

NOVELLO'S
PART-SONG BOOK
(SECOND SERIES)

A COLLECTION OF
PART-SONGS, GLEES,
AND
MADRIGALS

VOL. XVII.

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(SECOND SERIES.)

SONG OF THE WIND

A FOUR-PART SONG WITH SOLO

THE POETRY WRITTEN BY MAUD HINE

THE MUSIC COMPOSED BY

GERTRUDE HINE.

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

Allegro moderato.

SOPRANO.
I whis - per a-mong the feath' - ry . . grass, And

ALTO.
I whis - per a-mong the feath' - ry grass, And

TENOR.
I whis - per a-mong the feath' - ry . . grass, And

BASS.
I whis - per a-mong the feath' - ry grass, And

PIANO.
♩ = 88.
Allegro moderato.

dim - ple the riv - u - let as I pass, In the flow'r - starr'd field, on the

dim - ple the riv - u - let as I . . pass, In the flow'r - starr'd field, on the

dim - ple the riv - u - let as I . . pass, In the flow'r - starr'd field, on the

dim - ple the riv - u - let as I pass, In the flow'r - starr'd field, on the

SONG OF THE WIND.

sun - lit hill, In the flow'r - starr'd field, on the sun - lit hill, In the

sun - lit hill, In the flow'r - starr'd field, on the sun - lit hill, In the

sun - lit hill, In the flow'r - starr'd field, on the sun - lit hill, In the

sun - lit hill, In the flow'r - starr'd field, on the sun - lit hill, In the

flow'r-starr'd field, on the sun - lit hill, I roam at my will, . . at my will, In the

flow'r-starr'd field, on the sun - lit hill, I roam at my will, . . at my will, In the

flow'r-starr'd field, on the sun - lit hill, I roam at my will, . . at my will, In the

flow'r-starr'd field, on the sun - lit hill, I roam at my will, . . at my will, In the

$\text{♩} = 88.$

flow'r-starr'd field, on the sun - lit hill, . . Fet - ter-less, joy - ful, I roam at my will, . .

flow'r-starr'd field, on the sun - lit hill, Fet - ter-less, joy - ful, I roam at my will,

flow'r-starr'd field, on the sun - lit hill, Fet - ter-less, joy - ful, I roam at my will, . .

flow'r - starr'd field, on the sun - lit hill, Fet - ter-less, joy - ful, I roam at my will,

SONG OF THE WIND.

joy - ful I roam . . . at my will *dim.*

joy - ful I roam, I roam *dim.*

joy - ful I roam . . . at my will, *dim.*

joy - ful I roam . . . at my will. *rit.*

at my will. *dim.*

I roam at my will. *rit.*

And oft in a head - long, hurry - ing chase, I

And oft in a head - long, hurry - ing chase, I

And oft in a head - long, hurry - ing chase, I

And oft in a head - long, hurry - ing chase, I

Tempo lmo. ♩ 88.

SONG OF THE WIND.

cres. drive the clouds thro' the a - zure space; Then drop - ping I laugh in

cres. drive the clouds thro' the a - zure space; Then drop - ping I laugh in

cres. drive the clouds thro' the a - zure space; Then drop - ping I laugh in

cres. drive the clouds thro' the a - zure space; Then drop - ping I laugh in

cres. ga - ther'd sheaves, Or whirl in a dance with the fall - en leaves, the fall - en

ga - ther'd sheaves, Or whirl in a dance with the fall - en leaves, fall - en

p ga - ther'd sheaves, Or whirl in a dance with the fall - en leaves, fall - en

p ga - ther'd sheaves, Or whirl in a dance with the fall - en leaves, fall - en

rit. leaves. . . O'er the deep, deep o - cean, a mas - ter am I, As I mock - ingly hurl his

leaves. . . O'er the deep, deep o - cean, a mas - ter am I, As I mock - ingly hurl his

leaves. . . O'er the deep, deep o - cean, a mas - ter am I, As I mock - ingly hurl his

leaves. . . O'er the deep, deep o - cean, a mas - ter am I, As I mock - ingly hurl his

Tempo. $\text{♩} = 88.$

SONG OF THE WIND.

waves on high, And the foun - der - ing ships on the rocks I break; Then
 waves on high, And the foun - der - ing ships on the rocks I break; Then
 waves on high, And the foun - der - ing ships on the rocks I break; Then
 waves on high, And the foun - der - ing ships on the rocks I break; Then
 turn - ing I laugh at the ha - voc I make, I laugh at the ha - voc I make.
 turn - ing I laugh at the ha - voc I make, I laugh at the ha - voc I make.
 turn - ing laugh I laugh at the ha - voc I make.
 turn - ing laugh I laugh at the ha - voc I make.

Andante.
rall. *Andante.* 69.

SONG OF THE WIND.

SOPRANO SOLO.

mf Thro' the church-yard in si - lence I wond'-ring-ly pass, And scarce care to lin - ger and

p *sempre p*

rit. play with the grass ; But I drop as I sob - bing-ly hold in my breath, And for

rit. *cres.* *cres.*

rit. once am subdued, and for once am subdued in the pre - - sence of

rit. *p*

tempo. *rall.* *Andante.*

death. I

CHORUS. SOPRANO.

p In the pre - sence of death.

CHORUS. ALTO.

p In the pre - sence of death.

CHORUS. TENOR.

p In the pre - sence of death.

CHORUS. BASS.

p In the pre - sence of death.

tempo. *rall.* *Andante.*

p *p*

SONG OF THE WIND.

trem - bling - ly whisp - er a - round the old church And wail in the i - vy leaves

And wail, and wail

And wail, and wail

And wail, and wail

And wail

Un poco più lento.

ov - er the porch ; Then en - ter - ing soft - ly I hush to a sigh,

ov - er the porch, I hush to a

ov - er the porch, I hush to a

ov - er the porch, I hush to a

ov - er the porch, I hush to a

Un poco più lento. ♩. = 69.

SONG OF THE WIND.

l'istesso tempo.

For a spi - rit is there, a . . spi - rit is there, a . .

sigh,

sigh, . .

sigh, . .

sigh,

l'istesso tempo.

rit. e dim.

spi - rit who is . . great - er than I, For a spi - rit is there, a . .

pp Then en - ter - ing soft - ly I

pp Then en - ter - ing soft - ly I

pp Then en - ter - ing soft - ly I

pp Then en - ter - ing soft - ly I

rit. dim.

cres.

SONG OF THE WIND.

ad lib.

cres.

rall.

spi - rit is there, a . . spi - rit who is great - er than

hush to a sigh, For a spi - rit is there who is great - er than

hush to a sigh, For a spi - rit is there who is great - er than

hush to a sigh, For a spi - rit is there who is great - er than

hush to a sigh, For a spi - rit is there who is great - er than

rall.

cres.

f

f

p

cres.

I.

I, who is great - er, . . is . . great - er than I

I, who is great - er than I, is great - er than I

I, is great - er than I

I, is great - er than I

DEDICATED TO THE MEMBERS OF THE KENSINGTON ORCHESTRAL AND CHORAL SOCIETY.

GENTLE WINDS, AROUND HER HOVER

A FOUR-PART SONG

THE POETRY WRITTEN BY J. E. CARPENTER

THE MUSIC COMPOSED BY

J. T. MUSGRAVE.

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

Andante sostenuto.

SOPRANO.

Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps,

ALTO.

Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps,

TENOR.

Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps,

BASS.

Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps,

Andante sostenuto.

PIANO.

$\text{♩} = 63.$

p *mf*

cres. *pp* *fp*

Whis - per, ze - phyr, how I love her, Tho' my lip still si - lent keeps; Tell her that my

cres. *pp* *fp*

Whis - per, ze - phyr, how I love her, Tho' my lip still si - lent keeps; Tell her that my

cres. *pp* *fp*

Whis - per, ze - phyr, how I love her, Tho' my lip still si - lent keeps; Tell her that my

cres. *pp* *fp*

Whis - per, ze - phyr, how I love her, how I love her; Tell her that my

GENTLE WINDS, AROUND HER HOVER.

peace is flown, Say my heart is all her own; Min - gle, ze - phyr, with her sigh,
 peace is flown, Say my heart is all her own; Min - gle, ze - phyr, with her sigh,
 peace is flown, Say my heart is all her own; Min - gle, ze - phyr, with her sigh,
 peace is flown, Say my heart is all her own; Min - gle, ze - phyr, with her sigh,

cres. *rit.* *f* *a tempo.* *mf*
 Bid her let me hope or die. . . Gen - tle winds, a - round her hov - er, Seek the bow - er
cres. *f* *p* *mf*
 Bid her let me hope or die, Gen - tle winds, a - round her hov - er, Seek the bow - er
cres. *f* *p* *mf*
 Bid her let me hope or die. . . Gen - tle winds, a - round her hov - er, Seek the bow - er
cres. *f* *p* *mf*
 Bid her let me hope or die, Gen - tle winds, a - round her hov - er, Seek the bow - er
rit. *a tempo.* *f* *p* *mf*

pp
 where she sleeps, Whis - per, ze - phyr, how I love her, Tho' my lip, my lip still si - lent keeps.
pp
 where she . . sleeps, Whis - per, ze - phyr, how I love her, Tho' my lip still si - lent keeps.
pp
 where she sleeps, Whis - per, ze - phyr, how I love her, Tho' my lip still si - lent keeps.
pp
 where she sleeps, Whis - per, ze - phyr, how I love her, Tho' my lip still si - lent keeps.

GENTLE WINDS, AROUND HER HOVER.

Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far, Whis - per soft - ly

Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far, Whis - per soft - ly

Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far, Whis - per soft - ly

Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far, Whis - per soft - ly

how I love her, Say she is my guid - ing star; Let thy pure and ho - ly beams

how I love her, Say she is my guid - ing star; Let thy pure and ho - ly beams.

how I love her, Say she is my guid - ing star; Let thy pure and ho - ly beams

how I love her, how I love her; Let thy pure and ho - ly beams

Fall up - on her while she dreams; Mur - mur, moonbeam, how I sigh, But for her I

Fall up - on her while she dreams; Murmur, moonbeam, how I sigh, But for her I

Fall up - on her while she dreams; Mur - mur, moonbeam, how I sigh, But for her I . .

Fall up - on her while she dreams; Mur - mur, moonbeam, how I sigh, But for her I

GENTLE WINDS, AROUND HER HOVER.

rit.
a tempo.
p
mf

live or die. Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps ;

live or die. Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps ;

live or die. Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps ;

live or die. Gen - tle winds, a - round her hov - er, Seek her bow - er where she sleeps ;

mf

pp
pp
pp
pp

Whis - per soft - ly how I love her, Though my lip, my lip still si - lent keeps,

Whis - per soft - ly how I love her, Though my lip still si - lent keep, how..

Whis - per soft - ly how I love her, Though my lip still si - lent keeps,

Whis - per soft - ly how I love her, Though my lip still si - lent keeps,

pp

morendo.
morendo.
morendo.
morendo.

how I love her, my lip still si - lent keeps.

I love .. her, my lip still si - - lent keeps.

how I love, though my lip still si - lent keeps.

how I love her, my lip still si - - lent keeps.

morendo.

THE CURFEW

A SIX-PART SONG

THE POETRY WRITTEN BY LONGFELLOW

THE MUSIC COMPOSED BY

OLIVER KING

(Op. 26, No. 1).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 & 51, QUEEN STREET (E.C.).

With a monotonous swing.

SOPRANO.

1st & 2nd ALTO.

1st & 2nd TENOR.

BASS.

PIANO.

pp

♩ = 63.

So - lemn-ly, mourn-ful-ly deal-ing its dole, The cur-few bell is be-

So - lemn-ly, mourn-ful-ly deal-ing its dole, The cur-few bell is be-

So - lemn-ly, mourn-ful-ly deal-ing its

With a monotonous swing.

ben legato.

mp

sempre pp

sempre pp

So - lemn-ly, mourn-ful-ly

gin-ning to toll, . . . So - lemn-ly mourn-ful-ly deal-ing its dole, The

gin-ning to toll, . . . So - lemn-ly mourn-ful-ly deal-ing its dole, The

dole, . . . The cur-few bell is be-

THE CURFEW.

Marcato.

deal - - ing its dole, The cur - - few
 cur - few bell is be - gin - ning to toll, . . Cov - er the em - bers and
 cur - few bell is be - gin - ning to toll, . . Cov - er the em - bers and
 - - gin - - ning to toll, . . Cov - er the

bell is be - gin - ning . . to toll, Cov - er the
 put out the light, Toil comes with morn - ing, and rest with the night, Cov - er the em - bers and
 put out the light, Toil comes with morn - ing, and rest with the night, Cov - er the em - bers and
 em - bers and put . . out . . the light, Toil . . comes with

em - - bers and put . . out the light, . .
 put out the light, Toil comes with morn - ing and rest with the night. . .
 put out the light, Toil comes with morn - ing, and rest with the night.
 morn - - ing, and rest with the night, . .

THE CURFEW.

Toil comes with morn - ing, and rest with the night.

Toil comes with morn - ing, and rest with the night, and rest with the night.

Toil comes with morn - ing, and rest with the night, and rest with the night.

Toil with morn - ing, rest with night.

Dark grow the win-dows, and quenched is the fire, Sound fades in-to si-lence, all foot-steps re-tire, . .

Dark grow the win-dows, and quenched is the fire, Sound fades in-to si-lence, all foot-steps re-tire, . .

Dark grow the win - dows, and quenched is the fire, . . . Sound

Dark grow the win - dows, and quenched is the fire,

Dark grow the windows, and quenched is the fire, Sound fades in-to si-lence, all foot-steps re-tire, No

Dark grow the windows, and quenched is the fire, Sound fades in-to si-lence, all foot-steps re-tire, No

fades in - to si - lence, all foot - steps re - tire, . . . No

THE CURFEW.

Sound fades in - to si - lence, all foot - steps . . re - tire;
 voice in the chambers, no sound in the hall, Sleep and ob - li - vion reign o - ver all, No
espress.
 voice in the chambers, no sound in the hall, Sleep and ob - li - vion reign o - ver all, No
 voice in the cham - bers, no sound in . . . the hall,

No voice in the cham - bers, no sound, no sound in the hall,
 voice in the chambers, no sound in the hall, Sleep and ob - li - vion reign o - ver all, . .
 voice in the chambers, no sound in the hall, Sleep and ob - li - vion reign o - ver all,
 Sleep . . and ob - li - vion reign o - ver all,

pp Sleep and ob - li - - vion reign o - ver all.
pp Sleep and ob - li - vion reign o - ver all, . . reign o - ver all.
pp Sleep and ob - li - vion reign o - ver all, . . reign o - ver all.
pp Sleep and ob - li - vion reign o - ver all, . . reign o - ver all.
pp reign, . . reign o - ver all.

WAKEN, LORDS AND LADIES GAY

HUNTING CHORUS.

THE POETRY WRITTEN BY SIR WALTER SCOTT

THE MUSIC COMPOSED BY
EMILE LOUIS.

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

Andante.

BASS. *f* Wa-ken, lords and la - dies gay, . . . On the moun-tain dawns the

Andante.

PIANO. $\text{♩} = 69.$

Allegro vivace. SOPRANO. All the jol - ly chase is

ALTO. All the jol - ly chase is

TENOR. All the jol - ly chase is

p

day, . . . *Allegro vivace.* $\text{♩} = 108.$ All the jol - ly chase is

f *pp* *p*

here, With horse, and hawk, and hunting spear! Hounds are in their cou - ples yell - ing, Hawks are

here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are

here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are

here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are

rall.

WAKEN, LORDS AND LADIES GAY.

rall. *dim.* *a tempo.*

whist-ling, horns are knell-ing, . . . Mer-ri-ly, mer-ri-ly min-gle they, . .

dim. *p*

whist-ling, horns are knell-ing, . . . Mer-ri-ly, mer-ri-ly min-gle they,

dim. *p*

whist-ling, horns are knell-ing, . . . Mer-ri-ly, mer-ri-ly min-gle they, . .

dim. *p*

whist-ling, horns are knell-ing, *rall.* . . . Mer-ri-ly, mer-ri-ly min-gle they, *a tempo.*

un poco rit. *ff*

Wa-ken, lords and la - dies gay. . .

mer - ri-ly, mer - ri-ly min - gle they, Wa-ken, lords and la - dies gay. . .

Wa-ken, lords and la - dies gay. . .

mer - ri-ly, mer - ri-ly min - gle they, Wa-ken, lords and la - dies gay. . .

un poco rit. *f* *ff*

Andante.

Wa-ken, lords and la - dies gay, . . . The mist has left the moun-tain

Andante.

WAKEN, LORDS AND LADIES GAY.

rall. *Andante. dolce.*

Spring-lets in . . the dawn are streaming,
 Spring-lets in . . the dawn are streaming,
 gray

rall. *Andante.*

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

Dia - monds on . . the brake are gleaming, Spring-lets in . . the dawn are streaming,
 Dia - monds on . . the brake are gleaming, Spring-lets in . . the dawn are streaming,

Allegro: vivace.

Dia - monds on . . the brake are gleaming,
 Dia - monds on . . the brake are gleaming,
 And fo-rest-ers have bu - sy been, To track the
 And fo-rest-ers have bu - sy been, To track the
Allegro vivace.

f. > > > > > > > >

WAKEN, LORDS AND LADIES GAY.

And fo - resters have bu - sy been, To track the buck in thick-et

And fo - resters have bu - sy been, To track the buck in thick-et

buck in thick-et green, And fo - resters have bu - sy been, To track the buck in thick-et

buck in thick-et green, And fo - resters have bu - sy been, To track the buck in thick-et

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two staves of the vocal parts and the first staff of the piano accompaniment. The second system contains the remaining three staves of the vocal parts and the second staff of the piano accompaniment. The vocal parts enter with the lyrics "green;" and "Now we come to chant our lay," followed by a "La la la" refrain. The piano accompaniment provides a harmonic and rhythmic foundation, featuring a prominent bass line and a more active upper line. Performance markings include *rall.* (rallentando), *dim.* (diminuendo), *a tempo.* (return to tempo), and *p* (piano).

green; Now we come to chant our lay, .
 green; La la la la la la la la la,
 green; Now we come to chant our lay,
 green; La la la la la la la la la,
 green; a tempo.
 f. dim. p

Wa-ken, lords and la - dies gay. . .
 Now we come to chant our lay, Wa-ken, lords and la - dies gay. . .
 La la la la la la la la, Wa-ken, lords and la - dies gay. . .
 Now we come to chant our lay, Wa-ken, lords and la - dies gay. . .

WAKEN, LORDS AND LADIES GAY.

Andante.

Wa-ken, lords and la - dies gay, . . . To the green - wood haste a -

Andante.

rall. *Allegretto. TENOR.*

way. We can

rall. *Allegretto.*

f *dim.* *f* *ben marcato.*

We can

show you where he lies, Fleet of foot, and tall of size; We can show the marks he

show you where he lies, Fleet of foot, and tall of size; We can show the marks he

dim.

made, When 'gainst the oak his ant - lers fray'd.

dim.

made, When 'gainst the oak his ant - lers fray'd.

dim.

