor'd in the rift - ed rock,
more shall Clan - Al - pine ex - ult in her shade. Moor'd in the rift - ed rock,
more shall Clan - Al - pine ex - ult in her shade. Moor'd in the rift - ed rock,

The second section of lyrics is:

Proof to the tem - pest's shock, Firm - er he roots him the rud - er it blow; Men -
Proof to the tem - pest's shock, Firm - er he roots him the rud - er it blow; Men -
Proof to the tem - pest's shock, Firm - er he roots him the rud - er it blow; Men -
Proof to the tem - pest's shock Firm - er he roots him the rud - er it blow; Men -

The third section of lyrics is:

- teith and Bread - al - bane, then, E - cho his praise a - gen, "Ro - derigh Vich Al - pine dhu,
- teith and Bread - al - bane, then, E - cho his praise a - gen, "Ro - derigh Vich Al - pine dhu,
- teith and Bread - al - bane, then, E - cho his praise a - gen, "Ro - derigh Vich Al - pine dhu,
- teith and Bread - al - bane, then, E - cho his praise a - gen, "Ro - derigh Vich Al - pine dhu,

HAIL TO THE CHIEF

Ro-derigh Vich Al-pinedhu, ho, ho, i - e - roe!" Row, vas-sals, row, for the
 Ro-derigh Vich Al-pinedhu, ho, ho, i - e - roe!" Row, vas-sals, row, for the
 Ro-derigh Vich Al-pinedhu, ho, ho, i - e - roe!" Row, vas-sals, row, for the
 Ro-derigh Vich Al-pinedhu, ho, ho, i - e - roe!" Row, vas-sals, row, for the

pride of the High-lands! Stretch to your oars, for the ev - er - green Pine! O that the
 pride of the High-lands! Stretch to your oars, for the ev - er - green Pine! O that the
 pride of the High-lands! Stretch to your oars, for the ev - er - green Pine! O that the
 pride of the High-lands! Stretch to your oars, for the ev - er - green Pine! O that the

rose - bud that grac - es yon is-lands, Were wreath'd in a gar - land a - round him to twine!
 rose - bud that grac - es yon is-lands, Were wreath'd in a gar - land a - round him to twine!
 rose - bud that grac - es yon is-lands, Were wreath'd in a gar - land a - round him to twine!
 rose - bud that grac - es yon is-lands, Were wreath'd in a gar - land a - round him to twine.

HAIL TO THE CHIEF.

pp

O that some seed-ling gem, Wor - thy such no - ble stem, Hon - our'd and bless'd in their
O that some seed-ling gem, Wor - thy such no - ble stem, Hon - our'd and bless'd in their
O that some seed-ling gem, Wor - thy such no - ble stem, Hon - our'd and bless'd in their
O that some seed-ling gem, Wor - thy such no - ble stem, Hon - our'd and bless'd in their

{ pp

sha - dow might grow ! Loud should Clan - Al - pine then Ring from the deep-most glen,
sha - dow might grow ! Loud should Clan - Al - pine then Ring from the deep-most glen,
sha - dow might grow ! Loud should Clan - Al - pine then Ring from the deep-most glen,
sha - dow might grow ! Loud should Clan - Al - pine then Ring from the deep-most glen,

{ pp

"Roderigh Vich Al-pine dhu, Roderigh Vich Alpine dhu, ho, ho ! i - e - roe !"
"Roderigh Vich Al-pine dhu, Roderigh Vich Alpine dhu, ho, ho ! i - e - roe !"
"Roderigh Vich Al-pine dhu, Roderigh Vich Alpine dhu, ho, ho ! i - e - roe !"
"Roderigh Vich Al-pine dhu, Roderigh Vich Alpine dhu, ho, ho ! i - e - roe !"

DEDICATED TO HENRY LESLIE, ESQ.

THE TRIUMPH OF DEATH

A FOUR-PART SONG

THE POETRY WRITTEN BY SHAKESPEARE

THE MUSIC COMPOSED BY

C. HOLLAND.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

$\text{D} = 112$.

No long-er mourn for me, when I am dead, . . . Than you shall
No long-er mourn for me, when I am dead, . . . Than you shall
No long . . er mourn when I am dead, . . . Than you shall
No long - er mourn, . . . when I am dead, Than

Moderato.

hear the sur - ly sul - len bell, the bell Give
hear the sur - ly bell, the sul - len bell Give
hear the sur - ly sul - len bell, the sul - len bell . . . Give
you shall hear the sur - ly sul - len bell Give warn - ing,

THE TRIUMPH OF DEATH.

warn - ing to the world that I am fled From this vile

warn - ing to the world that I am fled From this vile

warn - ing . . . that I am fled From this vile

warn - ing . . . that I am fled From

world, . . . in vil - est earth to dwell; Nay,

world, . . . in vil - est earth to dwell; Nay,

world, . . . in earth . . . to dwell, in earth to dwell; Nay, if you

this vile world, in vil - est earth to dwell; Nay, if you

if you read this line, re - mem - ber not The

if you read this line, re - mem - ber not, re - mem - ber not The hand . . .

read this line, re - mem - ber not, re - mem - ber not The

read this line, re - mem - ber not The hand that

THE TRIUMPH OF DEATH.

sf

hand that writ it, for I love you so, *v* That
 . . . that writ it, for I love you so, I love you so, That
 hand that writ it, for I love you so, I love you so, That
 writ it, for I love you so, . . . That I in

f

I in your sweet thoughts would be for - got,
 I in your sweet thoughts would be for - got, for - got .
 I in your . . . sweet . . . thoughts would be, would be for -
 your . . . sweet . . . thoughts . . . would be, would be for -

f

If think - ing on me then should make you
 If think - ing on me then should make you
 got, If . . . think - ing on . . . me then should make you
 got, If think - ing on . . . me then should make you

THE TRIUMPH OF DEATH.

woe, . . . should make you woe. . . .

woe, . . . should make you woe, should make you woe. . . .

woe, . . . should make you woe, should make you woe. . . .

woe, . . . should make you woe, make you woe. . . .

mf

Oh if, I say, you look up - on this verse

mf

Oh if, I say, you look up - on this verse

mf

Oh if, I say, you look up - on this verse

mf

Oh if, I say, you look, you look up - on this

mf

When I per - haps com - pound-ed am with clay,

When I per - haps com - pound - ed, com - pound - ed am with

When I per - haps com - pound - ed, com - pound - ed am with

verse When I com - pound - ed am with

THE TRIUMPH OF DEATH.

Do not so much as my poor name re - hearse; . . .

clay, Do not so much as my poor name re - hearse; . . .

clay, . . . Do not . . . my name re - hearse; . . .

clay, Do not so much as my poor name, my name re -

But let your love e'en with my life de - cay:

. . . But let your love e'en with my life de - cay, my life de -

Let your love . . . e'en with my life de -

- hearse, Let your love . . . e'en with my life de -

Lest the wise world should look in - to your moan,

- cay: Lest the wise world should look in - to your moan, in - to your

- cay: Lest the wise world should look . . . in - to your moan, in - to your

- cay: Lest the world look in - to your moan,

THE TRIUMPH OF DEATH.

poco agitato

And mock you, mock you !
 And mock you, mock you !
 And mock you, mock you !
 And mock, and mock you, mock you ! The

*ed accelerando.**sf**a tempo.*

Should mock you with me af - ter I am

*sf**p*

Should mock you with me af - ter I am

*sf**p*

Should mock you with me af - ter I am

*sf**p*

world should mock you with me af - ter I am

*ed accelerando.**a tempo.*

gone ! . . .

gone ! . . . I am gone, am gone.

gone, . . . I am gone, am gone ! . . .

gone, . . . am gone ! . . .

*pp**ppp**p*

DEDICATED TO THE NORWICH CHORAL SOCIETY.

NOW THE BRIGHT MORNING STAR

A FOUR-PART SONG

THE POETRY FROM MILTON'S SONG ON "MAY MORNING"

THE MUSIC COMPOSED BY

HENRY H. PIERSON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

SOPRANO. *Allegro grazioso.*

Now the bright morn - ing star, day's har - bin-ger, Comes danc-ing from the

ALTO.

Now the bright morn - ing star, day's har - bin-ger, Comes danc-ing from the

TENOR.

Now the bright morn - ing star, day's har - bin-ger, Comes danc-ing from the

BASS.

Now the bright morn - ing star, day's har - bin-ger, Comes danc-ing from the
Allegro grazioso.

f

PIANO. $\text{♩} = 96.$

east, And leads with her the flow' - ry May, . . . Who from her green lap throws The yel - low

east, And leads with her the flow' - ry May, . . . Who from her green lap throws The yel - low

east, And leads with her the flow' - ry May, . . . Who from her green lap throws The yel - low

east, And leads with her the flow' - ry May, . . . Who from her green lap throws The yel - low

NOW THE BRIGHT MORNING STAR.

cow-slip and the pale . . prim - rose. . . Now the bright morn - ing star, day's
 cow-slip and the pale . . prim - rose. . . Now the bright morn - ing star, day's
 cow-slip and the pale . . prim - rose. . . Now the bright morn - ing star, day's
 cow-slip and the pale . . prim - rose. . . Now the bright morn - ing star, day's
 har - bin - ger, Comes danc - ing from the east, And leads with her the flow' - ry May, Who
 har - bin - ger, Comes danc - ing from the east, And leads with her the flow' - ry May, Who
 har - bin - ger, Comes danc - ing from the east, And leads with her the flow' - ry May, Who
 har - bin - ger, Comes danc - ing from the east, And leads with her the flow' - ry May, Who
 from her green lap throws The yel - low cow-slip and the pale . . prim - rose. . .

from her green lap throws The yel - low cow-slip and the pale . . prim - rose. . .

from her green lap throws The yel - low cow-slip and the pale . . prim - rose. . .

from her green lap throws The yel - low cow-slip and the pale . . prim - rose. . .

NOW THE BRIGHT MORNING STAR.

Hail, boun-teous May, that dost in - spire Mirth.. and youth and warm de - sire; ..

Hail, boun - teous May, that dost in - spire Mirth.. and youth and warm de - sire; ..

Hail, boun - teous May, that dost in - spire Mirth.. and youth and warm de - sire; ..

Hail, boun - teous May, that dost in - spire Mirth.. and youth and warm de - sire; ..

Woods and groves are of thy dress - ing, Hill and dale . . . doth

Woods and groves are of thy dress - ing, Hill and dale . . . doth

Woods and groves are of . . thy dress - ing, Hill and dale . . . doth

Woods and groves are of . . thy dress - ing, Hill and dale . . . doth

boast thy bless - - ing, Hail, boun - teous May, hail, boun - teous

boast thy bless - - ing, Hail, boun - teous May, hail, boun - teous

boast thy bless - - ing, Hail, boun - teous May, hail, boun - teous

boast thy bless - - ing, Hail, boun - teous May, hail, boun - teous

NOW THE BRIGHT MORNING STAR.

dim.

dolce.

May, . . . that dost . . . in - spire Mirth and youth and warm de -
dim. dolce.

May, . . . that dost . . . in - spire Mirth and youth and warm de -
dim. dolce.

May, . . . that dost . . . in - spire Mirth and youth and warm de -
dim. dolce.

May, . . . that dost . . . in - spire Mirth and youth and warm de -
dim. dolce.

- sire, . . . mirth and youth and warm de - sire, youth and warm de -
- sire, mirth and youth, . . . youth and warm de -
- sire, . . . mirth and youth, . . . youth and warm de -
- sire, mirth and youth, . . . youth and warm de -

sf

sire, Hail, boun - teous May, . . . Woods and groves are of thy
sf

sire, Hail, boun - teous May, . . . Woods and groves are of thy
sf

sire, Hail, boun - teous May, . . . Woods and groves are of thy
sf

sire, Hail, boun - teous May, . . . Woods and groves are of thy

NOW THE BRIGHT MORNING STAR.

rall.

dress - ing, Hill and dale doth boast thy bless - ing, thy bless - ing.
dim.

dress - ing, Hill and dale doth boast thy bless - ing, thy bless - ing.
dim.

dress - ing, Hill and dale doth boast thy bless - ing, thy bless - ing.
dim.

dress - ing, Hill and dale doth boast thy bless - ing, thy bless - ing.
rall.

dim.

a tempo.

Thus we sa - lute thee, thus we sa - lute thee . . . with our ear - ly

Thus we sa - lute thee, thus we sa - lute thee . . . with our ear - ly

Thus we sa - lute thee, thus we sa - lute thee . . . with our ear - ly

Thus we sa - lute thee with our ear-ly song, . . .

a tempo.

song. And wel - come thee, and wish thee long, . . . and wish thee
cres.

song. And wel - come thee, and wish thee long, . . . and wel - come
cres.

song. And wel - come thee, and wish thee long, . . . and wel - come
cres.

. . . And wel - come thee, and wish thee long, . . . and wish thee
cres.

NOW THE BRIGHT MORNING STAR.

The musical score consists of four staves of music in common time, key signature of two sharps, and treble clef. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as *p*, *ff*, and *pp*. The lyrics are as follows:

long, and wel - come thee, . . . and wel - come thee and
 thee, . . . and wish thee long, and wel - come thee and wish thee,
 thee, . . . and wish thee long, and wel - come
 long, and wel - come
 wish thee long, wel - come thee and wish thee long, wel - come
 wish thee long, . . . wel - come thee and wish thee long, wel - come
 thee and wish thee long, . . . wel - come thee and wish thee long, wel - come
 thee and wish thee long, . . . wel - come thee and wish thee long, wel - come
 thee and wish thee long, and wish thee long, long, long.
 thee and wish thee long, and wish thee long, long, long.
 thee and wish thee long, and wish thee long, long, long.
 thee and wish thee long, and wish thee long, long, long.

A Folio Edition of this Part-Song is published by Novello, Ewer and Co., price 9d.; Single Vocal Parts, 6d.

THE BRIGHT-HAIR'D MORN IS GLOWING
A FOUR-PART SONG
THE POETRY FROM "THE CHRISTIAN YEAR" *
THE MUSIC COMPOSED BY
SAMUEL REAY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.).

Allegretto.

SOPRANO. ALTO. TENOR. BASS.

The bright-hair'd morn is glow - ing O'er em' - rald mea - dows

The bright-hair'd morn is glow - ing O'er em' - rald mea - dows

The bright-hair'd morn is glow - ing O'er em' - rald mea - dows

The bright-hair'd morn is glow - ing O'er em' - rald mea - dows

Allegretto.

