

NOVELLO'S  
PART-SONG BOOK  
(SECOND SERIES)

A COLLECTION OF  
PART-SONGS, GLEES,

AND

MADRIGALS

VOL. XVI.

*LONDON & NEW YORK*  
NOVELLO, EWER AND CO.

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DEDICATED TO THE HUDDERSFIELD GLEE AND MADRIGAL SOCIETY.

## WINTER DAYS\*

CHORAL GLEE FOR S.A.T.B.

THE POETRY WRITTEN BY J. ASKHAM

THE MUSIC COMPOSED BY

ALFRED J. CALDICOTT, MUS. BAC. CANTAB.

(Composer of Special Prize Glee "Humpty Dumpty," "Jack and Jill," "Jack Horner," and "Yule.")

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 8 &amp; 81, Queen Street (E.C.)

SOPRANO. *Largo.*

ALTO.

TENOR.

BASS.

ACCOMP. (ad lib.)

$\text{d} = 50.$

\* The first Prize was awarded to this Glee in the Huddersfield Glee Competition, 1879.

## WINTER DAYS.

rit.

*Allegro molto.*

days, Cold and bleak win - ter days.

days, Cold and bleak win - ter days.

days, Cold and bleak win - ter days.

Cold and bleak are win - ter days, are win - ter days. Black frown - ing  
rit.

*Allegro molto.  $\text{d} = 100$ .*

clouds, black frown - ing clouds en - shroud the sky, The hol - low wind goes

Black frown - ing clouds, black frown-ing clouds en -

wail - ing by, goes wail - ing by, the hol - low wind goes wail - .

## WINTER DAYS.

Black frown - ing  
 shroud the sky, The hol - low wind goes wail - ing by, goes wail-ing by,  
 - - - ing by, goes wail - - - ing by, the hol - low wind,

clouds, black frown - ing clouds en - shroud the sky, The hol - low wind goes  
 the hol - low wind goes wail - - - ing by, goes wail - - - ing  
 the hol - low wind goes wail - ing, wail - ing by, goes wail - ing by,

Black frown - ing clouds, black frown - ing clouds en -  
 wail - ing by, goes wail - ing by, The hol - low wind goes wail - -  
 by, . . . The hol - low wind goes wail - ing, Black frown - ing  
 Black frown - ing . . . clouds, black

## WINTER DAYS.

shroud the sky, The hol - low wind goes wail - ing by, goes wail - ing, goes  
 ing by, goes wail - ing by, the hol - low wind,  
 clouds en-shroud, en-shroud the sky, . . . black frown-ing clouds,  
 clouds, . . . black frown - ing

wail . . . . . ing, Black frown - ing clouds, black  
 Black frown - ing clouds, black frown - ing clouds en -  
 black frown - ing clouds . . . en - shroud, . . . en - shroud the sky, black  
 clouds en - shroud, . . . en - shroud the sky, black

frown - ing clouds en - shroud the sky, The hol - low  
 shroud, . . . en - shroud the sky, The hol - low  
 frown - ing clouds en - shroud the sky, The hol - low  
 frown - ing clouds en - shroud . . . the sky, The hol - . . .

## WINTER DAYS.

dim.

wind . . . goes wail - ing by, . . . In dis -

wind . . . goes wail - ing by, . . . In dis -

wind . . . goes wail - ing by, . . . The tem - pest

low wind, The tem - pest in . . . dis -

- cord - ant strains, The tem - pest mut - ters, mut - ters and

- cord - ant strains, The tem - pest mut - - ters, mut - ters and

mut - ters, in dis - - cord mut - ters and

- cord - ant strains, The tem - pest in dis . . . cord - ant strains, mut - ters and

*ff*

mourns, mut - ters and mourns a - long . . . the

mourns, mut - ters and mourns . . .

mourns, . . .

mourns, mut - ters and mourns a - long the

## WINTER DAYS.

*a tempo.**ff*

bar - - ren plains, ... The

mourns, and mourns, ...

mourns, ... mourns, ... The swol - len

plains, rit. The swol - len riv - er..

*a tempo.*

swol - len riv - er.. rush - es.. on, rush - es on,

The swol - len riv - er.. rush - es, rush - es on,

riv - er.. rush - es.. on, it rush - es.. on,

rush - es.. on, the swol - len riv - er..

The glo - ry of the earth is gone, Oh,

The glo - ry of the earth is gone, Oh,

The glo - ry of the earth is gone, Oh,

rush - es.. on, The glo - ry of the earth is gone, Oh,

## WINTER DAYS.

*dim.*

win - ter days, oh, win - ter days, win - ter days.  
*dim.*

win - ter days, oh, win - ter days, win - ter days.  
*dim.*

win - ter days, oh, win - ter days, win - ter .. days  
*dim.*

win - - ter days. *rit.*

*dim.*

*Adagio.*

The voi - ces of the sum - mer days, The blooming flow'rs, the songsters'lays, The

The voi - ces of the sum - mer days, The blooming flow'rs, the songsters'lays, The

The voi - ces of the sum - mer days, The blooming flow'rs, the songsters'lays, The

The voi - ces of the sum - mer days, The blooming flow'rs, the song - sters' lays, Are  
*Adagio.*  $\text{d} = 60.$

fresh green fields, the sun's warm rays, Are mem - 'ries past, oh, win - ter days.

fresh green fields, the sun's warm rays, Are mem - 'ries past, oh, win - ter days.

fresh green fields, the sun's warm rays, Are mem - 'ries past, oh, win - ter days.

si - - lent, oh, win - ter days, are si - - lent, si - - lent.

## WINTER DAYS.

cres.

The glo - ry of the earth is gone, The *p*

cres.

The woods are bar - ren, cold, and wan, cold and wan, The *p*

cres.

The woods are bar - ren, cold, and wan, bar - ren, cold, and wan, The *p*

cres.

The woods are bar - ren, cold, and wan, The glo - ry of the earth is gone, is *p*

cres.

sun's warm rays, the song-sters' lays, Are mem'ries past, oh, win - ter days,

sun's warm rays, the song - sters' lays, Are mem'ries past, win - ter days,

sun's warm rays, the song - sters' lays, Are mem'ries past, win - ter days,

gone, gone, . . . . . past and gone, past and gone, . . .

dim. rit. pp

mem'ries past, mem'ries past, win - ter days. . . . .

dim.

mem'ries past, mem'ries past, oh, win - ter days. . . . .

dim.

mem'ries past, mem'ries past, oh, win - ter days. . . . .

dim.

oh, win - - ter days, oh, . . . win - ter, win - ter days.

rit.

p dim. pp

## HOMeward

A FOUR-PART SONG

THE POETRY WRITTEN BY H. MACDOWALL\*

THE MUSIC COMPOSED EXPRESSLY FOR "THE GLASGOW SELECT CHOIR" BY

HENRY LESLIE.

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

*Andante sostenuto.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

$\text{D} = 58.$

The day dies slow-ly in the west-ern sky ; The sun-set splen-dour  
The day dies slow-ly in the west-ern sky ;.. The sun-set splen-dour  
The day dies slow-ly in the west-ern sky ;.. The sun-set splen - dour  
The day dies slow-ly in the west-ern sky ;.. The sun-set splen-dour  
*Andante sostenuto.*

fades, . . and wan and cold, . . The far peaks wait . . the  
fades, . . and wan and cold, The peaks wait the  
fades, . . and wan and cold, The far peaks wait . . the  
fades, and wan and cold, The peaks wait the  
cres.

\* From the *Sunday Magazine*, by permission.

HOMEWARD.

cres.

f

sun - rise, cheer - i - ly, cheer - i - ly, The goat-herd calls his wan-d'lers to the

cres.

f

sun -rise, cheer - i - ly, cheer - i - ly, The goat-herd calls his wan-d'lers to the

cres.

f

sun -rise, cheer - i - ly, cheer - i - ly, The goat-herd calls his wan-d'lers to the

cres.

f

sun -rise, cheer - i - ly, cheer - i - ly, The goat-herd calls his wan-d'lers to the

cres.

f

sun -rise, cheer - i - ly, cheer - i - ly, The goat-herd calls his wan-d'lers to the

fold. My wea - ry, wea - ry soul, my wea - ry soul, that fain would cease to  
 fold. My wea - ry soul, my wea - ry soul, that fain would cease to  
 fold. My wea - ry, wea - ry soul, my wea - ry soul, that fain would cease to  
 fold. My wea - ry soul, my wea - ry soul, that fain would cease to

## HOMeward.

roam, Take com - fort, take com - fort, ev' - ning bring-eth all things home.

roam, . . . Take com - - fort, take com - fort, ev' - ning bring-eth all things home.

roam, Take com - fort, . . . ev' - - - ning bring-eth all things home.

cease to roam, Take com - fort, take com - fort, ev' - ning bring-eth all things home.

The swift - wing'd sea-gull home-ward takes her flight; The eb-bing tide breaks soft-er on the

The swift - wing'd sea-gull home-ward takes her flight; The eb-bing tide breaks soft - - er

The swift - wing'd sea-gull home-ward takes her flight; The eb-bing tide breaks soft-er on the

The swift - wing'd sea-gull home-ward takes her flight; The eb-bing tide breaks soft - - er

## HOMEWARD.

sand. . . The red - sail'd boats draw shore - - - ward for the night, The  
 on the sand. The red - sail'd boats draw shore - ward for the night. The  
 sand . . . The red - sail'd boats draw shore-ward, draw shore-ward for the night, The  
 on the sand. The red - sail'd boats draw shore - ward for the night, The

shad - ows deep-en o - ver sea . . . and land. Be still, be still, my soul, be  
 shad - ows deep-en o - ver sea and land. Be still, my soul, be  
 shad - ows deep-en o - ver sea . . . and land. Be still, . . . be still, my soul, be  
 shad - ows deep-en o - ver sea and land. Be still, my soul, be

## HOMeward.

still, my soul, Thine hour shall al - so come, Be - hold, one ev' - ning  
 still, my soul, Thine hour shall al - so come, . . . Be - hold, one ev' - ning  
 still, my soul, Thine hour shall al - so come, Be - hold, one ev' - ning  
 still, my soul, Thine hour shall al - so come, Be - hold, one ev' - ning  
 still, my soul, Thine hour shall al - so come, Be - hold, one ev' - ning

*molto ritardando.*

God . . . shall lead thee home, lead thee home, one ev'ning God shall lead . . . thee home.  
 God . . . shall lead thee home, lead thee home, one ev'ning God shall lead thee home . . .

God shall lead thee home, lead thee home, one ev'ning God shall lead thee home . . .

God . . . shall lead thee home, lead thee home, one ev'ning God shall lead thee home.

## TO SEA! THE CALM IS O'ER

A CHORAL SONG FOR FIVE VOICES\*

THE POETRY FROM "THE FOOL'S TRAGEDY," BY T. L. BEDDOES

THE MUSIC COMPOSED BY

FLORENCE A. MARSHALL.

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

*Con spirito.*

1st SOPRANO. { To sea, to sea ! the calm is o'er, The wan - ton wa - ter

2nd SOPRANO. { To sea, to sea ! the calm is o'er, The wan - ton wa - ter

ALTO. { To sea, to sea ! the calm is o'er, The wan - ton wa - ter

TENOR. { To sea, to sea ! the calm is o'er, The wan - ton wa - ter

BASS. { To sea, to sea ! the calm is o'er, The wan - ton wa - ter

*Con spirito.*

PIANO. {  $\text{d} = 84$ .

leaps in sport, And rat - tles down the peb - bly shore ; The dol - phin wheels, the  
 leaps in sport, And rat - tles down the peb - bly shore ; The dol - phin wheels, the  
 leaps in sport, And rat - tles down the peb - bly shore ; The dol - phin wheels, the  
 leaps in sport, And rat - tles down the peb - bly shore ; The dol - phin wheels, the  
 leaps in sport, And rat - tles down the peb - bly shore ; The dol - phin wheels, the  
 leaps in sport, And rat - tles down the peb - bly shore ; The dol - phin wheels, the

\* Although described as being in five parts, this piece demands a double choir for its adequate performance, as the effect of the whole depends greatly on the occasional sub-division of Soprano and Tenor.

The "Mermaid's Song" should be vocalized with the utmost possible smoothness, and *mezza voce*, so as to sound, as it were, at a distance. In the *ritenuto* of its last bars the degree of slackening of *tempo* must be arranged to suit the convenience of the Soprani and Alti; but, this once settled, the time must be given by the Tenors and Basses.

TO SEA ! THE CALM IS O'ER.

*marcato.*

sea - cows snort, To sea ! the  
*marcato.*

sea - cows snort, To sea ! the  
*dolce. sostenuto.*

sea - cows snort, And un - seen mer - maid's pearl - y song *marcato.*

sea - cows snort, To sea, to sea ! the  
*dolce. sostenuto.*

sea - cows snort, And un - seen mer - maid's pearl - y song

*dolce.*

*f*

calm is o'er ! To sea, to  
 calm is o'er ! *dolce.* To sea, to

Comes bub - bling up the weeds a-mong, To sea, to  
 calm is o'er ! *dolce.* To sea, to sea ! the

Comes bub - bling up the weeds a-mong,

*dolce.*

TO SEA! THE CALM IS O'ER.

*dim.*

*Un poco meno mosso.*

sea! the calm is o'er!

*dim.*

sea! the calm is o'er!

*dim.*

sea! the calm is o'er!

*dim.*

calm is o'er, the calm is o'er!

*mezza voce.*

the calm is o'er! And un-seen mermaids' pearl-y song Comes

*Un poco meno mosso.*

*dim.*

*mezza voce.*

*mezza voce.*

*dolce e molto legato.*

1st & 2nd SOPRANO.

Ah! . . . . .

*ALTO.*

Ah! . . . . .

un - seen mer-maid's pearl - y song Comes bub - bling up the

bub - bling up, . . . comes bub - bling . up the

*dolce. legato.*

TO SEA! THE CALM IS O'ER.

Weeds a-mong, comes bub - bling up, comes bub - bling  
 weeds a-mong, comes bub - bling up, comes bub - bling up the

morendo.  
 morendo.  
 morendo.  
 up the weeds a - mong, . . . the weeds a - mong. . .  
 weeds a-mong, the weeds a - mong, . . . the weeds a - mong. . .  
 rit. pp morendo.

TO SEA ! THE CALM IS O'ER.

1st SOPRANO.

*Tempo 1mo. Con molto spirito.*

*più f*

Fling broad the sail, dip deep the oar; To sea, to sea ! the calm is o'er ! Fling  
2nd SOPRANO. *più f*

Fling broad the sail, dip deep the oar; To sea, to sea ! the calm is o'er ! Fling  
*più f*

Fling broad the sail, dip deep the oar; To sea, to sea ! the calm is o'er ! Fling  
*più f*

Fling broad the sail, dip deep the oar; To sea, to sea ! the calm is o'er ! Fling  
*più f*

Fling broad the sail, dip deep the oar; To sea, to sea ! the calm is o'er ! Fling  
*più f*

*Tempo 1mo. Con molto spirito.*

broad the sail, dip deep the oar; To sea, to sea ! the calm is o'er !

broad the sail, dip deep the oar; To sea, to sea ! the calm is o'er !

broad the sail, dip deep the oar; To sea, to sea ! the calm is o'er !  
the calm is o'er !

broad the sail, dip deep the oar; To sea, to sea ! the calm is o'er !

broad the sail, dip deep the oar; To sea, . . . to sea ! the calm is o'er !

*poco rit.*

*poco rit.*

TO SEA! THE CALM IS O'ER.

To sea, to sea ! our wide - wing'd bark Shall bil - lowy cleave its sun - ny way, And  
 To sea, to sea ! our wide - wing'd bark Shall bil - lowy cleave its sun - ny way, And  
 To sea, to sea ! our wide - wing'd bark Shall bil - lowy cleave its sun - ny way, And  
 To sea, to sea ! our wide - wing'd bark Shall bil - lowy cleave its sun - ny way, And  
 To sea, to sea ! our wide - wing'd bark Shall bil - lowy cleave its sun - ny way, And

with its shad - ow fleet and dark, Break the caved Tri - ton's a - zure day,  
 with its shad - ow fleet and dark, Break the caved Tri - ton's a - zure day,  
 with its shad - ow fleet and dark, Break the caved Tri - ton's a - zure day, Like  
 with its shad - ow fleet and dark, Break the caved Tri - ton's a - zure day,  
 with its shad - ow fleet and dark, Break the caved Tri - ton's a - zure day, Like

TO SEA! THE CALM IS O'ER.

To sea! the calm is o'er!  
To sea! the calm is o'er!  
migh - ty ea - gle soar - ing light, O'er  
To sea, to sea! the calm is o'er!  
migh - ty ea - gle soar - ing light, O'er  
To sea, to sea!

To sea, to sea! the  
To sea, to sea! the  
an - te - lopes on Al - pine heights. To sea, to sea! the  
To sea, to sea! the calm is o'er, the  
an - te - lopes on Al - pine heights,  
To sea, to sea!

## TO SEA! THE CALM IS O'ER.

1st & 2nd SOPRANO. ten.

*dim.* *Un poco meno mosso.* *dolce.*

calm is o'er! *Ah!* *dolce.*

calm is o'er! *Ah!*

*dim.* *sostenuto.*

calm is o'er! *And un - seen mer - maid's sostenuto.*

*pesante.* the calm is o'er! And un - seen mer - maid's pearl - y song Comes bub - bling up, *legato.*

*Un poco meno mosso.* *dolce.*

pearl - y song Comes bub - bling up the weeds a-mong, comes

comes bub - bling up the weeds a-mong, comes

bub - bling up, comes bub - bling up the

bub - bling up, comes bub - bling up the weeds a-mong, the

'TO SEA ! THE CALM IS O'ER.

*dim.*

*rit.*      *mo - ren - do.*

weeds a - mong. . . . . the weeds a - mong. . . . .

*pp*      *sostenuto.*

*dim.*      *rit.*      *mo - ren - do.*

1st SOPRANO.

*Tempo 1mo. Con spirito.*

*mf*

*f*

The an - chor heaves, the ship swings free, The sails swell full, To

2nd SOPRANO.

*mf*

The an - chor heaves, the ship swings free, The sails swell full, To

*mf*

The an - chor heaves, the ship swings free, The sails swell full, To

*mf*

The an - chor heaves, the ship swings free, The sails swell full, To

*mf*

The an - chor heaves, the ship swings free, The sails swell full, To

*Tempo 1mo. Con spirito.*

*f*

*mf*

*f*

TO SEA! THE CALM IS O'ER!

*più f*

sea, to sea! The an - chor heaves, the ship swings free, The sails swell full.

*più f*

sea, to sea! The an - chor heaves, the ship swings free, The sails swell full.

*più f*

sea, to sea! The an - chor heaves, the ship swings free, The sails swell full.

*più f*

sea, to sea! The an - chor heaves, the ship swings free, The sails swell full. To

*più f*

sea, to sea! The an - chor heaves, the ship swings free, The sails swell full.

*mf*

*pp*

Ah!

*pp*

Ah!

*pp*

Ah!

*dim.*

sea, to sea! the calm is o'er! . . . To sea, to sea! the

the calm is o'er! . . .

*pp*

## **TO SEA ! THE CALM IS O'ER.**

A musical score for a four-part choir. The top part (Soprano) has lyrics: "... to sea, ... to sea, ... to sea, ... to sea, ...". The second part (Alto) continues: "... to sea, ... to sea! the calm is o'er, to sea, ... to sea, ...". The third part (Tenor) joins in: "... to sea, to sea! the calm is o'er, to sea, ... to sea, to sea! the calm is o'er, to sea, to sea, to sea! the calm is o'er, to sea, ...". The bottom part (Bass) provides harmonic support with sustained notes and chords.

