

TO  
The St Cecilia Society of New York  
and its Conductor  
MR VICTOR HARRIS.

# FAIRY DAY

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Three Idylls for Female Chorus  
AND  
Small Orchestra.

\*The Poems Written  
BY  
WILLIAM ALLINGHAM

The Music Composed  
by  
CHARLES VILLIERS STANFORD

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OP. 131

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# FAIRY DAY.

Words by  
W. ALLINGHAM.

Music by  
CHARLES VILLIERS STANFORD, Op.131.

*Closed* — + —  
M  
1544  
S7857  
I.  
FAIRY DAWN.

Quasi Allegro molto moderato.

PIANO.

The first system of the piano accompaniment, marked *pp*. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth-note patterns with slurs. The bass clef part provides a rhythmic accompaniment with chords and eighth-note patterns.

The second system of the piano accompaniment, continuing the melodic and rhythmic patterns from the first system.

The third system of the piano accompaniment, marked *p*. The treble clef part features a more melodic line with slurs, while the bass clef part continues with rhythmic accompaniment.

The fourth system of the piano accompaniment, showing further development of the piano's texture.

SOPRANO SOLO.

The vocal entry section, starting with a soprano solo. The vocal line begins with a fermata, followed by the lyrics "Fai-ries and Elves! Gone is the". The piano accompaniment continues with its established patterns. The system concludes with a double bar line and repeat signs.

The Soprano Solos in this work can be sung by a few picked voices, if preferred.

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night. Sha-dows grow thin. Bran-ches are stirred; Rouse up yourselves, Sing to the

*mf* light, Fai-ries be-gin,-

there goes a bird!

**B**

SOPRANO I.

SOPRANO II.

ALTO I. *pllegato*

ALTO II.

For dreams now are fad - ing, Old

thoughts in new— morn— ing; *p*  
Dull spec - tres and gob - lins to

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with a key signature of one sharp (F#) and a common time signature. The lyrics are "thoughts in new— morn— ing;" followed by "Dull spec - tres and gob - lins to". A piano dynamic marking (*p*) is placed above the second vocal line. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs), featuring a flowing eighth-note pattern in the right hand and a more rhythmic accompaniment in the left hand.

The star - ry night — chang - eth, The  
dun - geon must fly. *mf* The star - ry night — chang - eth, The

The second system of the musical score consists of four staves. The top two staves are vocal lines. The lyrics are "The star - ry night — chang - eth, The" followed by "dun - geon must fly." and then "The star - ry night — chang - eth, The". A mezzo-forte dynamic marking (*mf*) is placed above the second vocal line. The bottom two staves are piano accompaniment, continuing the eighth-note pattern in the right hand.

low — stars are set - ting, Its loft - y stars —  
low — stars are set - ting, Its loft - y stars — *pp*

The third system of the musical score consists of four staves. The top two staves are vocal lines. The lyrics are "low — stars are set - ting, Its loft - y stars —" followed by "low — stars are set - ting, Its loft - y stars —". A pianissimo dynamic marking (*pp*) is placed above the second vocal line. The bottom two staves are piano accompaniment, concluding with a final flourish in the right hand.

**C**

dwins - dle and hide — in the sky.

dwins - dle and hide — in the sky.

**C**

Detailed description: This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are in C major and contain the lyrics 'dwins - dle and hide — in the sky.' The piano accompaniment features a flowing melody in the right hand and a bass line in the left hand. A 'C' time signature is placed above the first vocal staff. The second system continues the vocal and piano parts.

Detailed description: This system shows the piano accompaniment for the second system of music. It consists of two staves (treble and bass clef) with a complex, rhythmic accompaniment featuring many sixteenth and thirty-second notes.

Detailed description: This system shows the piano accompaniment for the third system of music. It consists of two staves (treble and bass clef) with a complex, rhythmic accompaniment featuring many sixteenth and thirty-second notes.

**D**

*p* *3* *3* *cresc.* *3*

Fai-ries, a-wake! Light on the hills! Blossom and grass trem-ble with

**D**

Detailed description: This system contains the second system of music. The first system has two vocal staves and a piano accompaniment. The vocal lines are in D major and contain the lyrics 'Fai-ries, a-wake! Light on the hills! Blossom and grass trem-ble with'. The piano accompaniment features a flowing melody in the right hand and a bass line in the left hand. A 'D' time signature is placed above the first vocal staff. The second system continues the vocal and piano parts.