PIANO.
about
♩ = 108.

cres.

gay, . . . With ma - ny a clear gem strow - ing The ear - ly shep - herd's

gay, . . . With ma - ny a clear gem strow - ing The ear - ly shep - herd's

gay, . . . With ma - ny a clear gem strow - ing The ear - ly shep - herd's

gay, . . . With ma - ny a clear gem strow - ing The ear - ly

cres.

mf

mf

mf

mf

THE BRIGHT-HAIR'D MORN IS GLOWING.

dim.

way, the ear - ly ! shep - herd's way. . . Ye gen - tle elves, by Fan - cy seen
cres.

dim.

way, the ear - ly shep - herd's way. . . Ye gen - tle elves, by Fan - cy seen
cres.

dim.

way, the ear - ly, ear - ly shep-herd's way. . . Ye gen - tle elves, by Fan - cy seen
cres.

dim.

shepherd's way, the shep - herd's way. Ye gen - tle elves, . . . by Fan - cy seen
cres.

dim.

p

legato.

Steal - ing a - way with night, . . . To slum - ber in your leaf - y screen, to
dim.
legato.

dim.

Steal - ing a - way with night, . . . To slum - ber in your leaf - y screen, to
dim.
legato.

dim.

Steal - ing a - way with night, . . . To slum - ber in your leaf - y screen, to
dim.
p legato.

dim.

p

legato.

slum - ber in your leaf - y screen, Tread more than air - y light, tread more, tread
slum - ber in your leaf - y screen, Tread more than air - y light, tread more than
slum - ber in your leaf - y screen, Tread more than air - y light, tread more, tread
slum - ber, Tread more than air - y light, . . . than

THE BRIGHT-HAIR'D MORN IS GLOWING.

ritard un poco.

more than air - y light. Ye gen - tle elves, by Fan - cy seen . .

air - - y light. Ye gen - tle elves, by Fan - cy seen

more than air - y light. Ye gen - tle elves, by Fan - cy seen

air - - y light. Ye gen - tle elves, by Fan - cy seen

ritard un poco.

a tempo. *dim.* *cres.* *mf.*

Steal - ing a - way with night, . . To slum - ber in your leaf - y screen, Tread

dim. *cres.* *mf.*

Steal - ing a - way with night, . . To slum - ber in your leaf - y screen, Tread

dim. *cres.* *mf.*

Steal - ing a - way with night, . . To slum - ber in your leaf - y screen, Tread

dim. *cres.* *mf.*

Steal - ing a - way with night, . . To slum - ber in your leaf - y screen, Tread

a tempo. *dim.* *cres.* *mf.*

ritard.

more than air - y light, tread more, tread more than air - y light . .

more than air - y light, tread more than air - - y light . .

more than air - y light, tread more, tread more than air - y light . .

more, . . . tread more than air - y light . .

ritard.

THE BRIGHT HAIR'D MORN IS GLOWING.

And see what joy - ous greet - ing The sun through heav'n has
 And see what joy - ous greet - ing The sun through heav'n has
 And see what joy - ous greet - ing The sun through heav'n has
 And see what joy - ous greet - ing The sun through heav'n has

shed, . . Though fast yon show'r be fleet - ing, His beams have fast - er
 shed, . . Though fast yon show'r be fleet - ing, His beams have fast - er
 shed, . . Though fast yon show'r be fleet - ing, His beams have fast - er
 shed, . . Though fast yon show'r be fleet - ing, His beams, his

sped, his beams have fast - er . . sped. . . For lo, a - bove the west - ern haze
 sped, his beams have fast - er . . sped. . . For lo, a - bove the west - ern haze
 sped, his beams have fast - er, fast - er sped. . . For lo, a - bove . . the west - ern haze

THE BRIGHT-HAIR'D MORN IS GLOWING.

dim. legato.

High tow'r's the rain - bow arch, . . . In so - lid span of pu - rest rays, in
dim. legato.

High tow'r's the rain - bow arch, . . . In so - lid span of pu - rest rays, in
dim. legato.

High tow'r's the rain - bow arch, . . . In so - lid span of pu - rest rays, in
dim. legato.

High . . . tow'r's the rain - bow arch, In so - lid span, in
dim. p legato.

so - lid span of pu - rest rays: How state - ly is its march, how state - ly,
so - lid span of pu - rest rays: How state - ly is its march, how state - ly
so - lid span of pu - rest rays: How state - ly is its march, how state - ly,
so - lid span: How state - ly is its march, . . .

state - ly is its march. For lo, a - bove the west - ern haze ..
is its march. For lo, a - bove the west - ern haze
state - ly is its march. For lo, a - bove the west - ern haze
is its march. For lo, a - bove the west - ern haze
ritard un poco.

p > > >

THE BRIGHT-HAIR'D MORN IS GLOWING.

a tempo.

dim. > *cres.* *mf*

High tow'r's the rain - bow arch, . . . In so - lid span of pu - rest rays: How

dim. > *cres.* *mf*

High tow'r's the rain - bow arch, . . . In so - lid span of pu - rest rays: How

dim. > *cres.* *mf*

High tow'r's the rain - bow arch, . . . In so - lid span of pu - rest rays: How

dim. > *cres.* *mf*

High tow'r's the rain - bow arch, . . . In so - lid span of pu - rest rays: How

a tempo.

dim. > *cres.* *mf*

ritard.

state - ly is its march, how state - ly, state - ly is its march.

state - ly is its march, how state - ly is its march.

state - ly is its march, how state - ly, state - ly is its march.

state - - - - ly, state - ly is its march.

ritard.

RED O'ER THE FOREST

(AUTUMN SONG)

A FOUR-PART SONG
THE POETRY FROM "THE CHRISTIAN YEAR" *

THE MUSIC COMPOSED BY
SAMUEL REAY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

SOPRANO. *Alla marcia.*

Red o'er the for - est peers the set - ting sun, red o'er the for - est

ALTO.

Red o'er the for - est peers the set - ting sun, red o'er the for - est

TENOR.

Red o'er the for - est peers the set - ting sun, red o'er the for - est

BASS.

Red o'er the for - est peers the set - ting sun, red o'er the for - est

PIANO.
about
= 92.

Alla marcia.

peers the set-ting sun, The line of yel - low light dies fast a - way, dies

peers the set-ting sun, The line of yel - low light dies fast a - way, dies

peers the set-ting sun, The line . . . of yellow light dies fast a - way, dies

peers the set-ting sun, The line of yel - low light dies fast a - way, dies

RED O'ER THE FOREST.

stacc.

fast a - way, That crown'd the east-ern copse, that crown'd the east-ern copse, And
stacc.

fast a - way, . . . That crown'd the east-ern copse, that crown'd the east-ern copse, And
p stacc.

fast a - way, That crown'd the east-ern copse, that crown'd the east-ern copse, And
mf

fast a - way, . . . That crown'd the east - ern copse, And

p stacc.

marcato. legato. *dim.* *p ritard.* *dim.*

chill and dun falls on the moor, falls on the moor The brief No-vem-ber day.
marcato. legato. *dim.* *dim.*

chill and dun, and chill and dun, falls on the moor, falls on the moor The brief No-vem-ber *day.*
marcato. legato. *dim.* *dim.*

chill and dun, and chill and dun falls on the moor, falls on the moor The brief No-vem-ber day.
marcato. legato. *dim.* *dim.*

chill and dun, and chill and dun falls on the moor, The brief No-vem-ber day.
ritard.

marcato. legato. *dim.* *p dim.*

Allegretto.

Now the tir'd hun - ter winds a part - ing note,
dim.

Now the tir'd hun - ter winds a part - ing note, now the tir'd hun - ter
dim. *mf*

Now the tir'd hun - ter winds a part - ing note, now the tir'd hun - ter
mf *dim.*

Now the tir'd hun - ter winds a part - ing note,
Allegretto. about $\text{d} = 104.$

mf *>dim.* *>* *p*

RED O'ER THE FOREST.

And E - cho bids good night, good night, good night from ev' - ry glade, Yet
winds a part-ing note, And E - cho bids good night, good night, Yet
winds a part-ing note, And E - cho bids good night, good night, Yet
And E - cho bids good night, good night, Yet

cres. dim.
wait a-while, and see ... the calm leaves float.. Each to his rest be -neath, be -
cres. dim.
wait a-while and see the calm leaves float Each to his rest be-nneath, be -
cres. dim.
wait a-while and see the calm leaves float Each to his rest be-nneath, be -
cres. dim.
wait a-while and see the calm leaves float Each to his rest be-nneath, be -

cres. cres. dim. ritard.
- neath their par-ent shade, each to his rest be-nneath, be -neath their par - ent shade.
cres. dim.
- neath their par-ent shade, each to his rest be-nneath the par - ent shade.
cres. dim.
- neath their par-ent shade, each to his rest be-nneath the par - ent shade.
cres. dim.
- neath their par-ent shade, each to his rest be -neath the par - ent shade.

RED O'ER THE FOREST.

Alla marcia.

The image shows three identical staves of musical notation. Each staff consists of a treble clef, a key signature of one sharp (F#), and a common time signature. The lyrics "How like de - cay - ing life they seem to glide ! how like de - cay - ing" are written in a cursive script above the notes. The music is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The dynamics "nf" (non-forte) are indicated at the beginning of each staff, and a dynamic "p" (piano) is shown in the middle of the second staff.

Alla marcia. ♩ = 92.

A musical score for four voices (SATB) in common time. The vocal parts are arranged in two staves: soprano and alto on top, tenor and bass on bottom. The lyrics are: "life they seem to glide; And yet no se - cond spring have they in store, have they in store, But life they seem to glide; And yet no se - cond spring have they in store, have they in store, life they seem to glide; And yet . . . no second spring have they in store, have they in store, life they seem to glide; And yet no se - cond spring have they in store, have they in store,". The music includes dynamic markings like 'dim.', 'p', and 'dim.' with a crescendo arrow.

where but where they fall for - ent - ten to abide Is all their por- tion

But where, but where they fall for-got-ten to a-bide Is all their por-tion,

But where, but where they fall for-got-ten to a-bide Is all their por-tion.

But where they fall for got ten to a bide Is all their portion And ther

But where they fall for-got-ten to a-bide Is all their por-tion, And they

RED O'ER THE FOREST.

dim.

cres.

f

6

they ask no more, they ask no more, they ask no more.

dim.

cres.

they ask no more.

they ask no more, they ask no more, they ask no more, no more.

dim.

cres.

they ask no more, no more.

they ask no more, they ask no more, they ask no more, no more.

dim.

cres.

they ask no more, no more.

ask, they ask no more, . . . no more.

dim.

cres.

dim.

Allegretto.

Soon o'er their heads . . blithe A - pril airs shall sing,

Soon o'er their heads . . blithe A - pril airs shall sing, Soon o'er their

Soon o'er their heads . . blithe A - pril airs shall sing, Soon o'er their

dim.

Soon o'er their heads . . blithe A - pril airs shall sing, . . .

Allegretto. about $\text{d} = 104$.

f > > dim.

mf

A thou - sand wild - flow'rs

heads . . blithe A - pril airs shall sing, A thou - sand

heads . . blithe A - pril airs shall sing, A thou - sand

A thou - sand

mf

RED O'ER THE FOREST.

round them shall un - fold, . . . shall un - fold, The green buds glis - ten
cres.

wild - flow'rs shall un - fold, The green buds glis - ten
cres.

wild - flow'rs shall un - fold, The green buds glis - ten
cres.

wild - flow'rs shall un - fold, The green buds glis - ten
cres.

in . . . the dews of spring, the green buds glis - ten in . . . the
dim.

in the dews of spring, the green buds glis - ten in the
dim.

in the dews of spring, the green buds glis - ten in the
dim.

in the dews of spring, the green buds glis - ten in the
dim.

cres. *mf* *cres.* *f ritard.*

dews, the dews of spring, And all, and all be ver - nal rap - ture as of old.
cres. *mf* *cres.* *f*

dews, the dews of spring, And all be ver - nal rap - ture as of old.
cres. *mf* *cres.* *f*

dews of spring, And all be ver - nal rap - ture as of old.
cres. *mf* *cres.* *f*

dews of spring, And all be ver - nal rap - ture as of old.
cres. *mf* *cres.* *f ritard.*

SWEET IS THE BREATH OF EARLY MORN

A FOUR-PART SONG
THE POETRY WRITTEN BY GEORGE DANIEL

THE MUSIC COMPOSED BY

SAMUEL REAY.

London : NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

SOPRANO. *Allegro.*

ALTO.

TENOR.

BASS.

PIANO. 116. *Allegro.*

- fresh - - ing blows, Sweet is the breath of ear - ly morn, That o'er yon heath re -

- fresh - - ing blows, Sweet is the breath of ear - ly morn, That o'er yon heath re -

- fresh - - ing blows, Sweet is the breath of ear - ly morn, That o'er yon heath re -

- fresh - - ing blows, Sweet is the breath of ear - ly morn, That o'er yon heath re -

SWEET IS THE BREATH OF EARLY MORN.

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics are integrated into the melody, with some words like 'fresh' and 'sweet' appearing twice. The score includes dynamic markings such as 'cres.' (crescendo) and 'dim.' (diminuendo). The vocal parts are supported by a harmonic piano accompaniment.

- fresh - ing blows, And sweet the blos - som on the thorn, and sweet the blos - som
 - fresh - ing blows, And sweet, and sweet the blos - som on . . .
 - fresh - ing blows, And sweet, and sweet the blos - som on the
 - fresh - ing blows, And sweet the blos - som on the
 - fresh - ing blows, And sweet the blos - som on the

cres. *dim.*
 on the thorn, and sweet the blos - som on the thorn, The vio - let blue, the
cres. *dim.*
 . . . the thorn, and sweet the blos - som on the thorn, The vio - let blue, the
cres. *dim.*
 thorn, the thorn, and sweet the blos - som on the thorn, The vio - let blue, the
cres. *dim.*
 thorn, the thorn, and sweet the blos - som on the thorn, The vio - let blue, the
cres. *dim.*
 blus-ing rose, And sweet the blos - som on . . . the thorn, The vio - let blue, the blus-ing,
cres.
 blus-ing rose, And sweet the blos - som on the thorn, The vio - let blue, the blus-ing
cres.
 blus-ing rose, And sweet the blos - som on the thorn, The vio - let blue, the blus -
cres.
 blus-ing rose, And sweet, and sweet, . . . The vio - let blue, the blus-ing

SWEET IS THE BREATH OF EARLY MORN.

ritard.

p a tempo.

blush - ing rose, the blush - ing rose. When mounts the lark on ra - pid wing, the

dim.

rose, . . . the blush - ing rose. When mounts . . . the

dim.

ing rose, the blush - ing rose. When mounts . . . the

dim.

rose, . . . the blush - ing rose. When mounts . . . the

ritard.

a tempo.

lark . . . on ra - pid wing, How sweet to sit and hear him sing, how sweet . . . to hear him sing, No

lark . . . on ra - pid wing, How sweet . . . to hear . . . him sing, No

lark . . . on ra - pid wing, How sweet . . . to hear . . . him sing .

lark . . . on ra - pid wing, How sweet . . . to hear him, hear him sing, . . .

ritard un poco.

a tempo.

mu - sic like the feather'd choir,

Such hap - py thoughts, such
cres.

mu - sic like the feather'd choir, Such happy, grateful thoughts inspire, such hap - py thoughts, such

cres.

how sweet, how sweet Such happy, grateful thoughts inspire, such hap - py thoughts in-spire, such

how sweet, . . .

how sweet Such hap - py thoughts in-spire, such

cres.