A musical score for six voices (SATB and three basses) and piano. The vocal parts consist of two staves for Soprano (S), one for Alto (A), and three for Bass (B). The piano part is at the bottom. The lyrics "sea, . . . . . to sea ! . ." are repeated five times across the staves. The music includes various dynamics like forte and piano, and performance markings like slurs and grace notes.

**REST HATH COME**  
 A DIRGE FOR FOUR VOICES  
 WORDS BY LEYLAND LEIGH  
 THE MUSIC COMPOSED BY  
**FLORENCE A. MARSHALL.**

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

Rather slow.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

$\text{D} = 88.$

Love, thy wea - ry work is o'er! Earth no more thy place shall keep, Calm and dreamless  
*p* dim.

Love, thy wea - ry work is o'er! Earth no more thy place shall keep, Calm and dreamless  
*Rather slow.*

*cres.*      *dim.*

*pp*      *pp*

Rest hath come! Gen - tle vi - sions wan - der by, . . .

*pp*      *pp*

Rest hath come! Gen - tle vi - sions wan - der by,

*pp*      *pp*

is thy sleep, Rest hath come! Gen - tle vi - sions wan - der by, . . .

*pp*      *pp*

is thy sleep, Rest hath come! Gen - tle vi - sions wan - der by,

*pp*      *pp*

REST HATH COME.

Me - mo - ries that nev - er die... Rest hath come!  
 Me - mo - ries that nev - er die. Rest . . . hath come!  
 Me - mo - ries that nev - er die... Rest hath come!  
 Me - mo - ries that nev - er die. Rest hath come, rest . . . hath come!

Mur - murs of the sum - mer eve, Whis - pers of an end - ed life, Peace that com-eth  
 1st ALTO. —————— *mf*

Mur - murs of the sum - mer eve, Whis - pers of an end - ed life, Peace that com-eth  
 2nd ALTO. —————— *mf*

Mur - murs of the sum - mer eve, Whis - pers of an end - ed life, Peace that com - eth

REST HATH COME.

*dim.*

af - ter strife, Rest hath come ! Bark that hath been tem - pest toss'd,

*dim.*

af - ter strife, Rest hath come ! Bark that hath been tem - pest toss'd,

*dim.*

af - ter strife, Rest hath come ! Bark that hath been tem - pest toss'd,

*pp*

Bark that hath been tem - pest toss'd,

Safe - ly o'er the o - cean cross'd, Rest hath come !

1st & 2nd ALTO.

Safe - ly o'er the o - cean cross'd, Rest hath come, rest hath come !

TENOR.

Safe - ly o'er the o - cean cross'd, Rest hath come !

Rest hath come !

## **REST HATH COME.**

cres. > dim.

Fa - ded is the twi - light fair, Clouds have veil'd the Autumn sky, Dead the leaves and flowers lie.

p cres. dim.

Fa - ded is the twi - light fair, Clouds have veil'd the Autumn sky, Dead the leaves and flowers lie.

p cres. dim.

Rest hath come! Ten - der words are hush'd and low, Hearts no o - ther love may know.

pp pp cres.

Rest hath come! Ten - der words are hush'd and low, Hearts no o - ther love may know.

pp pp cres.

Rest hath come! Ten - der words are hush'd and low, Hearts no o - ther love may know.

pp pp cres.

Rest hath come! Ten - der words are hush'd and low, Hearts no o - ther love may know.

pp pp

Rest hath come, rest hath come, rest . . . hath come!

mf pp pp pp

Rest hath come, rest, rest . . . hath come!

mf ppp pp

Rest hath come, rest, rest . . . hath come!

mf ppp pp

Rest hath come, rest, rest . . . hath come!

pp ppp pp

## HYMN TO THE MOON

PART-SONG FOR FOUR VOICES

THE POETRY WRITTEN BY BEN JONSON

THE MUSIC COMPOSED BY

JOSIAH BOOTH.

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

SOPRANO. *Andante espressivo.*

ALTO.

TENOR.

BASS.

PIANO.

$\text{♩} = 64.$

Queen and huntress, chaste . . . and

Queen . . . and huntress, chaste, . . . chaste . . . and

Queen . . . and huntress, chaste . . . and

Queen and huntress, chaste, . . . chaste . . . and

*Andante espressivo.*

cres.

dim.

fair, Now the sun . . . has sunk, has sunk to dim.

poco cres.

fair, Now the sun . . . has sunk, has sunk to dim.

poco cres.

fair, Now . . . the sun has sunk, has sunk to sleep, now . . . the dim.

poco cres.

fair, . . . Now . . . the sun . . . has sunk, has sunk to dim.

## HYMN TO THE MOON.

dim.

sleep, Seat-ed in thy sil-ver chair, . . . thy sil - - ver  
 sleep, has sunk to sleep, Seat - - ed in thy sil - - ver  
 sun . . . has sunk to sleep, Seat-ed in thy sil-ver  
 sleep, has sunk to sleep, Seat-ed in thy sil-ver chair, thy sil-ver  
  
 chair, State . . . in wont - - ed  
 chair, State in wont-ed man - ner keep, in wont-ed man - ner  
 chair, thy sil - ver chair,  
 chair, State in wont-ed man - ner keep, in wont-ed man - ner  
  
 man - - ner keep, state . . . in  
 keep, in wont-ed man - ner keep, in wont-ed man - ner  
 State in wont-ed man - ner keep, in wont-ed man - ner,  
 keep, in wont-ed man - ner keep, in wont-ed man - ner keep, in

mf

p

## HYMN TO THE MOON.

*dim.*

wont - - ed, state in wont - ed man - ner keep. *dim.*  
 in wont - ed man - ner, state in wont - ed, state in wont - ed man - ner keep.  
*dim.*  
 in wont - ed man - ner, state in wont - ed, state in wont - ed man - ner keep. *dim.*  
 wont - - ed man - ner keep. *dim.*

*Con spirito.*

Hes - per - us en - treats thy light, . . . en - treats thy  
 Hes - per - us en - treats thy light, . . . en - treats thy light, . . . en - treats thy  
*Con spirito. ♩ = 88.*  
 Hes - per - us en - treats thy light, . . . en - treats thy  
 light, . . . en - treats thy light, en - treats thy light, . . .  
 light . . . en - treats thy light,  
 Hes - per - us en - treats thy light, . . . en - treats thy light, . . . en - treats thy

## HYMN TO THE MOON.

cres. *ff* rall.

light, . . . God - dess, god - dess ex - cellent - ly bright.

God - dess, god - dess ex - cellent - ly bright.

cres. *ff* God - - - dess, god - dess . . . ex - cellent - ly bright.

light, God - dess, god - dess rall. ex - cellent - ly bright.

cres. *ff*

Tempo 1mo.

*p*

Earth, let not . . . thy en - - vious shade

Earth, . . . let not thy en - vious, en - vious shade

Earth, . . . let not . . . thy en - vious shade

Earth let not . . . thy en - vious, en - vious shade . . .

Tempo 1mo.

*p*cres. *dim.*

poco cres.

Dare it - self . . . to in - - ter - *dim.*

poco cres.

Dare it - self . . . to .. in - - ter - pose, . . . it -

poco cres.

Dare . . . it - self to in-ter - pose, . . . dare . . . it -

poco cres.

Dare . . . it - self . . . to in - - ter - pose, . . . it -

*dim.*

## HYMN TO THE MOON.

dim.

pose; Cynthia's shining orb was made, . . . her shi - ning orb was  
 self to in - ter - pose; Cyn - thia's shining orb . . . was  
 self to in - ter - pose; Cynthia's shining orb, her  
 self to in - ter - pose; Cynthia's shining orb, her shi - ning orb was

*poco cres.*

made Heav'n . . . to clear when  
*poco cres.*

made Heav'n to clear when day did close, to clear when day did  
 shi - ning orb was made

*poco cres.*

made Heav'n to clear when day did close, to clear when day did

*poco cres.*

day . . . did close, heav'n . . . to  
 close, to clear when day did close, heav'n to clear when day did  
 Heav'n to clear when day did close, to clear when day did

*mf*

close, to clear when day did close, when day did close, heav'n to

## HYMN TO THE MOON.

*dim.*

clear . . . when day, . . . when day did close. *dim.*  
close, to clear when day did close, to clear when day did close, when day did close. *dim.*  
close, to clear when day did close, to clear when day did close, when day did close. *dim.*  
clear when day . . . did close. *dim.*

*Con spirito.*

Bless us then with wish-ed sight, . . . with wish-ed sight.  
Bless us then with wish-ed sight, . . . with wish-ed sight, . . . with wish-ed sight.

*Con spirito. D = 88.*

Bless us then with wish-ed sight, . . . with wish-ed sight, . . . with wish-ed sight.  
Bless us then with wish-ed sight, . . . with wish-ed sight, . . . with wish-ed sight.

## HYMN TO THE MOON.

sight. . . . : God-dess, god - dess ex - cellent - ly bright.

God-dess, god - dess ex - cellent - ly bright.

God - - - - - dess, god - dess ex - cellent - ly bright.

sight. God-dess, god - dess ex - cellent - ly bright.

res.      *ff*      F      *ff*      5.

*Tempo 1mo.*

Lay thy bow .. of pearl a - part, And thy

Lay thy bow, lay thy bow of pearl a - part, And thy

Lay thy bow, lay thy bow of pearl a - part, And thy

Lay thy bow, lay thy bow of pearl a - part, And thy

*Tempo lmo.*

A horizontal strip of musical notation on a staff. The first note is a quarter note with a stem pointing up, followed by a short vertical line. The second note is a quarter note with a stem pointing down, followed by a short vertical line. The third note is a quarter note with a stem pointing up, followed by a short vertical line. The fourth note is a quarter note with a stem pointing down, followed by a short vertical line. The staff has a key signature of one sharp.

A horizontal strip of musical notation on a single staff. The staff consists of five horizontal lines. There are ten eighth notes distributed across the staff, with some notes having vertical stems pointing up and others pointing down. The notes are separated by short vertical bar lines.

crys - tal shi - ning quiv - ver ; Give un - to the

thy crys - tal shi - ning quiv - er; Give un - to the

thy crys - tal shi - ning quiv - er; Give un - to . the

thy crys - tal shi - ning quiv - er; Give un - to . . . the

## HYMN TO THE MOON.

*dim.*

fly - ing hart Space to .. breathe, how short .. so -  
*dim.*

fly - ing hart *dim.* Space to .. breathe, how short so -

fly - ing hart Space to breathe, *dim.* space to breathe, how short so -

fly - ing hart Space to .. breathe, how short so -

*dim.*

mf

- ev - er, space to .. breathe, how short so - ev - er.  
*dim.*

- ev - er, space to .. breathe, how short .. so - ev - er.

- ev - er, space to .. breathe, how short .. so - ev - er.  
*dim.*

- ev - er, space to .. breathe, how short so - ev - er.

*mf*

*dim.*

*Con spirito.*

Thou that mak'st a day of night, . . . a day of

Thou that mak'st a day of night, . . . a day of night, . . . a day of

*Con spirito. ♩ = 88.*

*f*

## HYMN TO THE MOON.

Thou that mak'st a day of night, . . . a day of  
 night, . . . a day of night, a day of night, . . . a day of  
 night, . . . a day of night,  
 Thou that mak'st a day of night, . . . a day of night, . . . a day of

night, . . .

Thou that mak'st a day of  
 dim.  
 Thou . . . that mak'st a day, . . . a day of night, . . .  
 dim.  
 night, that mak'st a day . . . of night, God - dess,

dim.  
 Thou that mak'st a day of night, . . . thou that mak'st a day of  
 dim.  
 night, . . . thou that mak'st a day of night, . . .  
 God - dess, god - dess, god - dess,

## **HYMN TO THE MOON.**

night, . . . God - dess, god - dess,  
 God - dess, god - dess, god - dess, god - dess,  
 god - dess, god - dess, god - dess, god - dess,  
 God - dess, god - dess, god - dess, god - dess,  
 god - dess, god - dess, god - dess, god - dess,  
 god - dess, god - dess, god - dess, god - dess,  
 god - dess, god - dess, god - dess, god - dess,  
 god - dess, god - dess, god - dess, god - dess,  
*cres.*  
 god - dess, god - dess ex - cel - lent - ly bright, . . .  
*cres.*  
 - deas, god - dess ex - cel - lent - ly bright, *cres.*  
 god - dess, god - dess, god -  
 - dess, god - dess ex - cel - lent - ly bright,  
*cres.*  
 god - dess, god - dess ex - cel - lent - ly bright.  
*rall.*  
 god - dess, god - dess ex - cel - lent - ly bright.  
 god - dess, god - dess ex - cel - lent - ly bright.  
*rall.*  
 god - dess, god - dess ex - cel - lent - ly bright.

# THE BROOK

A FOUR-PART SONG  
THE MUSIC COMPOSED BY  
**C. G. REISSIGER.**

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

*Andantino con moto.*

SOPRANO. Now hear the rip - pling stream-let, That mur - murs thro' the

ALTO. Now hear the rip - pling stream-let, That mur - murs thro' the

TENOR. Now hear the rip - pling streamlet, That mur-murs, mur-murs thro' the

BASS. Now hear the rip - pling stream-let, That mur-murs thro' the

*Andantino con moto.*

PIANO.  $\text{D} = 96.$

*cres.* *sf.* *mf.*

grove, The moon and stars seem list' - ning From heav'n out-spread a - bove. The

*cres.* *sf.* *mf.*

grove, The moon and stars seem list' - ning From heav'a out - spread a - bove. The

*cres.* *sf.* *mf.*

grove, The moon and stars seem list' - ning From heav'n out - spread a - bove.

*cres.* *sf.* *mf.*

grove, The moon and stars seem list' - ning From heav'n out-spread a - bove.

## THE BROOK.

sounds are sweet and joy - ous, And, as they rise, im - part A  
 sounds are sweet and joy - ous, And, as they rise, im - part A  
 The sounds are sweet and joy - ous, And, as they rise, im - part A  
 The sounds are sweet and joy - ous, And, as they rise, im - part A  
 com-fort for each sor - row, a com - fort for each sor - row  
 com-fort for each sor - row, a com - fort for each sor - row  
 - part A com - fort for each sor - row, a com - fort for each  
 - part A com - fort for each sor - row, a com - fort for each  
 To ev' - ry hu - man heart, to ev' - ry hu - man  
 To ev' - ry hu - man heart, to ev' - ry hu - man  
 sor - row To ev' - ry hu - man heart, to ev' - ry  
 sor - row To ev' - ry hu - man heart, to ev' - ry

## THE BROOK.

dim.

heart, to ev' - ry hu - man  
 heart, to ev' - ry hu - man  
 hu - man heart, to ev' - ry hu - man  
 hu - man heart, to ev' - ry hu - man

rall.

heart, to ev' - ry hu - man heart, to ev' - ry hu - man heart.  
 heart, to ev' - ry hu - man heart, to ev' - ry hu - man heart.  
 heart, to ev' - ry hu - man heart, to ev' - ry hu - man heart.  
 heart, . . . . . to ev' - ry hu - man heart.  
 rall.

O! how I love to lis - ten To mur - murs sweet as  
 O! how I love to lis - ten To mur - murs sweet as  
 O! how I love to lis - ten To mur - murs, mur - murs sweet as  
 O! how I love to lis - ten To mur - murs sweet as

## THE BROOK.

thine, When stars a - bove are beam - ing, And all to rest in - cline, They're  
 thine, When stars a - bove are beam - ing, And all to rest in - cline, They're  
 thine, When stars a - bove are beam - ing, And all to rest in - cline,  
 thine, When stars a - bove are beam - ing, And all to rest in - cline,

flow'n, those hours of trou - ble, The world is now at peace, In  
 flow'n, those hours of trou - ble, The world is now at peace, In  
 They're flow'n, those hours of trou - ble, The world is now at  
 They're flow'n, those hours of trou - ble, The world is now at

such a tran - qui l mo - ment, in such a tran - qui l mo - ment,  
 such a tran - qui l mo - ment, in such a tran - qui l mo - ment,  
 peace, In such a tran - qui l mo - ment, in such a tran - qui l  
 peace, In such a tran - qui l mo - ment, in such a tran - qui l

## THE BROOK.

I would my life might cease, I would my life might  
I would my life might cease, I would my life might  
mo-ment I would my life might cease, I... would my  
mo-ment I would my life might cease, I... would my

cease, I would . . . my life . . . might  
cease, I would . . . my life . . . might  
life might cease, I would my life . . . might  
life might cease, I would my life . . . might

rall.  
cease, I would my life might cease, I would my life might cease.  
cease, I would my life might cease, I would my life might cease.  
cease, I would my life might cease, I would my life might cease.  
dim.  
cease . . . I would my life might cease.

## THE SECRET

A FOUR-PART SONG

THE MUSIC COMPOSED BY

C. G. REISSIGER.

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

*Allegro moderato.* *cres.*

SOPRANO. Go fast - er, my steed, speed on, speed on, How long thou seem-est to *mf* *cres.*

ALTO. Go fast - er, my steed, speed on, speed on, How long thou seem-est to *mf* *cres.*

TENOR. Go fast - er, my steed, speed on, speed on, How long thou seem-est to *mf* *cres.*

BASS. Go fast - er, my steed, speed on, speed on, How long thou seem-est to *mf* *cres.*

*Allegro moderato.*

PIANO. *mf* *cres.* *sf*

$\text{D} = 138.$

*f*

tar - ry ! To the wood, to the wood, ev - er love - ly and free, My own hap - py se - cret I'll *f*

tar - ry ! To the wood, to the wood, ev - er love - ly and free, My own hap - py se - cret I'll *f*

tar - ry ! To the wood, to the wood, ev - er love - ly and free, My own hap - py se - cret I'll *f*

tar - ry ! To the wood, to the wood, ev - er love - ly and free, My own hap - py se - cret I'll *f*

*f*

## THE SECRET.

*pp un poco più tranquillo.*

car - ry, my own hap - py se - cret I'll car - . . . ry. Sweet even-ing's soft and  
 car - ry, my own hap - py se - cret I'll car - . . . ry. Sweet even-ing's soft and  
 car - ry, my own hap - py se - cret I'll car - . . . ry. Sweet even-ing's soft and  
 car - ry, my own hap - py se - cret I'll car - . . . ry, Sweet even-ing's soft and  
*un poco più tranquillo.*

tran - quil light Now o'er the for - est is glow - ing, And mel - o - dy e - choes from  
 tran - quil light Now o'er the for - est is glow - ing, And mel - o - dy e - choes from  
 tran - quil light Now o'er the for - est is glow - ing, And mel - o - dy e - choes from

tran - quil light Now o'er the for - est is glow - ing, And mel - o - dy e - choes from

tree to tree, While soft - ly the winds are blow - ing, Go fast - er, my steed, speed  
*cres.*

tree to tree, While soft - ly the winds are blow - ing, Go

tree to tree, While soft - ly the winds are blow - ing, Go fast - er, my steed, speed  
*cres.*

tree to tree, While soft - ly the winds are blow - ing, Go

*poco stringendo.*

## THE SECRET.

*tempo 1mo.*

on, speed on, Go fast - er, my steed, speed on, speed on. O could I soar like the  
 fast - er my steed, Go fast - er, my steed, speed on, speed on. O could I soar like the  
 on, speed on, Go fast - er, my steed. O could I soar like the  
 fas - er, my steed, Go fast - er, my steed. O could I... soar like the

*tempo 1mo.*

lark on high, All the air with my carols fill - ing, And loud that joy to the  
 lark on high, All the air with my ca-rols fill - ing, And loud that joy to the  
 lark on high, All the air with my ca-rols fill - ing, And loud that joy to the  
 lark on high, All the air with my ca-rols fill - ing, And loud that joy to the

skies proclaim, With which my heart is thrill - ing : Or with the gale fly on  
 skies proclaim, With which my heart is thrill - ing : Or with the gale fly on  
 skies proclaim, With which my heart is thrill - ing : Or with the gale fly on  
 skies proclaim, With which my heart is thrill - ing : Or with the gale fly on

dim. cres. dim. cres. dim. cres. dim. cres.