• WAKEN, LORDS AND LADIES GAY.

Allegro vivace.

You shall see him brought to bay,

You shall see him brought to bay, you shall see him brought to bay,

You shall see him brought to bay, La la la la la la la la,

La la la la la la la la la, You shall see him brought to bay,

Allegro vivace.

Andante.

Waken, lords and la - dies gay, . . .

Waken, lords and la - dies gay, . . .

Waken, lords and la - dies gay, . . . Loud-er, loud - er chant the

Waken, lords and la - dies gay, . . . Loud-er, loud - er chant the

Andante.

rall.

lay, . . . Wa-ken, lords and la - dies gay, . . .

lay, . . . Wa-ken, lords and la - dies gay, . . .

rall.

f *dim.*

WAXEN, LORDS AND LADIES GAY.

Andante.

Tell them youth, and mirth, and glee, Run a course as well as we,
Tell them youth, and mirth, and glee, Run a course as well as we,

Andante.

Tell them youth, and mirth, and glee, Run a course as well, as well as we;
Tell them youth, and mirth, and glee, Run a course as well, as well as we;

Time, stern
Time, stern

Time, stern huntsman, who can
Time, stern huntsman, who can
huntsman, who can baulk, Stanch as hound, and fleet as hawk, Time, stern huntsman, who can
huntsman, who can baulk, Stanch as hound, and fleet as hawk, Time, stern huntsman, who can

WAKEN, LORDS AND LADIES GAY.

dim.

baulk, Stanch as hound, and fleet as hawk.

dim.

baulk, Stanch as hound, and fleet as hawk.

dim.

baulk, Stanch as hound, and fleet as hawk.

dim.

baulk, Stanch as hound, and fleet as hawk.

dim.

Think of this and rise with day,

Think of this and rise with day, think of this and rise with day,

Think of this and rise with day, La la la la la la la la la,

La la la la la la la la la, Think of this and rise with day,

un poco rit.

dim.

Allegro vivace.

Gen - tle lords and la - dies gay. All the jol - ly chase is

Gen - tle lords and la - dies gay. All the jol - ly chase is

Gen - tle lords and la - dies gay. All the jol - ly chase is

Gen - tle lords and la - dies gay. All the jol - ly chase is

un poco rit.

Allegro vivace.

WAKEN, LORDS AND LADIES GAY.

here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are
 here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are
 here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are
 here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are

whistling, horns are knell-ing, Mer-ri-ly, mer-ri-ly min-gle they, . .
 whistling, horns are knell-ing, Mer-ri-ly, mer-ri-ly min-gle they,
 whistling, horns are knell-ing, Mer-ri-ly, mer-ri-ly min-gle they, . .
 whistling, horns are knell-ing, Mer-ri-ly, mer-ri-ly min-gle they, . .

Wa-ken, lords and la - dies gay. . .
 mer - ri - ly, mer - ri - ly min - gle they, Wa-ken, lords and la - dies gay. . .
 Wa-ken, lords and la - dies gay. . .
 mer - ri - ly, mer - ri - ly min - gle they, Wa-ken, lords and la - dies gay. . .

TELL ME WHERE IS FANCY BRED?

A PART-SONG OR GLEE FOR FOUR VOICES
THE POETRY WRITTEN BY SHAKESPEARETHE MUSIC COMPOSED BY
CIRO PINSUTI.

London: NOVELLO, EWER & CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN ST. (E.C.)

Allegro moderato.
f ma non troppo.

SOPRANO.
Tell me where is fan - cy bred? Or in the heart or in the

ALTO.
Tell me where is fan - cy bred? Or in the heart or in the

TENOR.
Tell me where is fan - cy bred? Or in the heart or in the

BASS.
Tell me where is fan - cy bred? Or in the heart or in the

PIANO.
Allegro moderato.
f ma non troppo.

marcato.

head? How be - got, . . . how nou-rish-ed? how be - got, . . . how

marcato.

head? How be - got, . . . how nou-rish-ed? how be - got, . . . how

marcato.

head? How be - got, . . . how nou-rish-ed? how be - got, . . . how

marcato.

head? How be - got, . . . how nou-rish-ed? how be - got, . . . how

marcato.

TELL ME WHERE IS FANCY BRED?

nou - rish - ed ? Re - ply, re - ply, re - ply, . . . re -

nou - rish - ed ? Re - ply, re - ply, re - ply,

how nou - rish - ed ? Re - ply, re - ply, re - ply,

cres - cen - do. f dim.

ply, Tell me where . . . is fan - cy bred? . . . Or in the

re - ply, Tell me where is fan - cy bred? . . . Or in the

re - ply, Tell me where is fan - cy bred? . . . Or in the

re - ply, Tell me where is fan - cy bred? . . . Or in the

pp sotto voce. p pp

heart or in the head? . . . How be - got, sempre pp

heart or in the head? . . . How be - got, sempre pp

heart or in . . . the head? . . . How be - got, sempre pp

heart or in the head? . . . How be - got, sempre pp

sempre pp

TELL ME WHERE IS FANCY BRED ?

how nou-rish-ed? how be-got, how nou-rish-ed? Re -

how nou-rish-ed? how be-got, how nou-rish-ed?

nou-rish-ed? how be-got, . . . how nou-rish-ed?

nou-rish-ed? how be-got, . . . how nou-rish-ed?

cres - cen - do. *f* *dim.* *p*

ply, re-ply, re-ply, . . . re-ply, re-ply. . . .

Re-ply, re-ply, re-ply, re-ply. . . .

Re-ply, re-ply, re-ply, re-ply. . . .

Re-ply, re-ply, re-ply, re-ply. . . .

cres - cen - do. *f* *dim.* *p*

dolce cantabile.

It is en - gen - der'd in the eyes, . . . With gaz - ing

en - gen - der'd in the eyes, . . .

It is en - gen - der'd in the eyes,

en - gen - der'd in the eyes, . . .

dolce cantabile.

TELL ME WHERE IS FANCY BRED!

fed, with gaz - ing fed, . . . And fan - cy

with gaz - ing fed, . . . And fan - cy

eyes, with gaz - ing, with gaz-ing fed, And fan - cy

with gaz-ing fed, . . . And fan - cy

p

dies In the cra - dle where it lies, . . . And fan - cy

dies In the cra - dle where it lies, . . . And fan - cy

dies In the cra - dle where it lies, . . . And fan - cy

dies In the cra - dle where it lies, . . . And fan - cy

poco cres.

dim. e rall. dies . . . in the cra - dle where it lies. *a tempo.* Let us

dim. e rall. dies, in the cra - dle where it lies. *a tempo.* Let us

dim. e rall. dies, in the cra - dle where it lies. *a tempo.* Let us

dim. e rall. dies, in the cra - dle where it lies. *a tempo.* Let us

dim. e rall. *p a tempo.*

TELL ME WHERE IS FANCY BRED?

all . . ring fan - cy's knell, . . let us all ring fan - cy's

all ring fan - cy's knell, . . let us all ring fan - cy's

all ring fan - cy's knell, . . let us all ring fan - cy's

all ring fan - cy's knell, . . let us all ring fan - cy's

marcato.
knell, . . I'll be - gin it, I'll be - gin it,

marcato.
knell, . . I'll be - gin it, I'll be - gin it,

marcato.
knell, . . I'll be - gin it, I'll be - gin it,

marcato.
knell, . . I'll be - gin it,

dim.
Ding dong bell, ding, ding, ding, ding dong bell, ding,

Ding dong bell, ding dong bell, ding,

Ding dong bell, ding dong bell, ding,

Ding dong bell, ding dong bell, ding, ding dong

dim. *p*

TELL ME WHERE IS FANCY BRED?

ding, ding, ding dong bell, ding, ding, ding, ding dong

ding, ding, ding dong bell, ding, ding, ding, ding dong

ding, ding, ding, ding, ding dong bell, ding, ding, ding, ding dong

bell, ding, ding dong bell, ding, ding, ding, ding dong

pp *un poco rall.*

bell, ding, ding dong bell. . . .

bell, ding, ding dong bell. . . .

bell, ding, ding dong bell. . . .

bell, ding, ding dong bell, ding, ding dong bell. . . .

sempre pp *morendo.*

HYMN TO CYNTHIA

A FOUR-PART SONG

THE POETRY WRITTEN BY BEN JONSON

THE MUSIC COMPOSED BY

BERTHOLD TOURS.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Lento, ma non troppo.
p dolce.

SOPRANO.
Queen and hunt-ress, chaste and fair, Now the sun is laid to

ALTO.
Queen and hunt-ress, chaste and fair, Now the sun is laid to

TENOR.
Queen and hunt-ress, chaste and fair, Now the sun is laid to

BASS.
Queen and hunt-ress, chaste and fair, Now the sun is laid to

PIANO.
p dolce.
♩ = 63.

p sleep, . . . Seat - ed in thy sil - ver chair, *mf* State in wont - ed man - ner

p sleep, . . . Seat - ed in thy sil - ver chair, *mf* State in wont - ed man - ner

p sleep, . . . Seat - ed in thy sil - ver chair, *mf* State in wont - ed man - ner

p sleep, . . . Seat - ed in thy sil - ver chair, *mf* State in wont - ed man - ner

p *mf*

HYMN TO CYNTHIA.

keep, Hes - pe - rus en - treats thy light,

keep, Hes - pe - rus en - treats, en-treats thy light,

keep, Hes - pe - rus en - treats . . thy light,

keep, Hes - pe - rus en - treats thy light, en - treats thy light,

God - - dess ex - cel-lent-ly bright, ex - cel-lent - ly bright, . .

God - - dess ex - cel-lent-ly bright, ex - cel-lent - ly bright, . .

God - - dess ex - cel-lent-ly bright, ex - cel-lent - ly bright, . .

God - - dess ex - cel-lent-ly bright, ex - cel-lent - ly bright, . .

ex - cel-lent - ly bright! . . Earth, let not thy en-vi-ous shade

ex - cel-lent - ly bright! . . Earth, let not thy en-vi-ous shade

ex - cel-lent - ly bright! . . Earth, let not thy shade Dare it -

ex - cel-lent - ly bright! . . Earth, let not thy en-vi-ous shade Dare it -

Poco più animato.

HYMN TO CYNTHIA.

Dare it - self to in - ter - pose ; . . . Cyn - thia's shi - ning orb was

Dare it - self to in - ter - pose ; . . . Cyn - thia's shi - ning, shi - ning

- self to in - ter - pose ; Cyn - thia's shi - ning

- self to in - ter - pose ; Cyn - thia's shi - ning

made Heaven to cheer, when day did close.

orb was made, was made Heaven to cheer, when day did close.

orb was made, was made Heaven to cheer, when day did close. Bless us,

orb was made Heaven to cheer, when day did close.

Bless us, then, with wish - ed sight, God - - - deas,

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

Bless us, then, with wish - ed sight, God - - - deas,

Bless us, then, with sight, bless us, then, with sight,

HYMN TO CYNTHIA.

God - - - dess ex - cel - lent - ly bright! Lay thy
 bless us, God - dess ex - cel - lent - ly bright!

God - - - dess ex - cel - lent - ly bright!
 bless us, God - dess ex - cel - lent - ly bright!

God - - - dess ex - cel - lent - ly bright!
 bless us, God - dess ex - cel - lent - ly bright!

God - - - dess ex - cel - lent - ly bright!
 bless us, God - dess ex - cel - lent - ly bright!

rit. e dim. *pp* *Tempo lmo.*
 bow, thy bow of pearl a - part, Lay thy bow of pearl a - part,
 Lay thy bow of pearl a - part, Lay thy bow of pearl a - part,
 thy bow of pearl, thy bow of pearl a - part,
 Lay thy bow of pearl a - part,
Tempo lmo.

rit. e dim. *pp*

And thy crys - tal shi - ning qui - ver, Give un - to thy fly - ing hart
 And thy crys - tal shi - ning qui - ver, Give un - to thy fly - ing hart
 And thy crys - tal shi - ning qui - ver, Give un - to thy fly - ing hart
 And thy crys - tal shi - ning qui - ver, Give un - to thy fly - ing hart

And thy crys - tal shi - ning qui - ver, Give un - to thy fly - ing hart

HYMN TO CYNTHIA.

Space to breathe, how short so - ev - er, Thou that mak'st a
 Space to breathe, how short so - ev - er, Thou that
 Space to breathe, how short so - ev - er, Thou that mak'st a day
 Space to breathe, how short so - ev - er, Thou that mak'st a day of night, a
 day of night, God - - - dess ex - cel - lent - ly bright,
 mak't a day of night, God - - - dess ex - cel - lent - ly bright,
 of night, God - - - dess ex - cel - lent - ly bright,
 day of night, God - - - dess ex - cel - lent - ly bright,
 ex - cel - lent - ly bright, . . . ex - cel - lent - ly bright !
 ex - cel - lent - ly bright, . . . ex - cel - lent - ly bright !
 ex - cel - lent - ly bright, . . . ex - cel - lent - ly bright !
 ex - cel - lent - ly bright, . . . ex - cel - lent - ly bright !
 ex - cel - lent - ly bright, . . . ex - cel - lent - ly bright !

DEDICATED TO THE HALIFAX ST. CECILIA SOCIETY.

TWO LOVERS

A FOUR-PART SONG

THE POETRY WRITTEN BY GEORGE ELIOT *

THE MUSIC COMPOSED BY

EDWARD HECHT.

(Op. 26.)

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Andante con moto. *ten. ten. ten.*

SOPRANO. *p* Two lov - ers by a moss - grown spring : They leaned soft

ALTO. *p* Two lov - ers by a moss - grown spring : They leaned soft

TENOR. *p* Two lov - ers by a moss - grown spring : They

BASS. *p* Two lov - - ers : They

Andante con moto. *ten. ten. ten.*

PIANO. *(ad lib.)* *p* ♩ = 80.

cres. cheeks, they leaned soft cheeks to - ge - ther there, Ming - led the

cres. cheeks, they leaned soft cheeks to - ge - ther there, Ming - led

cres. leaned, . . they leaned soft cheeks to - ge - ther there,

cres. leaned, they leaned soft cheeks to - ge - ther there, Ming - led the

TWO LOVERS.

dark and sun-ny hair, And heard the woo-ing thrushes sing. *p* *espressivo.* O bud-ding

dark and sun-ny hair, And heard the thrushes sing. *p* *espressivo.* O bud-ding time!

And heard . . . the thrushes sing. *p* O bud

dark and sun-ny hair, And heard the thrushes sing. *p* O

bud - ding time! . . . O love's . . . blest prime! *poco rit.*

O bud-ding time! . . . O love's . . . blest prime! *poco rit.*

- - - ding time! . . . O love's blest prime! *p poco rit.*

bud - ding time! . . . O love's blest prime! *p poco rit.*

Two wed - ded from the por - tal stept: The bells made hap - py ca - rol. *Molto più lento.* *p*

Two wed - ded from the por - tal stept: The bells made hap - py ca - rol. *espressivo.* *p*

Two wed - ded from the por - tal stept: The bells made hap - py ca - rol. *p*

The bells made hap - py ca - rol. *Molto più lento.* *p* $\text{♩} = 138.$

TWO LOVERS.

lings, The air was soft as fanning wings, White pe- tals on the path- way slept. . . *dim. poco accel.*

- lings, The air was soft as fanning wings, White pe- tals on the path- way slept. . . *dim. poco accel.*

- lings, The air was soft as fanning wings, White pe- tals on the path- way slept. . . *dim. poco accel.*

- lings, The air was soft as fanning wings, White pe- tals on the path- way slept. . . *dim. poco accel.*

O pure-eyed

O pure-eyed bride, . . . O pure-eyed bride! . . . *cres. fz dim.*

O pure-eyed bride, . . . O pure-eyed bride! . . . *cres. fz dim.*

O pure-eyed bride, . . . O pure-eyed bride! . . . *cres. fz dim.*

O pure-eyed bride, . . . O pure-eyed bride! . . . *cres. fz dim.*

bride, O pure-eyed bride! . . . *cres. fz dim.*

O ten- der pride! . . . *tranquillo. a tempo.*

Two fa- ces o'er a cra- dle bent: Two *a tempo, espressivo.*

O ten- der pride! . . . *tranquillo. a tempo.*

Two fa- ces o'er a cra- dle bent: Two *a tempo.*

O ten- der pride! . . . *tranquillo. a tempo.*

Two fa- ces o'er a cra- dle bent: Two *a tempo.*

O ten- der pride! . . . *tranquillo. a tempo.*

Two

TWO LOVERS.

p *cres.* *pp*
 hands a-bove, a - bove the head were lock'd, Those press'd each o-ther while they rock'd, Those watch'd a
p *cres.* *pp*
 hands a-bove the head were lock'd, Those press'd each o-ther while they rock'd, Those watch'd a
p *cres.* *pp*
 hands a-bove the head were lock'd, Those press'd each o-ther while they rock'd, Those watch'd a
p *cres.* *pp*
 hands a-bove the head were lock'd, Those press'd each o-ther while they rock'd, Those watch'd a
p *cres.* *pp*
 hands a-bove the head were lock'd, Those press'd each o-ther while they rock'd, Those watch'd a
dim. *poco accel.* *p*
 life that love had sent. O so - lemn hour!
dim. *poco accel.* *p* *cres.*
 life that love had sent. O so - lemn hour! O hid - den
dim. *poco accel.* *p* *cres.*
 life that love had sent. O so - lemn hour! O hid - den
dim. *poco accel.* *p* *cres.*
 life that love had sent. O so - lemn hour! O hid - den
dim. *poco accel.* *p* *cres.*
 life that love had sent. O so - lemn hour! O hid - den
cres. *fz* *dim.* *tranquillo.* *p*
 O hid - den pow'r! O so - lemn hour!
cres. *fz* *dim.* *tranquillo.* *p*
 pow'r! O, O so - lemn hour!
cres. *fz* *dim.* *tranquillo.* *p*
 pow'r! O, O so - lemn hour!
cres. *fz* *dim.* *tranquillo.* *p*
 den pow'r! O so - lemn hour!
cres. *fz* *dim.* *p* *tranquillo.*
 den pow'r! O so - lemn hour!

TWO LOVERS.

Tempo lmo.

Two pa-rents by the ev'-ning fire: The red light fell, the

Two pa-rents by the ev'-ning fire: The red light fell, the

Two pa-rents by the ev'-ning fire: The light, . . . the

Two pa-rents: The light, the

red . . light fell . . a - bout their knees On heads that rose by

red light fell a - bout their knees On heads that rose by

red light fell a - bout their knees, On heads that rose by

red . . light fell . . a - bout their knees On heads that rose by

slow de - grees, Like buds up - on the li - ly spire. O pa-tient,

slow de - grees, Like buds up - on the li - ly spire. O pa-tient life!