*mf*

Gam-bols the snake, Mer-ry bird shrills,

dew.

This system contains the first two lines of the musical score. The top line is the vocal melody, starting with a mezzo-forte (*mf*) dynamic. The lyrics are "Gam-bols the snake, Mer-ry bird shrills," followed by a long horizontal line indicating a continuation of the melody. The second line is a vocal line with the lyric "dew." below it. The bottom two lines are the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

Ho-ney bees pass, Morn - ing is new.

This system contains the next two lines of the musical score. The vocal melody continues with the lyrics "Ho-ney bees pass, Morn - ing is new." The piano accompaniment continues with similar rhythmic patterns, maintaining the mood of the piece.

**E**

*p*

Pure joy of the cloudlets, All rip-pled in crimson!

**E** **A**

This system contains the final two lines of the musical score. The vocal melody begins with a piano (*p*) dynamic and the lyrics "Pure joy of the cloudlets, All rip-pled in crimson!". The system is marked with a large "E" above the first line and "A" above the last line. The piano accompaniment features a more complex, flowing melodic line in the right hand.

SOPRANO SOLO.

*mp*  
O look how the

- far o - ver worlds\_ edge The night - fear is rolled; O

*mf*  
Great\_ One Up - lifts him - self king - ly

look\_ how the Great\_ One Up - lifts him - self\_ king - ly At

look\_ how the Great\_ One Up - lifts him - self\_ king - ly At

*cresc.*  
once the wide morn - ing is

once the wide morn - ing is

*cresc.*



**F** *mp* 3  
Fai-ries, a - rouse!

flood - - - ed with gold.

flood - - - ed with gold.

**F** *p*

*mp* 3  
Fai - ries, a - rouse!

*mp* 3  
Mix with your song Harp-let and

*p*

*mp* 3  
Harp-let and pipe, Thrilling and clear!

*mp* 3  
Fairies, a - rise!

pipe, Fairies, a - rouse!

Harp-let and pipe, Thrill-ing and  
 Mix with your song Harp-let and pipe,

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "Harp-let and pipe, Thrill-ing and Mix with your song Harp-let and pipe,". There are triplets of eighth notes in the vocal lines.

clear!  
 Chant in a  
*mp* Swarm on the bough! Swarm on the bough!  
*mp* Swarm on the bough!  
*mp* Swarm on the bough!

The second system of the musical score continues with four staves. The vocal lines include the lyrics: "clear! Chant in a Swarm on the bough! Swarm on the bough!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The dynamic marking *mp* (mezzo-piano) is used.

through!  
 Chant in a  
 Swarm on the bough Swarm on the bough!  
 Swarm on the bough!  
 Swarm on the bough!

The third system of the musical score continues with four staves. The vocal lines include the lyrics: "through! Chant in a Swarm on the bough Swarm on the bough!". The piano accompaniment continues with the same melodic and bass lines as the previous systems.

throng! Morn-ing is ripe, Wait-ing to  
 Morn-ing is ripe, Wait-ing to  
 Chant in a throng!  
 Chant in a throng!

*mf* *p*

hear, Wait-ing to hear, Wait-ing to hear.  
 hear, Wait-ing to hear, Wait-ing to hear.

*dim.* *dim.* **G**

*cresc.* **G**

The merle and the sky-lark Will  
 The merle and the sky-lark Will

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

merle and the sky-lark Will hush for our cho - rus, Quick  
 merle and the sky-lark Will hush for our cho - rus, Quick  
 hush - for our cho - rus, Quick wave - lets of mu - sic, Be -  
 hush - for our cho - rus, Quick wave - lets of mu - sic, Be -

wave - lets of mu - sic, Be - gin them! Good  
 wave - lets of mu - sic, Be - gin them! Good  
 - gin them a - non! Good luck comes to all things That  
 - gin them a - non! Good luck comes to all things That

*cresc.*  
 luck comes to all things That hear us and hear - ken, Our  
*cresc.*  
 luck comes to all things That hear us and hear - ken, Our  
*cresc.*  
 hear - us and hear - ken, Our my - riads of voi - ces Com -  
*cresc.*  
 hear - us and hear - ken, Our my - riads of voi - ces Com -

my - riads of voi - ces Com - ming - ling in one Com - *cresc.*  
 my - riads of voi - ces Com - ming - ling in one Com - *cresc.*  
 - ming - ling in one, Com - ming - ling in *cresc.*  
 - ming - ling in one, Com - ming - ling in

- ming - ling in one, Com - ming - ling in  
 - ming - ling in one, Com - ming - ling in  
 one, Com - ming - ling, com - ming - ling in  
 one, Com - ming - ling, com - ming - ling in

one.  
 one.  
 one.  
 one.  
 one.