## THE SECRET.

*pp un poco ritenuto.*

rest-less wing A - way to the far dis-tant o - cean, En - trust-ing each wave with the  
 rest-less wing A - way to the far dis-tant o - cean, En - trust-ing each wave with the  
 rest-less wing A - way to the far dis-tant o - cean, En - trust-ing each wave with the  
 rest-less wing A - way to the far dis-tant o - cean, En - trust ing each wave with the  
 un poco ritenuto.

*accel. il tempo.*

feel - ings of bliss That are stir - ring my heart with e - mo - tion. Go fast - er, my steed, speed  
 feel - ings of bliss That are stir - ring my heart with e - mo - tion. Go fast - er, my steed, speed  
 feel - ings of bliss That are stir - ring my heart with e - mo - tion, Go fast - er, my steed, speed  
 feel - ings of bliss That are stir - ring my heart with e - mo - tion, Go fast - er, my steed, speed  
 accel. il tempo.

on, speed on, No mor - tal ear shall my se - cret hear, Go fast - er, my steed, go  
 on, speed on, No mor - tal ear shall my se - cret hear, Go fast - er, my steed, go  
 on, speed on, No mor - tal ear shall my se - cret hear, Go fast - er, my steed, go  
 on, speed on, No mor - tal ear shall my se - cret hear,

## THE SECRET.

fast - er, my steed, Much lon - ger I can - not con - ceal it, 'Tis vain the wish on the  
 fast - er, my steed, Much lon - ger I can - not con - ceal it, 'Tis vain the wish on the  
 fast - er, my steed, Much lon - ger I can - not con - ceal it, 'Tis vain the wish on the  
 'Tis vain the wish on the

poco rall.  
 wing to fly, And quick - ly I haste to re - veal it, and  
 wing to fly, And quick - ly I haste to re - veal it, and  
 wing to fly, And quick - ly I haste to re - veal it, and quick - ly I haste to re -  
 wing to fly, And quick - ly I haste to re - veal it, and quick - ly I haste to re -  
 poco rall.

cres.  
 quick - ly I haste to re - veal . . . it. Then know it, sweet moon, on the  
 quick - ly I haste to re - veal . . . it. Then know it, sweet moon, on the  
 - veal it, and quick - ly I haste to re - veal it, Then know it, sweet moon, on the  
 - veal it, and quick - ly I haste to re - veal it, Then know it, sweet moon, on the  
 tempo lmo.

## THE SECRET.

rip - pling sea, Fair trees that a-round me are grow-ing. She is mine! she is mine! and

rip - pling sea, Fair trees that a-round me are grow-ing. She is mine! she is mine! and

rip - pling sea, Fair trees that a-round me are grow-ing. She is mine! she is mine! and

rip - pling sea, Fair trees that a-round me are grow-ing, She is mine! she is mine! and

on . . . my lips Her heav'n - ly kiss still is glow - ing, She is mine! she is mine! and

on . . . my lips Her heav'n - ly kiss still is glow - ing, She is mine! she is mine! and

on . . . my lips Her heav'n - ly kiss still is glow - ing, She is mine! she is mine! and

on . . . my lips Her heav'n - ly kiss still is glow - ing, She is mine! she is mine! and

on my lips her heav'nly kiss still is glowing, her heav'nly kiss still is glow - ing.

on my lips her heav'nly kiss still is glowing, her heav'nly kiss still is glow - ing.

on my lips her heav'nly kiss still is glowing, her heav'nly kiss still is glow - ing.

on my lips her heav'nly kiss still is glowing, her heav'nly kiss still is glow - ing.

rall.

on my lips her heav'nly kiss still is glow-ing, her heav'nly kiss still is glow - ing.

IS IT TO ODOURS SWEET THAT I SING  
 (SPRING)  
 A FOUR-PART SONG  
 THE MUSIC COMPOSED BY  
 R. MÜLLER.

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

SOPRANO. *Molto vivace.*

Is . . . it to o - dours sweet that I sing ? Thou . . . that art

ALTO. *mf*

Is . . . it to o - dours sweet that I sing ? Thou . . . that art

TENOR. *mf*

Is . . . it to o - dours sweet that I sing ? Thou . . . that art

BASS. *mf*

Is . . . it to o - dours sweet that I sing ? Thou . . . that art

*Molto vivace.*

PIANO. *mf*

$\text{♩} = 84.$

*poco ritard.*

call - ing me, art thou the Spring ? Yes, 'tis thy blossoms that gladden my heart,

*p a tempo.*

call - ing me, art thou the Spring ? Yes, 'tis thy blossoms that gladden my heart,

call - ing me, art thou the Spring ? Yes, 'tis thy blossoms that gladden my heart,

call - ing me, art thou the Spring ? Yes, 'tis thy blossoms that gladden my heart,

*poco ritard.*

IS IT TO ODOURS SWEET THAT I SING.

Life's bud-ding pleasures such bliss can im - part, life's budding pleasures, life's budding pleasures,

Life's bud-ding pleasures such bliss can im - part, life's bud-ding pleasures, life's budding pleasures,

Life's bud-ding pleasures such bliss can im - part, life's budding pleasures, life's budding pleasures,

Life's bud-ding pleasures such bliss can im-part, life's budding pleasures, life's budding pleasures,

*p più lento.*

life's bud - ding pleas - ures such bliss can im - part, life's bud - ding

life's bud - ding pleas - ures such bliss can im - part, life's bud - ding *p*

life's bud - ding pleas - ures such bliss can im - part, life's bud - ding *p*

life's bud - ding pleas - ures such bliss can im - part. life's bud - ding *p più lento.* .

*p*

*dim.*

pleas - ures such bliss can inn - part, such.. bliss can im - part. *dim.*

pleas - ures such bliss can im - part, such.. bliss can im - part. *dim.*

pleas - ures such bliss can im - part, such.. bliss can im - part. *dim.*

pleas - ures such bliss can im - part, such.. bliss can im - part. *dim.*

( 51 )

IS IT TO ODOURS SWEET THAT I SING.

Mus - sic en - chant - ing breaks on the ear, Lifts . . up the  
 Mu - sic, en - chant - ing breaks on the ear, Lifts . . up the  
 Mu - sic, en - chant - ing breaks on the ear, Lifts . . up the  
 Mu - sic, eu - chant - ing breaks on the ear, Lifts . . up the

poco ritard.      p a tempo.  
 spi - rit, and brings hea-ven near, Sweet feather'd songsters, send forth, as ye fly, . .  
 spi - rit, and brings hea-ven near, Sweet feather'd songsters, send forth, as ye fly, . .  
 spi - rit, and brings hea-ven near, Sweet feather'd songsters, send forth, as ye fly, . .  
 spi - rit, and brings hea-ven near, Sweet feather'd songsters, send forth, as ye fly,  
 a tempo.

poco ritard.  
 Like scented flow-ers, your wor-ship on high, . . like scented flow - ers, like scented flow - ers,  
 Like scented flow-ers, your wor-ship on high, . . like scented flow - ers, like scented flow - ers,  
 Like scented flow-ers, your wor-ship on high, . . like scented flow - ers, like scented flow - ers,  
 Like scented flow-ers, your wor-ship on high, like scented flow - ers, like scented flow - ers,

IS IT TO ODOURS SWEET THAT I SING.

Musical score for 'IS IT TO ODOURS SWEET THAT I SING.' The score consists of two staves. The top staff uses a treble clef and a key signature of one sharp. The bottom staff uses a bass clef and a key signature of one sharp. The music is in common time. The vocal line is as follows:

like scented flow - ers, your wor - ship on high, like scented  
 like scented flow - ers, your wor - ship on high, like scented  
 like scented flow - ers, your wor - ship on high, like scented  
 like... scented flow - ers, your wor - ship on high, like scented  
 (dim.)

Accompaniment chords are provided for both staves. Measure 10 is marked 'più lento.'

Continuation of the musical score. The vocal line continues with the same melody and accompaniment. The lyrics are:

flow - ers, your worship on high, your... wor - ship on high. Joy... of life's  
 (dim.)

flow - ers, your worship on high, your wor - ship on high. Joy... of life's  
 (dim.)

flow - ers, your worship on high, your... wor - ship on high. Joy... of life's  
 (dim.)

flow - ers, your worship on high, your wor - ship on high. Joy... of life's  
 (dim.)

The vocal line ends with a final 'Joy... of life's' on the last note of the fourth measure.

Continuation of the musical score. The vocal line continues with the same melody and accompaniment. The lyrics are:

springtime, 'tis but a dream, Van - ish'd as soon as the sun's brightest beam ;

springtime, 'tis but a dream, Van - ish'd as soon as the sun's brightest beam ;

springtime, 'tis but a dream, Van - ish'd as soon as the sun's brightest beam ;

springtime, 'tis but a dream, Van - ish'd as soon as the sun's brightest beam ;

springtime, 'tis but a dream, Van - ish'd as soon as the sun's brightest beam ;

poco ritard.

The vocal line ends with a final 'poco ritard.' on the last note of the fourth measure.

IS IT TO ODOURS SWEET THAT I SING.

*p a tempo.*

When clouds are low'ring o'er woodland and lawn, Life becomes earnest when springtime is gone,..

When clouds are low'ring o'er woodland and lawn, Life becomes earnest when springtime is gone,..

When clouds are low'ring o'er woodland and lawn, Life becomes earnest when springtime is gone,..

When clouds are low'ring o'er woodland and lawn, Life becomes earnest when springtime is gone,  
*a tempo.*

life becomes earn - est, life becomes earn - est, life be - comes earn - est when spring - time is

life becomes earn - est, life becomes earn - est, life be - comes earn - est when spring - time is

life becomes earn - est, life becomes earn - est, life be - comes earn - est when spring - time is

life becomes earn - est, life becomes earn - est, life .. be - comes earn - est when spring - time is

*più lento.*

dim.

gone, life becomes earn-est when springtime is gone, when spring - time is gone.  
*dim.*

gone, life becomes earn-est when springtime is gone, when spring - time is gone.  
*dim.*

gone, life becomes earn-est when springtime is gone, when spring - time is gone.  
*dim.*

gone, life becomes earn-est when springtime is gone, when spring - time is gone.  
*più lento.*

*p*

*dim.*

## ON THE WATER

A FOUR-PART SONG

THE MUSIC COMPOSED BY

R. DE CUVRY.

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

*Leggieramente.*

SOPRANO. On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

ALTO. On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

TENOR. On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

BASS. On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in  
*Leggieramente.*

*p*

PIANO.  $\text{♩} = 160.$

*poco rit.*

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance,

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance, .

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance, .

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance,

*poco rit*

## ON THE WATER.

*a tempo.*

Joy - ful - ly play - ing, Ev' - ry- where stray - ing, Mer - ri - ly striv - ing de -

Joy - ful - ly play - ing, Ev' - ry- where stray - ing, Mer - ri - ly striv - ing de -

Joy - ful - ly play - ing, Ev' - ry- where stray - ing, Mer - ri - ly striv - ing de -

Joy - ful - ly play - ing, Ev' - ry- where stray - ing, Mer - ri - ly striv - ing de -

*a tempo.*

- light to en - hance. Past fra - grant bow - ers, Glid - ing 'mid flow - ers,

- light to en - hance. Past fra - grant bow - ers, Glid - ing 'mid flow - ers,

- light to en - hance. Past fra - grant bow - ers, Glid - ing 'mid flow - ers,

- light to en - hance, Past fra - grant bow - ers, Glid - ing 'mid flow - ers,

By the sweet sound of the night - in - gale's song ; Like the sprites rov - ing,

By the sweet sound of the night - in - gale's song ; Like the sprites rov - ing,

By the sweet sound of the night - in - gale's song ; Like the sprites rov - ing,

By the sweet sound of the night - in - gale's song ; Like the sprites rov - ing,

## ON THE WATER.

*un poco riten.*

Down the stream mov - - ing, Floats the light shal - lop the green .. banks a -

Down the stream mov - - ing, Floats the light shal - lop the green banks a -

Down the stream mov - - ing, Floats the light shal - lop the green banks a -

Down the stream mov - - ing, Floats the light shal - lop the green banks a -

*un poco riten.**a tempo.**fz*

long, . . . . . the green . . . banks a - long,

long, . . . banks a - long, . . . the green . . . banks a - long, . . .

long, banks a - long, . . . the green . . . banks a - long, . . .

long, banks a - long.

*a tempo.*

the green banks a - long. . . . .

the green . . . banks a - long. . . . .

the green . . . banks a - long. . . . .

## ON THE WATER.

On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in  
 On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in  
 On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in  
 On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

poco rit.  
 in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance,  
 in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance,  
 in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance,  
 in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance,

a tempo.  
 Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -  
 Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -  
 Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -  
 Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -  
 a tempo.

## ON THE WATER.

- light to en - hance. Breez - es are fly - ing, Or gent - ly sigh - ing  
 - light to en - hance. Breez - es are fly - ing, Or gent - ly sigh - ing  
 - light to en - hance. Breez - es are fly - ing, Or gent - ly sigh - ing  
 - light to en - hance, Breez - es are fly - ing, Or gent - ly sigh - ing

Thro' the tall rush - es, as on - ward we glide, Un - der night's cov - er,  
 Thro' the tall rush - es, as on - ward we glide, Un - der night's cov - er,  
 Thro' the tall rush - es, as on - ward we glide, Un - der night's cov - er,  
 Thro' the tall rush - es, as on - ward we glide, Un - der night's cov - er,

Dreams round us how - er, Hearts are still beat - ing to time's . . . flow - ing

*un poco riten.*

Dreams round us how - er, Hearts are still beat - ing to time's flow - ing

Dreams round us how - er, Hearts are still beat - ing to time's flow - ing

Dreams round us how - er, Hearts are still beat - ing to time's flow - ing

*un poco riten.*

## ON THE WATER.

*a tempo.*

tide, . . . . . to time's . . . flowing tide,

tide, . . . flowing tide, . . . to time's . . . flowing tide, . . .

tide, flowing tide, . . . to time's . . . flowing tide, . . .

*p*

tide, flowing tide, . . . . .

*a tempo.*

to time's flowing tide. . . . .

. . . to time's . . . flowing tide. . . . .

. . . to time's . . . flowing tide. . . . .

*p*

to time's . . . . .

## THE WATER-LILY

A FOUR-PART SONG

THE MUSIC COMPOSED BY

NIELS W. GADE.

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

Soprano. *Adagio.* *pp*

Up - on the deep blue wa - -

Alto. *pp e tenuto.*

Up - on . . . . . the deep blue wa - -

Tenor. *pp*

Up - on the deep blue wa - ter seen is a flower,

Bass. *pp*

Up - on the deep blue wa - ter seen is a

Piano. *Adagio.* *pp*

$\text{d} = 60.$

ter A flower is seen to blow, Its leaves, they glit - ter and *dim.*

seen . . . is a flower . . . . to *dim.*

A flower is seen to blow, Its leaves, they glit - ter and *dim.*

flower is seen to blow, Its leaves, they glit - ter and *dim.*

## THE WATER-LILY.

spar - kle, Its cup is white as snow, The moon on high is  
 blow, . . . seen to blow, The moon is  
 spar - kle, Its cup is white as snow, The moon on high is  
 spar - kle, Its cup is white as snow, The moon on high  
 ris - ing, Pour - ing her sil - ver beams . . . Up - on its snow - y  
 ris - ing, Pour - ing sil - ver beams Up - on its snow - y  
 ris - ing pour - ing her sil - ver beams Up - on its snow - y  
 pour - ing her sil - ver beams Up - on its snow - y  
 bo - som, As o'er the lake . . . she gleams.  
 bo - som, As o'er . . . the lake she gleams.  
 bo - som, As o'er . . . the lake . . . she gleams.  
 bo - som, As o'er the lake . . . she , gleams.

## THE WATER-LILY.

pp  
And grace - ful round the blos - som

*pp e tenuto.*  
And grace - - - ful round the blos - - -  
And grace - ful round the blos - som Gent - ly a swan,  
And grace - ful round the blos - som Gent - - ly a

*pp*

*mf*  
Gent - ly a swan doth glide, He sweet - ly sings,.. and  
som Gent - - ly a swan . . . doth  
a swan doth glide, He sweet - ly sings, and  
swan, a swan doth glide, He sweet - ly sings,.. and

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

*pp*  
gaz - ing, He woos the bloom - ing bride. While thus so sweet - ly  
glide, . . . gent - - - ly glide. While sweet - - -  
gaz - ing, He woos the bloom - ing bride. While thus so sweet - ly  
gaz - ing, He woos the bloom - ing bride. While thus so sweet - - -

*p* *pp*

## THE WATER-LILY.

sing - ing, He fain would there re - main; O say then, love - ly  
 sing - ing, He fain would there re - main; O say then, love - ly  
 sing - ing, fain would there re - main; O love - - ly  
 - ly sing - ing, would there re - main; O say then, love - ly  
  
 li - ly, Canst thou the song ex-plain? Chaste li - - ly,  
 li - ly, Canst thou . . . the song ex - plain, Chaste  
 li - ly, Canst thou . . . the song ex-plain? Chaste li - - ly,  
 li - ly, Canst thou the song ex - plain? . . . Chaste  
  
 dim.  
 Canst thou the song ex - - plain?  
 li - ly, Canst thou the song ex - - plain?  
 Canst . . . thou the song ex - plain?  
 li - ly, Canst thou the song ex - - plain?  
  
 dim. pp

THERE'S ONE THAT I LOVE DEARLY  
(SWISS VOLKSLIED)

A FOUR-PART SONG

THE MUSIC COMPOSED BY

F. KUCKEN.

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

*Andante con moto.*

SOPRANO.

Alto.

Tenor.

Bass.

Piano.  $\text{D} = 96.$

mf      cresc.      legato.

There's one that I love dear - ly, And I can tell you this, There's

Solo, express. cresc. legato.

There's one that I love dear - ly, And I can tell you this, There's

mf      cresc. legato.

There's one that I love dear - ly, And I can tell you this, There's

Andante con moto.

mf      cresc.      legato.

p

one that I love dear - ly, And I can tell you this, I could own that

one that I love dear - ly, And I can tell you this, If I could own that

one that I love dear - ly, And I can tell you this,.. Could I

p

## THERE'S ONE THAT I LOVE DEARLY.

poco animato.  
express. sempre cres.

If I could own that  
dolce. sempre cres.

maiden sweet, With face so love - ly, form so neat, . . . If . . . I could own that

maid - en sweet, With face so love - ly, form so neat, . . . sempre cres.

own that face so love - ly, form so neat, . . . If . . . I could own that

poco animato.

sempre cres.

maid - en sweet, My heart would burst with bliss. La, la la, . . . la la

maid - en sweet, My heart would burst with bliss. La, la la, . . . la la

pp Tutti.