Like buds . . . on li - ly spire. . . . O pa . . .

slow de - grees, Like buds up - on the li - ly spire. . . . O

TWO LOVERS.

poco rit.
 pa - tient life! . . . O ten - der strife! . . .
poco rit.
 O pa - tient life! . . . O ten - der strife! . . .
poco rit.
 - tient life! . . . O ten - der strife! . . .
poco rit.
 pa - tient life! . . . O ten - der strife! . . .

Tempo lmo.
 The two still sat to - ge - ther there: The red light shone, the
 The two still sat to - ge - ther there: The red light shone, the
 The two still sat to - ge - ther there: The light, . . the
 The two still sat: The light, the

Tempo lmo.

cres.
 red light shone a - bout their knees, But all the heads by
cres.
 red light shone a - bout their knees, But all the heads by
cres.
 red light shone a - bout their knees, But all the heads by
cres.

TWO LOVERS.

slow de - grees Had gone and left that lone - ly pair. O voy - age,
 slow de - grees Had gone and left that lone - ly pair. O voy - age fast!
 Had gone . . . and left that pair. . . . O voy -
 slow de - grees Had gone and left that lone - ly pair. . . . O

voy - age fast! . . . O van - ished past! . . .
 O voy - age fast! . . . O van - ished past! . . .
 . . . age fast! . . . O van - ished past! . . .
 voy - age fast! . . . O van - ished past! . . .

Molto più lento. The red light shone up - on the floor, And made the space be - tween them wide; They drew their
 The red light shone up - on the floor, And made the space be - tween them wide; They drew their
 The red light shone up - on the floor, And made the space be - tween them wide; They drew their
 And made the space be - tween them wide; They drew their

TWO LOVERS.

chairs up side by side, Their pale cheeks joined and said : Once more, once
 chairs up side by side, Their pale cheeks joined and said : Once more, once
 chairs up side by side, Their pale cheeks joined and said : Once more, once
 chairs up side by side, Their pale cheeks joined and said : Once more, once

pp *mf* *dim.*

more ! . . . mem o - ries ! O past . . . that is !
 more ! . . . O mem o - ries ! O past . . . that is !
 more ! . . . O mem o - ries ! O past . . . that is !
 more ! . . . O mem o - ries ! O ! . . . O

dim. *tranquillo.* *cres.* *p* *tranquillo.* *cres.*

O past, . . . O past, . . . past that is !
 O past, . . . O past, . . . past that is !
 O past, . . . O past, . . . past that is !
 past, O past, . . . past that is !

pp rit. *pp rit.* *pp rit.* *pp rit.* *pp rit.*

'TIS TWILIGHT'S HOLY HOUR

A FOUR-PART SONG

THE POETRY WRITTEN BY WELLINGTON GUERNSEY

THE MUSIC COMPOSED BY
J. CLIPPINGDALE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Lento.

SOPRANO. *p* 'Tis twi - light's ho - ly hour! The sun is sink-ing to a

ALTO. *p* 'Tis twi - light's ho - ly hour! The sun is sink-ing to a

TENOR. *p* 'Tis twi - light's ho - ly hour! The sun is sink-ing to a

BASS. *p* 'Tis twi - light's ho - ly hour! The sun is sink-ing to a

Lento.

PIANO. *p*

p sweet re - pose; In beau - ty each fair flow'r, *pp* Its pe - tals soft - ly, soft - ly,

p sweet re - pose; In beau - ty each fair flow'r, *pp* Its pe - tals soft - ly, soft - ly,

p sweet re - pose; In beau - ty each fair flow'r, *pp* Its pe - tals soft - ly, soft - ly,

p sweet re - pose; In beau - ty each fair flow'r,

'TIS TWILIGHT'S HOLY HOUR!



sweet - ly doth close, soft - ly, sweet - ly doth close. Dim
 sweet - ly doth close, soft - ly, sweet - ly doth close. Dim
 sweet - ly doth close, .. soft - ly, sweet - ly doth close. Dim
 sweet - ly doth close, .. sweet - - ly doth close.



sha - dows slow - ly, slow - ly creep O'er hill and dale, and an - cient
 sha - dows slow - - ly, slow - ly creep O'er hill and
 sha - dows slow - ly creep O'er hill and dale, and au - cient
 Dim sha - dows creep O'er hill and dale, and moun -



moun - tain wood; Down ma - ny a slop - ing steep, Where moss-grown nooks for
 moun - tain wood; Down slop - - ing steep, Where moss-grown nooks for . .
 moun - tain wood; Down ma - ny a slop - ing steep, Where moss-grown nooks for
 - - tain wood; Down slop - - ing steep, . . Where moss-grown nooks for . .

'TIS TWILIGHT'S HOLY HOUR.

rit. cen - tu - ries have stood. *a tempo.* 'Tis twi - light's ho - ly

rit. cen - tu - ries, for cen - tu - ries have stood. *a tempo.* 'Tis twi - light's ho - ly

rit. cen - tu - ries, . . for cen - tu - ries have stood. *a tempo.* 'Tis twi - light's ho - ly

rit. cen - tu - ries have stood. *a tempo.* 'Tis twi - light's ho - ly

hour! The sun is sink-ing to a sweet re- pose, the sun is sink - ing

hour! The sun is sink-ing to a sweet re- pose, the sun is

hour! The sun is sink-ing to a sweet re - pose, is

hour! The sun is sink-ing to a sweet re - pose, the sun . . is

cres. to a sweet re - pose, to a sweet.. re - pose,

cres. sink - ing to re - pose, to a sweet.. re - pose,

cres. sink - ing to a sweet.. re - pose, . .

cres. sink - ing to re - pose, to a sweet re - pose, the sun . . is

'TIS TWILIGHT'S HOLY HOUR.

molto rall.

to a sweet . . re - pose, a sweet . . re - pose
 to a sweet re - pose, . . a sweet re - pose.
 to a sweet re - pose, a sweet re - pose.
 sink - ing to a sweet re - pose, a sweet re - pose.

The stream whose crys- tal breast In noon-day sun with crimson blush - es burn'd Now
 The stream whose crys- tal breast In noon-day sun with crimson blush - es burn'd Now
 The stream whose crys- tal breast In noon-day sun with crimson blush - es burn'd Now
 The stream whose crys- tal breast In noon-day sun with crimson blush - es burn'd Now

peace-ful - ly doth rest, Soft shadows veil - ing its fair, fair face up- turn'd,
 peace-ful - ly doth rest, Soft shadows veil - ing its fair, fair face up- turn'd,
 peace-ful - ly doth rest, Soft shadows veil - ing its fair, fair face up- turn'd,
 peace-ful - ly doth rest, veil- ing its fair, . .

'TIS TWILIGHT'S HOLY HOUR.

veil - ing its face up - turn'd. Sweet har - mo - ny doth reign; While soft - ly, soft - ly,
 veil - ing its face up - turn'd. Sweet har - mo - ny . . . doth reign; While
 veil - ing its face up - turn'd. Sweet har - mo - ny doth reign; While soft - ly,
 fair face up - turn'd. Sweet har - mo - ny doth reign; While

rich - ly mel - low fades the light, The day-beam's sweet re - frain, This
 rich - ly mel - low fades the light, The day's re - frain, This
 rich - ly mel - low fades the light, The day-beam's sweet re - frain, This
 rich - ly fades . . . the light, The day's . . . re - frain, . . . This

si - lent hour which he - ralds in the night. *rit.* *a tempo.* *p*
 si - lent hour . . . which he - ralds in, which he - ralds in the night. *rit.* *a tempo.* *p*
 si - lent hour which he - ralds in, . . . which he - ralds in the night. *rit.* *a tempo.* *p*
 si - lent hour which he - ralds in the night. *rit.* *a tempo.* *p*

'TIS TWILIGHT'S HOLY HOUR.

twi - light's ho - ly hour! The sun is sink - ing to a sweet re - pose, the

twi - light's ho - ly hour! The sun is sink - ing to a sweet re - pose, the

twi - light's ho - ly hour! The sun is sink - ing to a sweet re - pose, the

twi - light's ho - ly hour! The sun is sink - ing to a sweet re - pose, the

sun is sink - ing to a sweet re - pose, to a sweet re - pose,

sun is sink - ing to re - pose, to a sweet re - pose,

is sink - ing to a sweet re - pose,

sun . . is sink - ing to re - pose, to a sweet re - pose, the sun . . is

to a sweet . . re - pose, a sweet . . re - pose.

to a sweet re - pose, a sweet re - pose.

to a sweet re - pose, a sweet re - pose.

sink - ing to a sweet re - pose, a sweet re - pose.

OH, I WISH I WERE A SWALLOW

A FOUR-PART SONG

THE POETRY WRITTEN BY MARION BERNSTEIN

THE MUSIC COMPOSED BY

OSCAR WAGNER.

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

Andante con espressione.

SOPRANO. Oh, I wish I were a swal - low! I would know no win - ter time; The sweet

ALTO. Oh, I wish I were a swal - low! I would know no win - ter time; The sweet

TENOR. Oh, I wish I were a swal - low! I would know no win - ter time; The sweet

BASS. Oh, I wish I were a swal - low! I would know no win - ter time; The sweet

Andante con espressione.

PIANO. *p* *mf*

dolce.

sum - mer I would fol - low In her flight from clime to clime. How I love the *dolce.*

sum - mer I would fol - low In her flight from clime to clime. How I love the *dolce.*

sum - mer I would fol - low In her flight from clime to clime. How I love the *dolce.*

sum - mer I would fol - low In her flight from clime to clime. How I love the *dolce.*

dolce.

OH, I WISH I WERE A SWALLOW.

cres. *mf*

sum - mer flowers, And the summer skies so blue, And the cheer - ing

cres. *mf*

sum - mer flowers, And the sum - mer skies . . so blue, And the cheering

cres. *mf*

sum - mer flowers, And the summer skies . . so blue, And the cheering

cres. *mf*

sum - mer flowers, And the summer skies . . so blue, And the cheering

cres. *mf*

sun - ny hours, And the birds' . . sweet mu-sic too! . . Oh, I wish I were a

dim. *p*

sun - ny hours, And the birds' . . sweet mu-sic too! Oh, I wish I were a

dim. *p*

sun - ny hours, And the birds' sweet mu-sic too! Oh, I wish I were a

dim. *p*

sun - ny hours, And the birds' sweet mu-sic too! Oh, I wish I were a

dim. *p*

swal - low! I would know no win - ter time; . . The sweet sum - mer I would

swal - low! I would know no win - ter time; The sweet sum - mer I would

swal - low! I would know no win - ter time; The sweet sum - mer I would

swal - low! I would know no win - ter time; The sweet sum - mer I would

OH, I WISH I WERE A SWALLOW.

fol - low In her flight from clime to clime, in her flight from clime to clime. *dim.*

fol - low In her flight from clime to clime, . . in her flight from clime to clime. *dim.*

fol - low In her flight from clime to clime, in her flight from clime to clime. *dim.*

fol - low In her flight from clime to clime, in her flight from clime to clime. *dim.*

A little quicker.
Solo.

When I see the leaves all sha - ded With dull tints of brown and red ; When the

When I see the leaves all sha - ded With dull tints of brown and red ; When the

When the blos - soms are all

A little quicker.

p

blos - soms are all fa - ded, And the sing - ing birds . . . are

blos - soms are fa - ded, And the sing - ing birds are

fa - - ded, And the sing - ing birds . . . are

dolce e legg.

dolce e legg.

dolce e legg.

dolce e legg.

OH, I WISH I WERE A SWALLOW.

CHORUS. *espress.*

fled. . . Then, how mourn-ful - ly re - call - ing Sum-mer's sweet - ness pass'd a

CHORUS. *espress.*

fled. . . Then, how mourn-ful - ly re - call - ing Sum-mer's sweet - ness pass'd a

CHORUS. *espress.*

fled. . . Then, how mourn-ful - ly re - call - ing Sum-mer's sweet - ness pass'd a

CHORUS. *espress.*

Then, how mourn-ful - ly re - call - ing Sum-mer's sweet - ness pass'd a

espress.

cres.

mf

rall.

- way, 'Mid the wreck of beau - ty fall - ing In - to dark-ness and de -

cres.

mf

rall.

- way, 'Mid the wreck of beau - ty fall - ing In - to dark-ness and de -

cres.

mf

rall.

- way, 'Mid the wreck of beau - ty fall - ing, In - to dark-ness and de -

cres.

mf

rall.

- way, 'Mid the wreck of beau - ty fall - ing, In - to dark-ness and de -

cres.

mf

rall.

a tempo.

passionately.

molto.

- cay. . . . Oh, I wish . . . I were a swal - low! I would

a tempo.

passionately.

molto.

- cay. . . . Oh, I wish . . . I were a swal - low! I would

a tempo.

passionately.

molto.

- cay. . . . Oh, I wish . . . I were a swal - low! I would

a tempo.

passionately.

molto.

- cay. . . . Oh, I wish . . . I were a swal - low! I would

a tempo.

passionately.

molto.

p a tempo.

passionately.

molto.

OH, I WISH I WERE A SWALLOW.

know no win-ter time, The sweet sum - mer I would fol - low In her

know no win-ter time, The sweet sum - mer I would fol - low In her

know no win-ter time, The sweet sum - mer I would fol - low In her

know no win-ter time, The sweet sum - mer I would fol - low In her

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are repeated across the four vocal staves. The music is in 2/4 time and includes dynamic markings such as *f* (forte) and *pp* (pianissimo).

flight from clime to clime, . . in her flight from clime to clime.

flight from clime to clime, in her flight from clime to clime.

flight from clime to clime, in her flight from clime to clime.

flight from clime to clime, in her flight from clime to clime.

The second system of the musical score continues the vocal and piano parts. It includes the instruction *dolciss. e rit.* (dolcissimo e ritardando) and dynamic markings *pp* (pianissimo). The piano accompaniment features arpeggiated chords and melodic lines in both hands.

SLUMBER ON, BABY DEAR

A LULLABY

THE POETRY WRITTEN BY H. C. WATSON

THE MUSIC COMPOSED BY

OLIVER KING

(Op. 33, No. 1).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Andante.

SOPRANO. Slumber on, ba - by dear, Do not heed thy

ALTO. Slum - ber, slum-ber on, ba - - by dear, . . Do . . not

TENOR. Slum - ber, slum-ber on, ba - - by dear, Do . . not

BASS. Slum - ber, slum-ber on, ba - - by dear, Do not

PIANO.*
♩ = 100.

mo-ther's sigh, Breath'd for him far a - way, Whilst she sings, whilst she sings thy

heed . . thy mo - ther's sigh, Breath'd for him far a -

heed thy mo - ther's sigh, Breath'd for him far a -

heed . . thy mo - ther's sigh, . . Breath'd for him

* For use at Rehearsal only.

SLUMBER ON, BABY DEAR.

lul - la - by, Whilst . . she sings thy lul - la - by. Slum - ber on, . .
 way, . . Whilst she sings thy lul - la - by. Slum - ber on,
 way, Whilst . . she . . sings thy lul - la - by. Slum - ber on,
 far a - way, Whilst she sings thy lul - la - by. Slum - ber

o'er thy sleep Lov - ing eyes will watch with care; In thy dreams may thou see
 o'er thy sleep Lov - ing eyes will watch with care; In thy dreams may thou see
 o'er thy sleep Lov - ing eyes will watch with care; In thy dreams may thou see
 on, . . o'er thy sleep Lov - ing eyes will watch with care;

God's own an - gels hov'-ring here, In thy dreams may thou see God's own an - gels
 God's own an - gels hov'-ring here, In thy dreams may thou see God's own an - gels
 God's own an - gels hov'-ring here, may thou . . see God's own an - gels
 In thy . . dreams may thou see . . . God's own an - gels

SLUMBER ON, BABY DEAR.

hov'-ring here. Slumber on, may thy sleep Soft - ly on thy eye - lids lie, . .
 hov'-ring here. Slum - ber on, . . may . . thy sleep Soft - ly
 hov'-ring here. Slum - ber on, may . . thy sleep Soft - - ly
 hov'-ring here. Slum - ber on, may . . thy sleep . . .

While I watch, chant-ing low, chant-ing low Thy sweet soothing lul - - la -
 on thy eye - lids lie, . . While I watch, while I watch, chant-ing
 on thy eye - lids, on . . thy . . eye - lids . . lie, . .
 Soft - ly on thy eye - lids lie, While I

cres. - - by, *thy* . . sweet sooth - ing lul - la - by, *dim.* While I watch,
cres. low, . . chant - ing low . . *dim.* Thy sweet sooth - - ing lul - la - by,
cres. While . . I watch, while . . I watch, chant - ing . . *dim.*
cres. watch, . . while I watch, . . chant - ing *dim.*

SLUMBER ON, BABY DEAR.

chant-ing low, Thy sweet sooth-ing lul-la-by.

chant-ing low, Thy .. sweet .. sooth-ing lul-la-by.

low Thy sweet sooth-ing lul-la-by.

low Thy sweet sooth-ing lul-la-by.

Slumber on, hap-py child, May life's storms pass gent-ly by,

Slum-ber, slumber on, hap-py child, May life's storms pass

Slum-ber, slumber on, hap-py child, May life's storms pass

Slum-ber, slumber on, hap-py child, May life's storms pass

When this voice, hush'd and still, No more sings, no more sings thy lul-la-

gent-ly by, When this voice, hush'd and still, ..

gent-ly by, When this voice, hush'd and still, No ..

gent-ly by, When this voice, hush'd and

SLUMBER ON, BABY DEAR.

by, no . . more sings thy lul - la - by. In this heart, torn with grief, Lies a doat-ing

No more sings thy lul - la - by. In this heart, torn with grief, Lies a doat-ing

. . more . . sings thy lul - la - by. In this heart, torn with grief, Lies a doat-ing

still, No more sings thy lul - la - by. In this heart, torn with grief,

The first system of the musical score for 'Slumber On, Baby Dear'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'by, no . . more sings thy lul - la - by. In this heart, torn with grief, Lies a doat-ing'.

love for thee; Fa - ther, come, bless our child, Sweet - ly slumb'ring on my knee,

love for thee; Fa - ther, come, bless our child, Sweet - ly slumb'ring on my knee,

love for thee; Fa - ther, come, bless our child, Sweet - ly slumb'ring on my knee,

Lies a doat - ing love for thee; Fa - ther, come, bless our

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'love for thee; Fa - ther, come, bless our child, Sweet - ly slumb'ring on my knee,'.

Fa - ther, come, bless our child, Sweet - ly slumb'ring on my knee. Slumber on, may thy sleep

Fa - ther, come, bless our child, Sweet - ly slumb'ring on my knee, Slum - ber on, . .

bless our . . child, Sweet - ly slumb'ring on my knee, Slum - ber on, may

child, . . Sweet - ly slumb - ber on my knee, Slum - ber on, may

The third system of the musical score. It continues the vocal and piano parts. The lyrics are: 'Fa - ther, come, bless our child, Sweet - ly slumb'ring on my knee. Slumber on, may thy sleep'.

SLUMBER ON, BABY DEAR.