Gold - en, gold - en,  
 Gold - en, gold - en,  
 Gold - en, gold - en,  
 Gold - en, gold - en,

*Allegro leggiero.*

gold - en, Gold - en, gold - en light un -  
 gold - en, Gold - en, gold - en light un -  
 gold - en, Gold - en, gold - en light un -  
 gold - en, Gold - en, gold - en lig un -

*Allegro leggiero.*

- fold - ing, mer - ri - ly, Work - and play - In flow - 'ry  
 - fold - ing, mer - ri - ly, Work - and play - In flow - 'ry  
 - fold - ing, Bu - si - ly, Work - and play - In flow - 'ry  
 - fold - ing, Bu - si - ly, Work - and play - In flow - 'ry

mea - dows, And for - est sha - dows,  
 mea - dows, And for - est sha - dows,  
 mea - dows, And for - est sha - dows,  
 mea - dows, And for - est sha - dows,

*mf.*  
 All the length of a sum - mer  
*mf.*  
 All the length of a sum - mer  
*mf.*  
 All the length of a sum - mer  
*mf.*  
 All the length of a sum - mer

day! All the length of a sum - mer  
 day! All the length of a sum - mer  
 day! All the length of a sum - mer  
 day! All the length of a sum - mer

day!  
day!  
day!  
day!

Sprightly, light-ly, sing we  
Sprightly, light-ly, sing we  
Sprightly, light-ly, sing we  
Sprightly, light-ly, sing we

*stacc.*

right - ly! Mo-ments bright-ly hur-ry, hur-ry a - way.  
right - ly! Mo-ments bright-ly hur-ry, hur-ry a - way.  
right - ly! Mo-ments bright-ly hur-ry, hur-ry a - way, hur-ry a -  
right - ly! Mo-ments bright-ly hur-ry, hur-ry a - way, hur-ry a -



Fruit - tree blos - soms, and ro - - ses'

Fruit - tree blos - soms, and ro - - ses'

- way. Fruit - tree blos - soms, and ro - - ses'

- way. Fruit - tree blos - soms, and ro - - ses'

bo - - soms, Clear blue

bo - - soms, Clear blue

bo - - soms, Clear blue

bo - - soms, Clear blue

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sky of a sum - mer - day! Dear blue sky of a

sum - mer - day!  
sum - mer - day!  
sum - mer - day!  
sum - mer - day!

*p*

Spring-lets,  
brook-lets,  
Spring-lets,  
brook-lets,

*p* **M**

Spring-lets, Green-y nook-lets, Hill and val-ley, And  
brook-lets, Green-y nook-lets, Hill and val-ley, And  
Spring-lets, Green-y nook-lets, Hill and val-ley, And  
brook-lets, Green-y nook-lets, Hill and val-ley, And

*p*

salt - sea spray! Spring-lets,  
 salt - sea spray! brook-lets,  
 salt - sea spray! Spring-lets,  
 salt - sea spray! brook-lets,

Spring-lets, Green - y nook - lets,  
 brook-lets, Green - y nook - lets,  
 Spring-lets, Green - y nook - lets, Hill and  
 brook-lets, Green - y nook - lets, Hill and

Hill and val - ley, And  
 val - ley, And salt - sea spray!  
 val - ley, And salt - sea spray!

salt - sea spray! Hill and  
 Hill and val - ley, And salt - sea  
 Hill and val - ley, And salt - sea  
 Hill and val - ley, And salt - sea

*cresc.*

val - ley, Com - rade ro - vers,  
 spray! Com - rade ro - vers,  
 spray! Com - rade ro - vers,  
 spray! Com - rade ro - vers,

*cresc.*

Fai - ry lo - vers, All the  
 Fai - ry lo - vers, All the  
 Fai - ry lo - vers, All the  
 Fai - ry lo - vers, All the

*mf*

**N**

length of a sum - mer - day! All

length of a sum - mer - day! All

length of a sum - mer - day! All

length of a sum - mer - day! All

the live - long sum - mer

the live - long sum - mer

the live - long sum - mer

the live - long sum - mer

day! the sum - mer

sum - mer day! The live - long sum - mer

day! the sum - mer

sum - mer day! The live - long sum - mer

day!  
day!  
day!  
day!