My heart would burst with bliss. La, la la, . . . la la

maid-en sweet, My heart would burst with bliss. La, la la, . . . la la

la . . . la . . . la, . . . la la, . . . la la, My heart would burst with bliss.

la . . . la . . . la, . . . la la, . . . la la, My heart would burst with bliss.

la . . . la . . . la, . . . la la, . . . la la, My heart would burst with bliss.

la la la la, . . . la la, . . . la la, My heart would burst with bliss.

THERE'S ONE THAT I LOVE DEARLY.

The musical score consists of three staves of music. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The piano part provides harmonic support throughout the piece.

**Top Staff (Soprano):**

- Measure 1: "Be - lieve me that I love . . her Be - yond all o - thers far, Be - lieve me that I" (cres., legato)
- Measure 2: "Be - lieve me that I love . . her Be - yond all o - thers far, Be - lieve me that I" (solo, espress., cresc., legato)
- Measure 3: "Be - lieve me that I love . . her Be - yond all o - thers far, Be - lieve me that I" (cres., legato)
- Measure 4: "Be - lieve me that I love her Be - yond all o - thers far, Be - lieve me that I" (cres., legato)

**Middle Staff (Alto):**

- Measure 5: "love . . her Be - yond all o - thers far, cheek is like the li - ly, yet The" (poco animato, espress., sempre cres.)
- Measure 6: "love . . her Be - yond all o - thers far, Her cheek is like the li - ly, yet The" (poco animato, espress., sempre cres.)
- Measure 7: "love her Be - yond all o - thers far, Though her cheek is" (poco animato, espress., sempre cres.)

**Piano Accompaniment:**

- Measure 8: "Her cheek is like the li - ly, yet Her" (poco animato, espress., sempre cres.)
- Measure 9: "red - dest ro - ses there are set, . . Her cheek is like the li - ly, yet Her" (poco animato, espress., sempre cres.)
- Measure 10: "red - dest ro - ses there are set, dolce. sempre cres." (poco animato, espress., sempre cres.)
- Measure 11: "li - ly, ro - ses there are set, . . Her cheek is like the.. li - ly, yet Her" (poco animato, espress., sempre cres.)

## THERE'S ONE THAT I LOVE DEARLY.

*f rit.* *pp*

eye is like a star. La, la la, . . . la la la . . . la la, . . .

eye is like a star. La, la la, . . . la la la . . . la la, . . . *pp TUTTI.*

eye is like a star. La, la la, . . . la la la . . . la la, . . . *pp*

eye is like a star. La, la la, . . . la la la . . . la la, . . . *rit.*

*pp*

la la, . . . la la. Her eye is like a star. *mf cres.*

la la, . . . la la. Her eye is like a star. *I feel my face a - SOLO. express. cres.*

la la, . . . la la. Her eye is like a star. *I feel my face a - mf cres.*

la la, . . . la la. Her eye is like a star. *I feel my face a - mf cres.*

*pp*

*legato.*

glow-ing When she is com-ing nigh, I feel my face a - glow-ing When she is com-ing *legato.*

glow-ing When she is com-ing nigh, I feel my face a - glow-ing When she is com-ing *legato.*

glow-ing When she is com-ing nigh, I feel my face a - glow-ing When she is com-ing *legato. dim.*

## **THERE'S ONE THAT I LOVE DEARLY.**

*espres*

A musical score for voice and piano. The vocal line consists of three staves of music with lyrics. The first staff starts with a forte dynamic (p) and includes the words 'When at me her glances dart'. The second staff begins with a piano dynamic (p) and includes the words 'With sud-den pleas-ing pain I start, . . And'. The third staff continues the vocal line with 'nigh, And when at me her glances dart, With sud-den pleas-ing pain I start,' followed by a piano dynamic (p) and the word 'dolce'. The piano part features a harmonic progression with various chords and rests.

*poco animato.*  
*sempre cres.*

*rit.*

when at me her glanc - es dart, Be - side my - self am I. La, la la, . . . la la  
*sempre cres.*

when at me her glanc - es dart, Be - side my - self am I. La, la la, . . . la la  
*sempre cres.*

Be - side my - self am I. La, la la, . . . la la  
*sempre cres.*

when at me her glanc-es dart, Be - side my - self am I. La, la la, . . . la la  
*poco animato.*

A musical score for 'Beside Myself' featuring three staves of music with lyrics. The lyrics are: 'la la la, la la, . . . la la. Be-side my-self am I.' The score includes dynamic markings such as f (fortissimo), pp (pianissimo), and f (fortissimo). The vocal parts are separated by vertical bar lines.

# THE TREES ALL ARE BUDDING

(TYROLESE VOLKSLIED)

A FOUR-PART SONG

THE MUSIC COMPOSED BY

F. KÜCKEN.

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

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

*Vivace.*

$\text{D} = 138.$

The trees all are bud-ding, The mer-ry Spring is . . . come; And who can, I

The trees all are bud-ding, The mer-ry Spring is come; And who can, I

The trees all are bud-ding, The mer-ry Spring is come; And who can, I

The trees all are bud-ding, The mer-ry Spring is come; And who can, I

## THE TREES ALL ARE BUDDING.

won - der, Stay mo - ping at home, Like the clouds that are sweep-ing a dolce.  
wonder, Stay mo - ping at home, Like the clouds that.. are sweep-ing a dolce.  
wonder, Stay mo - ping at home, Like the clouds that.. are sweep-ing a dolce.  
wonder, Stay mo - ping at home, Like the clouds that are sweep-ing a dolce.  
wonder, .. Stay mo - ping at home, Like the clouds that are sweep-ing a dolce.

poco rit. a tempo.  
cross the blue sky, Un - fet-ter'd, thro' the wide world, now wan-der-ing am  
cross the blue sky, Un - fet-ter'd, thro' the wide world, now wan-der-ing am  
cross the blue sky, Un - fet-ter'd, thro' the wide world, now wan-der-ing am  
cross the blue sky, .. Un - fet-ter'd, thro' the wide world, now wan-der-ing am  
poco rit. a tempo.

I, un - fet-ter'd, thro' the wide world, now wan-der-ing am  
I, . . . un - fet-ter'd, thro' the wide world, now wan-der-ing am  
I, . . . un - fet-ter'd, thro' . . . the wide world, now wan-der-ing am  
I, un - fet-ter'd, thro' the wide world, now wan-der-ing am

THE TREES ALL ARE BUDDING.

*leggiero.*

I. La . . . . . la . . . . la . . . .

I. *leggiero.* La la, la la, la . . . . la . . . .

I. La . . . . . p la la, la la, la la,

I. La . . . . . la la, la la, la la,

I. La . . . . . ha ha ha ha ha . . . ha.

I. La la, la la, la la la la . . . la.

I. La, . . . . . la la la la . . . la.

I. La la, la la, la la la la . . . la.

I. The sun calls thee on - ward, His summons should not fail, Quick o - ver the

I. The sun calls thee on - ward, His summons should not fail, Quick o - ver the

I. The sun calls thee on - ward, His summons should not fail, Quick o - ver the

I. The sun calls thee on - ward, His summons should not fail, Quick o - ver the

## THE TREES ALL ARE BUDDING.

moun - tain, And quick thro' the vale, Hark ! the streams bub - ble gai - ly, The dolce.  
 moun - tain, And quick thro' the vale, Hark ! the streams bub - ble gai - ly, The dolce.  
 moun - tain, And quick thro' the vale, Hark ! the streams bub - ble gai - ly, The dolce.  
 moun - tain, And quick thro' the vale, Hark ! the streams bub - ble gai - ly, The dolce.  
 moun - tain, And quick thro' the vale, Hark ! the streams bub - ble gai - ly, The dolce.  
  
 poco rit. a tempo.  
 trees rus - tie... round, My heart is like the sky - lark, And joins the mer - ry  
 trees rus - tie round, My heart is like the sky - lark, And joins the mer - ry  
 trees rus - tie round, My heart is like the sky - lark, And joins the mer - ry  
 trees rus - tie round, My heart is like the sky - lark, And joins the mer - ry  
 poco rit. a tempo.  
  
 f p  
  
 cres.  
 sound, My heart is like the sky - lark, And joins the mer - ry ..  
 cres.  
 sound, .. . My heart is like the sky - lark, And joins the mer - ry ..  
 cres.  
 sound, .. . My heart is like .. the sky - lark, And joins the mer - ry ..  
 cres.  
 sound, My heart is like the sky - lark, .. And joins the mer - ry ..  
 cres.

THE TREES ALL ARE BUDDING.

*leggiero.*

sound. La . . . . . la . . . . la . . . .

sound. *leggiero.* La la, la la,

sound. La . . . . . p la . . . . la . . . .

sound. La la, la la,

la, . . . . . la la la la la . . . la.

la la, la la, la la la la . . . la.

la, . . . . . la la la la . . . la.

la la, la la, la la la la . . . la.

This roam-ing, this roam-ing, Of plea-sures is the best; We feel heav'n is

This roam-ing, this roam-ing, Of plea-sures is the best; We feel heav'n is

This roam-ing, this roam-ing, Of plea-sures is the best; We feel heav'n is

This roam-ing, this roam-ing, Of plea-sures is the best; We feel heav'n is

## THE TREES ALL ARE BUDDING.

breath - ing Newstrength thro' the breast, And the song of my heart floats on dolce.  
 breath - ing Newstrength thro' the breast, And the song of ... my heart floats on dolce.  
 breath - ing Newstrength thro' the breast, And the song of ... my heart floats on dolce.  
 breath - ing Newstrength thro' the breast, And the song of my heart floats on dolce.  
 breath - ing Newstrength thro' the breast, And the song of my heart floats on dolce.  
 breath - ing Newstrength thro' the breast, And the song of my heart floats on dolce.  
 breath - ing Newstrength thro' the air, Thou wide and bound-less world, Thou in truth art pass - ing  
 high thro' the air, Thou wide and bound-less world, Thou in truth art pass - ing  
 high thro' the air, Thou wide and bound-less world, Thou in truth art pass - ing  
 high thro' the air, Thou wide and bound-less world, Thou in truth art pass - ing  
 high thro' the air, ... Thou wide and bound-less world, Thou in truth art pass - ing  
 poco rit. a tempo.  
 fair, cres. Thou wide and bound - less world, Thou in truth art pass - ing  
 fair, ... Thou wide and bound - less world, Thou in truth art pass - ing  
 fair, ... Thou wide and bound - less world, Thou in truth art pass - ing  
 fair, Thou wide and bound - less world, Thou . . . in truth art pass - ing  
 cres.

THE TREES ALL ARE BUDDING.

fair. La . . . la . . . la . . .

fair. La la, la la,

fair. La . . . la . . . la . . .

fair. La la, la la,

la . . . la . . . la . . . la . . . la.

la la, la la, la la, la la, la . . . la.

la . . . la . . . la . . . la . . . la.

la la, la la, la la, la la, la . . . la.

## THERE SINGS A BIRD ON YONDER TREE

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

FRANZ ABT.

(Op. 122.)

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

*Poco allegro, ma con espressione.*

SOPRANO. *C: p* *pp legg.*

1. There sings a bird on yon - der tree, "If thou wilt, then  
2. There mur - murs too the mead - ow brook, "If thou wilt, then

ALTO. *C: p* *pp legg.*

1. There sings a bird on yon - der tree, "If thou wilt, then  
2. There mur - murs too the mead - ow brook, "If thou wilt, then

TENOR. *C: p* *pp legg.*

1. There sings a bird on yon - der tree, "If thou wilt, then  
2. There mur - murs too the mead - ow brook, "If thou wilt, then

BASS. *C: p* *p*

1. There sings a bird on yon - der tree,  
2. There mur - murs too the mead - ow brook,

*Poco allegro, ma con espressione.*

PIANO. *C: 112. p pp legg.*

come!" How charm - ing sounds his voice to me, "If thou wilt, then  
come!" While flow - ing, for thy love I look, "If thou wilt, then

come!" How charm - ing sounds his voice to me, "If thou wilt, then  
come!" While flow - ing, for thy love I look, "If thou wilt, then

come!" How charm - ing sounds his voice to me, "If thou wilt, then  
come!" While flow - ing, for thy love I look, "If thou wilt, then

How charm - ing sounds his voice to me, "If thou wilt, then  
While flow - ing, for thy love I look, "If thou wilt, then

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THERE SINGS A BIRD ON YONDER TREE.

poco . . . . . e . . . . . poco rit.

wilt, then come,.. if thou wilt, then come !"  
 wilt, then come,.. if thou wilt, then come !"  
  
 If thou wilt, then come, if thou wilt, then come !"  
 If thou wilt, then come, if thou wilt, then come !"  
  
 If thou wilt, then come, if thou wilt, then come !"  
 If thou wilt, then come, if thou wilt, then come !"  
  
 If thou wilt, then come, if thou wilt, then come !"  
 If thou wilt, then come, if thou wilt, then come !"  
 rit.

THERE SINGS A BIRD ON YONDER TREE.

*a tempo.* pp legg.

8. From out the a - zure sky therefalls, "If thou wilt, then come!" E'en  
 4. The sun and moon and stars all say, "If thou wilt, then come!" From

pp legg.

8. From out the a - zure sky therefalls, "If thou wilt, then come!" E'en  
 4. The sun and moon and stars all say, "If thou wilt, then come!" From

pp legg.

8. From out the a - zure sky therefalls, "If thou wilt, then come!" E'en  
 4. The sun and moon and stars all say, "If thou wilt, then come!" From

*p*

8. From out the a - zure sky therefalls,  
 4. The sun and moon and stars all say,

*a tempo.*

*p* pp legg.

f pp legg. f poco. a

so the flee - cy cloud - let calls, "If thou wilt, then come! On high I sail be -  
 heavenly heights, so far a-way, "If thou wilt, then come! Yet shall my heart in

f pp legg. f

so the flee - cy cloud - let calls, "If thou wilt, then come! On high I sail be -  
 heavenly heights, so far a-way, "If thou wilt, then come! Yet shall my heart in

f pp legg. f

so the flee - cy cloud - let calls, "If thou wilt, then come! On high I sail be -  
 heavenly heights, so far a-way, "If thou wilt, then come! Yet shall my heart in

pp f

so the flee - cy cloud - let calls, "then come! On high I sail be -  
 heavenly heights, so far a-way, "then come! Yet shall my heart in

poco. a

pp legg. f

## THERE SINGS A BIRD ON YONDER TREE.

*poco rit.*

- fore the wind, That I this day thy love may find ; If thou wilt,  
peace a - bide, I seek not, if by all is cried, If thou wilt,  
then come, if thou then come, if thou

then come, if thou  
then come, if thou

- fore the wind, That I this day thy love may find ; If thou wilt, then come,  
peace a - bide, I reck not, if by all is cried, If thou wilt, then come,

If thou wilt, then come,  
If thou wilt, then come,

- fore the wind, That I this day thy love may find ; If thou wilt, then come,  
peace a - bide. I reck not, if by all is cried. If thou wilt, then come.

If thou wilt, then come,  
If thou wilt, then come.

- fore the wind, That I this day thy love may find ; If thou wilt, then come,  
peace a - bide, I reck not, if by all is cried, If thou wilt, then come,

If thou wilt, then come,  
If thou wilt, then come.

*poco rit.*

if thou wilt. then come!"

**if thou wilt, then come!"**

if thou wilt, then come!"

1st time. rit. | 2nd time. . .

# O WORLD! THOU ART WONDROUS FAIR

A PART-SONG FOR SOPRANO SOLO AND MEN'S VOICES

THE MUSIC COMPOSED BY

**F. HILLER.**

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

*Allegro ma non troppo.*  
*dolce.*

SOPRANO SOLO.

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

PIANO.  
♩ = 126.

O world ! thou art won - drous fair, so fair, so fair, so  
dolce.

O world ! thou art won - drous fair, . . . thou art fair, so fair, so  
dolce.

O world ! thou art won - drous fair, . . . thou art fair, so fair, so  
dolce.

O world ! thou art won - drous fair, . . . thou art fair, so fair, so  
dolce.

O world ! thou art won - drous fair, . . . thou art fair, so fair, so  
dolce.

*Allegro ma non troppo.*  
*dolce.*

fair, . . . The birds they all know it well, they know it  
dolce.

fair, The birds they all know it . . . well, . . . the birds they all know it  
dolce.

fair, The birds they all know it well, . . . the birds they all know it  
dolce.

fair, The birds they all know it . . . well, . . . the birds they all know it  
dolce.

fair, The birds they all know it well, . . . the birds they all know it  
dolce.

O WORLD ! THOU ART WONDROUS FAIR.

*dolce.*

well ; While o - ver the woods they flut - ter, And joy - ful sweet car - ols they  
 well, While o - ver the woods they flut - ter, And  
 well, While o - ver the woods they flut - ter, And  
 well, all know it well, Sweet car - ols,  
 well, all know it well, Sweet car - ols, sweet

ut - - ter, To the heav'ns their mel - o - dies swell, to the  
 joy - ful sweet car - ols they ut - ter, To the heav'ns their mel - o - dies  
 joy - ful sweet car - ols they ut - ter, To the heav'ns their mel - o - dies  
 sweet car - - - - ols they  
 ear - - ols, So joy - - - - ful sweet

O WORLD! THOU ART WONDROUS FAIR.

heav'n's their mel - o-dies swell, . . . And joy - ful sweet car - ols they  
cres.

swell . . . to the heav'n's their mel - o-dies swell, their  
cres.

swell, . . . to the heav'n's their mel - o-dies swell, their  
cres.

ut - - - - ter, sweet car - - ols they  
cres.

car - - - - ols, sweet car - - ols they

cres.

ut - - ter, To the heav'n's their mel - o-dies swell, their sweet mel - o-dies  
dim.

mel - o-dies, To the hea - vens they swell, sweet ca - ols they ut - - -  
dim.

mel - o-dies, To the hea - vens they swell, sweet car - ols they ut - - -  
dim.

ut - - ter, To the hea - vens they swell, sweet car - ols they ut - - -  
dim.

ut - - ter, To the hea - vens they swell, sweet car - ols they ut - - -  
dim.

ut - - ter, To the hea - vens they swell, sweet car - ols they ut - - -  
dim.

O WORLD! THOU ART WONDROUS FAIR

Musical score for 'O WORLD! THOU ART WONDROUS FAIR' featuring four staves of music. The key signature is A major (two sharps). The tempo is indicated by 'mf' (mezzo-forte) at the beginning. The lyrics are:

swell, their sweet mel - o-dies swell, their sweet mel - o-dies swell,  
- ter, sweet car - ols they ut - - - ter, sweet car - ols they ut - ter, To the  
- ter, sweet car - ols they ut - - - ter, sweet car - ols they ut - ter, To the  
- ter, sweet car - ols they ut - - - ter, sweet car - ols they ut - ter, To the  
- ter, sweet car - ols they ut - - - ter, sweet car - ols they ut - ter, To the  
- ter, sweet car - ols they ut - - - ter, sweet car - ols they ut - ter, To the

The dynamics include 'cres.' (crescendo), 'f' (forte), and 'ff' (double forte). The vocal parts are separated by vertical bar lines.

Continuation of the musical score. The lyrics are:

. . . their sweet mel - o-dies swell, their . . . sweet mel - o-dies swell.  
heavens they swell, to the heav'n's their mel - o-dies swell.  
heavens they swell, to the hea - vens they swell.  
heavens they swell, to the heav'n's their mel - o-dies swell.  
heavens they swell, to the heav'n's their mel - o-dies swell.

A 'ritard.' (ritardando) is indicated above the final measure. The dynamics include 'p' (pianissimo), 'ff' (double forte), and ' $\bowtie$ ' (tie).

O WORLD! THOU ART WONDROUS FAIR.