SWEET IS THE BREATH OF EARLY MORN.

cres. ritard. Allegretto.

thoughts in - spire, such grate-ful thoughts in - spire... But hark! hark, the

thoughts in - spire, . . . in - spire. But hark! hark, the

thoughts in - spire, cres. such thoughts in - spire. But hark! hark, the

thoughts in - spire, . . . in - spire. But hark! hark, the

ritard. Allegretto. = 112.

cres. mf

lark, . . . his mer - ry, mer - ry strain, . . . To heav'n high soar - ing

lark, . . . his mer - ry, mer - ry, strain, . . . To heav'n high soar - ing

lark, . . . his mer - ry, mer - ry strain, . . . To heav'n high soar - ing

lark, . . . his mer - ry, mer - ry, strain, . . . To heav'n high soar - ing

leggiero. dim.

sings . . . a - gain, . . . to heav'n high soar - ing sings a - gain, high soar - ing sings a - leggiero. dim.

sings a - gain, . . . to heav'n high soar - ing sings a - leggiero. dim.

sings a - gain, . . . to heav'n high soar - ing sings a - leggiero. dim.

sings a - gain, . . . to heav'n high soar - ing dim.

leggiero.

SWEET IS THE BREATH OF EARLY MORN.

- gain... Be hush'd, be hush'd sweet song - ster, ev' - ry... voice, be hush'd, be
 - gain... sweet song - ster, ev' - ry voice, be hush'd, be
 - gain... Be hush'd, sweet song-ster, ev' - ry voice, be
 sings a-gain... Be hush'd, be hush'd, be hush'd, ... be
 p legato.

hush'd ev' - ry voice... That war - bles not like thee, ... that war - bles not like
 hush'd ev' - ry voice... That war - bles, war - bles not like thee, ... like
 hush'd, sweet song-ster, ev' - ry voice That war - bles, war - bles, war - bles not like
 hush'd ev' - ry voice That war - bles, war - bles not like thee,

Re - joice...

thee, ... Re - joice, ... re - joice, ... Hark ! hark, the
 thee, ... Re - joice, re - joice, ... Hark ! hark, the
 thee, ... Re - joice, re - joice, ... Hark ! hark, the
 ... Re - joice, ... Hark ! hark, the

SWEET IS THE BREATH OF EARLY MORN.

lark, his mer - ry, mer - ry strain To heav'n high soar - ing sings . . a -
 lark, his mer - ry, mer - ry strain To heav'n high soar - ing sings a -
 lark, his mer - ry, mer - ry strain To heav'n high soar - ing. sings a -
 lark, his mer - ry, mer - ry strain To heav'n high soar - ing sings a -

gain, . . . high soar - - - ing sings a - gain, high soar - ing sings a -
 gain, . . . to heav'n high soar - ing sings a - gain, high soar - ing sings a -
 gain, . . . to heav'n high soar - ing sings a - gain, high soar - ing sings a -
 gain, . . . to heav'n high soar - ing sings a - gain, high soar - ing sings a -

gain, . . . to heav'n high soar - ing sings a - gain, to heav'n high
 gain, to heav'n high soar - ing sings a - gain, to heav'n high soar - ing
 gain, to heav'n high soar - ing sings a - gain, to heav'n high soar - ing
 gain, to heav'n high soar - ing sings a - gain, to heav'n high soar - ing

SWEET IS THE BREATH OF EARLY MORN.

SWEET IS THE BREATH OF EARLY MORN.

SWELL IS THE BIRTH OF EARTHY SONG.

Hark! hark, the lark, . . . his mer - ry, mer - ry strain To heav'n high

Hark! hark, the lark, . . . his mer - ry, mer - ry strain To heav'n high

Hark! hark, the lark, . . . his mer - ry, mer - ry strain To heav'n high

Hark! hark, the lark, . . . his mer - ry, mer - ry strain To heav'n high

soar - ing sings . . . a - gain, . . . high soar - - - - ing sings a -

soar - ing sings a - gain, . . . to heav'n high soar - ing sings a - gain, high

soar - ing sings a - gain, . . . to heav'n high soar - ing sings a - gain, high

soar - ing sings a - gain, . . . to heav'n high soar - ing sings a - gain, high

gain, high soar-ing sings a - gain, high soar-ing sings a - gain, a - gain. . . .

soar - ing sings a - gain, a - gain, a - gain. . . .

soar - ing sings a - gain, a - gain, a - gain. . . .

soar - ing sings a - gain, a - gain, a - gain. . . .

WHERE WAVELETS RIPPLED GAILY
 QUARTETT, OR CHORUS AD LIB.
 THE ENGLISH WORDS WRITTEN BY HENRY DULCKEN, PH.D.
 COMPOSED AND ARRANGED BY
CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante moderato.

TREBLE. $\frac{2}{4}$

ALTO. $\frac{2}{4}$

TENOR (Soprano lower). $\frac{2}{4}$

BASS. $\frac{2}{4}$

PIANO. $\frac{2}{4}$

Andante moderato.

f *p* *f*

Solo. p

Where wave - lets rippled
Aux bords de la Du - .

Solo. p

Where wavelets rippled gai - ly, A gallant, trim, and
Aux bords de la Du - ran - ce, A - vec beau che - va

rall. >>> *a tempo. p*

WHERE WAVELETS RIPPLED GAILY.

Solo.

To fair and gentle maid - en An ancient sto - ry
Er - rait gen-tille Er - man - ce Ré - pé-tant doux par -

gai- ly, A gallant, trim, and bold,
ran - ce, A - vec beau che - va - lier,

Solo.

To fair and gentle
Er - rait gen-tille Er -

bold,
lier,

a tempo.

told; And vows of constancy . . . e - ter - nal
ler; *Vœux d'é ter - nel - le . . . con-stan - ce*

This gal-lant
Lui ju - rait

rall. *a tempo.*

maid-en An ancient sto-ry told; And vows of con - stan - cy e .
man - ce Ré - pé-tant doux par - lier; *Vœux d'é- ter - nel - le . . . con -*

rall. *a tempo.*

WHERE WAVELETS RIPPLED GAILY.

un poco crescendo.

cres. molto.

This gallant proffer'd frank and free, And but one
lui ju-rait le beau che - va lier, mais un seul
cres. molto.

proffer'd frank . . . and free,
le beau che - va - lier,

This gallant proffer'd frank and free, And but one
lui ju-rait le beau che - va - lier, mais un seul
cres. molto.

- ter - nal,
- stan - ce,

This gallant proffer'd frank and free, And but one
lui ju-rait le beau che - va - lier, mais un seul
cres. molto.

And vows of constancy This gallant proffer'd frank and free, And but one
Vœux de con - stan - ce, lui ju-rait le beau che - va - lier, mais un seul

cres.

poco rit.
day his vow kept he, And but one day
jour ils ont du - ré, mais un seul jour
poco rit.

rit. *a piacere.*
his vow kept he. Ah! . . . A . . .
ils ont du - ré. Ah! . . . De
rit.

day . . . his vow kept he, And but one day
jour . . . ils ont du - ré, mais un seul jour
poco rit.

his vow kept he.
ils ont du - ré.

day his vow kept he, And but one day
jour ils ont du - ré, mais un seul jour

his vow kept he.
ils ont du - ré.

f poco rit.

rit.

day his vow kept he, one day . . . his vow kept he.
jour ils ont du - ré, Hé-las! . . . *ils ont du - ré.*

WHERE WAVELETS RIPPLED GAILY.

Andante. col dolcezza.

las, and a - las for these words so false and fair,
tant dou - ces pa - ro - les i - mu - ges du plai - sir, *A*.
Ne

p sostenuto e dolce.

las, and a - las for the false vows whis - per'd there,
res - te qui con - so - le qu'un tri - ste sou - ve - nir, *And*.
Las!

nought but re - col - lec - tion To tell that once they were *Like*.
à tou - tes les heu - res at - ten - dant son re - tour! *Les*

3 3 3 3 3 3 3

cres. *f.*

sighs of one that di - eth, Breath'd out in emp - ty air!
yeux no - yés de pleurs, n'a vé - cu qu'un seul beau jour! *A*.
De *CHORUS.*

3 3 3 3 3 3 3

cres.

con esp. stentato.

un poco ritenuto.

CHORUS.

A - De CHORUS.

A - De CHORUS.

A - De CHORUS.

A - De

f. col canto.

col canto.

WHERE WAVELETS RIPPLED GAILY.

- las, and a - las for the words so false and fair, A -
tant dou - ces pa - ro - les i - ma - ges du plai - sir, Ne

- las, and a - las for the words so false and fair, A -
tant dou - ces pa - ro - les i - ma - ges du plai - sir, Ne

- las, and a - las for the words so false and fair, A -
tant dou - ces pa - ro - les i - ma - ges du plai - sir, Ne

- las, and a - las for the words so false and fair, A -
tant dou - ces pa - ro - les i - ma - ges du plai - sir, Ne

- las, and a - las for the words so false and fair, A -
tant dou - ces pa - ro - les i - ma - ges du plai - sir, Ne

sotto voce.

- las, and a - las for the false vows whis - per'd there, And
res - te qui con - so - le qu'un tri - ste sou - ve - nir, Las !

sotto voce.

- las, and a - las for the false vows whis - per'd there, And
res - te qui con - so - le qu'un tri - ste sou - ve - nir, Las !

sotto voce.

- las, and a - las for the false vows whis - per'd there, And
res - te qui con - so - le qu'un tri - ste sou - ve - nir, Las !

sotto voce.

- las, and a - las for the false vows whis - per'd there, And
res - te qui con - so - le qu'un tri - ste sou - ve - nir, Las !

WHERE WAVELETS RIPPLED GAILY.

nought but re - col - lec - tion To tell that once they were Like
à tou - tes les heu - res at - ten - dant son re - tour! Les
nought but re - col - lec - tion To tell that once they were Like
à tou - tes les heu - res at - ten - dant son re - tour! Les
nought but re - col - lec - tion To tell that once they were Like
à tou - tes les heu - res at - ten - dant son re - tour! Les

sighs of one that di - eth, Breath'd out in emp - ty air!
yeux noy - és de pleurs, n'a vé - cu qu'un seul beau jour!
sighs of one that di - eth, Breath'd out in emp - ty air!
yeux noy - és de pleurs, n'a vé - cu qu'un seul beau jour!
sighs of one that di - eth, Breath'd out in emp - ty air!
yeux noy - és de pleurs, n'a vé - cu qu'un seul beau jour!

WHERE WAVELETS RIPPLED GAILY.

Primo tempo.

Primo tempo.

f

p

f

SOLO.

Ye fair and gen-tle
Fil - let - tes de Pro -

SOLO.

Ye fair and gen-tle maidens, With hearts so soft and
Fil - let - tes de Pro - ven - ce Aux yeux brillants et

rall. >> >> *a tempo.* *p*

WHERE WAVELETS RIPPLED GAILY.

Solo.

Come not where wavelets rip - ple, And gallants wait for
Aux bords de la Du - ran - ce, Ne ve - nez plus le

maidens, With hearts so soft and true,
ven - ce Aux yeux brillants et noirs,

Solo.

Come not where wavelets
Aux bords de la Du -

true,
noir,

a tempo. con dolore.

you.
soir.

For he is gone, my gen - tle mai - den,
Il est par - ti; pau - vre Er-man - ce,

And thou a -
Tu ne dois

rall.

rip - ple, And gallants wait for you.
- ran - ce Ne ve - nez plus le soir.

con dolore.

For he is gone, my gen - tle
Il est par - ti; pau - vre Er-

rall.

a tempo.

WHERE WAVELETS RIPPLED GAILY.

un poco crescendo.

cres. molto.

And thou, a - las, no more shalt see Him who hath
Tu ne dois plus ja - mais re - voir ce - lui qui
cres. molto.

- las, no more . . . shalt see, And thou, a - las, no more shalt see Him who hath
plus ja - mais . . . re - voir, *Tu ne dois plus ja - mais re - voir ce - lui qui*
cres. molto.

mai - den,
- man - ce, And thou, a - las, no more shalt see Him who hath
Tu ne dois plus ja - mais re - voir ce - lui qui
cres. molto.

For he is gone, is gone, And thou, a - las, no more shalt see Him who hath
Il est, il est par - ti, Tu ne dois plus ja - mais re - voir ce - lui qui

cres.

poco rit. *rit.*
 caus'd thy mi - se - ry, Him thou, a - las, no more shalt see.
fait ton dés - es - poir. Tu ne dois plus ja - mais le voir!
poco rit. rit.

caus'd . . . thy mi - se - ry, Him thou, a - las, no more shalt see.
fait . . . ton dés - es - poir. Tu ne dois plus ja - mais le voir! TENOR SOLO.
poco rit.

caus'd thy mi - se - ry, Him thou, a - las, no more shalt see. Ah! A -
fait ton dés - es - poir. Tu ne dois plus ja - mais le voir! Ah! De
f poco rit.

caus'd thy mi - se - ry, A-las! no more shalt see.
fait ton dés - es - poir. Hé-las! ja - mais le voir!

WHERE WAVELETS RIPPLED GAILY.

Andante. col dolcezza.

las, and a - las for these words so false and fair,
tant dou - ces pa - ro - les i - ma - ges du plai - sir, A -
Ne

p sostenuto e dolce.

las, and a - las for the false vows whis - per'd there,
res - te qui con - so - le qu'un tri - te sou - ve - nir, And
Las!

3)

accelerando.

nought but re - col - lec - tion To tell that once they were Like
à tou - tes les heu - res at - ten - dant son re - tour! Les

cres.

con esp. stentate.

sighs of one that di - eth, Breath'd out in emp - ty air!
yeux no - yés de pleurs, n'a vé - cu qu'un seul beau jour! A -
De

rall.

CHORUS.

A - De

CHORUS.

A - De

CHORUS.

A - De

col canto.

col canto.