*f*  
*sf/z*  
*sf/z*  
*dim.*  
**P**  
*p*

8

3 7 3 3 3 3 3 3

Detailed description: This musical score is for a voice and piano piece. It consists of five systems of staves. The first system has four vocal staves, each with the word "day!" written below it. The piano accompaniment begins in the second system. The score is written in a key with two sharps (D major or F# minor) and a 2/4 time signature. The piano part features a variety of textures, including arpeggiated chords, sixteenth-note runs, and triplet patterns. Dynamics range from *f* (forte) to *p* (piano), with specific markings like *sf/z* (sforzando with accent) and *dim.* (diminuendo). A first ending bracket labeled "8" spans the final two measures of the fourth system. The piece concludes with a piano dynamic marking and a final melodic flourish.

*mf* > Gol - - - den, *p* > gol - - -

*mf* > Gol - - - den, *p* > gol - - -

*mf* > Gol - - - den, *p* > gol - - -

*mf* > Gol - - - den, *p* > gol - - -

- - - den sum - mer day! *dim.*

- - - den sum - mer day! *dim.*

- - - den sum - mer day! *dim.*

- - - den sum - mer day! *dim.*

II

FAIRY NOON.

Words by  
W. ALLINGHAM.

Music by  
CHARLES VILLIERS STANFORD. Op. 131.

Larghetto.

I. SOPRANO. Hear the call! — Fays, be

II. Hear the call! Fays, be

I. ALTO Hear the call! Fays, be

II. Hear the call! Fays, be

PIANO. *p* *piu p* *pp* *tr*

still! Fays, be still! —

still! Fays, be still! —

still! Fays, be still! —

still! Fays, be still! —

still! Fays, be still! —

PIANO. *pp* *p*



**A**

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Noon is deep on vale and hill

Stir no sound The

Stir no sound The

*pp*

Stir, no sound the for - est round!

Stir no sound the for - est round!

for - est round! Stir no sound the for - est round!

for - est round! Stir no sound the for - est round!

**B**

Let all things hush That fly or  
 Let all things hush, That fly or creep, that fly or  
 Let all things hush, That fly or creep.

**B**

Let all things hush, That fly or  
 creep.

Let all things hush, That fly or  
 creep.

**C**

Let all things hush, That fly or creep,  
 Let all things hush, That fly or creep, that fly or creep,  
 Let all things hush, That fly or creep,  
 hush, That fly or creep,

**C**

Let all things hush, That fly or creep,  
 that fly or creep,

*poco accel.*

Tree and bush,

*poco accel.*

Tree and bush,

Air and ground!

**D** *rall.*

Tempo I.

The first system of piano accompaniment features a treble clef staff with a melody starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass clef staff begins with a whole rest, then enters with a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated and connected by a slur. A dynamic marking of *p* is placed above the first measure.

The second system continues the piano accompaniment. The treble clef staff has a whole rest, then a series of chords: G4-B4, A4-C5, B4-E5, and C5-G5. The bass clef staff continues with the sixteenth-note pattern from the first system. A *cresc.* marking is placed above the bass staff in the third measure.

The third system continues the piano accompaniment. The treble clef staff has a whole rest, then a series of chords: G4-B4, A4-C5, B4-E5, and C5-G5. The bass clef staff continues with the sixteenth-note pattern. A *f* marking is placed above the treble staff in the first measure.

The fourth system contains vocal lines and piano accompaniment. It consists of five staves. The first four staves are vocal parts, each with the lyrics "Hear the call!" and "Si - lence". The vocal lines are in a soprano, alto, tenor, and bass voice respectively. The fifth staff is the piano accompaniment, featuring chords in the treble clef and rests in the bass clef. A dynamic marking of *p* is placed above the first vocal staff.

E

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

keep! Si - lence keep!