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, with lyrics appearing below the notes. The piano accompaniment is in basso continuo range, with harmonic changes indicated by changes in bass line chords. The vocal part begins with "O world!" and continues with "thou art won - drous fair, how fair, how fair, how". The piano part features eighth-note patterns and sustained bass notes. The vocal part repeats the phrase "O world, thou art won - drous fair, . . . O how fair, how fair, how". The piano part includes a dynamic marking "dolce." above the staff. The vocal part concludes with "O world, thou art won - drous fair, . . . O how fair, how fair, how". The piano part ends with a forte dynamic. The second section begins with "fair, . . . They know it the wa - ters all, the wa - - -ters". The piano part features eighth-note patterns and sustained bass notes. The vocal part repeats the phrase "fair, They know it the wa - ters all, . . . they know it the wa -ters". The piano part includes a dynamic marking "dolce." above the staff. The vocal part concludes with "fair, They know it the wa -ters all, . . . they know it the wa -ters". The piano part ends with a forte dynamic. The vocal part begins with "fair, They know it the wa -ters all, . . . they know it the wa -ters". The piano part features eighth-note patterns and sustained bass notes. The vocal part repeats the phrase "fair, They know it the wa -ters all, . . . they know it the wa -ters". The piano part includes a dynamic marking "dolce." above the staff. The vocal part concludes with "fair, They know it the wa -ters all, . . . they know it the wa -ters". The piano part ends with a forte dynamic.

O WORLD ! THOU ART WONDROUS FAIR.

*dolce.*

all; Re - flect - ed in them all na - ture Stands mountain, and mead, and  
*dolce.*  
 all. Re - flect - ed in them all na - ture Stands  
*dolce.*  
 all. Re - flect - ed in them all na - ture Stands  
 all. The wa - ters all, Re - flect - ed,  
 all. The wa - ters all, Re - flect - ed, re -

crea - - ture, And the clouds as they float and fall, . . . and the  
 moun - tain, and mead, and crea - ture, And the clouds as they float and  
 moun - tain, and mead, and . . . crea - ture, And the clouds as they float and  
 Re - flect - - - - ed all  
 - flect - - ed in them . . . . . all

O WORLD ! THOU ART WONDROUS FAIR.

clouds as they float and fall, . . . The moun - tain, and mead, and  
 cres.  
 fall . . . And the clouds as they float and fall, float  
 cres.  
 fall, . . . And the clouds as they float and fall, float  
 cres.  
 na - - - - ture, the clouds as they  
 cres.  
 na - - - - ture, the clouds as they  
 cres.  
 na - - - - ture, the clouds as they

crea - - ture, And the clouds as they float and fall, they float and  
 dim. mf  
 and . . fall, the clouds as they float and fall, the clouds as they float and  
 dim.  
 and . . fall, the clouds, . . . the clouds as they float and  
 dim.  
 float, as they float, as they float and fall, the clouds as they float and  
 dim.  
 float, as they float and fall, the clouds as they float and  
 dim.  
 float, as they float and fall, the clouds as they float and  
 ff

## O WORLD! THOU ART WONDROUS FAIR.

mf

fall, they float and fall, the clouds as they float, . . .  
*cres.*

fall, the clouds as they float and fall, the clouds as they float, . . . the  
*cres.* *f*

fall, the clouds as they float and fall, the clouds as they float, . . . the  
*cres.* *f*.

fall, the clouds as they float and fall, the clouds as they float, the  
*cres.* *f*.

fall, the clouds as they float and fall, the clouds as they float, . . . the  
*cres.* *f*.

ritard. <>

as they float . . and fall, the clouds as they float . . and fall.  
 clouds as they float and fall, the clouds as they float and fall.  
 clouds as they float and fall, the clouds as they float and fall.  
 clouds as they float and fall, the clouds as they float and fall.  
 clouds as they float and fall, the clouds as they float and fall.

ritard. <>

O WORLD! THOU ART WONDROUS FAIR.

*dolce.*

The min - . . . strels know . . . it, So does ma - ny a shep - herd

*dolce.*

The min - strels and paint - ers . . . know it, So does ma - ny a shep - herd

*dolce.*

The min - strels and paint - ers . . . know it, So does ma - ny a shep - herd

*dolce.*

The min - strels and paint - ers know it, So does ma - ny a shep - herd

*dolce.*

The min - strels and paint - ers know it, So does ma - ny a shep - herd

*dolce.*

*dolce.*

boy, . . . The paint . . . ers shew . . . it In their art's de -

*dolce.*

boy, The min-strels and paint-ers know it, So does man - y a shep-herd

*dolce.*

boy, The min-strels and paint-ers know it, So does man - y a shep-herd

*dolce.*

boy, The min-strels and paint-ers know it, So does man - y a shep-herd

*dolce.*

boy, The min-strels and paint-ers know it, So does man - y a shep-herd

*dolce.*

O WORLD! THOU ART WONDROUS FAIR.

dolce.

- coy; They co - py... all and feel it, And those who sing re -  
 dolce.  
 boy; They co - py... it, and feel it, And  
 dolce.  
 boy; They co - py... it, and feel it, And  
 p  
 boy; a shep - herd boy. They feel it,  
 boy; a shep - herd boy. They feel it, they

veal it, Their hearts are so full of... joy,.. their  
 those who.. sing re - veal it, Their hearts are so full of..  
 those who.. sing re - veal it, Their hearts are so full of..  
 And those . . . . . who  
 feel it, and those . . . . . who

O WORLD! THOU ART WONDROUS FAIR.

hearts are so full of... joy, . . .  
And those who... sing re - - cres.  
joy, . . . their hearts are so full of... joy, they  
cres.  
joy, . . . their hearts are so full of... joy, they  
cres.  
sing, . . . . . re - veal it, Their  
cres.  
sing, . . . . . re - veal it, Their  
cres.

- veal . . it, Their hearts are so full of... joy, so full of...  
dim.  
feel . . it, Their hearts are so full of... joy, they feel it, they feel . . .  
dim.  
feel . . it, Their hearts are so full of... joy, they feel it, they feel . . .  
dim.  
hearts are so full . . . of... joy, they feel it, they feel  
dim.  
hearts are so full of... joy, they feel it, they feel . . .  
dim.

O WORLD! THOU ART WONDROUS FAIR.

joy, so full of... joy, their hearts are so full, . . . .

it, Their hearts are so full of joy, they feel it, Their hearts . . . are so

it, Their hearts are so full of joy, they feel it, Their hearts . . . are so

it, Their hearts are so full of joy, they feel it, Their hearts are so

it, Their hearts are so full of joy, they feel it, Their hearts . . . are so

*ff*      *cres.*

so . . full . . of joy, so . . full . . of joy. <-->

full, are so full of joy, their hearts are so full of... joy. <-->

full, are so full of joy, their hearts are so full of... joy. <-->

full, are so full of joy, their hearts are so full of... joy. <-->

full, are so full of joy, their hearts are so full of... joy.

*ff*

## WINTER SONG

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF F. REMY

THE MUSIC COMPOSED BY

H. DORN.

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

*Allegro moderato.*

SOPRANO. *mf*

From moun - tains high, with hoa - ry heads, Drear Win-ter ga - zes down ; Still are the *mf*

ALTO. *p*

From moun - tains high, with hoa - ry heads, Drear Win-ter ga - zes down ; Still are the *mf*

TENOR. *p*

From moun-tains high, with hoa - ry heads, Drear Win-ter ga - zes down ; Still are the *mf*

BASS. *p*

From moun - tains high, with hoa - ry heads, Drear Win-ter ga - zes down ; Still are the *Allegro moderato.*

*mf*

*p*

*D = 132.*

woods, the brooks are mute, The trees are bare and brown, Dark clouds their

woods, the brooks are mute, The trees are bare and brown, Dark clouds their

woods the brooks are mute, The trees are bare and brown, Dark clouds their

woods the brooks are mute, The trees are bare and brown, Dark clouds their

## WINTER SONG.

sa - ble veil let fall, And o'er . . . the land-scape spread a  
 sa - ble veil let fall, And o'er . . . the land-scape spread . . a  
 sa - ble veil let fall, And o'er . . . the land-scape spread . . a  
 sa - ble veil . . . let fall, And o'er . . . the land-scape spread a  
 pall. The joys of Spring are once more past, And Summer's blooming flow'rs; With grateful,  
 pall. The joys of Spring are once more past, And Summer's blooming flow'rs; With grateful,  
 pall. The joys of Spring are once more past, And Summer's blooming flow'rs; With grateful,  
 pall. The joys of Spring are once more past, And Summer's blooming flow'rs; With grateful,  
 grate - ful hearts we've gather'd in Rich Au-tumn's gold - en stores. Now all are gone, life  
 grate - ful hearts we've gather'd in Rich Au-tumn's gold - en stores. Now all are gone, life  
 grate - ful hearts we've gather'd in Rich Au-tumn's gold - en stores. Now all are gone, life  
 grate - ful hearts we've gather'd in Rich Au-tumn's gold - en stores. Now all are gone, . . life

## WINTER SONG.

The musical score consists of three staves of music in common time, key signature of one flat, and treble clef. The lyrics are integrated into the musical lines. The first two staves begin with a forte dynamic (f) and continue with eighth-note patterns. The third staff begins with a piano dynamic (fp). The lyrics are as follows:

tor - pid lies, White frost . . . the sun's warm rays de - fies; But though without 'tis  
 tor - pid lies, White frost . . . the sun's warm rays . . . de - fies; . . . But though without 'tis  
 tor - pid lies, White frost . . . the sun's warm rays . . . de - fies; . . . But though without 'tis  
 tor - pid lies, White frost . . . the sun's warm rays de - fies; . . . But though without 'tis

cold and sad, There still is pow'r a - live To call the blos-soms forth a - gain, And bid the  
 cold and sad, There still is pow'r a - live To call the blos-soms forth a - gain, And bid the  
 cold and sad, There still is pow'r a - live To call the blos-soms forth a - gain, And bid the  
 cold and sad, There still is pow'r a - live To call the blos-soms forth a - gain, And bid the

fruit - ful year re - vive. When storms a - rise, when storms a -

fruit - ful year re - vive. When storms a - rise, when storms a - rise . . .

fruit - ful year re - vive. When storms a - rise, when storms a -

fruit - ful year re - vive. When storms a - rise, . . . when storms a - rise, . . .

## WINTER SONG.

- rise, with - in keep peace, From anx-iou-s thoughts the mind . . . re - lease, with - in keep  
 . . . with - in keep peace, From anx-iou-s thoughts the mind re - lease, with - in keep  
 - rise, with - in keep peace, From anx-iou-s thoughts the mind re - lease, with - in keep  
 . . . with - in keep peace, From anx-iou-s thoughts the mind re - lease, with - in keep

pp  
 peace, From anx-iou-s thoughts the mind . . . re - lease, the mind . . . re -  
 peace, From anx-iou-s thoughts the mind re - lease, . . . the mind re -  
 peace, From anx-iou-s thoughts the mind re - lease, . . . the mind re -  
 peace, From anx-iou-s thoughts the mind, the mind . . . rall.  
 {  
 rall.

a tempo.  
 - lease. With joy - ful song and lov - ing cup We'll keep the storms at bay ; And when dark  
 - lease. With joy - ful song and lov - ing cup We'll keep the storms at bay ; And when dark  
 - lease. With joy - ful songs and lov - ing cup We'll keep the storms at bay ; And when dark  
 - lease. With joy - ful songs and lov - ing cup We'll keep the storms at bay ; And when dark  
 a tempo.

## WINTER SONG.

va-pours ga - ther round, We'll drive them all a-way; The storms of life must e'er de -

va-pours ga - ther round, We'll drive them all a-way; The storms of life must e'er de -

va-pours ga - ther round, We'll drive them all a-way; The storms of life must e'er de -

va-pours ga - ther round, We'll drive them all a-way; The storms of life .. must e'er .. de -

- part From each .. con-tent-ed, tran - - quil heart, each tran - - quil

- part From each .. con-tent-ed, tran - - quil heart, each tran - - quil heart, each tran-quil

- part From each .. con-tent-ed, tran - - quil heart, each tran - - quil heart, each tran-quil

- part From each .. con-tent-ed, tran - - quil heart, each tran - - quil heart, each tran-quil

- part From each .. con-tent-ed, tran - - quil heart, each tran - - quil heart, each tran-quil

heart, each tran - - quil heart, each tran-quil heart. . . . .

heart, each tran-quil heart, each tran-quil heart. . . . .

heart, each tran - - quil heart, each tran-quil heart. . . . .

heart, each tran - - quil heart, each tran-quil heart. . . . .

## THE ARROW AND THE SONG

A FOUR-PART SONG  
THE POETRY WRITTEN BY LONGFELLOW

THE MUSIC COMPOSED BY

WALTER HAY.

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

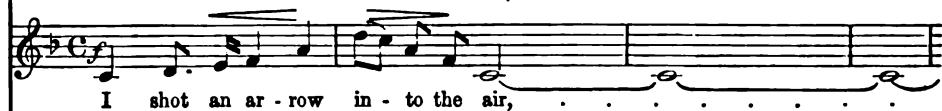
CHORUS.

*Con moto.*

SOPRANO.



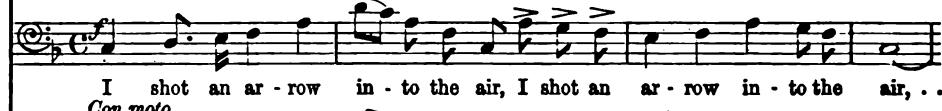
ALTO.



TENOR.



BASS.



PIANO.

♩ = 126.



... It fell to earth, I knew not where, it fell to earth, I knew not where;

dim.

... It fell to earth, I knew not where, it fell to earth I knew not where;

dim.

... It fell to earth, I knew not where; . . . . .

dim.

... It fell to earth, I knew not where, . . . . I knew not where;

dim.

\* To be sung with, or without, Accompaniment.

THE ARROW AND THE SONG.

*stringendo.*

For so swift - ly it flew the sight could not fol - low it in its flight; . . .

For so swift - ly it flew the sight could not fol - low it in its flight; . . .

For so swift - ly it flew the sight could not fol - low it in its flight; . . .

For so swift - ly it flew the sight could not fol - low it in its flight; . . .

*stringendo.*

I breath'd a song . . . in - - to the

*TUTTI.*

Ah ! . . .

Ah ! . . .

Ah ! . . .

air, It fell to earth; I

The musical score consists of six staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass) and the bottom two are for piano. The vocal parts sing a repeating phrase about an arrow's flight. The piano part provides harmonic support, featuring eighth-note patterns and sustained notes. The vocal entries become more frequent and dynamic as the piece progresses, culminating in a tutti section where all voices sing together. The score is written in common time with various key signatures (G major, A major, D major, G major). Articulation marks like 'rall.' and dynamics like 'pp' and 'f' are included throughout the score.

In the passages without words it is suggested that the Chorus take breath independently, so that the smoothness and continuity of the vocal accompaniment shall not be sacrificed.

THE ARROW AND THE SONG.

A musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of three systems of music, each with three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The piano part is located at the bottom of each system. The lyrics are written below the vocal parts. The music is in common time, with various key signatures (G major, F major, C major, B-flat major, A major, G major). The vocal parts are mostly in G major, while the piano parts often change key.

know not where, For who has

sight so keen . . . and strong,

to

That it can fol - low the flight of a song.

## CHORUS.

## THE ARROW AND THE SONG.

Long, long af - ter - ward, . . . in an oak . . . .

Long, long af - ter - ward, . . . in an oak . . . .

Long, long af - ter - ward, . . . in an oak, long . . . af - ter - ward, in an oak

Long, long af - ter - ward, . . . in an oak, long . . . af - ter - ward, in an oak

dim.

I found the ar - row still un - broke, I found the ar - row still un - broke.

dim.

I found the ar - row still un - broke, I found the ar - row still un - broke.

dim.

I found the ar - row still un - broke, . . . . un - broke.

dim.

I found the ar - row still un - broke, . . . . un - broke.

SOLO. *espres.*

And . . . the song, from be - gin - ning to

TUTTI.

Ah,

Ah,

Ah,

THE ARROW AND THE SONG.

The musical score consists of three staves of vocal music and a piano accompaniment. The vocal parts are in G major, common time. The piano part is in G major, common time, with dynamics and performance instructions like 'rall.' and 'tempo.'

**Vocal Parts:**

- Top Staff:** Treble clef. The lyrics are: "end, . . . I found a gain in . . . the".
- Middle Staff:** Bass clef. The lyrics are: "heart of a friend, . . .".
- Bottom Staff:** Bass clef. The lyrics are: "In the heart of a friend, . . .".

**Piano Accompaniment:**

- Staff 1:** Treble clef. The lyrics are: "gain . . . in the heart . . . of a friend".
- Staff 2:** Bass clef. The lyrics are: "gain, a gain in the heart of a friend".
- Staff 3:** Bass clef. The lyrics are: "gain, a gain in the heart of . . . a friend".
- Staff 4:** Treble clef. The lyrics are: "gain in the heart of a friend, and the song from be - gin-ning to end, I tempo."

**Chorus:**

The chorus begins with the bass line: "I found a . . .". This is followed by a series of entries from the other voices, each starting with "I found a . . .". The piano accompaniment provides harmonic support with sustained notes and chords.

**Final Measure:**

The vocal parts sing "colla voci." while the piano accompaniment plays a final chord.

THE ARROW AND THE SONG.

I found a - gain, I found a - gain, . . . I found a - gain . . . .

I found a - gain, I found a - gain, . . . I found a - gain, I found a -

I found a - gain, I found a - gain, . . . I found a - gain, I found a -

found a - gain, I found a - gain, . . . I found a - gain . . . .

*calando.*

. . . in the heart of a friend. . . . .

*calando.*

- gain in the heart of a friend, in the heart of a friend . . .

*calando.*

- gain in the heart of a friend, in the heart of a friend . . .

*calando.*

. . . in the heart of a friend. . . . .

*calando.*

Ped.

## KINGS AND QUEENS

A FOUR-PART SONG

THE POETRY WRITTEN BY MARY MARK-LEMON

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

*Allegretto. risoluto.*

SOPRANO. The Sky is the King of Sheds, and he holds his court on  
*risoluto.*

ALTO. The Sky is the King of Sheds, and he holds his court on  
*risoluto.*

TENOR. The Sky is the King of Sheds, and he holds his court on  
*risoluto.*

BASS. The Sky is the King of Sheds, and he holds his court on

*Allegretto.*

PIANO. *f risoluto.*

(*ad lib.*)

*p*

high, . . . With the stars for his vas-sals, the clouds for his slaves, And the

*f*

high, . . . With the stars for his vas-sals, the clouds for his slaves, And the

*f*

high, . . . With the stars for his vas-sals, the clouds for his slaves, And the

*f*

high, . . . With the stars for his vas-sals, the clouds for his slaves, And the

*f*

*p*

## KINGS AND QUEENS.

winds at his bid - ding to fly, . . . and the winds at his bid-ding to  
 winds at his bid - ding to fly, and the winds at his bid-ding to  
 winds at his bid - ding to fly, and the winds at his bid-ding to  
 winds to fly, and the winds at his bid-ding to

*pp sotto voce.*

fly. . . The Night is the Queen of Shades, she too holds court a -  
*pp sotto voce.*

fly. . . The Night is the Queen of Shades, she too holds court a -  
*sotto voce.*

fly. . . The Night is the Queen of Shades, she too holds court a -

*pp sotto voce.*

fly. . . The Night is the Queen of Shades, she too holds court a -

*pp*

cres.

- bove, . . . With the moon for her mir-ror, the dew for her tears, And the  
 cres.