WHERE WAVELETS RIPPLED GAILY.

las, and a - las for the words so false and fair, A -
tant dou - ces pa - ro - les i - ma - ges du plai - sir, Ne

las, and a - las for the words so false and fair, A -
tant dou - ces pa - ro - les i - ma - ges du plai - sir, Ne

las, and a - las for the words so false and fair, A -
tant dou - ces pa - ro - les i - ma - ges du plai - sir, Ne

las, and a - las for the words so false and fair, A -
tant dou - ces pa - ro - les i - ma - ges du plai - sir, Ne

TREBLE SOLO.

p e stacc.

Ah!
Ah!

sotto voce.

las, and a - las for the false vows whis - per'd there, And
res - te qui con - so - le qu'un tris - te sou - ve - nir, Las !
sotto voce.

las, and a - las for the false vows whis - per'd there, And
res - te qui con - so - le qu'un tris - te sou - ve - nir, Las !
sotto voce.

las, and a - las for the false vows whis - per'd there, And
res - te qui con - so - le qu'un tris - te sou - ve - nir, Las !
sotto voce.

las, and a - las for the false vows whis - per'd there, And
res - te qui con - so - le qu'un tris - te sou - ve - nir, Las !

WHERE WAVELETS RIPPLED GAILY.

con passione.

Ah! . . . Ah!
 Ah! . . . Ah!

nought but re - col - lec - tion To tell that once they were Like
 à tou - tes les heu - res at - ten - dant son re - tour! Les
 cresc.

nought but re - col - lec - tion To tell that once they were Like
 à tou - tes les heu - res at - ten - dant son re - tour! Les
 cresc.

nought but re - col - lec - tion To tell that once they were Like
 à tou - tes les heu - res at - ten - dant son re - tour! Les
 cresc.

nought but re - col - lec - tion To tell that once they were Like
 à tou - tes les heu - res at - ten - dant son re - tour! Les

cres. dim. cresc.

molto rall.

stacc. Ah! . . . Ah!

rall.

sighs of one that di - eth, Breath'd out in emp - ty air!
 yeux noy - és de pleurs, n'a vé - cu qu'un seul beau jour!

rall.

sighs of one that di - eth, Breath'd out in emp - ty air!
 yeux noy - és de pleurs, n'a vé - cu qu'un seul beau jour!

rall.

sighs of one that di - eth, Breath'd out in emp - ty air!
 yeux noy - és de pleurs, n'a vé - cu qu'un seul beau jour!

rall.

sighs of one that di - eth, Breath'd out in emp - ty air!
 yeux noy - és de pleurs, n'a vé - cu qu'un seul beau jour!

rall.

p

WE'LL GAILY SING AND PLAY

QUARTETT FOR FOUR SOLO VOICES, OR CHORUS (AD LIB.)

COMPOSED AND ADAPTED BY

CIRO PINSUTI.

THE WORDS TRANSLATED FROM THE ITALIAN OF M. MAGGIONI BY H. DULCKEN, PH.D.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

FREBLE. *Allegro.* TUTTI.

We'll gai - ly sing and play,
Can-tiam, can-tiam, dan - ziam!
TUTTI. And *A*

ALTO.

We'll gai - ly sing and play,
Can-tiam, can-tiam, dan - ziam!
TUTTI. And *A*

TENOR. (One lower).

We'll gai - ly sing and play,
Can-tiam, cantiam, dan - ziam!
TUTTI. And *A*

BASS.

We'll gai - ly sing and play,
Can - tiam, can-tiam, dan - ziam!
TUTTI. And *A*

PIANO. *Allegro.* *f*

hap - py be to - day...
gio - ia ilfren scio - gliam! to Can -

hap - py be to - day...
gio - ia ilfren scio - gliam! to Can -

hap - py be to - day...
gio - ia ilfren scio - gliam! to Can -

hap - py be to - day...
gio - ia ilfren scio - gliam! to Can -

cres.

WE'LL GAILY SING AND PLAY.

Meno mosso. con eleganza.

WE'LL GAILY SING AND PLAY

hap - py be to - day.
na - ti pel pia - cer!

'twould
sem -

hap - py be to - day.
na - ti pel pia - cer!

The sky would fain re -
Il ciel sem - bra gio -

hap - py be to - day.
na - ti pel pia - cer!

The sky is laughing, As 'twould fain re -
Il cie - lo Con noi sem - bra gio -

hap - py be to - day.
na - ti pel pia - cer!

The sky is laughing o'er us, As tho' 'twould fain re -
Il cie - lo in si bel gior - no Con noi sem - bra gio -

fain rejoice,
bra gio - ir!

with
i

- joice, . . .
- ir! . . .

cres.

Then sing with cheer - ful
D'a - mor i can - ti u -

- joice, . . .
- ir! . . .

We've one bright hour, Then sing with cheer - ful
D'a - mor fac - ciam Fe - sto - si can - ti u -

- joice, . . . We've one bright hour be - fore us, Then sing with cheer - ful
- ir! . . . D'a - mor fac - ciam d'in - tor - no Fe - sto - si can - ti u -

WE'LL GAILY SING AND PLAY.

con gioia.

cheer-ful voice, We'll gai - ly sing and play, . . We'll sing . . and play, . . And
can - ti u - dir ! Can - tiam, cantiam, dan - ziam ! . . Can - tiam, . . dan - ziam, . . A

voice, . . We'll gai - ly sing and play, . . We'll sing . . and play, . . And
dir ! . . Can - tiam, cantiam, dan - ziam ! . . Can - tiam, . . dan - ziam, . . A

voice, . . We'll gai - ly sing and play, . . We'll sing . . and play, . . And
dir ! . . Can - tiam, cantiam, dan - ziam ! . . Can - tiam, . . dan - ziam, . . A

voice, . . We'll gai - ly sing and play, . . We'll sing . . and play, . . And
dir ! . . Can - tiam, cantiam, dan - ziam ! . . Can - tiam, . . dan - ziam, . . A

8va

f *ff* *f* *Brillante.*

hap - py be to - day, . . We'll sing . . and play, . . And hap - py be to -
gio - ia il fren scio - gliam . . Can - tiam, . . dan - ziam, . . A gio - ia il fren scio -

hap - py be to - day, . . We'll sing . . and play, . . And hap - py be to -
gio - ia il fren scio - gliam . . Can - tiam, . . dan - ziam, . . A gio - ia il fren scio -

hap - py be to - day, . . We'll sing . . and play, . . And hap - py be to -
gio - ia il fren scio - gliam . . Can - tiam, . . dan - ziam, . . A gio - ia il fren scio -

8va

8va

WE'LL GAILY SING AND PLAY.

Più mosso assai.

The musical score consists of five staves of music. The first four staves are soprano voices in G major, 2/4 time, with lyrics: "day, We'll sing and play, we'll sing and g Liam, dan - siam, dan - siam, dan - siam, dan - day, We'll sing and play, we'll sing and g Liam, dan - siam, dan - siam, dan - siam, dan - day, We'll sing and play, we'll sing and g Liam, dan - siam, dan - siam, dan - siam, dan -". The fifth staff is a basso continuo (basso) staff in G major, 2/4 time, with sustained notes and dynamic markings: "sf sf sf sf sf sf".

play, we'll sing and play, we'll sing and play, we'll sing and play, we'll sing and
 - ziam, dan-ziam, dan - ziam; dan-ziam, dan - ziam, can - tiam, can - tiam, can -

 play, we'll sing and play, we'll sing and play, we'll sing and play, we'll sing and
 - ziam, dan-ziam, dan - ziam, dan-ziam, dan - ziam, can - tiam, can - tiam, can -

 play, we'll sing and play, we'll sing and play, we'll sing and play, we'll sing and
 - ziam, dan-ziam, dan - ziam, dan-ziam, can - tiam, can - tiam, can - tiam, can -

 play, we'll sing and play, we'll sing and play, we'll sing and play, we'll sing and
 - ziam, dan-ziam, dan - ziam, dan-ziam, can - tiam, can - tiam, can - tiam, can -

WE'LL GAILY SING AND PLAY.

Andante.

play.
tiam!

TUTTI. *p*

Glad-ly,
Can - ta,
TUTTI.

play.
tiam!

Glad-ly,
Can - ta,

TENOR SOLO.

play. Yet a verse, if you will hear it, Of this me - lo-dy I'll bring,
tiam! Del-la bel - la me - lo - di - a, Al-tre stro - fe vo can - tar!

play.
tiam!

Andante. *p*

glad - ly will we hear it, We will lis - ten while you sing, . . .
can - ta, con di - let - to Noi sta - re - mo ad a - scol - - tar! . . .

glad - ly will we hear it, We will lis - ten while you sing, . . .
can - ta, con di - let - to Noi sta - re - mo ad a - scol - - tar! . . .

TUTTI. *pp*

glad - ly will we hear it, We will lis - ten while you sing, . . .
Can - ta, con di - let - to Noi sta - re - mo ad a - scol - - tar! . . .

TUTTI. *pp*

glad - ly will we hear it, We will lis - ten while you sing, . . .
Can - ta, con di - let - to Noi sta - re - mo ad a - scol - - tar! . . .

Andantino espressivo.

p

pp

glad - ly will we hear it, We will lis - ten while you sing, . . .
Can - ta, con di - let - to Noi sta - re - mo ad a - scol - - tar! . . .

pp

Andantino espressivo.

WE'LL GAILY SING AND PLAY.



while you sing.
ad a - scol - tar.



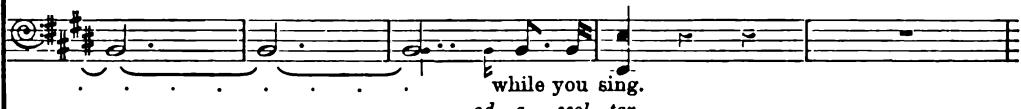
while you sing.
ad a - scol - tar.

TENOR SOLO.

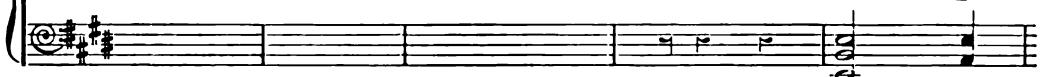
con expressione.



while you sing. Ah, soon may I ...
ad a - scol - tar. Ah, quan - do più non



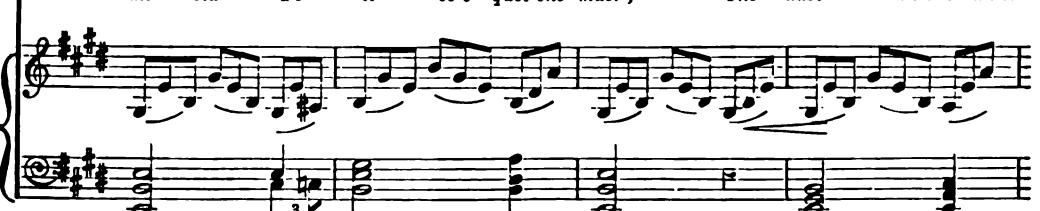
while you sing.
ad a - scol - tar.



fol-low When friend - - ships de - cay, And from love's shin - ing
re - sta Spe - ran - sa al nos - tro cor, La vi - ta si fa



cir - cle The gems . . . drop a - way; When true hearts lie
me - sta Fe - li - ce è quel che muor; Che duol non v'ha nes -



WE'LL GAILY SING AND PLAY.
f poco rit. *Adagio.*

wi - ther'd, And fond ones are flown, . . . Oh, who . . . would in -
su - no, Nè più gran-de mar - tir . . . Che tut - ti ad u - no ad

f col canto. *col canto.*

a tempo. mf TUTTI.

Ah, soon may I
Ah, quan - do più non

TUTTI. *mf*

Ah, soon may I
Ah, quan - do più non

TUTTI. *mf*

- hab - it This bleak . . . world a - lone. Ah, soon may I
u - no Ve - der da noi par - tir. Ah, quan - do più non

TUTTI. *mf*

Ah, soon may I
Ah, quan - do più non

a tempo. *mf*

colla voce. *tremolo.*

fol - low When friend - ships de - cay, And from
re - sta Spe - ran za al nos - tro cor, La .

fol - low When friend - ships de - cay, And from
re - sta Spe - ran zaal nos - tro cor, La .

fol - low When friend - ships de - cay, And from
re - sta Spe - ran za al nos - tro cor, La .

fol - low When friend - ships de - cay, And from
re - sta Spe - ran zaal nos - tro cor, La .

(108)

WE'LL GAILY SING AND PLAY.

TREBLE SOLO.

Ah!

Ah!

Ah!

Ah!

love's shi - ning cir - cle The .. gems drop a -
vi - ta si fa me - sta Fe - li - ce è quei che

love's shi - ning cir - cle The .. gems drop a -
vi - ta si fa me - sta Fe - li - ce è quei che

love's shi - ning cir - cle The .. gems drop a -
vi - ta si fa me - sta Fe - li - ce è quei che

love's shi - ning cir - cle The .. gems drop a -
vi - ta si fa me - sta Fe - li - ce è quei che

love's shi - ning cir - cle The .. gems drop a -
vi - ta si fa me - sta Fe - li - ce è quei che

rinf.

- way; When true hearts lie .. wi-ther'd, And ..
muor. Che duol non v'ha nes - su - no Ne ..

- way; When true hearts lie .. wi-ther'd, And ..
muor. Che duol non v'ha nes - su - no Ne

- way; When true hearts lie .. wi-ther'd, And ..
muor. Che duol non v'ha nes - su - no Ne

- way; When true hearts lie .. wi-ther'd, And ..
muor. Che duol non v'ha nes - su - no Ne

rinf.

Adagio.

Ah!
Ah!

f
rit.
mf

fond ones are flown, . . .
più gran-de mar-tir, . . .
fond ones are flown, . . .
più gran-de mar-tir, . . .
fond ones are flown, . . .
più gran-de mar-tir, . . .
fond ones are flown, . . .
più gran-de mar-tir, . . .

Oh, who would in - ti ad u - no ad
Che tut - - - - -
Oh, who would in - ti ad u - no ad
Che tut - - - - -
Oh, who would in - ti ad u - no ad
Che tut - - - - -

rall. molto.

Ah!
Ah!

rall. molto.

- ha - bit This . . . bleak . . . world a - lone!
u - no Ve - der da noi par - tir.
rall. molto.

- ha - bit This . . . bleak . . . world a - lone!
u - no Ve - der da noi par - tir.
rall. molto.

- ha - bit This . . . bleak . . . world a - lone!
u - no Ve - der da noi par - tir.
rall. molto.

- ha - bit This . . . bleak . . . world a - lone!
u - no Ve - der da noi par - tir.
rall. molto.

p
rall.