One and all

One and all

One and all

One and all

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Hush, and sleep!

Più lento.

# III. FAIRY NIGHT.

Words by  
W. ALLINGHAM.

Music by  
CHARLES VILLIERS STANFORD, Op.131.

Allegretto tranquillo.

PIANO.

Piano introduction in D major, 3/4 time, marked *Allegretto tranquillo*. The score consists of two staves (treble and bass clef) with a piano (*p*) dynamic. The melody is characterized by flowing eighth and sixteenth notes, often beamed together.

SOLO SOPRANO. **A***p*

SOLO SOPRANO. **A***p*. The vocal line begins with the lyrics "Moon soon" and is accompanied by the piano. The piano part continues with a similar melodic pattern to the introduction, with a *pp* dynamic marking.

sets now, Elves cradled on the bough. Day's fays drop a-sleep:

The vocal line continues with the lyrics "sets now, Elves cradled on the bough. Day's fays drop a-sleep:". The piano accompaniment provides harmonic support with chords and moving lines.

S.S. Dreams thro' the for - est creep.

Soprano Solo (S.S.) line with the lyrics "Dreams thro' the for - est creep.".

S.I. Day's fays drop a-sleep:

Soprano I (S.I.) line with the lyrics "Day's fays drop a-sleep:".

S.I. Day's fays drop a-sleep: Dreams thro' the

Soprano II (S.I.) line with the lyrics "Day's fays drop a-sleep: Dreams thro' the".

A.I. Day's fays drop a-sleep:

Alto I (A.I.) line with the lyrics "Day's fays drop a-sleep:".

A.II. Day's fays drop a-sleep: Dreams thro' the

Alto II (A.II.) line with the lyrics "Day's fays drop a-sleep: Dreams thro' the".

Piano accompaniment for the final section of the page, continuing the musical texture established in the introduction.

Dreams \_\_\_\_\_

Dreams, thro' the for - est creep.

for - est creep, \_\_\_\_\_ they creep.

Dreams thro' the for - est creep.

for - est creep, \_\_\_\_\_ they creep.

thro' the for - - - est creep. \_\_\_\_\_

Dreams thro' the

Dreams thro' the

Dreams thro' the

Dreams thro' the

for - - - est creep.

for - - - est creep.

for - - - est creep.

for - - - est creep.

*poco sost.*

Allegro leggiero. (♩ = ♩)

*p*

When broad - ens the

*pp*

**C**

moon - light

*mp*

We fro-lic and jest, we fro-lic and jest;

*mp*

We fro-lic and jest, we fro-lic and jest;

*mp*

When - dar - kles the

*mp*

When - dar - kles the



for - est We sink in - to rest, we sink in-to rest.

for - est We sink in-to rest, we sink in-to rest.

We sink in-to rest.

We sink in-to rest.

Allegretto. (Tempo I.) (♩ = d) SOLO SOP. *mf*

Shine

rest.

Allegretto. (Tempo I.) (♩ = d)

*p* 3 3 3 3 3

fair star a - bove!

*pp*

Love's come, hap - py love!

*pp*  
Haste, hap - py

*pp*  
Haste, hap - py

*pp*  
Haste, hap - py

*pp*  
Haste, hap - py

8-----

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Love's come, hap - py love!". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The dynamic marking *pp* (pianissimo) is indicated for the vocal entries.

Haste, hap - py wed - ding night,

wed - ding night, \_\_\_\_\_

wed - ding night, \_\_\_\_\_

wed - ding night, \_\_\_\_\_ Full

wed ding night, \_\_\_\_\_ Full

8-----

The second system of the musical score continues the vocal lines and piano accompaniment. The vocal parts enter with the lyrics "Haste, hap - py wed - ding night,". The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *Full* is indicated for the vocal entries.

Full moon, round and

Full moon, round and

Full moon, round and

moon, round and

moon, round and

8.....

**E**

bright!

bright!

bright!

bright!

bright!

**E**

8.....

dim.

pp

Allegro leggiero (♩ = ♩)

But not till her

cir - cle is lost in the west,

But not till her cir - cle is

But not till her cir - cle is

But not till her cir - cle is

But not till her cir - cle is

lost in the west,

lost in the west,

lost in the west,

lost in the west,

Well cease from our danc - ing, and crouch us to rest!

Well cease from our danc - ing, and crouch us to rest!