Soft-ly on thy eye-lids lie, While I watch, chanting low, chant-ing low,
 may . . thy sleep Soft-ly on thy eye-lids lie, . . While I
 . . . thy sleep Soft-ly on thy eye-lids, on . . thy
 . . . thy sleep . . . soft-ly on thy eye-lids

cres.
 Thy sweet soothing lul-la-by, thy . . sweet soothing lul-la-by,
 watch, while I watch, chant-ing low, chant-ing low Thy sweet sooth-ing
 eye-lids lie, . . While I watch, while . . I watch,
 lie, While I watch, . . while I watch, . .

dim. *pp*
 While I watch, chanting low Thy sweet sooth-ing lul-la-by. . .
 lul-la-by, chanting low *pp* Thy sweet sooth-ing lul-la-by.
 chant-ing . . low *pp* Thy sweet sooth-ing lul-la-by. . .
 chant-ing low . . Thy sweet sooth-ing lul-la-by. . .

TO MRS. EVERETT MILLAIS.

ALLEN-A-DALE

FOR CHORUS AND ORCHESTRA

THE WORDS FROM SIR WALTER SCOTT'S "ROKEBY"

THE MUSIC COMPOSED BY

CHARLES H. LLOYD.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 30 & 31, QUEEN STREET (E.C.)

Allegro con spirito.

PIANO.
♩. = 112.

SOPRANO.
Al-len-a - Dale . . has no fagot for burn - ing,

ALTO.
Al-len-a - Dale . . has no fagot for burn - ing,

TENOR.
Al-len-a - Dale . . has no fagot for burn - ing,

BASS.
Al-len-a - Dale . . has no fagot for burn - ing,

L.H.

Ped. * Ped. *

Al-len-a - Dale . . has no fur-row for turn - ing,

Al-len-a - Dale . . has no fur-row for turn - ing,

Al-len-a - Dale . . has no fur-row for turn - ing,

Al-len-a - Dale . . has no fur-row for turn - ing,

L.H.

Ped. * Ped. *

ALLEN-A-DALE.

Al - len - a - Dale . . . has no fleece for the spin - ning, Yet

Al - len - a - Dale . . . has no fleece for the spin - ning, Yet

Al - len - a - Dale . . . has no fleece for the spin - ning, Yet

Al - len - a - Dale . . . has no fleece for the spin - ning, Yet

Ped. * *Ped.* *

Al - - len - a - Dale . . . has red gold . . . for the win - ning, Al - len - a -

Al - - len - a - Dale . . . has red gold . . . for the win - ning, Al - len - a -

Al - - len - a - Dale . . . has red gold . . . for the win - ning, Al - len - a -

Al - - len - a - Dale . . . has red gold . . . for the win - ning, Al - len - a -

Dale has red gold . . . for the win - ning. Come, read me my rid - dle! come,

- Dale has red gold . . . for the win - ning. Come, read me my rid - dle! come,

- Dale has red gold . . . for the win - ning. Come, read me my rid - dle! come,

- Dale has red gold . . . for the win - ning. Come, read me my rid - dle! come,

ALLEN-A-DALE.

heark - en my tale! And tell me the craft of bold Al - len - a - Dale.

heark - en my tale! And tell me the craft of bold Al - len - a - Dale.

heark - en my tale! And tell me the craft of bold Al - len - a - Dale.

heark - en my tale! And tell me the craft of bold Al - len - a - Dale.

mp The Ba-ron of Ra-vensworth prances in pride,

mp The Ba-ron of Ra-vensworth prances in pride,

mp The Ba-ron of Ra-vensworth prances in pride,

mp The Ba-ron of Ra-vensworth prances in pride,

mp The Ba-ron of Ra-vensworth prances in pride,

And he views his do-main up-on Ar-kin-dale side, The

And he views his do-main up-on Ar-kin-dale side, The

And he views his do-main up-on Ar-kin-dale side, The

And he views his do-main up-on Ar-kin-dale side, The

ALLEN-A-DALE.

mere . . . for his net, . . . and the land . . . for his game, The

mere . . . for his net, . . . and the land . . . for his game, The

mere . . . for his net, . . . and the land . . . for his game, The

mere . . . for his net, . . . and the land . . . for his game, The

chase . . for the wild, . . and the park . . for the tame; Yet the fish of the lake, and the

chase . . for the wild, . . and the park . . for the tame; Yet the fish of the lake, and the

chase . . for the wild, . . and the park . . for the tame; Yet the fish of the lake, and the

chase . . for the wild, . . and the park . . for the tame; Yet the fish of the lake, and the

deer of the vale, Are less free to Lord Da - cre than Al - len - a -

deer of the vale, Are less free to Lord Da - cre than Al - len - a -

deer of the vale, Are less free to Lord Da - cre than Al - len - a -

deer of the vale, Are less free to Lord Da - cre than Al - len - a -

ALLEN-A-DALE.

Dale. . . Al - len - a - Dale was ne'er

Dale. . . Al - len - a - Dale was ne'er

Dale. . . Al - len - a - Dale was ne'er

Dale. . . Al - len - a - Dale was ne'er

belt - ed a knight, Though his spur be as sharp and his blade be as bright ;

belt - ed a knight, Though his spur be as sharp and his blade be as bright ;

belt - ed a knight, Though his spur be as sharp and his blade be as bright ;

belt - ed a knight, Though his spur be as sharp and his blade be as bright ;

Al - len - a - Dale is no baron or lord ; Yet twen - ty tall yeo - men will

Al - len - a - Dale is no baron or lord ; Yet twen - ty tall yeo - men will

Al - len - a - Dale is no baron or lord ; Yet twen - ty tall yeo - men will

Al - len - a - Dale is no baron or lord ; Yet twen - ty tall yeo - men will

ALLEN-A-DALE.

draw at his word; And the best . . of the no - bles his bon - net will vail, Who at

draw at his word; And the best . . of the no - bles his bon - net will vail, Who at

draw at his word; And the best . . of the no - bles his bon - net will vail, Who at

draw at his word; And the best . . of the no - bles his bon - net will vail, Who at

cres *cen* *do.*

Ped. *f* *Ped.* *f*

Rere - cross on Stan - more meets Al - len - a - Dale. . .

Rere - cross on Stan - more meets Al - len - a - Dale. . .

Rere - cross on Stan - more meets Al - len - a - Dale. . .

Rere - cross on Stan - more meets Al - len - a - Dale. . .

f *ff*

Ped. *f* *Ped.* *ff*

Poco tranquillo.

Poco tranquillo.

p *pp.*

Ped. *f* *Ped.* *ff*

ALLEN-A-DALE.

mf
The mo - ther, she ask'd of his

mp
Al - len - a - Dale to his woo - ing is come ;

p *pp* *p*

house - hold and home.

mf *f*
"Though the cas - tle of Rich-mond stand fair on the hill, My

mf *f*
"Though the cas - tle of Rich-mond stand fair on the hill, My

mf *f*

Ped. *

f *p*
"Tis the blue vault of heav'n with its

f *p*
"Tis the blue vault of heav'n with its

f *p*
hall," quoth bold Al - len, "shows gal-lant - er still ; "Tis the blue vault of heav'n with its

f *p*
hall," quoth bold Al - len, "shows gal-lant - er still ; "Tis the blue vault of heav'n, with its

ALLEN-A-DALE.

Agitato.

cres-cent so pale, And with all its bright span - gles," said Al - len - a-Dale. The

cres-cent so pale, And with all its bright span - gles," said Al - len - a-Dale. The

cres-cent so pale, And with all its bright span - gles," said Al - len - a-Dale. The

cres-cent so pale, And with all its bright span - gles," said Al - len - a-Dale. The

Agitato.

p

sfz *sfz* *cres.* *molto.*

fa - ther was steel, and the mo - ther was stone ; They lift - ed the latch, and they

sfz *sfz* *cres.* *molto.*

fa - ther was steel, and the mo - ther was stone ; They lift - ed the latch, and they

sfz *sfz* *cres.* *molto.*

fa - ther was steel, and the mo - ther was stone ; They lift - ed the latch, and they

sfz *sfz* *cres.* *molto.*

fa - ther was steel, and the mo - ther was stone ; They lift - ed the latch, and they

al *ff*

bade him be gone.

al *ff*

bade him be gone.

al *ff*

bade him be gone,

al *ff*

bade him be gone.

al *ff* *sfz* *sfz* *sfz* *sfz* *sempre* *sfz* *ff* *sfz*

1 x 1 2 4 3 2 3 x 4 3 2 4 3 2 x 1 x 1 2 3 2 x 3 2 4 3 2 4 3 2 x

ALLEN-A-DALE.

Piano introduction for 'Allen-A-Dale'. The piece begins with a treble clef staff containing a series of chords and single notes, some marked with fingerings (1, 2, 3, 4) and an 'x' for a grace note. The bass clef staff provides a harmonic accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The introduction concludes with a *dim.* (diminuendo) marking and a final *al* (allegro) marking.

Vocal and piano accompaniment for the first verse. The vocal part consists of four staves, each with a line of lyrics. The piano accompaniment is in the bass clef. The lyrics are: "But loud on the mor - row their wail and their cry: He had laugh'd on the". The music is in 2/4 time with a key signature of one sharp. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The first staff of the piano part is marked *p* (piano).

Vocal and piano accompaniment for the second verse. The vocal part consists of four staves, each with a line of lyrics. The piano accompaniment is in the bass clef. The lyrics are: "lass with his bon - ny black eye." The music is in 2/4 time with a key signature of one sharp. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. The first staff of the piano part is marked *p* (piano). The piece concludes with a *dim.* (diminuendo) marking and a final *pp* (pianissimo) marking.

ALLEN-A-DALE.

And she fled . . . to the for-est to hear a love -

And she fled . . . to the for-est to hear a love -

And she fled . . . to the for-est to hear a love -

And she fled . . . to the for-est to hear a love -

sempre dim. *ten.* *ppp*

col Ped.

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

ppp

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

ALLEN-A-DALE.

sempre pp

tale: . . . And the youth . . it was told by, the

sempre pp

tale: . . . And the youth . . it was told by, the

sempre pp

tale: . . . And the youth . . it was told by, the

sempre pp

tale: . . . And the youth . . it was told by, the

sempre pp

youth . . it was told by, the youth.. it was told . . by was

youth . . it was told by, the youth it was told . . by was

youth . . it was told by, the youth.. it was told . . by was

youth . . it was told by, the youth it was told . . by was

Al - len - a-Dale, And she fled . . to the for-est to hear a love - tale, . . and she

Al - len - a-Dale, And she fled . . to the for-est to hear a love - tale, . . and she

Al - len - a-Dale, And she fled . . to the for-est to hear a love - tale, . . and she

Al - len - a-Dale, And she fled . . to the for-est to hear a love - tale, . . and she

ALLEN-A-DALE.

fled . . to the for-est to hear a love-tale: And the youth it was told by, the

fled . . to the for-est to hear a love-tale: And the youth it was told by, the

fled . . to the for-est to hear a love-tale: And the youth it was told by, the

fled . . to the for-est to hear a love-tale: And the youth it was told by, the

youth it was told by was Al - len - a - Dale.

youth it was told by was Al - len - a - Dale.

youth it was told by was Al - len - a - Dale.

youth it was told by was Al - len - a - Dale.

con brio.

Ped.

Ped.

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

THE SWEET SPRING

A FOUR-PART SONG

THE POETRY WRITTEN BY T. NASH (1567—1601)

THE MUSIC COMPOSED BY

FRANCIS EDWARD GLADSTONE,

Mus. Doc.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegretto.

SOPRANO.
Spring, the sweet Spring, is the year's pleasant king; Then blooms each

ALTO.
Spring, the sweet Spring, the sweet Spring, is the year's pleasant king; Then blooms each

TENOR.
Spring, the sweet Spring, the sweet Spring, is the year's pleasant king; Then blooms each

BASS.
Spring, the sweet Spring, is the year's pleasant king; . . . Then

PIANO.
(ad lib.)
♩. = 84.

thing, . . . then maids dance . . in a ring; Cold doth not

thing, then blooms each thing, . . . then maids dance in a ring; Cold doth not

thing, then blooms each thing, then maids . . dance . . in a ring; Cold doth not

blooms each thing, then maids dance in a ring, . . in a ring; Cold doth not

THE SWEET SPRING.

sting, the birds do sing, . . Cold doth not sting, . . the

sting, doth not sting, the pret-ty birds do sing, do sing, the birds . . do sing, . . the

sting, doth not sting, the pret-ty birds do sing, do sing, the birds do sing, do sing, . . the

sting, doth not sting, the pret-ty birds do sing, do sing, the birds do sing, do sing, the birds, the

cres.

pret-ty birds do sing, Pu-we, to-wit-ta-woo,

birds . . do sing, Cuc-koo, . . pu-we, cuc-koo, cuc-koo, . .

pret-ty birds do sing, Cuc-koo, . . pu-we, cuc-koo, cuc-koo, . .

birds do sing, . . Jug-jug, . . jug-

p

pu-we, to-wit-ta-woo, . . to-wit-ta-woo, to-wit-ta-woo, to-wit-ta-woo! The

pu-we, cuc-koo, cuc-koo, pu-we, pu-we, cuc-koo! The

pu-we, cuc-koo, cuc-koo, pu-we, pu-we, cuc-koo! The

jug, . . jug-jug, jug-jug, jug-jug, cuc-koo! The

dim. *pp*

THE SWEET SPRING.

dim.
 palm and may make coun - try hou - ses gay, Lambs *dim.*
 palm and may make coun - try hou - ses gay, Lambs *dim.*
 palm and may make coun - try hou - ses gay, *dim.*
 palm and may make coun - try hou - ses gay, Lambs frisk and play, tho *dim.*

frisk and play, . . . the shepherds pipe all day, And we hear aye birds tune . . .
 frisk and play, The shepherds pipe all day, And we hear aye birds tune this *dim.*
 Lambs frisk and play, And we hear aye birds tune this *dim.*
 shepherds pipe all day, the shepherds pipe all day, all day, And we hear aye birds tune this

. . . this mer - ry lay, . . . to-wit-ta - woo, to-wit-ta-woo, to-wit-ta - woo, . . . to-wit-ta - *dim.*
 mer - ry, mer - ry lay, Cuc-koo, pu - we, pu - we, cuc - koo, cuc-koo, pu - *dim.*
 mer - ry, mer - ry lay, Cuc-koo, pu - we, pu - we, cuc - koo, cuc-koo, pu - *dim.*
 mer - ry, mer - ry lay, . . . jug - jug, jug - jug, cuc - koo, . . . jug - *dim.*

THE SWEET SPRING.

dim. *pp* *p*

woo, to-wit-ta-woo, to-wit-ta-woo! . . The fields breathe sweet, . . the

dim. *pp* *p*

we, pu-we, cuc-koo! . . The fields breathe sweet, . . the

dim. *pp* *p*

- we, pu-we, cuc-koo! . . The fields breathe sweet, the dai-sies

dim. *pp* *p*

jug, jug-jug, cuc-koo! . . The fields breathe sweet, . . the

dim. *pp* *p*

dai-sies kiss our feet, Young lov-ers meet, . . Old wives a sun-ning

dai-sies kiss our feet, Young lov-ers meet, Old wives a sun-ning

kiss our feet, . . . Young lov-ers meet, Old wives a sun-ning

dai-sies kiss our feet, Young lov-ers meet, Old wives a sun-ning

cres.

sit, In ev-'ry street, in ev-'ry street, in ev-'ry street these tunes our ears . . .

cres.

sit, In ev-'ry street these tunes our ears . . . do greet, our

cres.

sit, In ev-'ry street these tunes, . . these tunes our ears do greet, our

cres.

sit, In ev-'ry street these tunes . . our ears do

cres.

THE SWEET SPRING.

do greet *f* Pu-we, to-wit-ta woo! *p* pu-we, to-wit-ta -

ears do greet, Cuc-koo, . . . pu-we, cuc - koo, cuc-koo, . . . pu-we, cuc -

ears do greet, Cuc-koo, . . . pu-we, cuc - koo, cuc-koo, . . . pu-we, cuc -

greet, . . . Jug - jug, *dim.* jug - jug, *p*

woo, . . . to-wit-ta-woo, to-wit-ta-woo, to-wit-ta - woo! . . . Spring, . . . the sweet

koo, cuc-koo, pu - we, pu - we, cuc - koo, . . . Spring, the sweet

koo, cuc-koo, pu - we, pu - we, cuc - koo, . . . Spring, the sweet

jug-jug, jug - jug, jug - jug, cuc - koo, . . . Spring, . . . the sweet

Spring, . . . is the year's plea-sant king; Then blooms each thing, . . .

Spring, the sweet Spring, is the year's plea-sant king; Then blooms each thing, then blooms each

Spring, the sweet Spring, is the year's plea-sant king; Then blooms each thing, then blooms each

Spring, is the year's plea-sant king; . . . Thee blooms each thing, then

THE SWEET SPRING.

then maids dance . . in a ring; . . Cold . . doth not sting,
 thing, . . . then maids dance in a ring; . . Cold doth not sting, the
 thing, then maids . . dance . . in a ring; Cold doth not sting, doth not sting, . .
 maids dance in a ring, . . in a ring; Cold doth not sting, doth not sting, . .

the birds do sing, . . . the birds do sing, the birds, the pret-ty birds do
 birds, . . . the birds do sing, the birds do sing, the birds, the pret-ty birds do
 pret-ty birds do sing, do sing, the birds do sing, the birds, the pret-ty birds do
 . . . pret-ty birds do sing, do sing, the birds do sing, the birds, the pret-ty birds do

sing. Spring, . . . the sweet Spring! Oh! . . . the sweet Spring!
 sing. Spring! the sweet Spring! Oh! the sweet Spring! Oh! . . . the sweet Spring!
 sing. Spring! the sweet Spring! Oh! the sweet Spring!
 sing. Spring! . . the sweet Spring! Oh! the sweet Spring!

RUSTIC COQUETTE

BALLET FOR FOUR VOICES

THE POETRY WRITTEN BY DIBDIN, JUNR.

THE MUSIC COMPOSED BY

F. CHAMPNEYS.

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

Allegro vivace.

SOPRANO.
Once a maid - en went a - may - ing, Ro - sy . . cheeks and

ALTO.
Once a maid - en went a - may - ing, Ro - sy cheeks and

TENOR.
Once a maid - en went a - may - ing, Ro - sy . . cheeks and

BASS.
f Once a maid - en went a - may - ing, Ro - sy cheeks and

PIANO.
f *Allegro vivace.*
♩ = 176.

spark - ling eye; . . . Near the spot a shep - herd stray - ing

spark - ling eye; Near the spot a shep - herd stray - ing

spark - ling eye; . . . Near the spot a shep - herd stray - ing

spark - ling eye; . . . Near the spot a shep - herd stray - ing

RUSTIC COQUETTE.

p

Tuned his reed so mer - ri - ly. With this maid he

p

Tuned his reed so mer - ri - ly. With this maid he

p

Tuned his reed so mer - ri - ly. With this maid he

p

Tuned his reed so mer - ri - ly. With this maid he

cres.

would be coo - ing, Fa la la la la la la la la la,

cres.

would be coo - ing, Fa la la la la la la la la la,

cres.

would be coo - ing, Fa la la la la la la la la la la

cres.

would be coo - ing, Fa la la la la la la la la la,

cres.

al.

p

But she an - swered to his woo - ing, Fa la la la la la

p

But she answered to his woo-ing, Fa la la la la la la la

p

But she an - swered to his woo - ing, Fa la la la la la

p

But she an - swered to his woo-ing, Fa la la la la

p

cres.

