



FLORIANA

POEMS BY

OLIVER HERFORD

FROM

“OVERHEARD IN A GARDEN”

SET TO MUSIC  
(FOR SOLO VOICES AND PIANO)

BY

ARTHUR WHITING

PR. \$1.50 NET

NEW YORK: G. SCHIRMER

COPYRIGHT, 1901, BY G. SCHIRMER



# FLORIANA\*

POEMS BY

OLIVER HERFORD

FROM "OVERHEARD IN A GARDEN"

## I

## TELL-TALE

THE Lily whispered to the Rose :  
 "The Tulip's fearfully stuck up.  
 You'd think, to see the creature's pose,  
 She were a golden altar-cup.  
 There's method in her boldness, too ;  
 She catches twice her share of Dew."

The Rose into the Tulip's ear  
 Murmured : "The Lily is a sight ;  
 Don't you believe she *powders*, dear,  
 To make herself so saintly white?  
 She takes some trouble, it is plain,  
 Her reputation to sustain."

Said Tulip to the Lily white :  
 "About the Rose—what do you think?  
 Her color? Should you say it's quite—  
 Well, quite a natural shade of pink?"  
 "Natural!" the Lily cried. "Good Saints!  
 Why, *everybody* knows she paints!"

## II

## GOSSIP

THE news around the garden flew :  
 Last night the Rose was robbed—*A flower*  
*Was filched from her and flung into*  
*The casement of my Lady's bower.*

The flowers were mystified. In vain  
 They asked of one another, "*Pray,*  
*What ails our Lady of Disdain*  
*That she must wear a Rose to-day?"*

The Daisy, with her latest breath,  
 'Reft of her petals, whispered low,  
 "*It is a secret to the Death ;*  
*I gave my petals all to know."*

## III

## A HOPELESS CASE

HER sisters shunned her, half in fear  
 And half in pity. "Tis too bad  
 She is not made as we—poor dear!"  
 (Four leaves instead of Three she had.)

Said Doctor Bee : "Her case is rare  
 And due to Influence prenatal.  
 To amputate I would not dare,  
 The operation might be fatal.

"With Rest and Care and Simple Food  
 She may outlive both you and me ;  
 A change of scene *might* do her good."  
 (One bag of Honey was his fee.)

\* \* \* \* \*

15968

*(A Hopeless Case)*

"Take me ! take me !" the clovers cry,  
 To a maid bending wistful-eyed.  
 With gentle hand she puts them by,  
 Till all but one are passed aside.

Before her sisters' wondering eyes  
 Her leaves with kisses are told over.  
 "At last ! at last !" the maiden cries,  
 "I've found you, little four-leaved clover."

# FLORIANA

POEMS BY

OLIVER HERFORD

FROM "OVERHEARD IN A GARDEN"

## IV

### SCANDAL

"FOR all the Morning Glory's airs,  
She has the instincts of a Weed ;  
To-day I caught her unawares  
Kissing a Squash—I did, indeed.

"But don't repeat it," said the Rose,  
Then told the Pink, who told the Bee,  
Who said, "I'll see to it, it goes  
No farther." Then he told it me.

Said I, "It is a shame, O Bee !  
To circulate such arrant bosh ;  
And if it's true—it's plain to see—  
You're only jealous of the Squash."

## V

### THE FALL OF THE ROSE

WHAT the First Bee sang, who knows,  
When he tempted the First Rose ?  
Some such tale, the Flowers believe,  
As the Serpent told to Eve.  
Only this the Roses know :  
Petals once as white as snow  
To a burning crimson grew,  
As her Loveliness she knew.  
Then it was a leaf she took  
Out of Eve's own fashion-book ;  
And from Eden's mosses wove  
An apron chaste. In vain she strove,  
For in that veil of emerald lace  
The Moss Rose found an added grace.

## VI

### THE QUARREL

THE Laurel started the affair,  
Calling the Rose a vain coquette.  
The Rose replied she did not care  
*What* people thought, outside her set.

"Faith, you speak true !" the Laurel cried,  
"Roses and Laurels only meet  
When on the Hero's head we ride,  
And you are tossed beneath his feet."

The Rose retorted, "I could name  
More than one Hero who threw down  
His precious Laurel wreath of fame  
For just one Rose from Beauty's crown."

### (*The Quarrel*)

The Laurel frowned, "'Tis as you say,  
And yet it cannot be gainsaid,  
Their Laurels are undimmed to-day  
Save by the Folly of that trade."

"Your reasoning's false !" exclaimed the Rose,  
"Your premises are falser yet ;  
Your sentiment is all a pose !  
Besides—you are not in my set !"

### MORAL

'Twixt Duty, here below, and Love,  
Alas ! we see a great gulf fixed ;  
Perhaps they're introduced Above,  
In Heaven, society is mixed.

# FLORIANA

POEMS BY

OLIVER HERFORD

FROM "OVERHEARD IN A GARDEN"

## VII

### A SYMPHONETTE

I

ALLEGRO

Why, oh why  
Do you sigh,  
Violets?  
On joyful wings  
The blackbird sings  
Chansonettes.  
Now spring is here,  
Old winter drear  
He forgets.

THE VIOLETS :

*He may sing,  
He can fly  
On his wing  
To the sky.*

*We must stay,  
Live and die,  
Here always,  
In this wood,  
Misunderstood.  
Oh to fly!  
We are nigh  
Sick to death  
Of the trees  
And the vines,  
And the breath  
Of the pines  
In the breeze.*

II

ALLEGRETTO

Change of scene.  
Gone the sad  
Woods of green.  
Beneath the glad  
Electric sheen  
Of Broadway,  
Violets gay  
Take their way  
To the Play  
In a bouquet.