- bove, . . . With the moon for her mir-ror, the dew for her tears, And the  
 cres.

- bove, . . . With the moon for her mir-ror, the dew for her tears, And the  
 cres.

- bove, . . . With the moon for her mir-ror, the dew for her tears, And the  
 cres.

## KINGS AND QUEENS.

rall.

night flow'rs to claim her love! . . . The Sun is the King of Torch-es, he  
*f risoluto.*

night flow'rs to claim her love! . . . The Sun is the King of Torch-es, he  
*f risoluto.*

night flow'rs to claim her love! . . . The Sun is the King of Torch-es, he  
*f risoluto.*

night flow'rs to claim her love! . . . The Sun is the King of Torch-es, he  
*rall.*

*pp f risoluto.*

holds his courts a - lone; . . . But he woos . . . the earth for his

holds his courts a - lone; . . . But he woos the earth for his

holds his courts a - lone; . . . But he woos the earth for his

holds his courts a - lone; . . . But he woos the earth for his

la - dy . . . fair, To share his own re - gal . . . throne, . . . . . to . . .

la - dy . . . fair, To share his own re - gal throne, to

la - dy fair, To share his own re - gal . . . throne, to

la - dy fair, To share his throne, to

## KINGS AND QUEENS.

sotto voce.

share his own re - gal throne. . . The Earth is the sweet - est  
*sotto voce.*

share his own re - gal throne. . . The Earth is the sweet - est  
*pp sotto voce.*

share his own re - gal throne. . . The Earth is the sweet - est  
*pp sotto voce.*

share his own re - gal throne. . . The Earth is the sweet - est  
*pp sotto voce.*

Queen, . . . she holds her court the best, . . . With the  
*cres.*

Queen, . . . she holds her court the best, . . . With the  
*cres.*

Queen, . . . she holds her court the best, . . . With the  
*cres.*

Queen, . . . she holds her court the best, . . . With the  
*cres.*

sun for her suit - or, the sky for her friend, And the night for her chil - dren's  
*cres.*

sun for her suit - or, the sky for her friend, And the night for her chil - dren's  
*cres.*

sun for her suit - or, the sky for her friend, And the night for her chil - dren's  
*cres.*

sun for her suit - or, the sky for her friend, And the night for her chil - dren's  
*rall. assai.*

*cres.*

## KINGS AND QUEENS.

*più animato.*  
 rest. . . The Earth is the sweet - est Queen, . . . she holds her . . court the  
*cres.*  
 rest. . . The Earth is the sweet - est Queen, . . . she holds her court the  
*cres.*  
 rest. . . The Earth is the sweet - est Queen, . . . she holds her . . court the  
*cres.*  
 rest. . . The Earth is the sweet - est Queen, . . . she holds her court the  
*più animato.*  
*pp*      *p*      >      *cres.*  
  
*f*      > *sempre f*      >  
 best, . . . With the sun for her suit - or, the sky for her friend, And the  
*f*      > *sempre f*      >  
 best, . . . With the sun for her suit - or, the sky for her friend, And the  
*f*      > *sempre f*      >  
 best, . . . for her suit - or, the sky for her friend, And the  
*f*      > *sempre f*      >  
 best! . . . and the sky for her friend, And the  
*f*      > *sempre f*      >  
*rall.*      *pp lentamente.*  
 night for her chil - dren's rest, . . . and the night for her chil - dren's rest . . .  
*pp*      >  
 night for her chil - dren's rest, . . . and the night for her chil - dren's rest! . . .  
*pp*      >  
 night for her chil - dren's rest, . . . and the night for her chil - dren's rest! . . .  
*pp*      >  
 night for her chil - dren's rest, . . . and the night for her chil - dren's rest! . . .  
*rall.*      *lentamente.*  
*pp*

WOULD YOU ASK MY HEART THE  
REASON?

A FOUR-PART SONG

THE POETRY WRITTEN BY MARY MARK-LEMON

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

*Andantino grazioso.*  
*dolcemente.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.  
(ad lib.)

Wakes the wild wood in - to mu - sic? chant the birds with sweet - er  
*dolcemente.*

Wakes the wild wood in - to mu - sic? chant the birds with sweet - er  
*dolcemente.*

Wakes the wild wood in - to mu - sic? chant the birds with sweet - er  
*p dolcemente.*

Wakes the wild wood in - to mu - sic? chant the birds with sweet - er  
*Andantino grazioso.*

*p dolcemente.*

lay?... Do the flow'r's more sweet - ly min - gle, with the dawn - ing of the

lay?... Do the flow'r's more sweet - ly min - gle, with the dawn - ing of the

lay?... Do the flow'r's more sweet - ly min - gle, with the dawn - ing of the

lay?... Do the flow'r's more sweet - ly min - gle, with the dawn - ing of the

lay?... Do the flow'r's more sweet - ly min - gle, with the dawn - ing of the

## WOULD YOU ASK MY HEART THE REASON?

rall.

day? Flows the stream with calm-er ca - dence? shines the sun with ray more  
 day? Flows the stream with calm-er ca - dence? shines the sun with ray more  
 day? Flows the stream with calm-er ca - dence? shines the sun with ray more  
 day? Flows the stream with calmer ca - dence? shines the sun with ray more  
 rall.

*a tempo.* clear? . . . Would you ask my heart the rea - son? it would an - swer, She is  
*cres.* *un poco cres.*  
 clear? . . . Would you ask my heart the rea - son? it would an - swer, She is  
*cres.* *un poco cres.*  
 clear? . . . Would you ask my heart the rea - son? it would an - swer, She is  
*cres.* *un poco cres.*  
 clear? . . . Would you ask my heart the rea - son? it would an - swer, She is  
*a tempo.*

*p* clear? . . . Would you ask my heart the rea - son? it would an - swer, She is  
*cres.* *un poco cres.*

*Animando.*  
*cres.*  
 near, . . . would you ask my heart the rea - son? it would  
*cres.*  
 near, . . . would you ask my heart the rea - son? it would  
*cres.*  
 near, . . . would you ask my heart the rea - son? it would  
*cres.*  
 near, . . . would you ask my heart the rea - son? it would  
*Animando.*  
*cres.*

WOULD YOU ASK MY HEART THE REASON?

*dim. e rall. assai.*

an - swer, She is near ! it would an - swer, She is near !

*dim.*

an - swer, She is near ! it would an - swer, She is near !

*dim.*

an - swer, She is near ! it would an - swer, She is near !

*dim.*

an - swer, She is near ! it would an - swer, She is near !

*rall. assai.*

*dim.*

*p*

*Meno mosso.*

Falls the rain with tear - ful weep - ing ? do the clouds o'erspread the sea ?.. Flies the

Falls the rain with tear - ful weep - ing ? do the clouds o'erspread the sea ?

Falls the rain with tear - ful weep - ing ? do the clouds o'erspread the sea ?..

Falls the rain with tear - ful weep - ing ? do the clouds o'erspread the sea ?

*Meno mosso.*

glo - ry of the morn - ing, with its light and ra - dian - cy ? Earth-born

Flies the glo - ry of the morn - ing, with its light and ra - dian - cy ? Earth-born

Flies the glo - ry of the morn - ing, with its light and ra - dian - cy ? Earth-born

Flies the glo - ry of the morn - ing, with its light and ra - dian - cy ?

## WOULD YOU ASK MY HEART THE REASON?

*rall.**a tempo.*

flow'rs have veil'd their fa - ces, all the birds to rest have flown, Would you  
 flow'rs have veil'd their fa - ces, all the birds to rest have flown, Would you  
 flow'rs have veil'd their fa - ces, all the birds to rest have flown, Would you  
 Earth-born flow'rs have veil'd their fa - ces, all the birds to rest have flown, Would you  
*rall.* *a tempo.*

*Animando e cres.*

ask my heart the rea - son? it would an - swer, She has gone!.. would you  
*cres.*  
 ask my heart the rea - son? it would an - swer, She has gone!  
*cres.*  
 ask my heart the rea - son? it would an - swer, She has gone!  
*cres.*  
 ask my heart the rea - son? it would an - swer, She has gone!

*Animando.*

*dim. assai.*

ask my heart the rea - son? it would an - swer, She has gone! it would  
*dim. assai.*  
 Would you ask my heart the rea - son? it would an - swer, She has gone! it would  
*dim. assai.*  
 Would you ask my heart the rea - son? it would an - swer, She has gone! it would  
*dim. assai.*

WOULD YOU ASK MY HEART THE REASON?

*molto rall.*

*Tempo lmo.*

an - swer, She has gone! Beam the stars with light more ho - ly on the  
 an - swer, She has gone! Beam the stars with light more ho - ly on the  
 an - swer, She has gone! Beam the stars with light more ho - ly on the  
 an.. answer, She has gone! Beam the stars with light more ho - ly on the  
*molto rall.*

*Tempo lmo.*

dis - tant sea to - night? Does the moon, its vi - gil keep - ing, bathe the  
 dis - tant sea to - night? Does the moon, its vi - gil keep - ing, bathe the  
 dis - tant sea to - night? Does the moon, its vi - gil keep - ing,  
 dis - tant sea to - night? Does the moon, its vi - gil keep - ing,

*f*

earth with calm-er light? In my soul their sweet re - flec - tion gleams with  
 earth... with calm-er light? In my soul their sweet re - flec - tion gleams with  
 bathe the earth with calm-er light? In my soul their sweet re - flec - tion gleams with  
 bathe the earth with calm-er light? In my soul their sweet re - flec - tion gleams with

*p*

## **WOULD YOU ASK MY HEART THE REASON?**

*rall. e dim.*      *a tempo.* >

heav'n - ly ray be - nign,.. Would you ask my heart the rea - son? it would  
*dim.*

heav'n - ly ray be - nign, Would you ask my heart the rea - son? it would  
*dim.*

heav'n - ly ray be - nign,.. Would you ask my heart the rea - son? it would  
*dim.*

heav'n - ly ray be - nign, Would you ask my heart the rea - son? it would  
*rall.*

*a tempo.*

*Animando.* > cres.

an - swer, She is mine! . . . would you ask my heart the rea - son? it would  
 an - swer, She is mine! . . . would you ask my heart the rea - son? it would  
 an - swer, She is mine! . . . would you ask my heart the rea - son? it would  
 an - swer, She is mine! . . . would you ask my heart the rea - son? it would

cres.

*Animando.*

cres.

*rall.* > *Largamente.* *ff*  
 an - swer, She is mine! it would an - swer, She is mine...  
 an - swer, She is mine! it would an - swer, She is mine...  
 an - swer, She is mine! it would an - swer, She is mine...  
 an - swer, She is mine! it would answer, She is mine...  
*rall.* *Largamente.* *ff*

## THE RHINE-RAFT SONG

A FOUR-PART SONG

THE POETRY WRITTEN BY FREDERICK ENOCH

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

*Allegretto moderato.*

S. PIANO. {

ALTO.

TENOR.

BASS.

PIANO. { *ad lib.*

Forth from the i - cy foun-tains Flows the gi - ant Rhine, Where a -

Forth from the i - cy foun-tains Flows the gi - ant Rhine, Where a -

Forth from the i - cy foun-tains Flows the gi - ant Rhine, Where a -

Forth from the i - cy foun-tains Flows the gi - ant Rhine, Where a -

*Allegretto moderato.*

*cres.*

- down . . . the moun-tains Falls the for - est pine; Where the pine is

*cres.*

- down the moun-tains Falls the for - est pine; Where the pine is

*cres.*

- down the moun-tains Falls the for - est pine; Where the pine is

*cres.*

- down . . . the moun-tains Falls the for - est pine; Where the pine is

*cres.*

## THE RHINE-RAFT SONG.

fall - ing Flash - ing waves a - mong, First to e - cho call - ing,  
 fall - ing Flash - ing waves a - mong, First to e - cho call - ing,  
 fall - ing Flash - ing waves a - mong, First to e - cho call - ing,  
 fall - ing Flash - ing waves a - mong, First to e - cho call - ing,

*f* *p*

Rings the Rhine-raft song, . . . the Rhine, the Rhine, the Rhine - raft  
*mf con grazia.*  
 Rings the Rhine-raft song, . . . the Rhine, . . . the Rhine, . . . the Rhine - raft  
*mf con grazia.*  
 Rings the Rhine-raft song, . . . the Rhine, the Rhine, the Rhine -  
*mf con grazia.*  
 Rings the Rhine-raft song, . . . the Rhine, the Rhine, the Rhine -  
*mf con grazia.*

*f* *ff* *f*

rit. con forza.  
 song, Rings . . . the Rhine, . . . the Rhine - raft song !  
*con forza.*  
 song, Rings the Rhine, the Rhine - raft song !  
*con forza.*  
 - raft song, Rings the Rhine, . . . the Rhine - raft song !  
*con forza.*  
 - raft song, Rings the Rhine, the Rhine - raft song !  
*rit.*  
*con forza.*

## THE RHINE-RAFT SONG.

*Tempo 1mo.*

On in shine and sha - dow, By the vine - yard bower, Past the corn - land  
 On in shine and sha - dow, By the vine - yard bower, Past the corn - land  
 On in shine and sha - dow, By the vine - yard bower, Past the corn - land  
 On in shine and sha - dow, By the vine - yard bower, Past the corn - land

*Tempo 1mo.*

mea-dow, On by town and tower; On— the migh - ty riv - er Broad - ens deep and  
 mea-dow, On by town and tower, On— the migh - ty riv - er Broad - ens deep and  
 mea-dow, On by town and tower, On— the migh - ty riv - er Broad - ens deep and  
 mea-dow, On by town and tower; On— the migh - ty riv - er Broad - ens deep and

strong, While to e - cho ev - er Rings the Rhine-raft song, . . . the  
 strong, While to e - cho ev - er Rings the Rhine-raft song, . . . the  
 strong, While to e - cho ev - er Rings the Rhine-raft song, . . .  
 strong, While to e - cho ev - er Rings the Rhine-raft song, . . .

## THE RHINE-RAFT SONG.

*con forza.**rit.**con grazia.**cres.*

Rhine the Rhine, the Rhine - raft song, Rings the Rhine, . . . the  
*con grazia.* *cres.* *con forza.*

Rhine, the Rhine, . . . the Rhine - raft song, Rings the Rhine, the  
*m/ con grazia.* *cres.* *con forza.*

the Rhine, the Rhine, the Rhine - raft song, Rings the Rhine, . . . the  
*m/ con grazia.* *cres.* *con forza.*

the Rhine, the Rhine, the Rhine - raft song, Rings the Rhine, the  
*con grazia.* *cres.* *con forza.*

*Tempo 1mo.*

Rhine-raft song! On, and on - ward flow - ing, Past the reed - y land, Where the

Rhine-raft song! On, and on - ward flow - ing, Past the reed - y land, Where the

Rhine-raft song! On, and on - ward flow - ing, Past the reed - y land, Where the

Rhine-raft song! On, and on - ward flow - ing, Past the reed - y land, Where the  
*Tempo 1mo.*

sea - wind blow - ing Drifts the gold - en sand; Till the stream re -

sea - wind blow - ing Drifts the gold - en sand; Till the stream re -

sea - wind blow - ing Drifts the gold - en sand; Till the stream re -

sea - wind blow - ing Drifts the gold - en sand; Till the stream re -

## THE RHINE RAFT SONG.

- joi - ces O - cean waves a - mong— There, from farewell voi - ces, Rings the Rhine-raft

- joi - ces O - cean waves a - mong— There, from farewell voi - ces, Rings the Rhine-raft

- joi - ces O - cean waves a - mong— There, from farewell voi - ces, Rings the Rhine-raft

- joi - ces O - cean waves a - mong— There, from farewell voi - ces, Rings the Rhine-raft

*mf con grazia.*

song, . . . the Rhine, the Rhine, the Rhine - raft

song, . . . the Rhine, . . . the Rhine, . . . the Rhine - raft

song, . . . the Rhine, . . . the Rhine, . . . the Rhine - raft

song, . . . the Rhine, the Rhine, the Rhine -

*mf con grazia.*

song, . . . the Rhine, the Rhine, the Rhine -

*mf con grazia.*

*con forza.*  
*rit.*

song, Rings the Rhine, . . . the Rhine - raft song !

song, Rings the Rhine, . . . the Rhine - raft song !

raft song, Rings the Rhine, . . . the Rhine - raft song !

raft song, Rings the Rhine, . . . the Rhine - raft song !

*con forza.*

## THE SILENT TIDE

A FOUR-PART SONG

THE POETRY WRITTEN BY MARY MARK-LEMON

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

*Andante cantabile.*  
*dolcissimo.*

SOPRANO. Flow to the west, O si - lent tide, The sun - set land is  
*dolcissimo.* > *cres.*

ALTO. Flow to the west, O si - lent tide, The sun -set land is  
*dolcissimo.* > *cres.*

TENOR. Flow to the west, O si - lent tide, The sun -set land is  
*dolcissimo.* > *cres.*

BASS. Flow to the west, O si - lent tide, The sun -set land is  
*dolcissimo.* > *cres.*

PIANO.  
(*ad lib.*) *pp dolcissimo.* > *cres.*

*f.* there; Its gold - en shores are tinged with light, In  
*p.* there; Its gold - en shores are tinged with light, In  
*f.* there; Its gold - en shores are tinged with light, In  
*p.* there; Its gold - en shores are tinged with light, In  
*f.* >

## THE SILENT TIDE.

*Animando e cres.*

ra - - diance past com - pare. . . And when thy wa - ters  
 cres.  
 ra - - diance past com - pare. . . And when thy wa - ters  
 cres.  
 ra - - diance past com - pare. . . And when thy wa - ters  
 cres.  
 ra - - diance past com - pare. . . And when thy wa - ters  
*Animando.*  
 reach the west, Lay down my bur - then'd heart to rest, . . . lay  
 dim.  
 reach the west, Lay down my bur - then'd heart to rest, . . . lay  
 dim.  
 reach the west, Lay down my bur - then'd heart to rest, . . . lay  
 dim.  
 reach the west, Lay down my bur - then'd heart to rest, . . . lay  
*dim.*  
 con express. rit. assai.  
 down my bur - then'd heart to rest, my heart to rest. . .  
 con express. pp  
 down my bur - then'd heart to rest, my heart to rest. . .  
 con express. pp  
 down my bur - then'd heart to rest, my heart to rest. . .  
 con express. rit. assai.  
 con express. pp

## THE SILENT TIDE.

*dolcissimo.*

Flow <sup>3</sup> to the west, O si - lent tide, The land of flow'rs is there; And

*dolcissimo.*

Flow <sup>3</sup> to the west, O si - lent tide, The land of flow'rs is there; And

*dolcissimo.*

Flow <sup>3</sup> to the west, O si - lent tide, The land of flow'rs is there And

*pp dolcissimo.*

Flow <sup>3</sup> to the west, O si - lent tide, The land of flow'rs is there; And

in . . . their midst my dar - ling moves A - mong . . . their fra-grance rare. And

in their midst my dar - ling moves A - mong their fra-grance rare. And

in their midst my dar - ling moves A - mong . . . their fra-grance rare. And

in their midst my dar - ling moves A - mong their fra-grance rare. And

*Animando e cres.*

when thy wa - ters reach her side, Oh, speak of me, thou si - lent tide, . . . oh,

when thy wa - ters reach her side, Oh, speak of me, thou si - lent tide, . . . oh,

when thy wa - ters reach her side, Oh, speak of me, thou si - lent tide, . . . oh,

when thy wa - ters reach her side, Oh, speak of me, thou si - lent tide, . . . oh,

*Animando.*

( 122 )

## THE SILENT TIDE.

rit. assai.