RUSTIC COQUETTE.

cres.
 la la la la la la, Fa la la la la la la, *cres.* *f* la la la la
cres.
 la la la la la la la la la la la la la, *cres.* *f* la la la la
cres.
 la la la la la, Fa la la la la la la la la la la, *cres.* *f* la la la la
cres.
 la la la la, Fa la la la la la la la la la la, *cres.* *f* la la la la la la la la
cres. *f* *cres.*

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

O, . . he vowed her cheeks were bloom - ing, O, he swore her
 O, . . he vowed her cheeks were bloom - ing, O, he swore her
 O, he vowed her cheeks were bloom - ing, O, he swore her
 O, he vowed her cheeks were bloom - ing, O, he swore her

RUSTIC COQUETTE.

eyes were bright, . . . Lips were co - ral, breath per - fum - ing,

eyes were bright, Lips were co - ral, breath per - fum - ing,

eyes were bright, . . . Lips were co - ral, breath per - fum - ing,

eyes were bright, . . . Lips were co - ral, breath per - fum - ing,

And her skin was li - ly white. Vowed that for her

And her skin was li - ly white. Vowed that for her

And her skin was li - ly white. Vowed that for her

And her skin was li - ly white. Vowed that for her

he was dy - ing, Fa la la la la la la la la la,

he was dy - ing, Fa la la la la la la la la la,

he was dy - ing, Fa la la la la la la la la la,

he was dy - ing, Fa la la la la la la la la la,

RUSTIC COQUETTE.

[illegible]

RUSTIC COQUETTE.

Adagio con sentimento.

cres.

Thus co-quet-ting lost her lov-er, Soon the hap-less sto-ry.. spread;

Thus co-quet-ting lost her lov-er, Soon the hap-less sto-ry spread;

Thus co-quet-ting lost her lov-er, Soon the hap-less sto-ry.. spread;

Thus co-quet-ting lost her lov-er, Soon the hap-less sto-ry spread;

Adagio con sentimento. ♩ = 88.

p

cres.

rall. e dim.

Not a swain would now ap-prove her, Ev'-ry maid but she was wed.

Not a swain would now ap-prove her, Ev'-ry maid but she was wed.

Not a swain would now ap-prove her, Ev'-ry maid, ev'-ry maid but she was wed.

Not a swain would now ap-prove her, Ev'-ry maid but she was wed.

rall. e dim.

a tempo.

cres.

Maids, be warned by her pro-ceed-ing, Fa la la la la la la la la,

Maids, be warned by her pro-ceed-ing, Fa la la la la la la la la,

Maids, be warned by her pro-ceed-ing, Fa la la la la la la la la la la,

Maids, be warned by her pro-ceed-ing, Fa la la la la la la la la,

p a tempo.

cres.

RUSTIC COQUETTE.

The musical score is written for a voice and piano. It consists of three systems of staves. The first system has four staves (three vocal, one piano). The second system has five staves (four vocal, one piano). The third system has five staves (four vocal, one piano). The music is in 2/4 time and G major. Dynamics include *p*, *cres.*, *f*, and *ff*. The lyrics are: "Lest down - stairs you should be lead - ing, Fa la la la la la".

System 1:

- Vocal 1: Lest down - stairs you should be lead - ing, *cres.* Fa la la la la la
- Vocal 2: Lest down-stairs you should be lead-ing, *cres.* Fa la la la la la
- Vocal 3: Lest down - stairs you should be . . lead - ing, *cres.* Fa la la la la la
- Piano: Lest down - stairs, down stairs you should be lead-ing, *cres.* Fa la

System 2:

- Vocal 1: la la la la la la la la la la la la la la, *f cres.* Fa la la la
- Vocal 2: la la la la la la la la la la la la la la, *f cres.* Fa la la la
- Vocal 3: la la la la la la la la la la la la la la, *f cres.* Fa la la la
- Vocal 4: la la la la la la la la la la la la la la, *f cres.* Fa la la la la la la la
- Piano: *f cres.*

System 3:

- Vocal 1: la la la la la la la la la la la la la la.
- Vocal 2: la la la la la la la la la la la la la la.
- Vocal 3: la la la la la la la la la la la la la la.
- Vocal 4: la la la la la la la la la la la la la la.
- Piano: *ff*

PACK, CLOUDS, AWAY

A FOUR-PART SONG

THE POETRY WRITTEN BY THOMAS HEYWOOD (1620)

THE MUSIC COMPOSED BY
CHARLES HARFORD LLOYD.

London: NOVELLO, EWER, AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegro moderato ma con spirito.

SOPRANO
Pack, clouds, a - way, . . and wel - - come day, . . With

ALTO.
Pack, clouds, a - way, . . and wel - - come day, . . With

TENOR.
Pack, clouds, a - way, . . and wel - - come, wel - - come

BASS.
Pack, clouds, a - way, . . and wel - - come, wel - - come

Allegro moderato ma con spirito.

PIANO.
(ad lib.)
♩ = 108.

night . . we ban - - ish sor - - row; . . Sweet air blow

night . . we ban - - ish sor - - row; . . Sweet air blow

day, With night we ban - ish sor - - row; . . Sweet air blow

day, With night we ban - ish sor - - row; . .

mp

PACK, CLOUDS, AWAY.

soft, . . mount larks a - loft, . . sweet air blow soft, . .

soft, mount . . larks a - loft, sweet air blow soft, mount

soft, mount larks . . a - loft, sweet air . . blow soft, mount

Sweet air blow soft, . . mount larks a - loft, Sweet air blow

mount larks a - loft, . . mount larks a - loft To give my love good - mor -

larks . . a - loft, mount larks . . a - loft To give my love good - mor -

larks . . a - loft, mount larks . . a - loft To give my love good - mor -

soft, mount larks a - loft To give . . my love good - mor -

row! . . Wings from the wind . . to please her mind, . . Notes

row! . . Notes from the lark . . I'll . .

row! . .

row! . .

p *p*

PACK, CLOUDS, AWAY.

from the lark I'll bor - row; . . Bird prune thy
 bor - row, I'll . . bor - row; . . Bird prune thy
 Wings from the wind to please her mind I'll bor - row; Bird prune thy
 Notes from the lark I'll bor - row; Bird prune thy

wing, . . night - in - gale . . sing, . . To give my love, to give my love good -
 wing, . . night - in - gale sing, . . To give my love, to give my love good -
 wing, . . night - in - gale . . sing, . . To give my love, to give my love good -
 wing, . . night - in - gale . . sing, . . To give my love, to give my love good -

dim. molto.
 mor row, good - mor
dim. molto. *pp*
 mor row, good mor
dim. molto. *pp* *mp*
 mor - row, good - mor row, to give my love good -
dim. molto. *mp* *pp*
 mor row, to give my love good - mor - row, good
dim. molto. *pp sempre.*
 pronunziato il canto,
 (90)

PACK, CLOUDS, AWAY.

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

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

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

mor row,

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

row, . . . to give my love good - mor - row, to give my love good-mor - row,

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

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

Notes from them both, . . from them both I'll bor - row. . .

Notes from them both, . . from them both I'll bor - row. . .

Notes from them both, from them both I'll bor - row. . .

Notes from them both, from them both I'll bor - row. . .

PACK, CLOUDS, AWAY.

Wake from thy nest, . . Rob - in red breast, . .

Wake from thy nest, . . Rob - in red - breast, . .

Wake from thy nest, . . Rob - in red - breast, Sing . .

Wake from thy nest, . . Rob - in red - breast, Sing . .

Sing . . birds in ev' - ry fur - row; . .

Sing . . birds in ev' - ry fur - row; . .

birds, sing . . birds in ev' - ry fur - row; . .

birds, sing birds in ev' - ry fur - row; . .

And . . from each hill . . . let mu - sic . . shrill . . Give

And from each hill . . . let mu - sic shrill . . Give

And from each hill . . . let mu - sic . . shrill . . Give

row; . . And . . from each hill . . . let mu - sic . .

PACK, CLOUDS, AWAY.

my . . fair . . love . . good - - mor - - - row! . . .

my fair . . love good - - mor - - - row! . . .

my fair . . love . . good - - mor - - - row! . . .

shrill Give my fair love good - mor - - - row! . . .

Black - bird and thrush in . . .

Black - bird and thrush in . . . ev' - ry bush, . . . Stare, . .

Black - bird and thrush in ev' - ry

Black - bird and thrush in . . . ev' - ry bush! . . . You pret - ty

ev' - ry bush, . . . in . . . ev' - ry bush, . . .

lin - net and cock - spar - - - row, You pret - ty

PACK, CLOUDS, AWAY.

leggiero.

bush! You pret - ty elves, amongst your-selves Sing

leggiero.

elves, you pret - ty elves, a - mongst your-selves, amongst your-selves Sing

leggiero.

You pret - ty elves, amongst your-selves Sing my . . fair

leggiero.

elves, you pret - ty elves, a-mongst yourselves Sing

leggiero.

dim. molto.

my fair love, sing my fair love good - mor

dim. molto.

my fair love, sing my fair love good - mor

dim. molto.

love, fair love, sing my fair love good - mor - - row, good -

dim. molto.

my fair love, sing my fair love good - mor - - - - row, to

dim. molto.

row, . . . good - mor - - row, good -

pp

row, . . . good - mor - - row, to

pp

mor - - - row, . . . to give my love good - mor - row, good -

pp

give my love good - mor row, good

pp

pronunziato il canto.

PACK, CLOUDS, AWAY.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "mor - row, to give my love good - mor - row, to give my love good - mor - row, good - mor - row, . . . to mor - row, good - mor - row, to mor - row, to mor - row, to". The piano part provides harmonic support with chords and moving lines.

Second system of the musical score. It continues the four vocal parts and piano accompaniment. The lyrics are: "give my love good mor - row, to give my love good - mor - row, give my love good - mor - row, to give my love good - mor - row, give my love good - mor - row, to give my love good - mor - row, give my love good - mor - row, to give my love good - mor - row, give my love good - mor - row, to give my love good - mor - row, to".

Third system of the musical score. It continues the four vocal parts and piano accompaniment. The lyrics are: "Sing, sing . . . birds in . . . ev' - ry fur - - row! Sing, sing birds in . . . ev' - ry fur - - row! Sing, sing . . . birds in ev' - ry fur - - row! Sing, sing birds in . . . ev' - ry fur - - row!". The piano part continues with accompaniment.

A CHAFER'S WEDDING

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF RUDOLF LOWENSTEIN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

L. LEWANDOWSKI

(Op. 30).

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

HOW THE BRIDE AND BRIDEGROOM GOT READY FOR THE WEDDING.

Moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

mf

I'll pray the monk's-hood lend her car-riage, That we may use it for the

mf

Moderato.

mf

mf

The car-riage halts be - fore the gate, O love-ly bride, for thee we wait, O

mar - riage. The car - - riage halts be - fore the gate,

The car-riage halts be - fore the gate, O love-ly bride, for thee we wait,

The car - - riage halts be - fore the gate,

p

cres.

A CHAFER'S WEDDING.

love - ly bride, O love - ly bride, for thee we wait.

O love - ly bride, for thee we wait. Then horse - men

O love - ly bride, for thee we wait.

O love - ly, love - ly bride, for thee we wait.

mf *f*

Be -

some-one else must lend us, That they to church may now at - tend us. Be -

Be -

Be -

mf *p*

- hold the horse-men at the gate, O love - ly bride, on thee to wait, O love - ly

- hold the horse - men at the gate, O

- hold the horse-men at the gate, O love - ly bride, on thee to wait,

- hold the horse - men at the gate, O love-ly,

cres. *mf* *f*

A CHAFER'S WEDDING.

bride, O love - ly bride, on thee to wait.

love - ly bride, on thee to wait. *dolce.* Yet one thing gives me care and

O love - ly bride, on thee to wait.

love - ly bride, on thee to wait.

dolce.

pp sor - row, *dolce.* bor - row?

sor - row, A wed - ding-wreath where can I bor - row?

pp sor - row, *pp* bor - row?

sor - row, *pp* bor - row?

pp *dolce.* *pp*

p e dolce. *più Lento.* where? The fair - est flowers are here at hand,

p e dolce. where? The fair - est flowers are here at hand,

p e dolce. where? The fair - est flowers are here at hand,

p e dolce. where? The fair - est flowers are here at hand,

p e dolce. *più Lento.*

A CHAFER'S WEDDING.

All in ar-ray we'd see thee stand, the fair-est flowers are here at

All in ar-ray we'd see thee stand, the fair-est flowers are here at

All in ar-ray we'd see thee stand, the fair-est flowers are here at

All in ar-ray we'd see thee stand, the fair-est flowers are here at

hand, all in ar-ray we'd see thee stand, we'd see thee.. stand..

hand, all in ar-ray we'd see thee stand, we'd see thee stand..

hand, all in ar-ray we'd see thee stand, we'd see thee.. stand..

hand, all in ar-ray we'd see thee stand, we'd see thee stand..

Moderato.

Thy locks, O bride, thou must be deck-ing, For hear the flowerbells mu-sic

Moderato.

A CHAFER'S WEDDING.

cres.
The flies in jew-ell'd splendour glance, They come to join the wed-ding dance, they
ma-king. The flies in jew-ell'd splen-dour glance,
cres.
The flies in jew-ell'd splendour glance, They come to join the wed-ding dance,
p
The flies in jew-ell'd splen-dour glance,

come to join the wed-ding dance, the wed-ding dance.
They come to join the wed-ding dance. But say, our
they come to join the wed-ding dance.
They come, they come to join the wed-ding dance,

Deep in the flowers ye love to vis-it. And
future home, where is it? Deep in the flowers ye love to vis-it.
Deep in the flowers ye love to vis-it.
Deep in the flowers ye love to vis-it.

A CHAFER'S WEDDING.

say, whereshall we wed-ded be? . . . To the sa - cred li - ly bear we . . .
 To the sa - cred li - ly bear we . . .
 To the sa - cred li - ly bear we . . .
 To the sa - cred li - ly bear we . . .

p

thee, to the sa - cred li - ly bear . . . we . . . thee . . . The
 thee, to the sa - cred li - ly bear . . . we thee . . . The
 thee, to the sa - cred li - ly bear . . . we thee . . . The
 thee, to the sa - cred li - ly bear . . . we . . . thee . . . The

p *religioso.*

car-riage halts be - fore the gate, O love - ly bride, for thee we wait, O love - ly
 car - - riage halts be - fore the gate, O
 car-riage halts be - fore the gate, O love - ly bride, for thee we wait,
 car - - riage halts be - fore the gate, O love - ly

f

A CHAFER'S WEDDING.

bride, O love-ly bride, for thee we wait, O love-ly bride, for thee we
love-ly bride, for thee we wait, O love-ly bride,
O love-ly bride, for thee we wait, O love-ly bride,
bride, for thee, for thee we wait, O love-ly bride,

wait, O love-ly bride, for thee we wait...
for thee we wait, O love-ly bride, for thee we wait...
for thee we wait, O love-ly bride, for thee we wait...
for thee we wait, O love-ly bride, for thee we wait...

WHAT THE GUESTS BROUGHT WITH THEM TO THE WEDDING.

Non troppo vivace.

En-ter all, en-ter all, en-ter
En-ter all, en-ter all, en-ter
Wel-come guest each one we call, En-ter all, en-ter
En-ter all, en-ter all, en-ter

Non troppo vivace.

A CHAFER'S WEDDING.

dolce.

all. Bee, de- clare what bring'st thou home? Hon - ey-comb, hon - ey-comb.

dolce.

all. Bee, de- clare what bring'st thou home? Hon - ey-comb, hon - ey-comb.

dolce.

all. Bee, what bring'st thou home? Hon - ey-comb, hon - ey-comb.

dolce.

all. Bee, what bring'st thou home? Hon - ey-comb, hon - ey-comb.

p *dolce.* *p*

dolce. *p*

Fly, say next what fare is thine? Milk and wine, milk and wine.

dolce. *p*

Fly, say next what fare is thine? Milk and wine, milk and wine.

dolce. *p*

Fly, say next what fare is thine? Milk and wine, milk and wine.

dolce. *p*

Fly, say next what fare is thine? Milk and wine, milk and wine.

mf *dolce.* *p*

Dain-ty bits, dain-ty bits, dain-ty bits, dain-ty bits, dain-ty

Wasp, thy gift the sea-son fits! Dain ty bits, dain-ty bits, dain-ty bits, dain-ty bits, dain-ty

f

Dain-ty bits, dain-ty bits, dain-ty

Dain-ty bits, dain-ty bits, dain-ty

A CHAFER'S WEDDING.

bits, dain-ty bits, dain ty bits. But - ter - fly, and thou dost bring-?

bits, dain-ty bits, dain-ty bits. But - ter - fly, and thou dost bring-? *dolce.*

bits, dain-ty bits, dain-ty bits. Scents of spring, *dolce.*

bits, dain-ty bits, dain-ty bits. Scents of spring, *dolce.*

dolce. Scents of spring. *f* Spi - der, what hast thou to - day? *dolce.* Rich ar - ray.

dolce. Scents of spring. Spi - der, what hast thou to - day? *dolce.* Rich ar - ray.

Rich ar - ray. *dolce.* Rich ar - ray.

Rich ar - ray. *dolce.*

Store of gold, store of gold, store of gold, store of gold, store of

Store of gold, store of gold, store of gold, store of gold, store of

Store of gold, store of gold, store of

What dost thou, rose - cha-fer, hold? Store of gold, store of gold, store of

A CHAFER'S WEDDING.

gold, store of gold, store of gold.

gold, store of gold, store of gold.

gold, store of gold, store of gold. What dost thou bring, glow - worn bright?

gold, store of gold, store of gold.

Ta - per light, ta - per light, ta - per light, ta - per light,

Ta - per light, ta - per light, ta - per light, ta - per light,

Ta - per light, ta - per light, ta - per light, ta - per light,

Ta - per light, ta - per light, ta - per light, ta - per light,

Poco più Lento. *mf Tempo 1mo.*

Dance - notes I, dance - notes I, Dance, dance, dance-notes I, dance, dance, dance-notes I,

Dance - notes I, dance - notes I, Dance, dance, dance-notes I, dance, dance, dance-notes I,

Dance, dance, dance-notes I, dance, dance, dance-notes I, Gad-fly, what dost thou supply? Dance, dance, dance-notes I, dance, dance, dance-notes I,

Poco più Lento. *mf Tempo 1mo.*

A CHAFER'S WEDDING.

mf dance - notes I, dance - notes I. Gnat, art thou a gift-less guest?
mf dance - notes I, dance - notes I. Gnat, art thou a gift-less guest?
mf dance, dance, dance-notes I, dance - notes I. Gnat, art thou a gift-less guest?
mf dance, dance, dance-notes I, dance - notes I. Gnat, art thou a gift-less guest?