This musical score page features two staves. The top staff is for the voice, starting with a forte dynamic (f) and a ritardando (rit.). The lyrics "fond ones are flown, . . ." are repeated three times, followed by a piano part with eighth-note chords. The bottom staff is for the piano, also starting with a forte dynamic (f) and a ritardando (rit.). The lyrics "fond ones are flown, . . ." are repeated three times, followed by a piano part with eighth-note chords. The music then transitions to a柔板 (rallentando molto) section, indicated by the instruction "rall. molto." above both staves. The lyrics "Ah! Ah!" are repeated twice. The piano part includes eighth-note chords and sixteenth-note patterns. The vocal part continues with the lyrics "- ha - bit This . . . bleak . . . world a - lone!" and "- ha - bit This . . . bleak . . . world a - lone!"

GENTLY FALLS THE EVENING SHADE

MADRIGAL FOR FOUR VOICES

THE POETRY WRITTEN BY PHILIP LATIMER

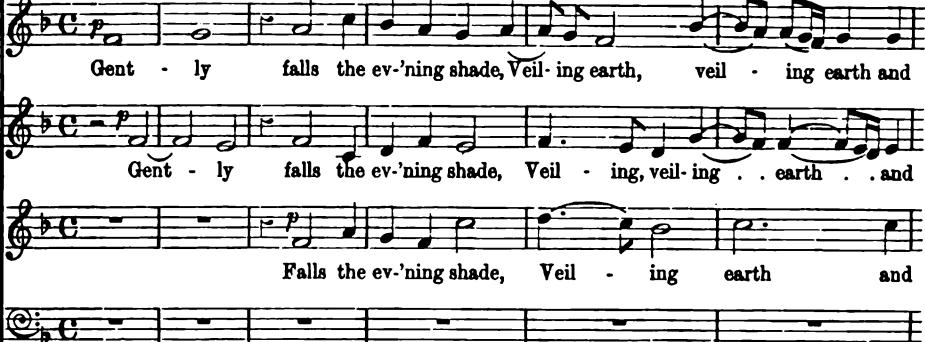
THE MUSIC COMPOSED BY

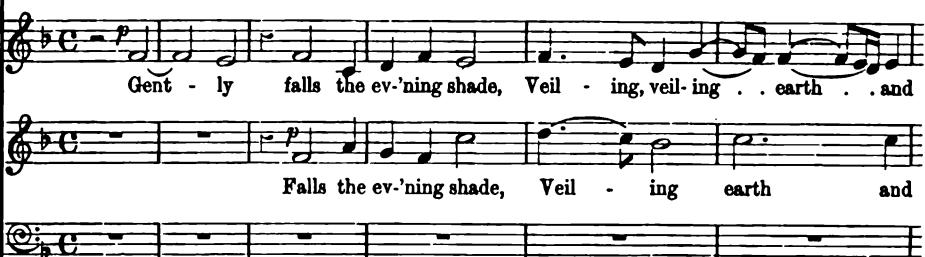
LUCA MARENZIO

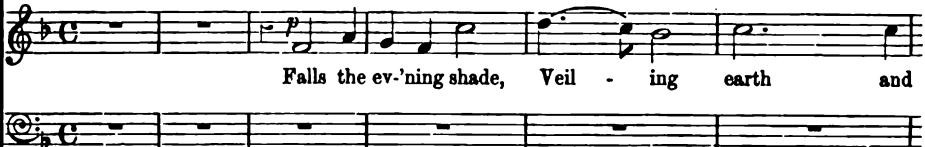
(A.D. 1570).

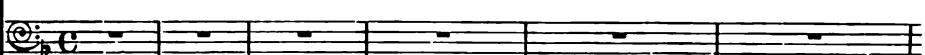
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante con moto.

SOPRANO. 

ALTO. 

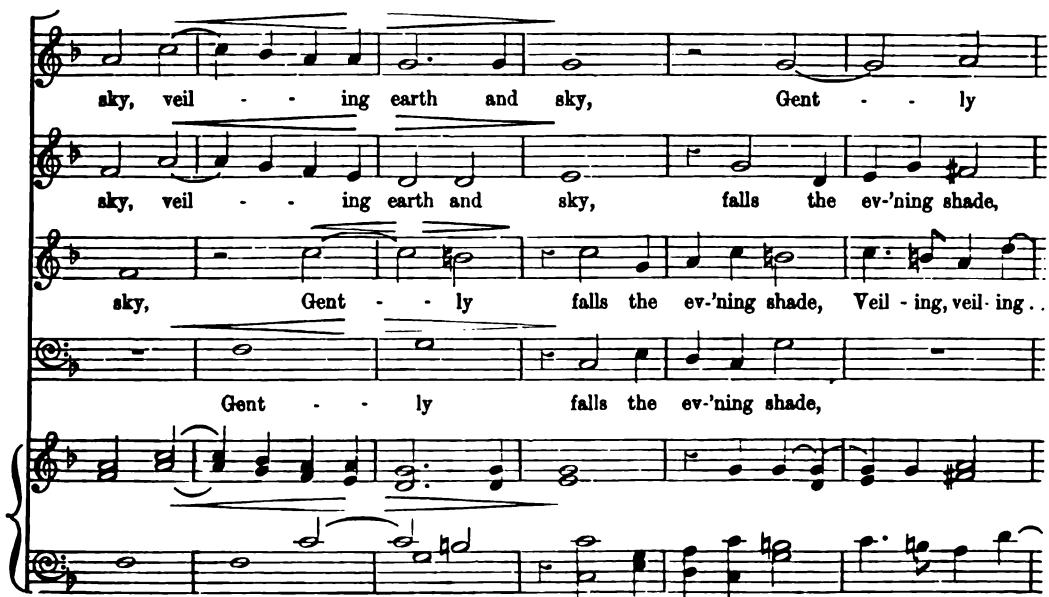
TENOR. 

BASS. 

PIANO. 

p

$\text{D} = 100.$

Andante con moto.


sky, veil - - ing earth and sky, Gent - - ly

sky, veil - - ing earth and sky, falls the ev'-ning shade,

sky, Gent - - ly falls the ev'-ning shade, Veil - ing, veil - ing . . .

Gent - - ly falls the ev'-ning shade,

GENTLY FALLS THE EVENING SHADE.

cres

falls the ev'ning shade, cres - cen Veil - ing do.
 Veil - ing earth and sky, . . . Gent - ly falls the ev'ning shade, Veil - ing, veil - ing do.
 . . . earth, . . . and sky, falls the ev'ning shade, Veil - ing, veil - ing do.
 Gent - - - - ly falls the ev'ning shade, Veil - ing
 cres cen

earth and sky, veil - - - - ing earth . . . and
 earth . . . and sky, veil - - - - ing earth and
 . . . earth . . . and sky, veil - - - - ing earth and
 earth and sky, veil - - - - ing earth and
 do. f p

sky. O come, sweet night, that can per - suade The love . . . that day . . .
 sky. O come, sweet night, that can . . . per - suade,
 sky. pp O come, sweet
 sky. O como, sweet night, that can per - suade The love that day doth still de -
 pp

GENTLY FALLS THE EVENING SHADE.

... doth still de - - - ny, ... doth still .. de - ny, O

night, that can per - suade, per - suade ..

ny,.. O come, sweet night, that can per - suade, O

come, sweet night, that can per - suade, that can .. per-suade

cres.

can per - suade, O come, .. sweet night, ..

The love .. . that day doth .. . still de - ny, cres.

come, sweet night, that can per - suade The love, .. . that day ..

cres.

The love, .. . the love .. . that day doth .. . still de - ny.

that can per - suade, O come, .. . sweet night ..

The love .. . that day, .. . day doth still de - - ny. Then

doth still de - ny. Then

f

GENTLY FALLS THE EVENING SHADE.

The musical score consists of four staves of music, likely for a soprano or similar voice part. The music is in common time and includes lyrics in a narrative style. The lyrics are as follows:

Then stay ! O la - dy, stay and hear . . .
 Then stay ! O la - - dy, hear me,
 stay ! Then stay ! O la - - dy, stay,
 stay ! Then stay ! O la - - dy,

cres - cen - do.
 me, O, la - dy, stay and hear me. Ah ! do not fear,
 cres - cen - do.
 O cres - cen - do. stay . . . and hear me. Ah ! . . . do not
 la - dy, stay ! O stay, O stay and . . . hear me, Ah ! . . .
 cres - cen - do.
 stay . . . and hear me. Ah ! . . .

la - dy, do . . . not fear me. Stay ! do not fear,
 fear, la - dy, do not fear me. Stay ! do not fear,
 Stay ! ah ! do not fear, O, la - dy,
 Stay ! ah ! do not fear, O, la - dy,

p

GENTLY FALLS THE EVENING SHADE.

stay and hear, la - dy, stay . . . and hear me, Stay !

stay and hear, la - dy, stay and hear me, Stay !

stay, stay and hear, stay and hear, O, la - dy, stay,

stay, stay and hear, O, la - dy, stay,

cres.

O stay and hear me, Ah ! do not, do not fear . . . me. Stay !

O stay and hear me, Ah ! do not, do not fear me. Stay !

Stay ! Ah ! do not, do not fear me.

Stay ! Ah ! do not, do not fear me.

cres.

O stay and hear me, Ah ! do not, do not fear . . . me.

O stay and hear me, Ah ! do not, do not fear me.

Stay ! Ah ! do not, do not fear me.

Stay ! Ah ! do not, do not fear me.

LILIES WHITE, CRIMSON ROSES
MADRIGAL FOR S.S.A.T.B.
COMPOSED BY
LUCA MARENZIO.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

1st TREBLE. { C p
 Li - lies white, crim - son ro - - ses up - on her cheeks

2nd TREBLE. { C p
 Li - lies white, crim - son ro - - ses up - on her cheeks are

ALTO. { C p
 Li - lies white, crim - son ro - - ses, up -

TENOR, (see lower.) { C p
 Li - lies white, crim - son ro - - ses up - on her cheeks

BASS. { C -
 -

ACCOMP. { C p
 -

$\text{♩} = 108.$

are bloom - ing, up - on her cheeks

bloom - ing, are bloom - ing, up - on her

- on her cheeks are bloom - ing, up - on her

are bloom - ing, up - on her cheeks,

up - on her cheeks are bloom-ing,

LILIES WHITE, CRIMSON ROSES.

up - on her cheeks are bloom - ing,
cheeks are bloom - ing,
cheeks are bloom - ing, up - on her cheeks are bloom -
up - on her cheeks . . . are bloom - ing, Teeth of

Teeth . . . of pearl - y white - ness,
of pearl - y white - ness, and eyes . . .
ing, Teeth of pearl - y white - ness, and eyes . . .
pearl - y white - ness, and eyes . . .
Teeth of pearl - y white - ness, and eyes . . .

LILIES WHITE, CRIMSON ROSES.

The musical score consists of two staves of music in G major, 2/4 time. The top staff features a soprano vocal line with lyrics such as "of star - ry bright - ness," "her," and "her love - ly face dis -". The bottom staff features a piano accompaniment with bass and treble clef parts. The piano part includes dynamic markings like *p* (piano), *cres.* (crescendo), and *f* (forte). The lyrics continue in a repeating pattern across the staves.

of star - ry bright - ness,
her
her love - ly face dis -
cres.
her love - ly face dis -
her love - ly face dis - clo - ses, her love - ly face dis - clo -
love - ly face dis - clo - ses, her love - ly face dis - clo - es,
love - ly face dis - clo - ses, her love - ly face dis - clo - es, her love - ly face dis -
clo - ses, her love - ly face dis - clo - es, her love - ly face dis -
clo - ses,

LILIES WHITE, CRIMSON ROSES.

- ses, her love-ly face dis - clo - ses,
- ses, her love-ly face dis - clo - - ses, her love-ly face dis -
her love-ly face dis - clo - - ses, her love-ly face dis - clo -
- clo - ses, her love-ly face dis - clo - - ses,
her love-ly face dis - clo - - - ses; Her

Her smile, her smile, her smile while bright - - -
clo - ses; Her smile, her smile while bright - - -
dim.
ses; Her smile, her smile while
her smile, her smile,
smile, her smile,

LILIES WHITE, CRIMSON ROSES.

- - ly beam - ing, brightly beam - - - ing,
- - ly beam - ing, brightly beam - - - ing,
brightly beam - ing, brightly beam - - - ing,
brightly beam - ing, brightly beam - - - ing,
brightly beam - ing, brightly beam - - - ing,
brightly beam - ing, brightly beam - - - ing,
brightly beam - ing, brightly beam - - - ing,

brightly beam - ing, of .. pa - ra - dise I'm dream - ing,
brightly beam - ing, of pa - ra - dise I'm dream - ing,
brightly beam - ing, of pa - ra - dise I'm dream - - ing, Pay
- - ing, brightly beam - ing, Pay
- - ing, of pa - ra - - dise I'm dream - ing, Pay

LILIES WHITE, CRIMSON ROSES.

Pay here your ar - dent du - ty,
 Pay here your ar - dent du - ty, Her a -
 here your ar - dent du - ty, Her a -
 here your ar - dent du - ty, pay here your ar - dent du - ty, Her a -
 here your ar - dent ud - ty,

Her a - dore, her a - dore, Queen of beau - ty,
 - dore, her a - dore, Queen of beau - - ty, queen of
 - dore, Her a - dore,
 - dore, her a - dore, . . . Queen of beau - ty,
 her a - dore, her a - dore,

LILIES WHITE, CRIMSON ROSES.

Queen of beau - ty, Queen of beau - - ty, Pay here your ar - dent
 beau - ty, Queen of beau - - - ty, Pay here your ar - dent
 Queen of beau - ty, Queen of beau - - ty,
 Queen of beau - - ty, Pay here your ar - dent
 . . .
 du - ty, Her a - dore, a -
 du - ty, Her a - dore, her
 dim.
 Pay here your ar - dent du - - - ty,
 du - ty, Pay here your ar - dent du - ty, Her a - dore, . . . her .
 Pay here your ar - dent du - ty, Her . . a-dore,
 . . .

LILIES WHITE, CRIMSON ROSES.

cres.

- dore, Queen of beau - ty, Queen of beau - ty, Queen
 a - dore, Queen of beau - ty, Queen of beau - ty,
 Her a - dore, Queen of beau - ty, Her . . . a - dore,
 a - dore, Queen of beau - ty, Her . . . a - dore,
 Queen of beau - ty, Queen of beau - ty, Queen

of beau - ty, Queen of beau - ty, Queen of beau - ty!
 Queen of beau - ty, Queen of beau - ty!
 Queen of beau - ty, Queen . . . of beau - ty!
 Queen of beau - ty, Queen of beau - ty!
 . . . of beau - ty, of beau - ty!

THE SHEPHERD'S PIPES

MADRIGAL FOR S.S.A.T.B.