*con express.*

speak of me, thou si - lent tide, oh, speak of . . . me! . . .

*con express.*

speak of me, thou si - lent tide, oh, speak of mel . . .

*con express.*

speak of me, thou si - lent tide, oh, speak of me! . . .

*con express.*

speak of me, thou si - lent tide, oh, speak of me!

*rit. assai.*

*con express.*

*pp dolce.*

Flow to the west, O si - lent tide, The land of love is there; And

*cres.*

Flow to the west, O si - lent tide, The land of love is there; And

*cres.*

Flow to the west, O si - lent tide, The land of love is there; And

*cres.*

Flow to the west, O si - lent tide, The land of love is there; And

*cres.*

on its shores my dar - ling dwells, A - mong . . . the an - gels fair... And

on its shores my dar - ling dwells, A - mong the an - gels fair... And

on its shores my dar - ling dwells, A - mong . . . the an - gels fair... And

on its shores my dar - ling dwells, A - mong the an - gels fair. And

THE SILENT TIDE

*Animando e cres.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

*cres.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

*cres.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

*cres.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

*animando.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

*cres.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

*rit. con express.*

speak, oh, . . . speak of me un - til I . . . come . . .

*con express.*

speak, oh, speak of me un - til I come . . .

*con express.*

speak, oh, speak of me un - til I come . . .

*con express.*

speak, . . . oh, speak of me un - til I come

*rit. 3*

*con express.*

(SECOND SERIES.)

## IN APRIL TIME

A FOUR-PART SONG

THE POETRY WRITTEN BY FREDERICK ENOCH

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

*Allegretto giojoso.*  
*p leggiero.*

SOPRANO.  
In A - pril time— in A - pril days— Then first the sun - shine  
*leggiero.*

ALTO.  
In A - pril time— in A - pril days— Then first the sun - shine  
*leggiero.*

TENOR.  
In A - pril time— in A - pril days— Then first the sun - shine  
*leggiero.*

BASS.  
In A - pril time— in A - pril days— Then first the sun - shine  
*Allegretto giojoso.*

PIANO.  
(*ad lib.*)  
*p leggiero.*

seems . . . As though its smile of morn - ing rays Had woke from hap - py  
seems . . . As though its smile of morn - ing rays Had woke from hap - py  
seems . . . As though its smile of morn - ing rays Had woke from hap - py  
seems . . . As though its smile of morn - ing rays Had woke from hap - py  
*rall.*

## IN APRIL TIME.

*a tempo.*

dreams, . . . Un - heed - ing all the fit - ful show'r That through the rain - bow  
 dreams, . . . Un - heed - ing all the fit - ful show'r That through the rain - bow  
 dreams, . . . Un - heed - ing all the fit - ful show'r That through the rain - bow  
 dreams, . . . Un - heed - ing all the fit - ful show'r That through the rain - bow

*a tempo.*

*Animando e cres.*

breaks— The shin - ing leaf, the beam - ing flow'r In A - pril time a -  
 creas

breaks— The shin - ing leaf, the beam - ing flow'r In A - pril time a -  
 creas.

breaks— The shin - ing leaf, the beam - ing flow'r In A - pril time a -  
 creas.

breaks— The shin - ing leaf, the beam - ing flow'r In A - pril time a -  
 creas.

*Animando.*

*dolce cantabile.*

wakes, . . . In A - pril time, . . . Sweet A - pril

wakes, . . . In A - pril time, . . . Sweet A - pril

wakes, . . . In A - pril time, . . . Sweet A - pril

wakes, . . . In A - pril time, . . . Sweet A - pril

*dolce cantabile.*

## IN APRIL TIME.

*un poco rall.*

time, . . . Bright A - pril time, . . . bright A - pril time.. a - wakes!

time, . . . Bright A - pril time, . . . bright A - pril time.. a - wakes!

time, . . . Bright A - pril time, . . . bright A - pril time.. a - wakes!

time, . . . Bright A - pril time, . . . bright A - pril time.. a - wakes!

*un poco rall.*

*leggiero.*

In A - pril time— in A - pril days— When all seems glad and gay, . . . A

*leggiero.*

In A - pril time— in A - pril days— When all seems glad and gay, . . . A

*p leggiero.*

In A - pril time— in A - pril days— When all seems glad and gay, . . . A

*p leggiero.*

In A - pril time— in A - pril days— When all seems glad and gay, . . . A

*p leggiero.*

*rall.* *a tempo.*

lit - tle shade may dim the rays, But soon 'twill pass a - way: For oh! the joy of

lit - tle shade may dim the rays, But soon 'twill pass a - way: For oh! the joy of

lit - tle shade may dim the rays, But soon 'twill pass a - way: Fer oh! the joy of

lit - tle shade may dim the rays, But soon 'twill pass a - way: For oh! the joy of

*rall.* *f*

## IN APRIL TIME.

*Animando e cres.*

life's young hours A sun-shine al - ways makes, That brings the heart those shin - ing flow'rs, That

*cres.*

life's young hours A sun-shine al - ways makes, That brings the heart those shin - ing flow'rs That

*p cres.*

life's young hours A sun-shine al - ways makes, That brings the heart those shin - ing flow'rs That

*cres.*

life's young hours A sun-shine al - ways makes, That brings the heart those shin - ing flow'rs That

*Animando.**dolce cantabile.*

A - pril time a - wakes, That A - pril time, . . . Sweet A - pril

A - pril time a - wakes, That A - pril time, . . . Sweet A - pril

A - pril time a - wakes, That A - pril time, . . . Sweet A - pril

A - pril time a - wakes, That A - pril time, . . . Sweet A - pril

*dolce cantabile.*

time, . . . Bright A - pril time, . . . bright A - pril time . . . a - wakes! . . .

time, . . . Bright A - pril time, . . . bright A - pril time . . . a - wakes! . . .

time, . . . Bright A - pril time, . . . bright A - pril time . . . a - wakes! . . .

time, . . . Bright A - pril time, . . . bright A - pril time . . . a - wakes! . . .

*poco rall.*

## THE SONG TO PAN

A FOUR-PART SONG

THE POETRY WRITTEN BY FREDERICK ENOCH

THE MUSIC COMPOSED BY

CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 &amp; 51, Queen Street (E.C.).

SOPRANO.

*Allegro moderato.*

ALTO.

TENOR.

BASS.

PIANO.  
(*ad lib.*)

*con grazia.*

yield, He the lord of ev'-ry man Who loves the wood, the field; The

yield, He the lord of ev'-ry man Who loves the wood, the field;

yield, He the lord of ev'-ry man Who loves the wood, the field;

yield, He the lord of ev'-ry man Who loves the wood, the field;

*con grazia.*

*f*

THE SONG TO PAN.

The musical score consists of three staves of music. The top staff features lyrics for "shepherds far and near" and "Bring flocks before the shrine, And the". The middle staff continues with "The shepherds far and near" and "Bring flocks before the shrine, And the". The bottom staff concludes with "The shepherds far and near" and "Bring flocks before the shrine, And the". The second section begins with "hun - ter brings the deer" and "For the ho - lo-caust di - vine, for the". This is followed by another "hun - ter brings the deer" and "For the ho - lo-caust di - vine, for the". The third section starts with "And the hun-ter brings the deer" and "For the ho - lo-caust, for the". The final section concludes with "ho - lo-caust di - vine. Come, a song— a song to Pan ! To Pan our homage". This section is repeated twice more. The score includes dynamic markings such as *cres.*, *rit.*, *a tempo.*, and *f.* The piano accompaniment provides harmonic support throughout the piece.

THE SONG TO PAN.

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and treble clef. The vocal parts are written in soprano and alto voices, with piano accompaniment. The lyrics are as follows:

yield, . . . Ere the sun his race has ran O'er the green - wood, o'er the  
yield, . . . Ere the sun his race has ran O'er the green - wood, o'er the  
yield, . . . Ere the sun his race has ran . . . O'er the green - wood, o'er the  
yield, . . . Ere the sun his race has ran O'er the green - wood, o'er the

field, . . . With a voice that bids re - joice . . . Come, a song— a song to  
field, . . . With a voice that bids re - joice. Come, a song— a song to  
field, . . . With a voice that bids re - joice.  
field, . . . With a voice that bids re - joice.

Pan! . . . . . a song to Pan!  
Pan! . . . . . a song to Pan!  
Come, a song— a song to Pan! a song to Pan!  
Come, a song— a song to Pan! a song to Pan!

*Largamente.*

## THE SONG TO PAN.

*a tempo.*

Let us raise a song to Pan! And bring the blossoms sweet, Now the  
 Let us raise a song to Pan! And bring the blossoms sweet, Now the  
 Let us raise a song to Pan! And bring the blossoms sweet, Now the  
 Let us raise a song to Pan! And bring the blossoms sweet, Now the

*dolce, con grazia.*

fes - tal day's be - gan, And syl - van life's com - plete; Bring  
 fes - tal day's be - gan, And syl - van life's com - plete;  
 fes - tal day's be - gan, And syl - van life's com - plete;  
 fes - tal day's be - gan, And syl - van life's com - plete; *dolce, con grazia*

*Animando e cres.*

gold - en daf - fo - dil, Rose, queen of all a - mong, While the  
 Bring gold - en daf - fo - dil, Rose, queen of all a - mong, While the  
 Bring gold - en daf - fo - dil, Rose, queen of all a - mong,  
 Bring gold - en daf - fo - dil, Rose, queen of all a - mong, *Animando.*

THE SONG TO PAN.

cres.

vo - tive hymn to fill, Hark, the wild birds' rap-ture song ! Hark, the  
cres.

vo - tive hymn to fill, Hark, the wild birds' rap-ture song ! Hark, the  
cres.

While the vo-tive hymn to fill, Hark, the wild birds' song ! Hark, the  
cres.

While the vo-tive hymn to fill, Hark, the wild birds' song ! Hark, the  
cres.

rit. a tempo.

wild birds' rapture song ! Come, a song— a song to Pan ! To Pan our homage

wild birds' rapture song ! Come, a song— a song to Pan ! To Pan our homage

wild birds' rapture song ! Come, a song— a song to Pan ! To Pan our homage

wild birds' rapture song ! Come, a song— a song to Pan ! To Pan our homage  
rit. a tempo.

yield,... Ere the sun his race has ran O'er the green - wood, o'er the

yield,... Ere the sun his race has ran O'er the green - wood, o'er the

yield,... Ere the sun his race has ran ... O'er the green - wood, o'er the  
*p*.

yield,... Ere the sun his race has ran O'er the green - wood, o'er the

THE SONG TO PAN.

field, ... With a voice that bids re - joice... Wake the song— the song to  
 field, ... With a voice that bids re - joice. Wake the song— the song to  
 field, ... With a voice that bids re - joice.

*Largamente.*

Pan! . . . . . the song to Pan!

Pan! . . . . . the song to Pan!

Wake the song— the song to Pan! the song to Pan!

Wake the song— the song to Pan! the song to Pan!

*Largamente.*

# AUTUMN IS COME AGAIN

(A VINTAGE SONG)

WRITTEN AND COMPOSED BY

F. CORDER.

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

*Allegro.*

1st SOPRANO.

Au - tumn is come a - gain, Sum-mer tints he cha - ses ; Brown is the

2nd SOPRANO.

Au - tumn is come a - gain, Sum-mer tints he cha - ses ; Brown is the

ALTO.

Au - tumn is come a - gain, Sum-mer tints he cha - ses ; Brown is the

TENOR.

Au - tumn is come a - gain, Sum-mer tints he cha - ses ; Brown is the

BASS.

Au - tumn is come a - gain, Sum-mer tints he cha - ses ; Brown is the

PIANO.  
(ad lib.)

*Allegro.*

$\text{D} = 108.$

burst - ing grain, brown our sun-burnt fa - ces,

burst - ing grain, brown our sun-burnt fa - ces, Ev' - ry leaf on

burst - ing grain, brown our sun-burnt fa - ces, Ev' - ry leaf on

burst - ing grain, brown are our fa - ces, Ev' - ry leaf on

burst - ing grain, brown are our fa - ces, Ev' - ry leaf on hill or plain

AUTUMN IS COME AGAIN.

hill or plain wears his rus-set gra - - ces...  
 hill or plain wears his rus-set, wears his rus-set gra - - ces.  
 hill or plain wears his rus-set, wears his rus-set gra - - ces.  
 wears his rus-set gra - - ces, wears his rus-set, wears his rus-set gra - - ces.

Pluck the vine, tread the wine by the banks of sun-ny Rhine! Who could ask bet - ter task,  
 Pluck the vine, tread the wine by the sun-ny Rhine! Who could ask bet - ter task,  
 Pluck the vine, tread the wine by the banks of sun-ny Rhine! Who could ask bet - ter task,  
 Pluck the vine, tread the wine by the banks of sun-ny Rhine! Who could ask bet - ter task,  
 Pluck the vine, tread the wine by the banks of

3

AUTUMN IS COME AGAIN.

while the Au-tumn sun doth shine... Win - ter has jew-els rare, false though is their  
 while the Au-tumn sun doth shine... Win - ter has jew-els rare, false though is their  
 while the Au-tumn sun doth shine... Win - ter has jew-els rare, false though is their  
 while the Au-tumn sun doth shine... Win - ter has jew-els rare, false though is their  
 sun - - ny Rhine... Win - ter has jew-els rare, false though is

seem - ing; Blos - soms of sil - ver fair o'er the Spring are gleam - ing;  
 seem - ing; Blos - soms of sil - ver fair o'er the Spring are gleam - ing;  
 seem - ing; Blos - soms of sil - ver fair o'er the Spring are gleam - ing;  
 seem - ing; Blos - soms of sil - ver fair o'er Spring are gleam - ing;  
 their seeming; Blos - soms of sil - ver fair o'er Spring are gleam - ing; Au-tumn is be -

AUTUMN IS COME AGAIN.

Au-tumn is be - yond com - pare, gold from him comes stream  
 Au-tumn is be - yond com - pare, gold from him, yes, gold from him comes  
 Au-tumn is be - yond com - pare, gold from him, yes, gold from him comes  
 . yond compare, gold from him comes stream ing, gold from him, yes, gold from him comes

Pluck the vine, tread the wine by the banks of sun - ny Rhine!  
 - ing... Pluck the vine, tread the wine by the sun - ny Rhine!  
 stream - ing. Pluck the vine, tread the wine by the banks of sun - ny Rhine!  
 stream - ing. Pluck the vine, tread the wine by the banks of sun - ny Rhine!  
 stream - ing. Pluck the vine, tread the wine

3

AUTUMN IS COME AGAIN.

Who could ask bet - ter task, while the Au - tumn sun doth shine. . .

Who could ask bet - ter task, while the Au - tumn sun doth shine. . .

Who could ask bet - ter task, while the Au - tumn sun doth shine. . .

Who could ask bet - ter task, while the Au - tumn sun doth shine. . .

by the banks of sun - - - ny Rhine! ..

*Andante espressivo.*

*p dolce.*

With gold - en bait . . ev' - ry

*dolce.*

Au - tumn with gold - en, gold - en bait . . ev' - ry, . .

*dolce.*

Au - tumn with gold - en bait ev' - ry,

*p dolce.*

Au - tumn with gold - en bait, . . with gold - en bait ev' - ry,

*p dolce.*

with gold - en bait ev' - ry heart,

*Andante espressivo.*

*p dolce.*

AUTUMN IS COME AGAIN.

The musical score consists of two staves of music in common time, key signature of one flat. The first staff uses a soprano C-clef, and the second staff uses an alto F-clef. The music is divided into measures by vertical bar lines and includes various dynamics such as *cres.*, *f*, *p*, *pp*, *dim.*, and *p dolce.*

**Lyrics:**

heart thou lur - est, Ev' - ry ill the months cre -  
ev' - ry heart thou lur - est, Ills that the months, the months . . . cre -  
ev' - ry heart thou lur - est, All  
heart, ev' - ry heart thou lur - est, All ills that the months cre -  
ev' - ry heart . . . thou lur - est, Ills the months cre -  
- ate, . . . with . . . thy gold . . . thou cur-est, Man - y,  
- ate, . . . thou cur-est, with . . . thy gold . . . thou cur-est, Thy gifts  
ills . . . with . . . thy . . . gold . . . thou cur-est, Man - -  
- ate, . . . with thy gold, with thy gold thou cur-est, Man - -  
- ate, thou . . . cur - est, Man - -  
dim. p dolce.

AUTUMN IS COME AGAIN.

man - y thy gifts and great, wine's the best, the best and pur - est...

are man - y and great, but wine's the best, the best and pur - est.

- y thy gifts and great, wine's the best and pur - est

- y thy gifts and great, wine's the . . . best and pur - est

- y . . . thy gifts and great, wine's the pur - est.

cres.

*Tempo 1mo.*

Pluck the vine, tread the wine by the banks of sun-ny Rhine ! Who could ask bet - ter

Pluck the vine, tread the wine by the sun-ny Rhine ! Who could ask bet - ter taak,

Pluck the vine, tread the wine by the banks of sun-ny Rhine ! Who could ask bet - ter taak,

Pluck the vine, tread the wine by the sun-ny Rhine ! Who could ask bet - ter taak,

Pluck the vine, tread the wine by the sun-ny Rhine ! Who could ask bet - ter taak,

*Tempo 1mo.*

AUTUMN IS COME AGAIN.

task. . . . Pluck the vine, tread the wine by the banks of sun-ny Rhine  
 while the Au-tumn sun doth shine. Pluck the vine, tread the wine by the sun-ny Rhine!  
 while the Autumn sun doth shine. Pluck the vine, tread the wine by the banks of sun-ny Rhine!  
 while the sun doth shine. Pluck the vine, tread the wine by the banks of sun-ny Rhine!  
 while the Autumn sun doth shine. Pluck the vine, tread the wine by the sun-ny Rhine!

Who could ask bet - ter task, while the Au - tumn sun doth shine...  
 Who could ask bet - ter task, while the Autumn, while the Au-tumn sun doth shine...  
 Who could ask bet - ter task, while the Au - tumn sun doth shine...  
 Who could ask bet - ter task, while the Au - tumn sun doth shine...  
 Who could ask bet - ter task, while the Au - tumn sun doth shine...

Published also in the original key of G, for Male Voices ("ORPHEUS," No. 163), price 4d.

## MY LOVE BEYOND THE SEA

A FOUR-PART SONG

THE POETRY WRITTEN BY PAUL MATHEWS

THE MUSIC COMPOSED BY

FRANK H. SIMMS.

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

SOPRANO. *Allegro moderato.*

ALTO.

TENOR.

BASS.

PLANO. *Allegro moderato.*  
♩ = 138.

## MY LOVE BEYOND THE SEA.

sounds so sweet that reach mine ear, Those ca - roll'd notes so free, Re -  
 sounds so sweet that reach mine ear, Those ca - roll'd notes so free, Re -  
 sounds so sweet that reach mine ear, Those ca - roll'd notes so free, .. Re -  
 sounds so sweet that reach mine ear, Those ca - roll'd notes so free, Re -  
  
 call my soul's dear ab - sent love, My love be - yond the sea, Re -  
 call my soul's dear ab - sent love, My love be - yond the sea, Re -  
 call my soul's dear ab - sent love, My love be - yond the sea, Re - call my  
 call my soul's dear ab - sent love, My love be - yond the sea, Re -  
  
 call my soul's dear ab - sent love, My love be - yond the sea, (144)

MY LOVE BEYOND THE SEA.