Tempo di Mazurka.
 Danc - ing is by far the best! Light of foot, and light of thought,
 Danc - ing is by far the best! Light of foot, and light of thought,
 Danc - ing is by far the best! Light of foot, and light of thought,
 Danc - ing is by far the best! Light of foot and light of thought,
Tempo di Mazurka.

danc - ing is by far the best, light of foot and light of thought, I but my
 danc - ing is by far the best, light of foot and light of thought, I but my
 danc - ing is by far the best, light of foot and light of thought,
 danc - ing is by far the best, light of foot and light of thought,

A CHAFER'S WEDDING.

danc-ing have brought, hur-rah, hur-rah, hur-rah, hur-rah! I but my danc-ing have brought, hur-

danc-ing have brought, hur-rah, hur-rah, hur-rah, hur-rah! I but my danc-ing have brought, hur-

Hur-rah, hur-rah, hur-rah, hur-rah! hur-

Hur-rah, hur-rah, hur-rah, hur-rah! hur-

- rah, hur-rah, hur-rah, hur-rah! Dan-cing is by far the best! Light of foot, and

- rah, hur-rah, hur-rah, hur-rah! Danc-ing is by far the best! Light of foot, and

- rah, hur-rah, hur-rah, hur-rah! Danc-ing is by far the best! Light of foot, and

- rah, hur-rah, hur-rah, hur-rah! Danc-ing is by far the best! Light of foot, and

light of thought, danc-ing is by far the best, by far the best, hur-rah, by

light of thought, danc-ing is by far the best, by far the best, hur-rah, by

light of thought, danc-ing is by far the best, by far the best, hur-rah, by

light of thought, danc-ing is by far the best, by far the best, hur-rah, by

A CHAFER'S WEDDING.

far the best, hur-rah, by far the best, hur-rah, hur-rah, hur-rah, hur-rah !

far the best, hur-rah, by far the best, hur-rah, hur-rah, hur-rah, hur-rah !

far the best, hur-rah, by far the best, hur-rah, hur-rah, hur-rah, hur-rah !

far the best, hur-rah, by far the best, hur-rah, hur-rah, hur-rah, hur-rah !

THE DANCE.

Allegro.

1. On fid - dles scrap'd the crick - ets, The
2. His guide the bride-groom found her ; With

1. The
2. With

1. The
2. With

1. The gad - fly ground the dou - ble-bass, The
gnat be - gan the dance to guide, With

Allegro.

A CHAFER'S WEDDING.

cha - fers sang up - on the grass, And in the leaf - y thick - - -
him, in wed - ding - wreath, the bride, The dra - gon - flies a - round . . .

cha - fers sang up - on the grass, And in the leaf - y thick - - -
him, in wed - ding - wreath, the bride, The dra - gon - flies a - round . . .

cha - fers sang up - on the grass, And in the leaf - y thick - - -
him, in wed - ding - wreath, the bride, The dra - gon - flies a - round . . .

cha - fers sang up - on the grass, And in the leaf - y thick - - -
him, in wed - ding - wreath, the bride, The dra - gon - flies a - round . . .

ets. On branch-es sway - ing, Sing - ing and play - ing,
her. Where mur - mur ev - er Waves rest - ing nev - er,

ets. her. On branch-es sway - ing, Sing - ing and play - ing,
her. Where mur - mur ev - er Waves rest - ing nev - er,

ets. her. On branch-es sway - ing, Sing - ing and play - ing,
her. Where mur - mur ev - er Waves rest - ing nev - er,

ets. her. On branch-es sway - ing, Sing - ing and play - ing,
her. Where mur - mur ev - er Waves rest - ing nev - er,

A CHAFER'S WEDDING.

Hum we, Drum we, on branches swaying, sing-ing and play-ing, hum we,
 Skip we, Slip we, where mur-mur ev - er waves rest-ing nev - er, skip we,

Hum we, Drum we, hum we,
 Skip we, Slip we, skip we,

Hum we, Drum we, on branches swaying, sing-ing and play-ing, hum we,
 Skip we, Slip we, where mur-mur ev - er waves rest-ing nev - er, skip we,

Hum . . we, Drum . . we, hum . . we,
 Skip . . we, Slip . . we, skip . . we,

drum we; Swift as the scent of flowers Pass we thro' sha - dy bowers, O - ver the plain spreading
 slip we, Far thro' the moon-light pale, High o - ver hill and dale, Fleet-ly and joy - ful-ly,

drum we; Swift as the scent of flowers Pass we thro' sha - dy bowers, O - ver the plain spreading
 slip we, Far thro' the moon-light pale, High o - ver hill and dale, Fleet-ly and joy - ful-ly,

drum we; Swift as the scent of flowers Pass we thro' sha - dy bowers, O - ver the plain spreading
 slip we, Far thro' the moon-light pale, High o - ver hill and dale, Fleet-ly and joy - ful-ly,

drum . . we, Swift as the scent of flowers Pass we thro' sha - dy bowers, O - ver the plain spreading
 slip . . we, Far thro' the moon-light pale, High o - ver hill and dale, Fleet-ly and joy - ful-ly,

A CHAFER'S WEDDING.

far lo! and wide, we ride, far lo! and wide: Short are our days, and how

far lo! and wide, we ride, far lo! and wide: Short are our days, and how

far lo! and wide, we ride, and wide, we ride, far lo! and wide: Short are our days, and how

far lo! and wide, we ride, and wide, we ride, far lo! and wide: Short are our days, and how

quick - ly they glide, Short are our days, and how quick - ly they glide, how

quick - ly they glide, Short are our days, and how quick - ly they glide, how

quick - ly they glide, Short are our days, and how quick - ly they glide, how

quick - ly they glide, . . Short are our days, and how quick - ly they glide, how

1st time. 2nd time.

quickly they glide, quickly they glide, how quick-ly they glide.

quickly they glide, quickly they glide, how quick-ly they glide.

quick-ly they glide, quick-ly they glide, how quick-ly they glide.

quick-ly they glide, 2. The quick-ly they glide, how quick-ly they glide.

JOY IN SPRING

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 1).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegro molto.

SOPRANO.
Spring - time is here, spring - time is here, tra - la - ri - ra,

ALTO.
Spring - time is here, spring - time is here, tra - la - ri - ra,

TENOR.
Spring - time is here, spring - time is here, tra - la - ri - ra,

BASS.
Spring - time is here, spring - time is here, tra - la - ri - ra,

Allegro molto.

PIANO.
= 184.
f p

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring - time, spring - time, spring - time,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring - time, spring - time, spring - time,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring - time, spring - time, spring - time,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring - time, spring - time, spring - time,

* The asterisks denote where breath is to be taken.

JOY IN SPRING.

spring - time is here, *A*

spring-time is here, spring-time is here, *p* tra - la - ri - ra, tra - la - ri - ra,

spring - time, is here, tra - la - ri - ra, tra - la - ri - ra,

spring-time is here, is here, is here, *A* tra - la - ri - ra, tra - la - ri - ra,

p

p Danc - ing and sing - ing Now are be - gin - - ning, la,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Danc - ing and

la, la, la, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

sing - ing Now are be - gin - ning, danc - ing and sing - ing

JOY IN SPRING.

tra - la - ri - ra, Win - ter, a - dieu, win - ter, a - dieu,

tra - la - ri - ra, tra - la - ri - ra, Win - ter, a - dieu, win - ter, a - dieu,

tra - la - ri - ra, tra - la - ri - ra, Win - ter, a - dieu, win - ter, a - dieu,

now are be - gin - ning, Win - ter, a - dieu, win - ter, a -

Cold flies with you, . . a - dieu, . . cold . . flies with
 Cold flies with you, . . a - dieu, . . cold . . flies with
 Cold flies with you, . . a - dieu, . . cold . . flies with
 . dieu, now a - dieu, . . a - dieu, . . cold . . flies with

you. . . . Hark! how the breeze moves in the

you. . . . Hark! . . . how the breeze moves in the

you. . . . Hark! how the breeze moves in the

you. . . . Hark! . . . how the breeze moves . . .

B

JOY IN SPRING.

pp trees, . . . Birds . . . we have near . . . us, birds . . . we have

pp trees, . . . Birds . . . we have near . . . us, birds . . . we have

pp trees, . . . Birds . . . we have near . . . us, birds . . . we have

pp in . . . the trees, . . . Birds we have near . . . us, birds . . .

p

mf near us, Warb-ling to cheer us, warb-ling to cheer us,

mf near us, Warb-ling to cheer us, warb-ling to cheer us,

mf near us, Warb-ling to cheer us, warb-ling to cheer us,

mf near us, Warb-ling to cheer us, warb-ling to cheer us,

mf . . . we have near us, Warb-ling to cheer us, warb-ling to

f

f to cheer us, Win - ter, a - dieu, . . .

f to cheer us, Win - ter, a - dieu, . . .

f to cheer us, to cheer us, Win - ter, a - dieu, . . .

f cheer us, to cheer us, Win - - - ter, a - dieu, a . . .

C

JOY IN SPRING.

win - ter, a - dieu, . . win - ter, a - dieu, . . a - dieu, . .

win - ter, a - dieu, . . win - ter, a - dieu, . . a - dieu, . .

win - ter, a - dieu, . . win - ter, a - dieu, . . a - dieu, . .

- dieu, . . a - dieu, a - dieu, now win - ter, a - dieu, . . a - dieu, . .

Grief . . ends with you. . .

Grief . . ends with you. . . Mark we the

Grief . . ends with you. . . Mark we the star, . .

Grief . . ends with you. . . Mark we the star, mark

Mark we the star, mark we the star shin - ing a - far, . .

star, . . mark . . we the star . . shin - ing a - far, . .

mark we the star shin - ing a - far, . .

we the star, mark we the star shin - ing a - far, . .

JOY IN SPRING.

shin - ing a - far; . Youth would be roam - ing, Forth glad - ly com - ing,

shin - ing a - far; . Youth would be roam - ing, Forth glad - ly com - ing,

shin - ing a - far; . Youth would be roam - ing, Forth glad - ly com - ing,

shin - ing a - far; . Youth would be roam - ing, Forth glad - ly com - ing,

mf *f* *mf* *f* *mf*

youth . . would be roam - - ing, forth . . glad - ly com - - ing,

youth . . would be roam - - ing, forth . . glad - ly com - - ing,

youth . . would be roam - - ing, forth, forth glad - ly com - - ing,

youth . . would be roam - - ing, forth, forth glad - ly com - - ing,

f *f* *f* *f* *f*

E

youth would be roam - ing, forth glad - ly

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

E

p *p* *p* *p* *p*

JOY IN SPRING.

com - ing, la, la, la, la,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, youth would be roam - ing, forth glad - ly com - ing,

tra - la - ri - ra, tra - la - ri - ra, Spring - time is

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring - time is

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring - time is

youth would be roam - ing, forth glad - ly com - ing. Spring - time,

here, spring-time is here, spring - time is here,

here, spring-time is here, spring - time is here,

here, spring - time is here, spring - time is here,

spring - time is here, spring - time is here, is here,

JOY IN SPRING.

spring - time is here, . . . yes, spring-time is
 spring - time is here, . . . yes, spring-time is
 spring - time is here, . . . yes, yes, spring-time is
 spring - time is here, . . . yes, spring - time, spring-time is

here, yes, yes, yes, spring-time is here, yes,
 here, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri -
 here, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri -
 here, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri -

yes, yes, spring - time, spring-time is here.
 - ra, tra - la - ri - ra, tra - la - ri - ra, . . . spring-time is here.
 - ra, tra - la - ri - ra, tra - la - ri - ra, . . . spring-time is here.
 - ra, tra - la - ri - ra, tra - la - ri - ra, . . . yes, spring-time is here.

p *pp* *p* *pp* *p* *pp* *f* *rit.* *a tempo.* *f* *rit.* *a tempo.* *f* *rit.* *a tempo.*

AVE MARIA

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 2).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Larghetto.

SOPRANO. *pp* A sound of bells at even - ing Is

ALTO. *pp* A sound of bells at even - ing Is borne . . . up -

TENOR. *pp* A sound of bells at even - ing Is borne up -

BASS. *pp* A sound of bells at even - ing Is borne . . . up -

PIANO. *pp* *Larghetto.* ♩ = 96.

The first system of the musical score for 'Ave Maria' features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The tempo is marked 'Larghetto' and the key signature has one sharp (F#). The Soprano part begins with a rest followed by the lyrics 'A sound of bells at even - ing Is'. The Alto, Tenor, and Bass parts all begin with the lyrics 'A sound of bells at even - ing Is borne . . . up -'. The Piano accompaniment starts with a rest followed by a series of chords. Dynamics include *pp* (pianissimo) and *p* (piano). The time signature is common time (C).

borne up - on the gale; A chant of won - drous voic - es, Saint

- on the gale; . . . A chant of won - drous voic - es, Saint

- on the gale; . . . A chant of won - drous voic - es, Saint

- on . . . the . . . gale; . . . A chant of won - drous voic - es, Saint

The second system of the musical score continues the vocal and piano parts. The Soprano part has the lyrics 'borne up - on the gale; A chant of won - drous voic - es, Saint'. The Alto, Tenor, and Bass parts have the lyrics '- on the gale; . . . A chant of won - drous voic - es, Saint'. The Piano accompaniment continues with chords. Dynamics include *mf* (mezzo-forte) and *f* (forte). The time signature remains common time (C).

* The asterisks denote where breath is to be taken.

AVE MARIA.

Ma - ry, Saint Ma - ry, Saint Ma - ry, . . . thee we hail! . . .

Ma - ry, Saint Ma - ry, Saint Ma - ry, . . . thee we hail! . . .

Ma - ry, Saint Ma - ry, Saint Ma - ry, . . . thee we hail! . . .

Ma - ry, Saint Ma - ry, Saint Ma - ry, . . . thee we hail! . . .

A *p*
 From star to star a spar-kle, From leaf to leaf a
 From star to star a spar-kle, From leaf to leaf a
 Saint Ma - ry, Saint Ma -
 From star to star a spar-kle, From leaf to leaf a
 A *p*

breath, a breath, A whis - per and a
 breath, from leaf to leaf a breath, A whis - per and a
 - ry! from leaf to leaf a breath, A whis - per and a glim - mer,
 breath, from leaf to leaf a breath, A whis - per and a glim - mer,

AVE MARIA.

glim - mer, a whis - per and a glim - mer, That mark . . .

glim - mer, a whis - per and a glim - mer, That mark . . .

a whis - per and a glim - mer, That mark . . .

a whis - per and a glim - mer, That mark . . .

an an - - - gel's path. . . The ai - lent tree - tops

an an - - - gel's path. The ai - lent tree - tops

an an - - - gel's path. The ai - lent tree - tops

an an - - - gel's path. Saint Ma - - -

heark - en, As dream - like comes the gale. . . Saint Ma - - -

heark - en, As dream - like comes the gale, . . . the si - lent tree - tops

heark - en, As dream - like comes the gale, . . . the si - lent tree - tops

- ry, thee we hail ! . . . the si - lent tree - tops

AVE MARIA.

ry, thee we hail, . . . Saint Ma - - -

heark - en, as dream-like comes the gale; . . . One on - - ly

heark - en, as dream-like comes the gale: . . . One on - - ly

heark - en, as dream-like comes the gale; . . . One on - - ly

This system contains the first four staves of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: 'ry, thee we hail, . . . Saint Ma - - -', 'heark - en, as dream-like comes the gale; . . . One on - - ly', 'heark - en, as dream-like comes the gale: . . . One on - - ly', and 'heark - en, as dream-like comes the gale; . . . One on - - ly'. The piano part provides harmonic support with chords and moving lines.

- - ry, thee . . . we hail, Saint Ma - ry, Saint Ma - ry,

bends, . . re - peat - - ing, Saint Ma - ry, Saint Ma - ry,

bends, . . re - peat - - ing, Saint Ma - ry, Saint Ma - ry,

bends, . . re - peat - - - - ing, Saint Ma - ry, Saint Ma - ry,

This system contains the next four staves. The lyrics continue: '- - ry, thee . . . we hail, Saint Ma - ry, Saint Ma - ry,', 'bends, . . re - peat - - ing, Saint Ma - ry, Saint Ma - ry,', 'bends, . . re - peat - - ing, Saint Ma - ry, Saint Ma - ry,', and 'bends, . . re - peat - - - - ing, Saint Ma - ry, Saint Ma - ry,'. The musical notation includes various note values and rests, with the piano accompaniment continuing the harmonic structure.

thee . . we . . hail, Saint Ma - ry, Saint Ma - - ry,

thee we hail, Saint Ma - - - ry, Saint Ma - - ry,

thee we . . hail, . . . Saint Ma - ry, Saint Ma - - ry,

thee . . we hail, Saint Ma - ry, Saint Ma - - ry,

This system contains the final four staves of the page. The lyrics are: 'thee . . we . . hail, Saint Ma - ry, Saint Ma - - ry,', 'thee we hail, Saint Ma - - - ry, Saint Ma - - ry,', 'thee we . . hail, . . . Saint Ma - ry, Saint Ma - - ry,', and 'thee . . we hail, Saint Ma - ry, Saint Ma - - ry,'. The score concludes with a final chord in the piano part.

AVE MARIA.

thee . . . we hail, . . . thee . . . we . . .

thee . . . we hail, . . . thee . . . we . . .

thee . . . we hail, . . . thee we hail, . . . thee . . . we . . .

thee . . . we hail, . . . thee we hail, Saint Ma - ry, thee we

hail, . . . Saint Ma - ry, . . . Saint Ma -

hail, . . . Saint Ma - ry, . . . Saint Ma -

hail, . . . Saint Ma - ry, . . . Saint Ma -

hail, . . . Saint Ma - ry, . . . Saint Ma -

- ry, . . . Saint Ma - ry, thee we hail! . . .

- ry, . . . Saint Ma - ry, thee we hail! . . .

- ry, . . . Saint Ma - ry, thee we hail! . . .

- ry, . . . Saint Ma - ry, thee we hail! . . .

AND THEN NO MORE

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 3).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 & 51, QUEEN STREET (E.C.)

Larghetto.

SOPRANO. *mf* The love - ly rose blooms in its day, *f* And then *p* no

ALTO. *mf* The love - ly rose blooms in its day, *f* And then *p* no

TENOR. *mf* The love - ly rose blooms in its day, *f* And then *p* no

BASS. *mf* The love - ly rose blooms in its day, *f* And then *p* no

PIANO. *mf* *f* *p*

Larghetto.

mf *f* *p*

♩ = 92.

mf *f* *p*

more ; The night - in - gale sings while she may, *f* And then *p* no

mf *f* *p*

more ; The night - in - gale sings while she may, *f* And then *p* no

mf *f* *p*

more ; The night - in - gale sings while she may, *f* And then *p* no

mf *f* *p*

more ; The night - in - gale sings while she may, *f* And then *p* no

mf *f* *p*

* The asterisks denote where breath is to be taken.