*p*

We'll

We'll

*p* **G**

And crouch us to rest!\_\_\_\_\_

cease from our danc - ing, and crouch us to rest!\_\_\_\_\_

cease from our danc - ing, and crouch us to rest!\_\_\_\_\_

**G**

Tempo I. ma più tranquillo (♩=♩)

Lute, mute fall thy strings! Hush, ev' - ry voice that

*pp*

H

sings! Fade!

*pp* Low, slow, sleep - y song, Fade, for-est aisles a long!

*pp* Low, slow, sleep - y song, Fade, for-est aisles a long!

*pp* Low, slow, sleep - y song, Fade, for-est aisles a long!

*pp* Low, slow, sleep - y song, Fade, for-est aisles a long!

*ppp*

*p* Of all thysweet mu-sic a love - song is best:

Of all thysweet mu-sic a love - song is best:

Of all thysweet mu-sic a love - song is best:

Of all thysweet mu-sic a love - song is best:

*pp*

*dim.* Thou hush - est, thou hush - est - we're si - lent -

*dim.* Thou hush - est, thou hush - est - we're si - lent -

*dim.* Thou hush - est, thou hush - est - we're si - lent -

*dim.* Thou hush - est, thou hush - est - we're si - lent -

*dim.* Thou hush - est, thou hush - est - we're si - lent -

(♩ = ♩) *pp*

We sink — in-to rest

*pp*

We sink — in-to rest

*pp*

We sink —

*pp*

We sink —

*Più tranquillo.* (♩ = ♩)

— in-to rest, sink, sink, — in-to rest.

— in-to rest, sink, sink, — in-to rest.

*Più tranquillo.* (♩ = ♩)

# 40 Selected Songs of the Elizabethan and Jacobean Composers

Edited and Arranged  
with the original accompaniments by  
**EDMUND H. FELLOWES**

## Book I

- 1 What then is love, sings Corydon . . . *Ford*
- 2 Flow, my tears . . . . . *Dowland*
- 3 When Laura smiles . . . . . *Rosseter*
- 4 Say, Love, if ever thou didst find . . . *Dowland*
- 5 My sweetest Lesbia . . . . . *Campian*
- 6 There is a garden in her face . . . . . „
- 7 In Sherwood lived stout Robin Hood . . *Jones*
- 8 Rest, sweet nymphs . . . . . *Pilkington*
- 9 Down, down, proud mind . . . . . *Corkine*
- 10 Of all the birds that I do know . . . . . *Bartlet*

## Book II

- 1 Come again, sweet love doth now invite *Dowland*
- 2 Follow your saint . . . . . *Campian*
- 3 When to her lute Corinna sings . . . . . „
- 4 Fair sweet cruel . . . . . *Ford*
- 5 Willow song . . . . . *Anonymous*
- 6 Now what is love? . . . . . *Jones*
- 7 Sleep, wayward thoughts . . . . . *Dowland*
- 8 Sorrow, stay . . . . . „
- 9 If she forsake me . . . . . *Rosseter*
- 10 Diaphenia, like the daffdowndilly . *Pilkington*

## Book III

- 1 Love is a bable . . . . . *Jones*
- 2 Fain would I change that note . . . . . *Hume*
- 3 Down a down, thus Phyllis sung . . . *Pilkington*
- 4 Weep you no more, sad fountains . . . *Dowland*
- 5 What then is love but mourning? . . . *Rosseter*
- 6 The cypress curtain of the night . . . *Campian*
- 7 Jack and Joan . . . . . „
- 8 If my complaints could passions move *Dowland*
- 9 Awake, sweet love . . . . . „
- 10 Now I see thy looks were feigned . . . *Ford*

## Book IV

- 1 On a time the amorous silvy . . . . . *Atley*
- 2 Finetta, fair and feat . . . . . *Cavendish*
- 3 Not full twelve years twice told . . . . *Ford*
- 4 Come, Phyllis, come into these bowers . . „
- 5 I saw my lady weep . . . . . *Dowland*
- 6 Fine knacks for ladies . . . . . „
- 7 Love's god is a boy . . . . . *Jones*
- 8 Now peep, bo-peep . . . . . *Pilkington*
- 9 Fair, if you expect admiring . . . . . *Campian*
- 10 Follow thy fair sun . . . . . „

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