COMPOSED BY

LUCA MARENZIO.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Allegro moderato.**dolce.*1st
TREBLE.2nd
TREBLE.

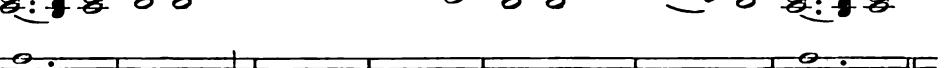
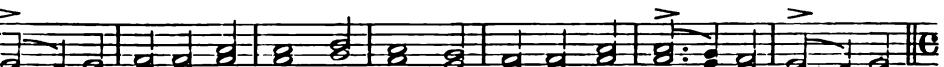
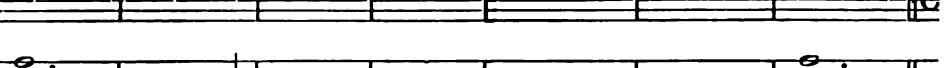
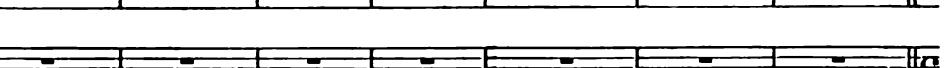
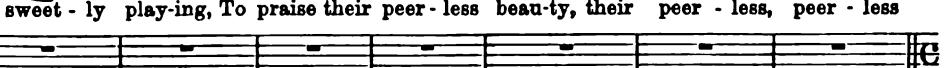
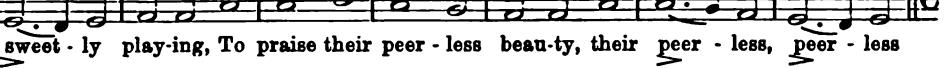
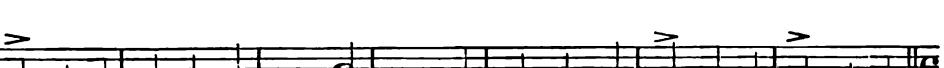
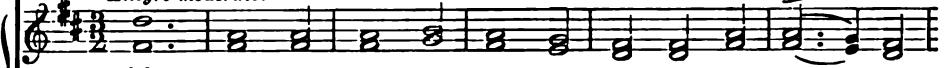
ALTO.

TENOR
(Soprano lower).

BASS.



PIANO.



THE SHEPHERD'S PIPES.

The musical score consists of two staves of music in common time, key signature of one sharp (F major). The first staff begins with a treble clef, and the second staff begins with a bass clef. The tempo is marked as $\text{d} = 112$.

Staff 1 (Treble Clef):

- Line 1: beau - ty; their flocks . . . are stray - ing,
- Line 2: beau - ty; their flocks are stray - ing, their
- Line 3: And while in fields and mea - dows their flocks . . . are stray -
- Line 4: And while in fields and mea - dows their flocks are stray -
- Line 5: ty,

Staff 2 (Bass Clef):

- Line 1: (empty staff)
- Line 2: (empty staff)
- Line 3: (empty staff)
- Line 4: (empty staff)
- Line 5: (empty staff)

Continuation:

- Line 6: their flocks are stray - ing, What har - mo - ny through - out the groves is sound -
- Line 7: flocks . . . are stray - ing, What har - mo - ny is sound - ing;
- Line 8: ing, What har - mo - ny through - out the groves is sound -
- Line 9: ing, What har - mo - ny through - out the groves is sound -
- Line 10: What har - mo - ny through - out the groves is sound -
- Line 11: (empty staff)
- Line 12: (empty staff)

THE SHEPHERD'S PIPES.

The musical score consists of two staves of music in common time, key signature of one sharp (F#), and treble clef. The vocal line is in soprano range, and the piano accompaniment is in basso continuo range. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *ff* (fortississimo). The vocal part begins with "ing. Fair Queen, . ." followed by "While to their Queen they chant their songs of . . du - ty. Fair". This pattern repeats three times. The piano accompaniment features sustained chords and rhythmic patterns. The vocal part continues with "ing, While to their Queen they chant their songs of du - ty. Fair Queen," followed by "ing, While to their Queen they chant their songs of du - ty. Fair Queen," and then "to greet thee Spring in pride . . . ap-pear - eth, to". The piano accompaniment continues with sustained chords and rhythmic patterns. The vocal part continues with "Queen, . . . fair . . Queen, fair . .". The piano accompaniment continues with sustained chords and rhythmic patterns. The vocal part continues with "to greet thee Spring in pride . . . ap-pear - eth, fair . . Queen," followed by "fair Queen, fair . . Queen, to". The piano accompaniment continues with sustained chords and rhythmic patterns.

THE SHEPHERD'S PIPES.

greet thee Spring in pride ap - pear - eth,
 Queen, to greet thee Spring in joy . . . ap - pear -
 Queen, fair Queen, Spring . . . in joy . . . ap - pear -
 fair Queen, to greet thee Spring in joy . . . ap - pear -
 greet thee Spring in pride . . . ap - - - pear - - -

To wel-come thee, to wel-come thee, to wel-come thee her
 dim. eth, to wel-come thee
 eth, To wel-come thee, to wel-come thee her
 eth, To wel-come thee, to wel-come thee her
 dim. eth, To wel-come thee her
 dim.

THE SHEPHERD'S PIPES.

gay - est robe she wear - eth, to wel-come thee her gay - est robe she wear - eth,
 to wel-come thee her gay - est robe she wear - eth,
 gay - est robe she wear - eth, to wel-come thee,
 gay - est robe she wear - eth, to wel-come thee her gay - est robe she wear - eth,
 gay - est robe she wear - eth, her gay - est robe she wear - eth,

p
 While tuneful birds their jo-cund notes are try - ing, And woods and mountains
 While tuneful birds their jo-cund notes are try - ing, And
 While tuneful birds their jo-cund notes are try - ing, And woods and mountains e-cho swift re-ply - -
 While tuneful birds their jo-cund notes are try - ing, And woods

THE SHEPHERD'S PIPES.

The musical score consists of two staves of music in G major, common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is divided into measures by vertical bar lines. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

e-cho swift re-ply - ing, e-cho swift re - ply - ing,
woods and moun - tains e-cho swift re-ply-ing, While tuneful birds their jo - cund
- ing, While tuneful birds their jo - cund
and mountains e-cho swift re-ply - ing, While tuneful birds their jo - cund
While tuneful birds their jo - cund

A dynamic marking 'f' (fortissimo) is placed above the bass staff in the middle of the first section. The second section of lyrics begins after a repeat sign and a key change to A major:

And woods and moun - tains e-cho swift re-ply - ing,
notes are try - ing, And woods and moun - - tains
notes are try - ing, And woods and moun - tains e-cho swift re -
notes are try - ing, And woods and moun-tains e-cho swift re-ply - - -
notes are try - ing, And woods

A dynamic marking 'p' (pianissimo) is placed above the bass staff in the middle of the second section. The music concludes with a final section of lyrics:

p

THE SHEPHERD'S PIPES.

echo swift reply-ing, and woods and mountains echo swift re-ply - ing,
 echo swift reply-ing, and woods and mountains echo swift re -
 cles.
 - ply - ing, and woods and moun - tains echo swift reply - .
 - ing, and woods and moun - tains echo swift reply - - ing, echo swift re -
 and mountains echo swift reply - ing, echo swift re - - - ing,

e-cho swift re-ply - ing, e-cho swift re-ply - - - ing.
 - ply - - ing, e-cho swift re-ply - ing, e-cho swift re - - ing.
 - ing, e-cho swift re-ply - ing, e-cho swift re-ply - - ing.
 - ply - ing, e-cho swift re - - ing, e-cho swift re - - ing.
 re - - - - - ing.

SPRING RETURNS

MADRIGAL FOR S.S.A.T.B.

COMPOSED BY

LUCA MARENZIO.

Price Threepence.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro.

1st TREBLE. { C Spring re - turns, with balm - y ze - - phrys

2nd TREBLE. { C Spring re - - turns,

ALTO. { C Spring re - turns, with balm - y ze - phrys,

TENOR (Soprano lower). { C with balm - - y ze -

BASS. { C

PIANO. { C Allegro.
 = 112. { C mf

soft - ly breath - ed, with ze - phrys, with balm - y ze - phyre,

Spring re - turns, with ze - phrys, balm - y ze - - phrys

Spring re - turns, with balm - y, balm - y ze -

- - phrys soft - ly breath - - ed, with balm - - y ze -

{ C

{ C

SPRING RETURNS.

with balmy ze - phrys soft - ly breath - ed, A - pril the young and
cres.
soft - ly breath - ed, with balmy ze - phrys, with balmy ze -
- phrys, with balmy ze - phrys, with balm - y ze - phrys,
- phrys, with balmy ze - phrys soft - ly breath - ed,
-
-
cres.

gay, A - pril the young and gay, A - pril the young and gay,
- phrys, A - pril the young and gay, A - pril the young and gay,
A - pril the young and gay, A - pril the young and gay, with flowers
A - pril the young and gay, A - pril the young and gay, with
A - pril the young and gay, A - pril the young and gay, with flowers

SPRING RETURNS.

A - pril the young and gay, A - pril the young and gay, with
 A - pril the young and gay, A - pril the young and gay, with flow - ers
 wreath - - - ed, A - pril the young and gay,
 flow - ers wreath - - - ed, A - pril the young and gay,
 wreath - - - ed, A - pril the young and gay, with flow - ers

flow - ers wreath - - ed, The waves
 wreath - - - ed, The waves
 The waves
 The waves
 wreath - ed, The waves
 The waves

SPRING RETURNS.

cres.

are still - ed, the clouds in . . . show'r's des -
 are still - ed, the clouds in . . . show'r's des - cend - ing, des -
 are still - ed, the clouds in show'r's des -
 are still - ed, the clouds in . . . show'r's des - cend - ing, des -
 are still - ed, the clouds,
 p cres. f

- cend - ing, des - cend - ing, des - cend - ing.
 - cend - ing, des - cend - ing, While
 - cend - ing, des - cend - ing.
 - cend - ing, the clouds des - cend - ing,
 the clouds des - cend - ing,
 p

SPRING RETURNS.

While nymphs and jo-cund shep-herds, while nymphs and jo-cund shep-herds' songs are
 nymphs and jo-cund shep - herds, while nymphs and jo-cund shep - herds' songs are blend -
 While nymphs and jo-cund shep - herds, while nymphs and jo-cund shep - herds' songs are

p

blend - - ing: Now fea-ther'd song - sters, now fea- ther'd
 - - - - ing: Now fea-ther'd song - sters, now
 blend - . ing: Now fea-ther'd song - - sters
 Now fea-ther'd song - - - sters, now fea-ther'd song -
 Now fea-ther'd song - - - sters, now
 Now fea-ther'd song - - - sters,

SPRING RETURNS.

song - sters a - mong the groves are fly - ing, From bough to bough . . . with
 fea-ther'd song-sters a - mong the groves are fly - ing, From bough to bough . . . with
 a - - mong the groves are fly - ing, From bough to bough . . .
 - - sters, From bough to bough with
 fea-ther'd song - sters a - mong the groves are fly - ing,

tune - ful voice re - ply - ing; . . . With
 tune - ful voice re - ply - ing;
 . . . with tune - ful voice re - ply - ing; With eve - ning's shades si - dim.
 tune - ful voice re - ply - ing; With eve - ning's shades si - - lence.. dim.
 With eve - ning's shades si - - lence..

SPRING RETURNS.

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in common time. The lyrics are as follows:

eve - ning's shades si - - - lence a - round is fall - ing,
 With eve - ning's shades si - - - lence, si -
 - lence, . . . si - lence is fall - ing, si - lence is
 . . . a - round is fall - ing, si - lence ..
 . . . a - round is fall - ing, si - lence is
 si - lence is fall - ing, Morning re -
 - lence is fall - ing, Morn-ing returns, the song of joy re - call - ing,
 fall - - - ing, Morn-ing returns, the song of joy re - call - ing,
 . . . is . . . fall - - ing, the song of joy re - call - ing,
 fall - ing, . . . Morn-ing returns, the song of joy re - call - ing,

SPRING RETURNS.

- turns, morn-ing re - turns, the song of joy re - call - ing,
 morn-ing re - turns, the song of joy re - call - ing, morn-ing re -
 morn-ing re - turns, the song of joy re - call - ing,
 morn-ing re - turns the song of joy re - call - ing, morn-ing re -
 morn-ing re - turns, morn-ing re - turns,

morn-ing re - turns, the song of joy re - call - ing, the song of joy re - call - ing.
 turns, the song of joy re - call - ing, the song of joy re - call - ing.
 morn-ing re - turns, the song of joy re - call - ing, the song of joy re - call - ing.
 turns, the song of joy re - call - ing, the song of joy re - call - ing.
 morn-ing re - turns, the song of joy re - call - ing, the song of joy re - call - ing.

SEE WHERE WITH RAPID BOUND
MADRIGAL
COMPOSED BY
LUCA MARENZIO.

London: NOVELLO, EWAN & CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

1st TREBLE.

2nd TREBLE.

1st ALTO.

2nd ALTO.

TENOR
(Sopr. lower).

BASS.

PIANO.
ad lib.

See where with ra-pid
See where with rapid bound the fawn af - fright - ed, the
See where with rapid bound the fawn af-fright - ed,
See where with rapid bound the
bound the fawn af - fright - ed, Swift thro' the fo - rest hi - - eth,
fawn af-fright - ed, Swift thro' the fo - rest hi - .
Swift thro' the fo - rest hi - - eth,
fawn af-fright - ed, Swift thro' the fo - rest hi - .
Scar'd

SEE WHERE WITH RAPID BOUND.

The musical score consists of two systems of music, each with four staves. The key signature is A major (two sharps). The time signature is common time. The vocal parts are in soprano and alto voices, with piano accompaniment.

System 1:

- Vocal Lines:** The soprano part sings "Scar'd by the breez - es thro' the branch - es, scar'd by the breez - eth," and "Scar'd by the breez - es thro' the branches sigh - ."
- Piano Accompaniment:** The piano part provides harmonic support with sustained notes and chords.

System 2:

- Vocal Lines:** The soprano part continues with "Scar'd by the breez - es thro' the branches sigh - - eth," and "Scar'd by the breez - by the breez - es thro' the branch - es sigh - ."
- Piano Accompaniment:** The piano part includes a prominent bass line and harmonic progression.

Text:

- es thro' the branches sigh - ing, Or mur - murs
 - ing, Or murmurs from the rip - pling streams, or
 - ing, Or murmurs from the rippling streams re - ply - ing, Or
 es thro' the branches sigh - ing, Or murmurs from the rip - pling streams re - ply - ing,
 - - - ing, Or murmurs from the rip - pling streams re - ply - ing,

SEE WHERE WITH RAPID BOUND.