AND THEN NO MORE.

more. The joys of love, They bring de-light, Till at our death we lay us

more. The joys of love, They bring de-light, Till at our death we lay us

more. The joys of love, They bring de-light, Till at our death we lay us

more. The joys of love, They bring de-light, Till at our death we lay us

down with - in the grave, And then no more. Not

down with - in the grave, And then no more. Not

down with - in the grave, And then no more. Not

down with - in the grave, And then no more. Not . .

end - - less shall en - dure the grief which rends thy

end - - less shall en - dure the grief which rends thy

end - - less shall en - dure the grief which rends thy

end - - less shall en - dure the grief which rends thy

AND THEN NO MORE.

heart; The winds may

heart; The winds may wild - ly

heart; The winds may wild - ly, may

heart; The winds may wild - ly, the winds may wild - ly

wild - ly roar and rave, And then no more, and

roar and rave, And then no more, and

wild - ly roar and rave, And then no more, .. and

roar .. and rave, And then no more, and

then, then no more.

then, then no more.

then, then no more.

then, then no more.

THIS DAY, IN WEALTH OF LIGHT

(WOODLAND SONGS, No. 1)

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 4).

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

Adagio.

SOPRANO. *f* This day, in wealth of light and air, The land re - .

ALTO. *f* This day, in wealth of light and air, The land re - .

TENOR. *f* This day, in . . wealth of light and air The land re - .

BASS. *f* This day, in wealth of light and air The land re - .

PIANO. *f* *Adagio.* *p*

$\text{♩} = 116.$

- - pos - es: In si - lence spreads the fra - grance rare Of ros - es, of

- - pos - es: In si - lence spreads the fra - grance rare Of ros - es, of

- - pos - es: In si - lence spreads the fra - grance rare Of ros - es, of

- - pos - es: In si - lence spreads the fra - grance rare Of ros - es, of

* The asterisks denote where breath is to be taken.

THIS DAY, IN WEALTH OF LIGHT AND AIR.

A *pp* *p*

ros - es. Hush'd ev'- ry sound, hush'd ev'- ry

ros - es. Hush'd ev'- ry sound, hush'd ev'- ry

ros - es. Hush'd ev'- ry sound, hush'd ev'- ry sound,

ros - es. Hush'd ev'- ry sound, hush'd ev'- ry sound,

A *pp* *p*

sound, the bees a - lone Are soft - ly hum - - -

sound, the bees a - lone Are soft - ly hum - - -

the bees a - lone Are soft - ly hum - - -

the bees a - lone, the bees a - lone Are hum - -

B *pp* *p* *mf*

- ming; Or... sings the lark, far heaven - ward gone, or... sings the

- ming; Or... sings the lark, far heaven - ward gone, or... sings the

- ming; Or... sings the lark, far heaven - ward

- ming; Or... sings the lark, far heaven - ward

B *pp* *p* *mf*

THIS DAY, IN WEALTH OF LIGHT AND AIR.

f lark, far heaven-ward gone, *mf* Home.. com - ing. *C*

f lark, far heaven-ward gone, *mf* Home con - ing.

f gone, far heaven-ward gone, *mf* Home com - ing.

f gone, far heaven-ward gone, *mf* Home.. com - ing. *p* And

f *mf* *p*

p And

p And now are heard the

p And now are heard the Sab - bath - bells, are

now are heard the Sab - bath - bells, . . . are heard the

p

now are heard the bells, Their peace con - vey - ing; And

Sab - bath - bells, Their peace, their peace con - vey - ing; And

heard the Sab - bath - bells, Their peace con - vey - ing; And

Sab - bath bells, Their peace, their peace con - vey - ing; And

THIS DAY, IN WEALTH OF LIGHT AND AIR.

Na - ture, while their mu - sic swells, and Na - ture, while their mu - sic

Na - ture, while their mu - sic swells, and Na - ture, while their mu - sic

Na - ture, while their mu - sic swells, and Na - ture, while their mu - sic

Na - ture, while their mu - sic swells, and Na - ture, while their mu - sic, their

swells, . . . Is pray - ing, is pray - ing, is

swells, . . . Is pray - ing, is pray - ing, is

swells, . . . Is pray - ing, is pray - ing, is

mu - sic swells, Is pray - ing, is pray - ing, is

pray - ing, yea, Na - ture now is pray - ing.

pray - ing, yea, Na - ture now is pray - ing.

pray - ing, yea, Na - ture now is pray - ing.

pray - ing, yea, Na - ture now is pray - ing.

STARLIT IS NIGHT-TIME

(WOODLAND SONGS, No. 2)

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 5).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Larghetto. dolce.

SOPRANO.

Star - lit is night - time, ten - der and deep, Ev - 'ry-where

dolce.

ALTO.

Star - lit is night - time, ten - der and deep, . . Ev - 'ry-where

dolce.

TENOR.

Star - lit is night - time, ten - der and deep, Ev - 'ry-where,

dolce.

BASS.

Star - lit is night - time, ten - der and deep, Ev - 'ry-where,

Larghetto. p dolce.

PIANO.

$\text{♩} = 92.$

f round . . . us chil - dren a - sleep. Dis - tant, so

f round . . . us chil - dren a - sleep. Dis - tant, so

f ev - 'ry - where round us chil - dren a - sleep. Dis - tant, so

f ev - 'ry - where round us chil - dren a - sleep. Dis - tant, so

f

The asterisks denote where breath is to be taken.

STARLIT IS NIGHT-TIME.

dis - tant, sor - row and tears, . . All the land o - ver

dis - tant, sor - row and tears, . . All the land o - ver

dis - tant, sor - row and tears, . . All the land o - ver

dis - tant, sor - row and tears, All the land o - ver

star - lit ap - pears, . . all the land o - ver star - lit, ap -

star - lit ap - pears, . . all the land o - ver star - lit ap -

star - lit ap - pears, all the land o - ver star - lit ap -

star - lit ap - pears, . . all the land o - ver star - lit ap -

pears. Yea, not a . . grief but grows like a . . star,

pears. Yea, not a grief but grows like a star,

pears. Yea, not a grief but grows like a star,

pears. . . Yea, not a grief but grows like a . . star,

STARLIT IS NIGHT-TIME.

[illegible]

IN THE MOONLIGHT

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 6).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Andante quasi Adagio.

SOPRANO. *p* On all . . . the hills the moon . . . *

ALTO. *p* On all . . . the hills the moon . . . *

TENOR. *p* On all . . . the hills the moon . . . *

BASS. *p* On all the . . hills the moon is . . *

PIANO. *p* *Andante quasi Adagio.* ♩ = 126.

. . is beam-ing, With sil - ver light the vales are gleaming, On

. . is beam-ing, With sil - ver light the vales are gleaming, On

. . is beam-ing, With sil - ver light the vales are gleaming, On

beam-ing, With sil - ver light the vales are gleam - ing,

* The asterisks denote where breath is to be taken.

IN THE MOONLIGHT.

all . . the hills the moon . . is beam-ing, with sil - - ver

all the hills the moon is beam - ing, with sil - - ver

all the hills the moon is beam - ing, with sil - - ver

On all . . the hills the moon . . is beam-ing, with

The first system of the musical score for 'In the Moonlight'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked with a common time signature (C). The lyrics are: 'all . . the hills the moon . . is beam-ing, with sil - - ver'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

light the vales . . are gleam - ing. So still, so

light the vales are gleam - - - ing. So still, so

light the vales are gleam - - - ing. So still, so

sil - ver light the vales . . are gleam - ing. So still,

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'light the vales . . are gleam - ing. So still, so'. The piano accompaniment includes a section marked 'A' and 'p' (piano).

still, the ear but mur - murs meet - ing Of Spring some

still, the ear but mur - murs meet - ing Of Spring some

still, the ear but mur - murs meet - ing Of Spring some

so still, the ear but mur - murs meet - ing Of Spring some

The third system of the musical score. It continues the vocal and piano parts. The lyrics are: 'still, the ear but mur - murs meet - ing Of Spring some'. The piano accompaniment includes a section marked 'A' and 'p' (piano).

IN THE MOONLIGHT.

time - ly tale, . . some tale . . . re - peat - ing, So still, so

time - ly tale, some tale . . . re - peat - ing, So still, so

time - ly tale, . . some tale . . . re - peat - ing, So still, so

time - ly tale . . . re - peat - ing, So still,

mf *p* *B*

still, but flowers a whis - per ma - king, a whis - .

still, but flowers a whis - per ma - king, a whis - .

still, but flowers a whis - per ma - king, a whis - .

so still, but flowers a whis - per ma - king, a whis - .

mf *p* *B*

per ma - king, So still, so still, so still, a

per ma - king, So still, . . . a bird in the

per ma - king, So still, so still, so still, a

per ma - king, So still, . . . so still, a

p *cres.* *cres.* *cres.* *cres.* *cres.*

IN THE MOONLIGHT.

[illegible]

king, yet wa - king. He sings, he sings of love and

king, yet wa - king. He sings, he sings of love and

king, yet wa - king. He sings, he sings of love and

king, yet wa - king. He sings, he sings of

long - ing, of love . . and long - ing, While hap - py tears mine

long - ing, of love and long - ing, While hap - py tears mine

long - ing, of love and long - ing, While hap - py tears mine

love . . and long - ing, of love . . and long - ing, While hap - py . .

IN THE MOONLIGHT.

eyes . . are throng - - ing, he sings, he sings of

eyes . . are throng - - ing, he sings, he sings of

eyes . . are throng - - ing, he sings, he sings of

tears, mine eyes . . are throng - ing, are throng

love and long - - - ing, while hap - - - py

love . . and long - - - ing, while hap - - - py

love . . and long - - - ing, while hap - - - py

- - - ing, are throng - - - ing, while hap - - - py

tears . . mine eyes . . are throng - - - ing.

tears . . mine eyes . . are throng - - - ing.

tears . . mine eyes . . are throng - - - ing.

tears . . mine eyes . . are throng - - - ing.

tears . . mine eyes . . are throng - - - ing.

SILENT HAPPINESS

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 7).

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

Larghetto.

SOPRANO. *mf* Ten - der rose - bud, here in se - cret

ALTO. *p* Ten - der rose - bud, here . . . in se - cret bright - ly

TENOR. *mf* Ten - der rose - bud, here in se - cret bright - ly blow - ing,

BASS. *p* Ten - der rose - bud, here . . . in se - cret bright - ly

PIANO. *p* *Larghetto.*

♩ = 84.

bright - ly blow - ing, Here the touch of gen - tle breez - es on - ly

blow - ing, Here the touch of gen - tle, gen - tle breez - es on - ly

Here the touch of gen - tle breez - es on - ly know - ing,

blow - ing, Here the touch of gen - tle, gen - tle breez - es on - ly

* The asterisks denote where breath is to be taken.

SILENT HAPPINESS.

know - ing, Like . . . a child in prayer thou seem - est, know - ing, Like . . . a child in prayer thou seem - est, Like . . . a child in prayer thou seem - est, While, from know - ing, Like . . . a child in prayer thou seem - est, While, from

While, from en - vy free, . . . thou dream - est, love - ly rose - bud, While, from en - vy free, . . . thou dream - est, love - ly rose - bud, en - vy free, . . . thou dream - est, love - ly

bud. So in si - lence pure - ly hap - py, ly rose - bud. So in si - lence pure - ly hap - py, So in si - lence pure - ly hap - py, rose - bud. So in si - lence pure - ly hap - py,

B

SILENT HAPPINESS.

mf *f* *mf*
 thou art on - ly By the eye of heaven re - gard - ed,
 thou art on - ly By the eye of heaven re - gard - ed,
 thou art on - ly By the eye of heaven re - gard - ed,
 thou art on - ly By the eye of heaven re - gard - ed,
 thou art on - ly By the eye of heaven re - gard - ed,

C *mf* *p*
 Yet, though lone-ly, Quite for - sak-en, here thou liv - est,
 Yet, though lone-ly, Quite for - sak-en, here thou liv - est, Thou thy
 Yet, though lone-ly, Quite for - sak-en, here thou liv - est, Thou thy
 Yet, though lone-ly, Quite for - sak-en, here . . . thou liv - est,
 Yet, though lone-ly, Quite for - sak-en, here . . . thou liv - est,

mf *pp*
 Thou thy fragrance richly giv - est, ten - der rose - bud.
 fra - grance rich - ly giv - est, ten - der rose - bud.
 fragrance richly giv - est, ten - der rose - bud.
 Thou thy fra - grance rich - ly giv - est, ten - der rose - bud.
 Thou thy fra - grance rich - ly giv - est, ten - der rose - bud.

SNOWDROPS

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 8).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Con moto.

SOPRANO.

Hark, bells sweet-ly ring-ing, Why greet they the land?

ALTO.

Hark, hark, hark, hark, bells sweet-ly ring-ing, Why greet they the land? hark,

TENOR.

Hark, hark, hark, hark, bells sweet-ly ring-ing, Why greet they the land? hark,

BASS.

Hark, hark, hark, hark, bells sweet-ly ring-ing, Why greet they the land? hark,

Con moto.

PIANO.

$\text{♩} = 116.$

Of joy is their mes-sage, That Spring is at hand,

hark, Of joy is their mes-sage, That Spring is at hand, that Spring is at hand, hark,

hark, Of joy is their mes-sage, That Spring is at hand, that Spring is at hand, hark,

hark, Of joy is their mes-sage, That Spring is at hand, that Spring is at hand, hark,

* The asterisks denote where breath is to be taken.

SNOWDROPS.

hark, bells sweetly ring-ing! Why greet they the land? Of joy is their
 hark, hark, bells sweetly ring-ing! Why greet they the land? Hark, hark, Of joy is their
 hark, hark, bells sweetly ring-ing! Why greet they the land? Hark, hark, Of joy is their
 hark, hark, bells sweetly ring-ing! Why greet they the land? Hark, hark, Of joy is their

mes-sage That Spring is at hand. If thou
 mes-sage That Spring is at hand. If thou . . in thy
 mes-sage That Spring is at hand. If thou . . in thy bo-som have
 mes-sage That Spring is at hand. If thou . . in thy bo-som have ice

in thy bo-som have ice and.. snow,.. Have trou-ble and sor-
 bo-som have ice, . . have ice and snow,.. Have trou-ble and sor-
 ice and snow,.. have ice and.. snow,.. Have trou-ble and sor-
 and snow,.. have ice and snow,.. Have trou-ble and sor-

SNOWDROPS.

First system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "row, a - way . . . with thy woe, The bells of the". The music includes dynamic markings such as *fz* (forzando), *p* (piano), and *C* (Crescendo). The key signature has two sharps (F# and C#), and the time signature is common time (C).

Second system of the musical score. The lyrics are: "snow-drop for joy seem to ring, Dost thou, like the snow-drop, re - joice in the". The music continues with the same instrumental and vocal parts, maintaining the key signature and time signature.

Third system of the musical score. The lyrics are: "Spring, dost thou, like the snow - drop, re - joice in the Spring? . . .". The system concludes with a double bar line. The piano accompaniment features a prominent bass line with sustained notes.

MAY-DAY

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 9).

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

Andante con moto.

SOPRANO. *mf* The leaves a - gain are burst - ing, The sky ³ is clear and blue, To *f* * *p*

ALTO. *mf* The leaves a - gain are burst - ing, The sky ³ is clear and blue, To *f* * *p*

TENOR. *mf* The leaves a - gain are burst - ing, The sky ³ is clear and blue, To *f* * *p*

BASS. *mf* The leaves a - gain are burst - ing, The sky ³ is clear and blue, To *f* * *p*

Andante con moto.

PIANO. *mf* = 120. *f* *p*

earth they give .. a greet - ing, By May es - pous'd a -

earth they give .. a greet - ing, By May es - pous'd a -

earth they give .. a greet - ing By May es - pous'd a -

earth they give .. a greet - ing, By May es - pous'd a -

* The asterisks denote where breath is to be taken.

MAY-DAY.

The image shows a musical score for the song "The Woods are Green". It includes vocal parts for Soprano, Alto, and Tenor, and a piano accompaniment. The lyrics are: "new, by May es-pous'd a-new, The woods are green, and". The score is written in G major (one sharp) and 4/4 time. The piano part features a prominent triplet in the right hand and a steady bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *p* (piano). The tempo is marked "Moderato".

Instrumentation: Soprano, Alto, Tenor, Piano

Key: G Major (one sharp)

Time Signature: 4/4

Tempo: Moderato

Lyrics:
 new, by May es-pous'd a-new, The woods are green,
 new, by May es-pous'd a-new, The woods are green,
 new, by May es-pous'd a-new, The woods are green, and

Handel, George Frideric. Paradise. [Musical score for voice and basso continuo]. The score is in G major, 3/4 time. The vocal melody is in the upper staves, and the basso continuo is in the lower staves. The lyrics are: "and green the plains, To Par-a-dise the world attains, to Par-a-dise the". The score includes dynamic markings (mf, f) and articulation (accents, slurs). The basso continuo line is in the bottom staff, with a treble clef and a key signature of one flat.

The musical score consists of five staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the last two are piano accompaniment. The lyrics are written below the vocal staves.

Vocal Parts:

- Soprano: world attains In May - time, in May - time. Through ev' - ry win-dow
- Alto: world attains In May - time, in May - time. Through ev' - ry win-dow
- Tenor: world attains In May - time, in May - time. Through ev' - ry win-dow

Piano Accompaniment:

- Right Hand: world attains In May - time, in May - time. Through ev' - ry win-dow
- Left Hand: world attains In May - time, in May - time. Through ev' - ry win-dow

Performance Instructions:

- Tempo: Moderato
- Musical Notation: Includes triplets, slurs, and dynamic markings (*mf*, *f*).
- Section Markers: A section marker "B" appears above the piano part at the end of the second measure.

MAY-DAY.

en - ters the warm and fra - grant air, The flowers un - fold, re - joic -

en - ters the warm and fra - grant air, The flowers un - fold, re - joic -

en - ters the warm and fra - grant air, The flowers un - fold, re - joic -

en - ters the warm and fra - grant air, The flowers un - fold, re - joic -

- ing the gold - en light to share, the gold - en light to

- ing the gold - en light to share, the gold - en light to

- ing the gold - en light to share, the gold - en light to

- ing the gold - en light to share, the gold - en light to

share. The heart its thanks to heaven should pay, the

share. The heart its thanks to

share. The heart its thanks to

share. The heart its thanks to

share. The heart its thanks to

MAY-DAY.

heart its thanks to heaven should pay, For that the world is

heaven should pay, the heart its thanks to heaven should

heaven should pay, the heart its thanks to heaven should

heaven . . . should pay, . . . For that the world is

bright and gay, . . . for that the world is bright and gay, . . . for that the world is

pay, . . . For that the world is bright and gay, . . . for that the world is

pay, . . . For that the world is bright and gay, . . . for that the world is

bright and gay, . . . for that the world is bright and gay, . . . for that the world is

bright and gay, In May - time, in May - time, in May - . . . time.

bright and gay, In May - time, in May - time, in May - . . . time.

bright and gay, In May - time, in May - time, in May - . . . time.

bright and gay, In May - time, in May - time, in May - . . . time.