*a tempo.*

2. In Summer, by the flow-ing stream, With gold-en rip-ples crossed, . . . I  
 2. In Summer, by the flow-ing stream, With gold-en rip-ples crossed, I  
 2. In Summer, by the flow-ing stream, With gold-en rip-ples crossed, I lie, and  
 2. In Summer, by the flow-ing stream, With gold-en rip-ples crossed, I

*a tempo.*

lie, and mo-ments muse a-way, In con-tem-pla-tion lost. For  
 lie, and mo-ments muse a-way, In con-tem-pla-tion lost. For  
 mo-ments muse a-way, In con-tem-pla-tion lost. For  
 lie, and mo-ments muse a-way, In con-tem-pla-tion lost. For

- get-ting all the scene a-round, My place should ra-ther be Be -  
 - get-ting all the scene a-round, My place should ra-ther be Be -  
 - get-ting all the scene a-round, My place should ra-ther be Be -  
 - get-ting all the scene a-round, My place should ra-ther be Be -

## MY LOVE BEYOND THE SEA.

*f*

- side my soul's dear ab - sent love, My love be - yond the sea, Be -  
 - side my soul's dear ab - sent love, My love be - yond the sea, Be -  
 - side my soul's dear ab - sent love, My love be - yond the sea, Be - side my  
 - side my soul's dear ab - sent love, My love be - yond the sea, Be -

rall. a tempo.

- side my soul's dear ab - sent love, My love be - yond the sea. 3. In Win - ter, by the  
 - side my soul's dear ab - sent love be - yond the sea. 3. In Win - ter, by the  
 soul's dear ab - sent love, My love be-yond the sea. 3. In Win - ter, by the  
 - side my soul's dear ab - sent love be - yond the sea. 3. In Win - ter, by the  
 rall. a tempo.

*f*

glow - ing hearth, I sit and dream a - gain, . . And still my con - stant  
 glow - ing hearth, I sit and dream a - gain, And still my con - stant  
 glow - ing hearth, I sit and dream a - gain, And still my con - stant thoughts will  
 glow - ing hearth, I sit and dream a - gain, And still my con - stant'

## MY LOVE BEYOND THE SEA.

thoughts will rove A - cross the storm - y main; The bur - den of their pray'r is yet, "Come

thoughts will rove A - cross the storm - y main; The bur - den of their pray'r is yet, "Come

rove A - cross . . . the storm - y main; The bur - den of their pray'r is yet, "Come

thoughts will rove A - cross the storm - y main; The bur - den of their pray'r is yet, "Come

back, my love, to me, Re - turn, my soul's dear ab - sent love, My love be-yond the

back, my love, to me, Re - turn, my soul's dear ab - sent love, My love be-yond the

back, my love, to me, . . . Re - turn, my soul's dear ab - sent love, My love be-yond the

back, my love, to me, Re - turn, my soul's dear ab - sent love, My love be-yond the

rall.

sea, Re - turn, my soul's dear ab - sent love, My love be - yond the sea."

sea, Re - turn, my soul's dear ab - sent love be - yond the sea."

sea, Re - turn, my soul's dear ab - sent love, My love be - yond the sea."

sea, Re - turn, my soul's dear ab - sent love be - yond the sea."

LORD ULLIN'S DAUGHTER  
A CHORAL BALLAD  
THE POETRY WRITTEN BY CAMPBELL  
THE MUSIC COMPOSED BY  
OLIVERIA PRESCOTT.

WITH THE ORCHESTRAL ACCOMPANIMENT ARRANGED FOR THE PIANOFORTE.

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

*Allegro maestoso. Soft Wind sustain.*

Piano.  $\text{P} = 126.$

A Soprano.  
A Alto.  
A Tenor.  
A Bass.

8va loco.

Full Score and Orchestral Parts for large or small Band may be hired of the Publishers.

LORD ULLIN'S DAUGHTER.

Chief - tain to the High - lands bound Cries, "Boat - man, do not tar - ry ! And I'll

Chief - tain to the High - lands bound Cries, "Boat - man, do not tar - ry ! And I'll

Chief - tain to the High - lands bound Cries, "Boat - man, do not tar - ry ! And I'll

Chief - tain to the High - lands bound Cries, "Boat - man, do not tar - ry ! And I'll

*Strings only.*

give thee a... sil - ver pound To row us o'er the fer - ry !"

give thee a... sil - ver pound To row us o'er the fer - ry !"

give thee a... sil - ver pound To row us o'er the fer - ry !" "Now who be ye, would

give thee a... sil - ver pound To row us o'er the fer - ry !" "Now who be ye, would

*p Cl. Fag.*

*Strings pizz.*

"O, I'm the Chief of Ul - va's isle, . . . And

"O, I'm the Chief of Ul - va's isle, . . . And

cross Loch-gyle, This dark and storm-y wa - ter ?" "O, I'm the Chief of Ul - va's isle, . . . And

cross Loch-gyle, This dark and storm-y wa - ter ?" "O, I'm the Chief of Ul - va's isle, . . . And

*add Brass. p*

*Wood Wind and  
Strings pizz.*

## LORD ULLIN'S DAUGHTER.

*cres.*                    **B**

this, Lord Ul - lin's daugh - ter. And fast be - fore her fa - ther's men Three days we've fled to -  
*cres.*

this, Lord Ul - lin's daugh - ter. And fast be - fore her fa - ther's men Three days we've fled to -  
*cres.*

this, Lord Ul - lin's daugh - ter. And fast be - fore her fa - ther's men Three days we've fled to -  
*cres.*

this, Lord Ul - lin's daugh - ter. And fast be - fore her fa - ther's men Three days we've fled to -  
**B**

*cres.*                    *Brass.*                    *f Strings, Wood Wind, Brass at accent.*

- ge - ther; For should he find us in the glen, . . . My blood would stain the hea - ther."

- ge - ther; For should he find us in the glen, . . . My blood would stain the hea - ther."

- ge - ther; For should he find us in the glen, . . . My blood would stain the hea - ther."

- ge - ther; For should he find us in the glen, . . . My blood would stain the hea - ther."

*Moderato.*

*mf*

Out spoke the hard - y High - land wight, "I'll go, . . . my chief, I'm  
*mf*

Out spoke the hard - y High - land wight, "I'll go, . . . my chief, I'm  
*Moderato.*  $\text{♩} = 144$

*mf* *Strings & Wood Wind.*

LORD ULLIN'S DAUGHTER.

The musical score consists of four staves of music. The first three staves are vocal parts, and the fourth staff is for the orchestra. The vocal parts are in common time, with a key signature of one sharp. The vocal parts begin with a piano dynamic, followed by a crescendo (cres.) marking. The lyrics for the first section are:

rea - dy; It is not, it is not for your sil - ver bright, . . .  
 rea - dy; It is not, it is not for your sil - ver bright, . . .  
 cres.

The vocal parts then continue with a piano dynamic, followed by a crescendo (cres.) marking. The lyrics for the second section are:

And by my word! the bon - ny  
 And by my word! the bon - ny  
 But for your win - some la - dy. And by my word!  
 pp But for your win - some la - dy. And by my word!

The vocal parts then continue with a piano dynamic, followed by a crescendo (cres.) marking. The lyrics for the third section are:

Strings & Wood Wind as in voices.  
 Tromb.

The vocal parts then continue with a piano dynamic, followed by a crescendo (cres.) marking. The lyrics for the fourth section are:

bird In dan - ger shall . . . not tar - ry; So though the  
 bird In dan - ger shall not tar - ry; So though the  
 the bon - ny bird In dan - ger shall not tar - ry; So though the  
 the bon - ny bird In dan - ger shall not tar - ry; So though the

cres. Strings alone.

LORD ULLIN'S DAUGHTER.

waves . . . are rag - ing white, I'll row . . . you o'er the  
 waves . . . are rag - ing white, I'll row you o'er the  
 waves . . . are rag - ing white, I'll row you o'er the  
 waves . . . are rag - ing white, I'll row you o'er the

*Allegro agitato.*

fer - ry, I'll row . . . you o'er the fer - ry."  
 fer - ry, I'll row you o'er the fer - ry."  
 fer - ry, I'll row you o'er the fer - ry."  
 fer - ry, I'll row you o'er the fer - ry."

*add Wood Wind.*

*f* All Wind except Bass Tromb. & Oph.

All Strings.

cres.

## LORD ULLIN'S DAUGHTER.

D

By this . . . the storm . . . grew loud . . . a - pace, . . . The  
By this . . . the storm . . . grew loud . . . a - pace, . . . The  
By this . . . the storm . . . grew loud . . . a - pace, . . . The  
By this . . . the storm . . . grew loud . . . a - pace, . . . The

*f* Wood, Wind, Cornet at accent.

wa - ter - wraith . . . was shriek - ing; And in the scowl of heaven, each  
wa - ter - wraith was shriek - ing; And in the scowl of heaven, each  
wa - ter - wraith was shriek - ing; And in the scowl of heaven, each  
wa - ter - wraith was shriek - ing; And in the scowl of heaven, each

*dim.*

face . . . Grew dark as they were speak - ing.  
*dim.*  
face . . . Grew dark as they were speak - ing.  
*dim.*  
face . . . Grew dark as they were speak - ing.  
*dim.*

*pp*

*pp*

*pp*

## LORD ULLIN'S DAUGHTER.

But still, . . . as wild - er blew . . . the wind, . . . And

But still, . . . as wild - er blew . . . the wind, . . . And

But still, . . . as wild - er blew . . . the wind, . . . And

But still, . . . as wild - er blew . . . the wind, . . . And

*Corni.*

p

as the night . . . grew drear - er, A - down the glen rode arm - ed men, Their

as the night . . . grew drear - er, A - down the glen rode arm - ed men, \*Their

as the night . . . grew drear - er, A - down the glen rode arm - ed men, Their

as the night . . . grew drear - er, A - down the glen rode arm - ed men, Their

*ff Brass.*

Bassi.

E

trampling sound - ed near - er. . . "O

trampling sound - ed near - er. . . "O

trampling sound - ed near - er. . .

trampling sound - ed near - er. . .

E

FL. CL.  
Ob.

L.H.

LORD ULLIN'S DAUGHTER.

haste . . thee, haste !" the la - dy cries, . . "Tho' tem - pests round . . us  
 haste . . thee, haste !" the la - dy cries, . . "Tho' tem - pests round . . us  
  
*Vl. & Vla.*  
  
 ga - ther ; I'll meet . . the rag - ing of . . the skies, But  
 ga - ther ; I'll meet . . the rag - ing of . . the skies, But  
  
 not an an - gry fa - ther."  
 not an an - gry fa - ther."  
  
*Wind.*  
*cres.* *f* *Strings.*

LORD ULLIN'S DAUGHTER.

The vocal parts consist of three staves:

- Soprano:** The top staff, written in G clef, starts with a rest followed by a melodic line.
- Alto:** The middle staff, written in C clef, also starts with a rest followed by a melodic line.
- Bass:** The bottom staff, written in F clef, starts with a rest followed by a melodic line.

The instrumental parts consist of three staves:

- Wood Wind:** The top staff, written in G clef, features sustained notes and rhythmic patterns.
- Corni at accent.**: The middle staff, written in C clef, features sustained notes and rhythmic patterns.
- Strings:** The bottom staff, written in C clef, features sustained notes and rhythmic patterns.

Text lyrics are provided for the vocal parts:

boat . . has left . . a storm - y land, . . A storm - y sea . . be -  
 boat . . has left . . a storm - y land, . . A storm - y sea . . be -  
 boat . . has left . . a storm - y land, . . A storm - y sea . . be -  
 boat . . has left . . a storm - y land, . . A storm - y sea . . be -  
 Wood Wind.  
 Corni at accent.  
 Strings.

The vocal part concludes with the text:

- fore her; When, O! too strong . . for hu - man hand The .. dim.  
 - fore her; When, O! too strong . . for hu - man hand The .. dim.  
 - fore her; When, O! too strong . . for hu - man hand The .. dim.  
 - fore her; When, O! too strong . . for hu - man hand The .. dim.

## LORD ULLIN'S DAUGHTER.

tem - pest ga - ther'd o'er her.  
 tem - pest ga - ther'd o'er her.  
 tem - pest ga - ther'd o'er her. And still . . . they row'd . . . a .  
 tem - pest ga - ther'd o'er her. And still . . . they row'd . . . a .

And still . . . they row'd . . . a - midst . . . the roar . . . Of  
 And still . . . they row'd . . . a - midst . . . the roar . . . Of  
 - midst . . . the roar . . .  
 - midst . . . the roar . . .

wa - ters fast pre - vail - - - - ing.  
 wa - ters fast pre - vail - - - - ing.  
 Of wa - ters fast pre - vail - - - - ing.  
 Of wa - ters fast pre - vail - - - - ing.

Stringe.

## LORD ULLIN'S DAUGHTER.

Lord Ul - lin reach'd that fa - tal shore, His  
 Lord Ul - lin reach'd that fa - tal shore, His  
 Lord Ul - lin reach'd that fa - tal shore, His  
 Lord Ul - lin reach'd that fa - tal shore, His

Brass

Bassi.

wrath was chang'd to wail - - ing ; .  
 wrath was chang'd to wail - - ing ; .  
 wrath was chang'd to wail - - ing ; .  
 wrath was chang'd to wail - - ing ; .

G

Vl.

For, sore . . . dis - may'd, . . . through storm . . and shade, His  
 For, sore . . . dis - may'd, . . . through storm . . and shade, His

Fl. Ob. & Cl.

mf Strings.

LORD ULLIN'S DAUGHTER.

child he did dis - co - ver: One love - ly hand she  
 child he did dis - co - ver: One love - ly hand she

stretch'd for aid, And one was round her lov - er.  
 stretch'd for aid, And one was round her lov - er.

*Tempo 1mo.*

"Come back! come back!" he cried, in grief, "A - cross this storm - y  
 "Come back! come back!" he cried, in grief, "A - cross this storm - y  
 "Come back! come back!" he cried, in grief, "A - cross this storm - y  
 "Come back! come back!" he cried, in grief, "A - cross this storm - y  
*Tempo 1mo.*

*f Tutti.*

LORD ULLIN'S DAUGHTER.



*Allegro agitato.*

daugh - - - - ter!"

*Allegro agitato.*

*Vl.*

*Strings. Wind sustain.*

*p Cl. Fag. & Corni.*

*Cello & Bassi.*

H

'Twas

'Twas

'Twas

'Twas

'Twas

*cres.*

LORD ULLIN'S DAUGHTER.

The musical score consists of ten staves of music. The first three staves feature a vocal line with lyrics: "vain! . . . the loud waves lash'd the ..", "vain! . . . the loud waves lash'd the", and "vain! . . . the loud waves lash'd the ..". The fourth staff is a Wood Wind part, indicated by a label above the staff and a dynamic marking *f*. The fifth staff is for Strings & Corni, indicated by a label above the staff. The vocal line continues with "the loud waves lash'd the". The next five staves show the vocal line repeating "shore, Re - turn . . . or aid, . . . re -". The final two staves show the vocal line repeating "- turn or aid pre - vent - - ing;". The score concludes with a dynamic marking *ff* followed by "Strings.".

## LORD ULLIN'S DAUGHTER.

The wa - ters wild went o'er his child, And  
 The wa -ters wild went o'er his child, And  
 The wa -ters wild went o'er his child, And  
 The wa -ters wild went o'er his child, And

*pp Brass.*

*Bassi.*

he was left.. la - ment - ing, la -  
 he was left.. la - ment - ing, la -  
 he was left.. la - ment - ing, la -  
 he was left.. la - ment - ing, la -

*String. cres.* *f Wind. Strings.*

ment - ing. . . .

ment - ing. . . .

ment - ing. . . .

ment - ing. . . . loco.

*f Tutti.*

## SLOW, SLOW, FRESH FOUNT

MADRIGAL FOR FIVE VOICES

THE POETRY FROM BEN JONSON'S PLAY, "CYNTHIA'S REVELS"

THE MUSIC COMPOSED BY

T. ATTWOOD WALMISLEY.

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

*Andante.*

1st SOPRANO. {

2nd SOPRANO. {

ALTO. {

TENOR. {

BASS. {

PIANO. {

$\text{D} = 80.$

*Andante.*

SLOW, SLOW, FRESH FOUNT.

tears, . . . O faint - ly, gen - tle springs,  
my salt tears, Yet slow - er yet; O faint - ly, gen - tle springs  
time with my salt tears, O faint - ly, gen - tle springs,  
with my salt tears, O faint - ly, gen - tle springs,  
Yet slow - er, slow - er yet; O faint - ly, gen - tle springs,

*p* > *fp*

List to the hea - vy part, list, . . .  
List to the hea - vy part the mu - sic bears,  
List, . . . list . . . to the hea - vy part, to the hea - vy  
List to the hea - vy part the mu - sic bears, to the hea - vy  
List . . .

SLOW, SLOW, FRESH FOUNT.

list, . . . . . list, . . . . .

list to the hea - vy part,

part, Woe weeps out her di - vi - sion when . . . she

part, the mu - sic bears, Woe weeps . . out her di -

list . . . to the hea - - vy part the mu - sic

Woe weeps..

Woe weeps . . out her di - vi - - sion when . . she sings,

sings, . . . . when she sings, . . . . when she sings, woe ..

- vi - sion when she sings, woe ..

bears, Woe weeps . . out her di - vi - sion, woe ..

SLOW, SLOW, FRESH FOUNT.

out her di - vi - sion when she sings. . . . .

Woe weeps out her di - vi - sion when she sings.

... weeps out her di - vi - sion when she sings.

... weeps out her di - vi - sion when she sings.

... weeps out her di - vi - sion when she sings.

Droop herbs and flow'rs, fall grief in show'rs, Our

Droop herbs and flow'rs, fall grief in show'rs, Our

Droop herbs and flow'rs, fall grief in show'rs, Our

Droop herbs and flow'rs, fall grief in show'rs, Our

Droop herbs and flow'rs, fall grief in show'rs, Our

Droop herbs and flow'rs, fall grief in show'rs, Our

## SLOW, SLOW, FRESH FOUNT.

The musical score consists of five staves of music. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 2/4 time (indicated by a '2'). The key signature varies between staves, showing both G major (no sharps or flats) and A major (one sharp). The lyrics are as follows:
   
 - on some crag - gy hill, drop, drop, drop, drop, drop, drop,
   
 - on some crag - gy hill, drop, drop, drop, drop, drop . . .
   
 - on some crag - gy hill, drop, drop, drop, drop, drop,
   
 - on some crag - gy hill, drop, drop, drop, drop, drop,
   
 - on some crag - gy hill, drop,
   
 - on some crag - gy hill, . . . . . drop,
   
 - on some crag - gy hill, drop, drop, drop, drop, drop

SLOW, SLOW, FRESH FOUNT.

*mf cres.*

Since Na - ture's, Na - ture's pride . . .  
*cres.*

Since Na - ture's pride, since  
*cres.*

Since Na - ture's, Na - ture's pride, since Na - . . .  
*mf cres.*

drop, drop, drop, Since Na - ture's pride, since since  
*mf cres.*

drop, drop, drop, Since Na - ture's, Na - ture's pride, since Na - ture's  
*cres.*

drop, drop, drop, Since Na - ture's, Na - ture's pride, since Na - ture's

is now a wi - ther'd daf - - - fo - dil.  
*p*

Na - ture's pride is now a wi - ther'd, wi - ther'd daf - fo - dil.  
*p*

- - ture's pride is now a wi - ther'd, wi - ther'd daf - fo - dil.  
*p*

Na - ture's pride is now a wi - ther'd daf - fo - dil.  
*p*

pride . . . is now a wi - ther'd daf - - - fo - dil.  
*p*

A Folio Edition of this Madrigal is also published, price 1s.; separate voice parts, 7½d.