Musical score for 'SEE WHERE WITH RAPID BOUND.' featuring two staves of music. The top staff consists of three measures of vocal line with lyrics: 'from the rip - pling streams re - ply', 'murmurs from the rippling streamsre - ply - ing, re - ply -', and 'murmurs from the rippling streamsre - ply - ing;'. The bottom staff consists of three measures of vocal line with lyrics: 'Or murmurs from the rip-pling streams re - ply', 'Or murmurs from the rip-pling streamsre - ply - ing;', and a repeat sign followed by a measure of rest.

Continuation of the musical score for 'SEE WHERE WITH RAPID BOUND.' featuring four staves of music. The first staff has lyrics: 'ing; So Clo - ra, all my am' - rous suit dis -dain -' and 'ing;'. The second staff has lyrics: 'So Clo - - - ra, all my am'rous suit . dis -dain -'. The third staff has lyrics: 'So Clo - - - ra, all my am'rous suit . dis -dain -' and 'ing;'. The fourth staff has lyrics: 'So Clo - - - ra, all my am' - rous suit . dis -dain -' and a final measure ending with a double bar line and repeat dots.

SEE WHERE WITH RAPID BOUND.

ing, With rapid footsteps fli - eth; Her
 With rapid footsteps fli - eth, With rapid footsteps fli - eth ;
 ing, With rapid footsteps fli - eth; Her
 With rapid footsteps fli - eth, With rapid footsteps fli - eth; Her
 ing, With rapid footsteps fli - eth; Her
 ing, With rapid footsteps fli - eth; Her

de-vious path I trace, A - - las!..
 Hop - ing to find her; . . .
 de-vious path I trace, with spi - rits fail - ing, A .
 de-vious path I trace, with spi - rits fail - ing, Hop - ing to find her; . . .
 de-vious path I trace, with spi - rits fail - ing, Hop - ing to find her; A .
 de-vious path I trace, with spi - rits fail - ing, Hop - ing to find her; . . .

SEE WHERE WITH RAPID BOUND.

The musical score consists of two staves of music in G major, 2/4 time. The top staff features a soprano vocal line with piano accompaniment. The bottom staff features a basso continuo line with a harpsichord-like texture. The lyrics are integrated into the music, appearing below the notes. The vocal parts begin with "tis un - a - vail - - - ing;" followed by "Vain" and "Vain all the arts I use;". This is repeated with "las! 'tis . . . un - a - vail - - - ing;" and "Vain". The basso continuo part continues with "A - las! 'tis un - a - vail - - - ing;" and "Vain". The vocal parts then continue with "las! 'tis un - a - vail - - - ing; Vain all the arts I use;" and "Vain all the arts I use;". The basso continuo part concludes with "all the arts I use; she . . . hath no pi - ty;". The vocal parts then continue with "she . . . hath no pi - ty; O'er hill and". The basso continuo part concludes with ". . . all the arts I use; she . . . hath . . . no pi - ty; O'er hill and val - ley,". The vocal parts then continue with ". . . all the arts I use; she . . . hath no pi - - ty;". The basso continuo part concludes with "she . . . hath . . . no pi - ty; O'er hill and val -". The vocal parts then continue with "she . . . hath no pi - - ty; O'er hill and val - ley". The basso continuo part concludes with "she . . . hath no pi - ty; O'er hill and val - ley".

SEE WHERE WITH RAPID BOUND.

O'er hill and val-ley still she bound - eth, With Clo-ra's name the grove re -
 val-ley still she bound - eth, With Clo-ra's name the grove re - sound
 still . . . she bound - eth, With Clo-ra's
 O'er hill and val-ley, With Clo-ra's name
 ley still she bound - eth, she bound - eth,
 still she bound - eth, With Clo-ra's name the grove re - sound eth, re -

sound - eth, But on - ly e - cho,
 eth, But on - ly e - cho,
 name the grove re - sound - eth, But on - ly e - cho
 the . . . grove re - sound - eth, But on - ly e - cho, but on -
 the . . . grove re - sound - eth, But on - ly e - cho, but on -
 sound - eth, But on - ly e - cho, but on -

SEE WHERE WITH RAPID BOUND.

but on - ly e - cho, on - - ly . . .
 but on - ly e - cho, but on - ly e - cho
 mocks my plain - tive dit - ty, e - cho mocks my
 but on - ly e - cho, but on - ly e - cho,
 e - cho, but on - ly e - cho, but on - ly e - cho
 dim.
 ly . . . e - cho mocks my plain - - tive
 e - cho mocks my . . . plain - - tive dit - - ty.
 mocks my plain - - tive, plain - tive . . . dit - - ty.
 plain - tive dit - - ty.
 mocks, . . . e - cho mocks my plain-tive dit - - - ty.
 mocks my plain - - tive dit - - ty.
 dit - - ty, my plain - tive dit - - ty.

THOSE DAINTY DAFFADILLIES
 BALLET FOR FIVE VOICES
 COMPOSED BY
THOMAS MORLEY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

1st TREBLE.

2nd TREBLE.

COUNTER-TENOR.

TENOR (ave. lower).

BASS.

ACCOMP.

1. Those dain - ty daf - fa - dil - lies, Which gave to me sweet Phil - lis,
 2. As their fair hue ex - cel - leth, In her so beau - ty dwell - eth,

1. Those dain - ty daf - fa - dil - lies, Which gave to me sweet Phil - lis, } Fa
 2. As their fair hue ex - cel - leth, In her so beau - ty dwell - eth, } Fa

1. Those dain - ty daf - fa - dil - lies, Which gave to me sweet Phil - lis, } Fa
 2. As their fair hue ex - cel - leth, In her so beau - ty dwell - eth, } Fa

1. Those dain - ty daf - fa - dil - lies, Which gave to me sweet Phil - lia,
 2. As their fair hue ex - cel - leth, In her so beau - ty dwell - eth,

1. Those dain - ty daf - fa - dil - lies, Which gave to me sweet Phil - lis,
 2. As their fair hue ex - cel - leth, In her so beau - ty dwell - eth,

Fa la . . . la la la, Fa
 la la la, la la la la la la la la la, la, Fa la la la
 la la la la . . . la la la la la la la la la, Fa la la la la
 Fa la la, Fa la la la
 Fo la la, Fa

THOSE DAINTY DAFFADILLIES.

la la la la la la, { Those dain - ty daf - fa - dil - lies, Which gave to me sweet
As their fair hue ex - cel - leth, In her so beau - ty

la la la la la la, { Those dain - ty daf - fa - dil - lies, Which gave to me sweet
As their fair hue ex - cel - leth, In her so beau - ty

la la la la la, { Those dain - ty daf - fa - dil - lies, Which gave to me sweet
As their fair hue ex - cel - leth, In her so beau - ty

la la la la la, { Those dain - ty daf - fa - dil - lies, Which gave to me sweet
As their fair hue ex - cel - leth, In her so beau - ty

la la la la la, { Those dain - ty daf - fa - dil - lies, Which gave to me sweet
As their fair hue ex - cel - leth, In her so beau - ty

Phil - lis, } dwell - eth, } Fa la la la la la la la la ...

Phil - lis, } dwell - eth, } Fa la la la la la la la la la la

Phil - lis, } dwell - eth, } Fa la la la la la la la la la la

Phil - lis, } dwell - eth, } Fa la la la la la la la la la la

Phil - lis, } dwell - eth, } Fa la la la la la la la la la la

THOSE DAINTY DAFFADILLIES.

la la la, Fa la la la la la la. } To me, a-las! And e-ver to be -
 la, Fa la la la la la la la. } To me, a-las! And e-ver to be -
 la la la la la la la. } To me, a-las! And e-ver to be -
 la la la la la la, Fa la la la la. } To me, a-las! And e-ver to be -
 la Fa la la la la. } To me, a-las! And e-ver to be -

of life and soul de - pri - - ved,
behold them they in - vite me, My spirits So sweet - - -
 life and soul de - pri - - ved,
behold them they in - - vite me, My spirits they have re -
 life and soul de - pri - - - pri - ved, My spirits they have re - vi - - -
 life and soul de - pri - - - pri - ved, My spirits they have re - vi - -
 life and soul de - pri - - - pri - ved, My spirits they have re - vi - -

THOSE DAINTY DAFFADILLIES.

they have re - vi - ved. } Fa la la la la la, Fa la la la la, Fa
ly they de - light . . . me. } Fa la la la la la, Fa la la la la, Fa
have re - vi - ved. } Fa la la la la la, Fa la la la la, Fa
they de - light me. } Fa la la la la la, Fa la la la la, Fa
vi - ved . . . } Fa la, . . . Fa la la la la, Fa
light me. . . } Fa la la la la la, Fa la la la la, Fa
ved, re - vi - ved. } Fa la la la la la la, Fa la la la la, Fa
me, de - light . . . me. } Fa la la la la la la, Fa la la la la, Fa
ved, they have re - vi - ved. } Fa la la la la la la, Fa la la la la, Fa
light me, they de - light me. } Fa la la la la la la, Fa
la la la la la la. } To me, a - las! . . . of life and soul de -
And e - ver to . . . behold them they in -
la la la la la. } To me, a - las! of life and soul de -
And e - ver to be - hold them they in -
la la la la la. } To me, a - las! . . . of life and soul de -
And e - ver to . . . behold them they in -
la la la la la. } To me, a - las! of life and soul de -
And e - ver to be - hold them they in -
la la la la la. } To me, a - las! of life and soul de -
And e - ver to be - hold them they de -

THOSE DAINTY DAFFADILLIES.

pri - ved,
 My spirits they have re - vi
 vite me, So sweet - ly they de - light .
 pri - ved,
 My spirits they have re - vi - ved.
 vite me, So sweet - ly they de - light .
 pri - ved, My spirits they have re - vi - ved, re - vi -
 vite me, So sweet - ly they de - light . . .
 pri - ved, My spirits they have re - vi - ved, they have re -
 vite me, So sweet - ly they . . . de - light me, they de

ved. } Fa la la la la, Fa la la la la, Fa la la la la la.
 vi - ved. } Fa la la la la, Fa la la la la, Fa la la la la la.
 . . . } Fa la, Fa la la la la, Fa la la la la la.
 ved. } Fa la la la la la, Fa la la la la, Fa la la la la la.
 vi - ved. } Fa la la la la la, Fa la la la la, Fa la la la la la.

DAINTY, FINE, SWEET NYMPH
BALLET FOR FIVE VOICES

COMPOSED BY

THOMAS MORLEY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro moderato.

1st TREBLE



1. Dain-ty, fine, sweet nymph de - light - ful, While the sun a - lost is
 2. Why, a - las, are you so spite - ful, Dain-ty nymph, but O, too

2nd TREBLE

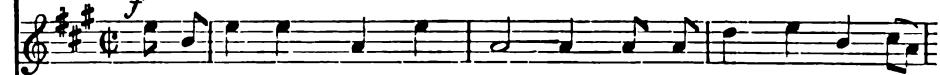


1. Dain-ty, fine, sweet nymph de - light - ful, While the sun a - lost is
 2. Why, a - las, are you so spite - ful, Dain-ty nymph, but O, too

COUNTER-TENOR



1. Dain-ty, fine, sweet nymph de - light - ful, While the sun a - lost is
 2. Why, a - las, are you so spite - ful, Dain-ty nymph, but O, too

TENOR
(Sopr. lower.)

1. Dain-ty, fine, sweet nymph de - light - ful, While the sun a - lost is
 2. Why, a - las, are you so spite - ful, Dain-ty nymph, but O, too

BASS.



1. Dain-ty, fine, sweet nymph de - light - ful, While the sun a - lost is
 2. Why, a - las, are you so spite - ful, Dain-ty nymph, but O, too

Allegro moderato.

ACCOMP.



DAINTY, FINE, SWEET NYMPH.

mount-ing, Sit we here our love re-count-ing, } Fa la la la
cru - el, Wilt thou kill thy dear - est jew - el? } Fa la la la

mount-ing, Sit we here our love re-count-ing, } Fa . . . la la, Fa
cru - el, Wilt thou kill thy dear - est jew - el? }

mount-ing, Sit we here our love re-count-ing, } Fa la la la, . . .
cru - el, Wilt thou kill thy dear - est jew - el? }

mount-ing, Sit we here our love re-count-ing, } Fa . . . la la la
cru - el, Wilt thou kill thy dear - est jew - el? }

la la la, Fa la la . . . la la la. { Dain-ty, fine, sweet nymph de -
la, Fa la . . . la la la la la la. { Dain-ty, fine, sweet nymph de -
Fa la la la la la la la la la. { Dain-ty, fine, sweet nymph de -
la la la la la la la la la la. { Dain-ty, fine, sweet nymph de -
la la. { Dain-ty, fine, sweet nymph de -

DAINTY, FINE, SWEET NYMPH.

- light - ful, While the sun a - lost is spite - ful, Dain-ty nymph, but O too
mount-ing, Sit we here our love re-counting, } Fa
cru - el, Wilt thou kill thy dearest jew - el? }

- light - ful, While the sun a - lost is spite - ful, Dain-ty nymph, but O too
mount-ing, Sit we here our love re-counting, } Fa
cru - el; With thou kill thy dearest jew - el? }

- light - ful, While the sun a - lost is spite - ful, Dain-ty nymph, but O too
mount-ing, Sit we here our love re-counting, } Fa
cru - el, Wilt thou kill thy dearest jew - el? }

- light - ful, While the sun a - lost is spite - ful, Dain-ty nymph, but O too
mount-ing, Sit we here our love re-counting, } Fa
cru - el, Wilt thou kill thy dearest jew - el? }

- light - ful, While the sun a - lost is spite - ful, Dain-ty nymph, but O too
mount-ing, Sit we here our love re-counting, } Fala
cru - el, Wilt thou kill thy dearest jew - el? }

la la la la la la la, Fa la la . . . la la la

. . . la la, Fa la la . . . la la la, fa la la

la la la . . . Fa la la la la la la la la

. . . la la la la la la la la la, Fa la la . . . fa la la

la la, Fa la la la la, fa la la la la la la la la

DAINTY, FINE, SWEET NYMPH.

la. With sug' - red glos - es, A - mong these ro - ses, } Fa la la la la
 la. Kill then and bliss me, But first come kiss me, }
 la. With sug' - red glos - es, A - mong these ro - ses, } Fa la la la la,
 la. Kill then and bliss me, But first come kiss me, }
 la. With sug' - red glos - es, A - mong these ro - ses, } Fa la la
 la. Kill then and bliss me, But first come kiss me, }
 la. With sug' - red glos - es, A - mong these ro - ses, } Fa la la la,
 la. Kill then and bliss me, But first come kiss me, }

la, Fa la la la la la la, Fa la la
 Fa la la la la la, Fa la la la, Fa la la
 la, Fa la la la la la la la la la
 la, Fa la la la la la, Fa la la la la, Fa
 Fa la la la la, Fa la la la la, Fa la la la la, Fa
 Fa la la la la, Fa la la la la, Fa la la la la

DAINTY, FINE, SWEET NYMPH.