GOOD-NIGHT FROM THE RHINE

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV J. TROUTBECK

THE MUSIC COMPOSED BY

JOACHIM RAFF

(Op. 198, No. 10).

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

Adagio.

SOPRANO. *p* O'er all things sleep is steal - ing, 'Tis

ALTO. *p* O'er all things sleep is steal - ing, o'er all things sleep is steal - ing, 'Tis

TENOR. *p* O'er all things sleep is steal - ing, o'er all things sleep is steal - ing, 'Tis

BASS. *p* O'er all things sleep is steal - ing, steal - ing, 'Tis

PIANO. *Adagio. p*

time to say good-night, say good-night, say good - night; The boats are safe in

time to say good - night, say good - night, say good - night; The boats are safe in

time to say good-night, say good - night, say good - night; The boats are safe in

time to say good-night, say good - night, say good - night; The boats are safe in

pp *p*

* The asterisks denote where breath is to be taken.

GOOD-NIGHT FROM THE RHINE.

har - bour, in har - bour, But watch - ful, but watch - ful stars . . are

har - bour, in har - bour, But watch - ful, but watch - ful stars . . are

har - bour, in har - bour, But watch - ful, but watch - ful stars . . are

har - bour, in har - bour, But watch - ful, but watch - ful stars are

bright. And like . . to . . cloud-lets, yea, like . . to . . cloud-lets

bright. And like to cloud-lets light - ly My long-ings float to thee, my

bright. And like to cloud - lets, . . like cloud-lets light - ly My

bright. And like to cloud-lets light - ly My long-ings float to thee, my

light - ly My long - ings float . . to thee, . . Like gold - en

long - ings, my long - ings float . . to thee, Like gold -

long - ings, my long - ings float . . to thee, Like

long - ings, my long - ings float to thee, Like

GOOD-NIGHT FROM THE RHINE.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four vocal staves and one piano staff. The second system has four vocal staves and one piano staff. The third system has four vocal staves and one piano staff. The lyrics are in German and are written below the vocal staves. The piano part is written in the lower staff of each system.

The lyrics for the first system are:

 brid - es, gold - en brid - es seem they, That reach from thee to

 - en brid - es, gold - en brid - es seem they, That reach from

 gold - en, gold - en brid - es seem they, That reach from

 Like gold - - en brid - es seem they, That reach from

The lyrics for the second system are:

 me, reach from thee to . . me. O'er all . . . things, all . .

 thee, reach from thee to . . me. O'er all things sleep is steal - ing, o'er

 thee, reach from thee . . to . . me. . . O'er all things sleep is steal - ing, o'er

 thee, reach from thee to me. O'er all things sleep is steal - ing, o'er

The lyrics for the third system are:

 things, all things sleep is steal - ing, Bid care and grief de -

 all things sleep is steal - ing, o'er all things sleep is steal - ing, Bid care and grief de -

 all things sleep is steal - ing, o'er all things sleep is steal - ing, Bid care and grief de -

 all things sleep is steal - ing, o'er all things sleep is steal - ing, Bid care and grief de -

GOOD-NIGHT FROM THE RHINE.

part, bid care and grief de - part; . . The boats are safe in

part, . . bid care and grief de - part; The boats are safe in

part, bid care and grief de - part; The boats . . are safe . . in

part, bid care and grief de - part; The boats are safe in

har - bour, And thou . . with - in . . . my heart, and

har - bour, And thou with - in my heart, and

har - bour, . . And thou . . with - in . . . my heart, . . and

har - bour, And thou with - in my heart, and

thou . . with - in . . my heart, . . and thou too with - in . . my

thou with - in my heart, . . and thou too with - in my

thou . . with - in my heart, . . and thou too with - in . . my

thou with - in my heart, . . and thou too with - in my

GOOD-NIGHT FROM THE RHINE.

heart. *pp* 'Tis time to say good - night,

heart. *pp* O'er all things sleep is steal - ing, 'Tis time to say good - night, o'er

heart. *pp* O'er all things sleep is steal - ing, 'Tis time to say good - night, . . o'er

heart. O'er all things sleep is steal - ing, 'Tis time to say good - night, o'er

p *pp*

f 'tis time . . to say . . good-night,

all things sleep is steal - ing, 'tis time to say . . good-night, say . .

all things sleep is steal - ing, 'tis time . . to say . . good-night, say . .

all things sleep is steal - ing, 'tis time to say good-night, say . .

pp

say good-night, say good-night, say good - night. . .

. good - night, say . . good - night, say good - night. . .

. good - night, say . . good - night, say . . good - night. . .

. good - night, say . . good - night, say . . good - night. . .

EVENING

A FOUR-PART SONG

THE POETRY WRITTEN BY THE REV. H. C. SHUTTLEWORTH

THE MUSIC COMPOSED BY
GEORGE C. MARTIN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

Andante.

SOPRANO. *p* Gen - tle even - ing - time is come, West - ern skies are glow - ing,

ALTO. *p* Gen - tle even - ing - time is come, West - ern skies are glow - ing,

TENOR. *p* Gen - tle even - ing - time is come, West - ern skies are glow - ing,

BASS. *p* Gen - tle even - ing - time is come, West - ern skies are glow - ing,

PIANO. *p* *Andante.*

dim.

Now the long day's work is done, Homeward all are go - ing, homeward all are *dim.*

Now the long day's work is done, Homeward all are go - ing, homeward all are *dim.*

Now the long day's work is done, Home - - ward . . all . . are *dim.*

Now the long day's work is done, Homeward all are go - ing, homeward all are *dim.*

EVENING.

go - ing, home-ward all are go - ing; . . . Twi-light o'er the

go - ing, home-ward all are go - ing; . . . Twi-light o'er the

go - ing, home-ward all are go - ing; . . . Twi-light o'er the

go - ing, home-ward all are go - ing; . . . Twi-light o'er the

fields so fair Si - lent - ly is fall - ing, On - ly through the soft June air . .

fields so fair Si - lent - ly is fall - ing, On - ly through the soft June air

fields so fair Si - lent - ly is fall - ing, On - ly through the soft June air . .

fields so fair Si - lent - ly is fall - ing, On - ly through the soft June air . .

Sounds the brooklet's brawl - ing, sounds the brook-let's brawl - ing. . .

Sounds the brooklet's brawl - ing, sounds the brook-let's brawl - ing. . .

Sounds the brooklet's brawl - ing, sounds the brook-let's brawl - ing. . .

Sounds the brooklet's brawl - ing, sounds the brook-let's brawl - ing. . .

EVENING.

Now the plough - man leaves his toil, Now un - yokes his hor - ses,

Now the plough - man leaves his toil, Now un - yokes his hor - ses,

Now the plough - man leaves his toil, Now un - yokes his hor - ses,

Day by day they till the soil, Through the mea - dow cour - ses,

Day by day they till the soil, Through the mea - dow cour - ses,

Day by day they till the soil, Through the mea - dow cour - ses,

Day by day they till the soil, Through the mea - dow cour - ses,

through the mea - dow cour - ses, . . . Each a - like for - get in rest

through the mea - dow cour - ses, . . . Each a - like for - get in rest

through the mea - dow cour - ses, . . . Each a - like for - get in rest

through the mea - dow cour - ses, . . . Each a - like for - get in rest

EVENING.

Wear - i - ness and sor - row. Each will rise to do ... his best, ..

Wear - i - ness and sor - row. Each will rise to do ... his best,

Wear - i - ness and sor - row. Each will rise to do his best, ..

Wear - i - ness and sor - row. Each will rise to do ... his best, ..

Once a - gain to - mor - row, once a - gain to - mor - row, ..

Once a - gain to - mor - row, once a - gain to - mor - row, ..

Once a - gain to - mor - row, once a - gain to - mor - row, ..

Once a - gain to - mor - row, once a - gain to - mor - row, ..

Slower. *pp* Gen - tle even - ing - time is come, Homeward all are go - ing. .. *dim.*

pp *Slower.* Gen - tle even - ing - time is come, Homeward all are go - ing. .. *dim.*

pp *Slower.* Gen - tle even - ing - time is come, Homeward all are go - ing. .. *dim.*

pp *Slower.* Gen - tle even - ing - time is come, Homeward all are go - ing. .. *dim.*

O, TOO CRUEL FAIR!

(CRUDELISSIMA DONNA)

MADRIGAL FOR FIVE VOICES BY

W. S. ROCKSTRO.

Moderato, ma non troppo lento.

1st SOPRANO. *p* O, . . Cru . .

2nd SOPRANO. *p* O, too cru - el fair! La dye! Though
Cru - del - is - si - ma don na! Poi -

ALTO. *p* O, . . too cru - el fair! La dye!
Cru - . . del - is - si - ma don na!

TENOR. *p* O, . . too cru - el fair! La
Cru . . del - is - si - ma don

BASS. *p* O, . . too cru - el fair!
Cru . . del - is - si - ma

PIANO. *For practice only.* *Moderato, ma non troppo lento.* *p*

cres *cen*
too cru - el fair! La dye! Though pi - ty thou hast
del - is - si - ma don na, Poi - che non hai pie -

cres *cen*
pi - ty thou hast none for my com - plain - ing,
che non hai pie - tà di miei mar - ti - ri,

cres *cen*
Though pi - ty thou hast none, hast none for my com -
Poi - che non hai, non hai, pie - tà di miei mar -

cres *cen*
dye! Though pi - ty thou hast none for my com -
na, Poi - che non hai pie - tà di miei mar -

cres *cen*
La dye, La dye fair! Though pi - ty
don na, don na mia, Poi - che non

cres *cen* *do.* *poco*

NOTE.—The leading subjects of this Madrigal are well-known fragments of old Plain Chant.

O, TOO CRUEL FAIR.

do. f dim. p più dim.

none for my com plain ing,
 tà di miei mar ti ri, dim. p dim.

for my com plain ing, for my com
 di miei mar ti dim. p più dim.

plain ing, though pi ty thou hast none, hast
 ti ri, poi che non hai pie tà, pie
 do. dim. p più dim.

plain ing, O, too cru el fair! La
 ti ri, Cru del is si ma don
 do. f dim. p

thou hast none, hast none for my com
 hai pie tà, pie tà di miei mar

a poco. f dim. p più dim.

A Un poco meno lento.

My woes per chance
 Des ti pie tal'

plain ing,
 ti ri, mf

none for my com plain ing, My woes per
 tà di miei mar ti ri, Des ti pie

dye! La dye!
 na! don na!

più dim. pp

plain ing,
 ti ri, mf

A Un poco meno lento.

O, TOO CRUEL FAIR.

may move . . . thee, To cease thy cold dis -
 al - me - . . . no, Nel tuo ge - la - to

My woes per - chance . . . may . .
 Des - ti pie - tat' . . . al -

chance . . may move . . . thee
 tat' . . al - me . . . no, . . .

My woes per - chance may move . . . thee, To cease thy
 Des - ti pie - tat' al - me . . . no, Nel tuo ge -

My woes per - chance may move thee, per - chance,
 Des - ti pie - tat' al - me no, al - men,

- dain - - ing, My woes per - chance may
 se - - no, Des - ti pie - tat' al -

move thee, To cease thy cold . . . dis -
 - me - no, Nel tuo ge - la - - - to, . .

To cease thy cold dis - dain - - ing, to . . cease . . .
 Nel tuo se - la - to ge - - no, nel . . tuo . . .

cold dis - dain - - ing, To cease thy cold, . .
 - la - to se - - no, Nel tuo ge - la . . .

To cease thy
 Nel tuo ge -

O, TOO CRUEL FAIR.

move . . . thee, . . . move thee, . . . to cease dis -
me - . . . no, . . . Nel tuo . . . ge - la - to

dim. pp

dain ing,
se no,

thy cold . . . dis - dain - ing, to cease
ge - la - to se no, Des - ti .

dim. pp

cold dis - dain - ing, My woes per -
to, ge - la - to se no, Des - ti pie -

cold dis - dain - ing,
la to se no,

pp

dim. pp

dain ing,
se no,

pp

to cease thy cold dis - dain ing, . . . thy dis -
Des - ti pie - tat' al - men, . . . al - men, al -

thy dis - dain - ing, thy . . . cold, cold dis - dain
pie - tat' al - men, . . . pie - tat' al - me

chance may move . . . thee, . . . move thee, . . . to
tat' al - me no, . . . Nel tuo . . . se

pp

to cease thy cold dis - dain ing,
Des - ti pie - tat' al - me no,

O, TOO CRUEL FAIR.

dim.

kind, more kind, with
ga, nie ga, nie

prayer, my sad prayer com ply
non nie ga du ra sor

ply ing, when Fate, more kind, with
sor te, se non nie ga, du

Fate, more kind, more kind, with
du ra sor te, non mi

ply ing, when Fate, with
sor te, se non mi

dim.

e cal - an - do. *pp* *C* Moderato, come sopra.

my prayer com - ply - ing, Shall send sweet Death,
ga du - ra sor - te, Mia tris - ta,

p ing, Shall send Death,
te, Mia tris - ta,

e cal - an - do. *pp*

my prayer com - ply - ing, Shall send sweet Death,
ra sor - te, Mia tris - ta, *pp*

e cal - an - do. *pp*

my sad prayer com - ply - ing, Shall
nie - ga du - ra sor - te, Mia *pp*

e cal - an - do. *pp*

my sad prayer com - ply - ing, Shall
nie - ga du - ra sor - te, Mia *pp*

C Moderato, come sopra.

p *e* cal - an - do, *pp* *pp*

O, TOO CRUEL FAIR.

pp sweet Death, . . . at last, to end my sigh . . .
do - len - te, do - len - . . .

sweet Death, at last, to end my sigh . . .
do - len - te, do - len - . . .

pp sweet Death to end . . my sigh - ing, to
do - lent' e cru - da mor - te, la

send sweet Death, sweet Death, at last, to end . . my
tris - ta, do - len - te, e cru - da

send sweet Death, sweet Death, at last, to end my sigh -
tris - ta, do - len - te, e cru - da mor -

pp

sfp
- ing, to end my sigh - - ing,
- te, e cru - da mor - - te,

- ing, all my sigh - ing, my sigh - - ing,
te cru - da mor - te, mor - - te,

mf *dim* end . . my sigh - ing, to end my sigh - - ing,
mia do - len - te, e cru - da mor - - te,

sfp *calando.* sigh - - ing, all my sigh - - ing,
mor - - te, cru - da mor - - te,

sfp *calando.* ing, to . . end . . my sigh - - ing,
te, la mia cru - da mor - - te,

sfp *calando.*

O, TOO CRUEL FAIR.

D Molto vivo.

When kind Fate . . . com - ply - ing, when
 Se non nie - - - - - ga, nie - - - - -

When Fate, . . more kind, with my prayer com -
 Se pur . . . ciò non mi nie - ga, du -

When Fate, more . . . kind, com -
 Se pur ciò . . . non mi

When Fate, . . more kind, with
 Se pur . . . ciò non mi

D Molto vivo.

kind Fate com - ply - ing,
 ga du . . . ra sor - te,

ply - ing, when Fate, more kind, more
 ra sor - te, Se non nie - - - - - ga, se

ply - ing, when Fate, . . more kind,
 nie - ga, Se pur . . . ciò non . . .

my . . . sad prayer com - ply - ing, Fate, more
 nie . . . ga, non mi nie - ga, non nie -

When Fate, . . more
 Se pur . . . ciò

O, TOO CRUEL FAIR.

when Fate, more . . . kind, more . . . kind, more
se pur ciò . . . non nie . . . ga, nie .

kind, more . . . kind, with my prayer, my
non nie . . . ga, se pur non nie . . .

. . . with my sad . . . prayer com - ply - ing, when
. . . mi nie - ga . . . du - ra . . . sor - te, se

. . . kind, more . . . kind, . . . Fate, more
. . . ga, nie . . . ga . . . du . . . ra . .

kind, with my sad . . . prayer . . . com - ply - ing,
non mi nie - ga . . . du . . . ra . . . sor - te,

. . . kind, more . . . kind, com -
. . . ga, nie . . . ga, du - ra . .

prayer, my sad . . . prayer, my
- ga, non nie . . . - ga, nie . .

Fate, more kind, . . . more kind, . . . with . . .
pur ciò non . . . mi nie - ga . . .

kind, . . . more kind, . . . more kind, . . . with . . .
sor - te, non . . . mi nie - ga . . .

with
se

O, TOO CRUEL FAIR.

cal - an - do assai. *pp* *E* Moderato, come sopra. *pp*

ply - ing, Shall send sweet Death, sweet
sor - te, Mia tris - ta, do -

cal - an - do assai. *pp* *pp*

sad prayer com - ply - ing, Shall send sweet
ga - du - ra sor - te, Mia tris - ta,

cal - an - do assai. *pp*

my sad prayer com - ply - ing, Shall send sweet Death,
du - ra, du - ra sor - te, Mia tris - ta,

cal - an - do assai. *pp* *pp*

my sad prayer com - ply - ing, Shall send sweet Death,
du - ra, du - ra sor - te, Mia tris - ta,

cal - an - do assai. *pp*

my sad prayer com - ply - ing, Shall send me
non mi nie - ga sor - te, Mia tris - ta,

pp *E* Moderato, come sopra.

cal - an - do assai. *pp*

pp

Death, at last, at last, to end my sigh - ing,
len - te, do - lent' e cru - da mor - te,

pp

Death, at last, at last, to end my sigh - ing,
tris - ta, do - lent' e cru - da mor - te,

pp

shall send sweet Death, at last, to end my sigh - ing, shall
Trist' e do - lent' . . e, e cru - da mor - te, mia

pp

sweet Death, sweet Death, at last, to end my sigh - ing, shall
trist' e, do - len - te, e cru - da mor - te, mia

pp

sweet Death at last, shall
do - len - te, mia

O, TOO CRUEL FAIR.

pp shall send me sweet Death to end . . my . . . sigh
 mia tris - ta, do - lent' e cru - da . . . mor . . .

pp shall send me sweet Death . . to end . . . my
 mia tris - ta, do - lent' e cru - da

send me . . sweet Death, at last, to end my sigh . .
 trist' e . . do - lent' e cru - da, cru - da mor . .

pp send me sweet, sweet Death to end my sigh . .
 tris - ta, do - len - te, e cru - da mor . .

send me sweet, sweet Death to end my sigh . .
 tris - ta, do - len - te, e cru - da mor . .

ing, my . . . sigh . . . ing.
 te, cru - da mor te.

sigh . . . ing, to end my sigh . . ing.
 mor te, mia cru - da mor te.

ing, my . . . sigh ing, to end my sigh ing.
 te, cru - da, cru - da, cru - da mor te.

ing.
 te.

ing, my . . . sigh ing, my sigh . . ing.
 te, cru - da, cru - da mor te.