Fa la la la, Fa la la la la la la la... la la.
 la, Fa la la, Fa la la la la la la la la la la.
 la, Fa la la la la, Fa la la la la, Fa la la la la.
 la, Fa la la, Fa la la la la, Fa la la la la la la la.
 la la la, Fa la la la, Fa la la la la la la la la.
 {
 With sug' - red glos - es, A - mong these ro - ses, } Fa la la la la
 Kill, then, and bliss me, But first come kiss me, } Fa la la la la
 {
 With sug' - red glos - es, A - mong these ro - ses, } Fa la la la la
 Kill, then, and bliss me, But first come kiss me, } Fa la la la la
 {
 With sug' - red glos - es, A - mong these ro - ses, } Fa la la la la
 Kill, then, and bliss me, But first come kiss me, } Fa la la la la
 {
 With sug' - red glos - es, A - mong these ro - ses, } Fa la la la la
 Kill, then, and bliss me, But first come kiss me, } Fa la la la la

f pp f
 With sug' - red glos - es, A - mong these ro - ses, } Fa la la la la
 Kill, then, and bliss me, But first come kiss me, } Fa la la la la
 {
 With sug' - red glos - es, A - mong these ro - ses, } Fa la la la la
 Kill, then, and bliss me, But first come kiss me, } Fa la la la la
 {
 With sug' - red glos - es, A - mong these ro - ses, } Fa la la la la
 Kill, then, and bliss me, But first come kiss me, } Fa la la la la
 {
 f pp f

DAINTY, FINE, SWEET NYMPH.

la, Fa la la la la la la, Fa la la
 Fa la la la la la, Fa la la la, Fa la la
 la, Fa la
 la, Fa la la la la la, Fa la la la la, Fa
 Fa la la la la, Fa la la la la, Fa la la la la, Fa
 Fa la la la la, Fa la la la la, Fa la la la la, Fa

Fa la la la, Fa la la la la la la la ... la la.
 la, Fa la la, Fa la la.
 la, Fa la la la la, Fa la la la la, Fa la la la la
 la, Fa la la la la la la la, Fa la la la la la la la la la.
 la la la, Fa la la la, Fa la la la la la la la la la.
 Fa la la

SHOOT, FALSE LOVE, I CARE NOT
 BALLET FOR FIVE VOICES
 COMPOSED BY
THOMAS MORLEY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

1st TREBLE. {

2nd TREBLE. {

COUNTER-TENOR. {

TENOR (sve. lower). {

BASS. {

ACCOMP. {

1. Shoot, false love, I care not, Spend thy shafts and spare not, }
 2. Long thy bow did fear me, While thy pomp did blear me, } Fa la la la la

1. Shoot, false love, I care not, Spend thy shafts, and spare not, }
 2. Long thy bow did fear me, While thy pomp did blear me, } Fa la la la la

1. Shoot, false love, I care not, Spend thy shafts, and spare not, } Fa la la
 2. Long thy bow did fear me, While thy pomp did blear me, }

1. Shoot, false love, I care not, Spend thy shafts and spare not, } Fa la la
 2. Long thy bow did fear me, While thy pomp did blear me, }

1. Shoot, false love, I care not, Spend thy shafts and spare not, } Fa la la
 2. Long thy bow did fear me, While thy pomp did blear me, }

la, Fa la... la la, Fa la la la la la. { Shoot, false love, I
 Long thy bow did

la, Fa la... la la, Fa la la la la la. { Shoot, false love, I
 Long thy bow did

la, Fa la la la, Fa la la la la la, { Shoot, false love, I
 Long thy bow did

la la la la... la la la la, Fa la la la la la, { Shoot, false love, I
 Long thy bow did

la la la la la la la la, Fa la la la la la, { Shoot, false love, I
 Long thy bow did

SHOOT, FALSE LOVE, I CARE NOT.

care not, Spend thy shafts and spare not,) Fa la la la la la la, Fa la..
 fear me, While thy pomp did blear me,) Fa la la la la la la, Fa la..
 care not, Spend thy shafts and spare not,) Fa la la la la la la, Fa
 fear me, While thy pomp did blear me,) Fa la la la la la la, Fa
 care not, Spend thy shafts and spare not,) Fa la la la la la la..
 fear me, While thy pomp did blear me,) Fa la la la la la la, Fa

... la la, Fa la la la la la la, { I fear not, I, thy might, And
 ... la la, Fa la la la la la la, { But now I do per - ceive Thy
 ... la la, Fa la la la la la la, { I fear not, I, thy might, And
 ... la la la la, Fa la la la la la la, { But now I do per - ceive, Thy
 ... la la la, Fa la la la la la la, { I fear not, I, thy might, And
 ... la la la, Fa la la la la la la, { But now I do per - ceive, Thy

SHOOT, FALSE LOVE, I CARE NOT.

less I weigh thy spite, All na-ked I un-arm me, If thou canst now shoot and
art is to de - ceive, And ev'-ry sim - ple lov - er All thy false-hood can dis -

less I weigh thy spite, All na-ked I un-arm me, If thou canst now shoot and
art is to de - ceive, And ev'-ry sim - ple lov - er All thy false-hood can dis -

less I weigh thy spite, All na-ked I un-arm me, If thou canst now shoot and
art is to de - ceive, And ev'-ry sim - ple lov - er All thy false-hood can dis -

less I weigh thy spite, All na-ked I un-arm me, If thou canst now shoot and
art is to de - ceive, And ev'-ry sim - ple lov - er All thy false-hood can dis -

less I weigh thy spite.
art is to de - ceive.

harm me. So light-ly I es - teem thee, As now a child I deem thee. } Fa
co - ver. Then weep, love, and be sor - ry, For thou hast lost thy glo - ry. }

harm me. So light-ly I es - teem thee, As now a child I deem thee. } Fa
co - ver. Then weep, love, and be sor - ry, For thou hast lost thy glo - ry. }

harm me. So light-ly I es - teem thee, As now a child I deem thee. } Fa
co - ver. Then weep, love, and be sor - ry, For thou hast lost thy glo - ry. }

harm me. So light-ly I es - teem thee, As now a child I deem thee. } Fa
co - ver. Then weep, love, and be sor - ry, For thou hast lost thy glo - ry. }

So light-ly I es - teem thee, As now a child I deem thee.
Then weep, love, and be sor - ry, For thou hast lost thy glo - ry.

SHOOT, FALSE LOVE, I CARE NOT.

SHOOT, FALSE LOVE, I CARE NOT.

p

fear not, I, thy might, And less I weigh thy spite, All na-ked I un -
now I do per - ceive, Thy art is to de - ceive, And ev-'ry sim - ple

fear not, I, thy might, And less I weigh thy spite, All na-ked I un -
now I do per - ceive, Thy art is to de - ceive, And ev-'ry sim - ple

fear not, I, thy might, And less I weigh thy spite, All na-ked I un -
now I do per - ceive, Thy art is to de - ceive, And ev-'ry sim - ple

fear not, I, thy might, And less I weigh thy spite, All na-ked I un -
now I do per - ceive, Thy art is to de - ceive, And ev-'ry sim - ple

fear not, I, thy might, And less I weigh thy spite, All na-ked I un -
now I do per - ceive, Thy art is to de - ceive,

- arm me, If thou canst now shoot and harm me. So light - ly I es - teem thee, As
lo - ver, All thy false-hood can dis - co - ver. Then weep, love, and be sor - ry, For

- arm me, If thou canst now shoot and harm me. So light - ly I es - teem thee, As
lo - ver, All thy false-hood can dis - co - ver. Then weep, love, and be sor - ry, For

- arm me, If thou canst now shoot and harm me. So light - ly I es - teem thee, As
lo - ver, All thy false-hood can dis - co - ver. Then weep, love, and be sor - ry, For

- arm me, If thou canst now shoot and harm me. So light - ly I es - teem thee, As
lo - ver, All thy false-hood can dis - co - ver. Then weep, love, and be sor - ry, For

So light - ly I es - teem thee, As
Then weep, love, and be sor - ry, For

SHOOT, FALSE LOVE, I CARE NOT.

The musical score consists of two staves of music in common time, key of G major. The first staff uses a treble clef and the second staff uses an alto clef. The lyrics are integrated into the musical lines, primarily in the first staff.

Lyrics:

- now a child I deem thee. } Fa la la la la la la la la, Fa la la la la la, Fa la la la la
- thou hast lost thy glo - ry. }
- now a child I deem thee. } Fa la la la, Fa la la la la, Fa
- thou hast lost thy glo - ry. }
- now a child I deem thee. } Fa la la la la la, Fa la la la la, Fa la la
- thou hast lost thy glo - ry. }
- now a child I deem thee. } Fa la la la la la la la la la
- thou hast lost thy glo - ry. }
- la la la, Fa la la.
- la la la, Fa . . . la la . . . la la la.
- la la la la la, Fa la la.
- la la la la la, Fa la la, Fa la la.
- la la la la la, Fa la la la la la la la la, Fa la la la la la la la.

O SAY WHAT NYMPH
MADRIGAL
COMPOSED BY
PALESTRINA.

London : NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.).

1st TREBLE. { 

2nd TREBLE. {

ALTO. {

1st TENOR (soprano lower). {

2nd TENOR (soprano lower). {

BASS. {

PIANO. (ad lib.) {

Shep - herds, . . what name de - lights us? Do - ri,
 Shep - herds, what name, what name de - lights us? Do - ri, whose
 . . . us, what name de - lights us? Do - ri, whose peerless,
 us?
 - herds, what name de - lights us, what name de - lights us? Do - ri, whose
 us?
 Do - ri,

O SAY WHAT NYMPH.

dim.

whose peer-less beau - ty
 peer-less beau - - ty . . . Ve-nus with en - vy sees; Fair Queen, re -
 peer-less beau - - ty Ve - nus with en - vy sees; Fair Queen, re -
 peer-less beau - ty Ve - nus with en - vy sees; Fair Queen, re - nown -
 peer-less beau - ty Ve - nus with en - vy sees;

dim.

Do - ri, whose peer-less beau - ty Ve -
 - nown - ed, Do - - ri,
 - nown - ed, Do - ri, whose peer-less beau - ty Ve-nus with
 - ed, Do - ri, whose peerless beau - ty, . . . whose peerless beauty
 f Do - ri, whose peerless, peer - less beau-ty, Ve -
 Do - ri, whose peer-less beau - ty Ve - nus with en - vy

O SAY WHAT NYMPH.

The musical score consists of two staves of music in G major, 2/4 time. The top staff features a soprano vocal line with piano accompaniment. The lyrics describe a nymph's arrival, mentioning envy, a fair queen, and garlands. The bottom staff features a basso continuo line with a cello-like part and a bassoon part. The lyrics describe splendour and admiration. The score includes dynamic markings such as *p* (piano), *f* (forte), and *ff* (double forte). The vocal parts are written in soprano and basso continuo clefs, respectively.

nus with en - vy sees; Fair Queen re - nown - ed, She comes with gar-lands crown-
She comes with gar-lands crown-
en - vy sees; Fair Queen re - nown - ed, She comes with gar-lands crown-
She comes with gar-lands crown-
nus with en - vy sees; Fair Queen re - nown - ed,
sees; Fair Queen re - nown - ed,

ed, And splen-dour all a - maz - ing; How . . . bright, how love -
ed, And splendour all a - maz - ing; How . . . bright, how love -
ed, And splen-dour all a - maz - ing; How bright, how love -
ed, And splendour all a - maz - ing;
And splendour all a - maz - ing; How bright, how bright, how
And splendour all a - maz - ing;

O SAY WHAT NYMPH.

The musical score consists of two staves of music in G major, common time. The top staff features a soprano vocal line with lyrics such as "ly! O give her joy-ous greet - ing With", "ly, Her eyes like sunbeams blaz - ing!", "O give her joyous", "ly, Her eyes like sunbeams blaz - ing! O give her joy-ous greet - ing With", "Her eyes like sun-beams blaz - ing! O give her joy-ous greet - ing With", "love - ly! O give her joy - - ous greet - ing,", and "Her eyes like sunbeams blaz - ing!". The bottom staff provides harmonic support with chords and bass notes. The lyrics continue on the second page of the score.

choi - - cest.. har - mo - ny, While E - cho, the welcome still ..
 greet - ing With choi - cest har - mony, While E - cho, the welcome
 choi - cest har - mo - - ny, While E - cho, while E - cho, the welcome
 choi - - cest har - mo - ny, While E - cho, the welcome
 While E - cho, the welcome still re-peat -
 While E - cho, the wel - come

O SAY WHAT NYMPH.

re - peat - ing, still re - peat - ing, From hill and moun - tain
 still, the wel - come still re - peat - ing, From hill and mountain hoa -
 still re - peat - ing, From hill and mountain hoa -
 still, still, . . . still . . . re - peat - ing,
 - ing, re - peat - ing, From hill and moun - tain hoa -
 still re - peat - ing,

p
 hoa - - ry, Each tuneful voice shall join in cho-rus meet -
 ry, Each tuneful voice shall join in cho - rus, in
 - ry, Each tuneful voice shall join in cho - rus, Each tuneful voice, each tuneful
 Each tuneful voice shall join, Each tune-ful voice shall join in cho -
 - ry, Each tuneful voice shall join, each tune-ful voice, Each tuneful voice shall join, shall join
 Each tuneful voice shall join, shall join in
p

O SAY WHAT NYMPH.

cres.

ing, in cho - rus . . . meet - ing, Long live our beauteous Do -

cres.

cho - rus meet - - ing, Long live our beauteous, beauteous Do -

cres.

voice shall join in cho - rus meet - ing, Do - ri,

cres.

rus, in cho - - rus, Long live our beau - teous Do -

cres.

. . . shall join in cho - - rus, Long live our beauteous Do -

cres.

cho - - rus meet - - ing,

cres.

ri, Long live our beauteous Do - ri, Our Queen, our beau-teous Do - - ri.

- ri, Long live our beau - teous Do - - ri.

Long live our beauteous Do - ri, our beau - teous Do - - - ri.

- ri, Long live our beauteous Do - ri, Long live our beauteous Do - - ri.

- ri, Long live our beauteous Do - - - ri.

Long live our beauteous Do - ri.

Long live our beauteous Do - ri, Long live our beauteous Do - - ri.

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