III

SCHERZO

Madcap Play,  
Merry strife,  
Chorus gay,  
Viol, fife.  
Hip, Hurray!  
This is life!  
  
Fairy scene,  
Flash of gauze,  
Pink, now green,  
Wild applause—  
She comes! The Queen!!

# FLORIANA

POEMS BY

OLIVER HERFORD

FROM "OVERHEARD IN A GARDEN"

THE VIOLETS :

*Hark, she sings!*  
*Oh, ecstasy!*  
*Oh for wings!*  
*Oh to fly!*  
*For the bliss*  
*Of one kiss*  
*We could die!*

Breathless flight,  
Swift as light,  
Oh, rapturous night!  
They 'light, they rest,  
Tranquil, serene,  
Upon the breast  
Of the Elf Queen.

ADAGIO

THE VIOLETS :

*Tossed aside,*  
*None to care.*  
*Where, oh, where*  
*Shall we hide?*

Fitful glare,  
Deserted street,  
Blank despair!  
A sound of feet!

Oh, tired feet!  
Will they spurn?  
They retreat,  
They pause—they turn!

Face flower pale,  
Clasp flower frail,  
Kisses that burn  
And chill by turn.  
Eyes dim with pain.

THE VIOLETS :

*Whence that warm rain?*

INTERMEZZO

"Nay, tempt not Fate!  
'Tis not too late!  
We die! But you  
May live anew.  
Ah, do not wait!  
'Tis not too late

Yet to retrace  
And turn aside,"  
The Violets cried,  
Close to her face.

FINALE

Time has flown.  
In a glade  
Violet-strewn  
Sings a maid  
Soft and low,  
In the glade  
Where they grow,  
Bending so  
Very near,  
The Violets hear  
And they know.

# Floriana.

## I. Tell-Tale.

Soprano, Contralto and Tenor.

ARTHUR WHITING.

Vivace.

Soprano.

The Lil-y whisper'd to the Rose: "The Tulip's

Piano.

Detailed description: This system shows the beginning of the piece. The Soprano part starts with a whole rest followed by a melodic line. The Piano accompaniment features a rhythmic pattern in the right hand and a bass line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

fear-ful-ly stuck up; You'd think, to see the creature's pose, She were a

Detailed description: The Soprano part continues with the lyrics. The Piano accompaniment provides harmonic support with chords and moving lines in both hands.

gold-en al-tar-cup. There's meth-od in her bold-ness,

Detailed description: The Soprano part continues with the lyrics. The Piano accompaniment features a prominent melodic line in the right hand that spans across the system.

too; She catches twice her share of Dew,

Detailed description: The Soprano part concludes with the lyrics. The Piano accompaniment ends with a final chord and a fermata over the last note.

She catches twice her share of

*p*

Dew." The Rose

**Contralto.**

*Red.*

in - to the Tu - lip's ear Murmured: "The Lil - y is a

\*

sight; Don't you be - lieve she powders, dear, —

*pp*



To make her - self so saint - ly white? She takes some

*più f*

trou - ble, it is plain, Her rep - u -

*And.* *And.* *And.*

ta - - tion to sus - tain, She takes some

*And.* *And.* *And.* *And.*

trou - ble, it is plain, Her rep - u -

*And.* *And.* *And.*

ta - - - tion to "sus - tain."

**Tenor.**  
Said Tu - lip to the Lil - y white:

"A - bout the Rose - what do you think? - Her

col - or? Should you say it's quite \_\_\_\_\_ Well, quite a

*ritard.* - -

*ritard.* - -

*f* Soprano.  
natural shade of pink?" "Nat - u - ral!" the Lil - y


cried. "Good Saints! Why, ev - 'ry - bod - y knows she

paints, Why, ev - - - - 'ry -

bod - y knows she paints!"

II.  
Gossip.  
Baritone.

Con leggerezza.

Baritone. 

The news a - round the garden flew: \_\_\_\_\_

Piano. *mf*

*p sostenuto* 

Last night the Rose was robbed - A flower was filched from her and

*sostenuto p*

Ped. \*



flung in - to the case - ment of my La - dy's bower,

*p*

Ped.

in - to the case-ment of my La - - dy's bower.

*pp*

\*

The flowers were mystified. In vain They asked of one an -

*sf* *fp*

oth-er, "Pray ——— What ails our La - dy of Dis - dain,

— That she must wear a Rose to - day?"

*poco f*

*pp*  
The

*cresc.* *sf*

Dai - sy, with her lat - est breath, — 'Reft of her pet - als, whis - pered

*pp*

low, "It is a se - cret to the Death; I gave my

*ritard.*

pet - als all to know."

*ritard.*

### III. A Hopeless Case.

Quartet.

Moderato.

*mf*

Soprano. Her sis - ters shunn'd her, half in fear And half in pit - y.

*mf*

Contralto. Her sis - ters shunn'd her, half in fear And half in pit - y.

*mf*

Tenor. Her sis - ters shunn'd her, half in fear And half in pit - y.

*mf*

Baritone. Her sis - ters shunn'd her, half in fear And half in pit - y.

*mf*

Piano.



Moderato.

*pp*

"'Tis too bad She is not made as we - poor dear! poor dear!"

*pp*

"'Tis too bad She is not made as we - poor dear! poor dear!"

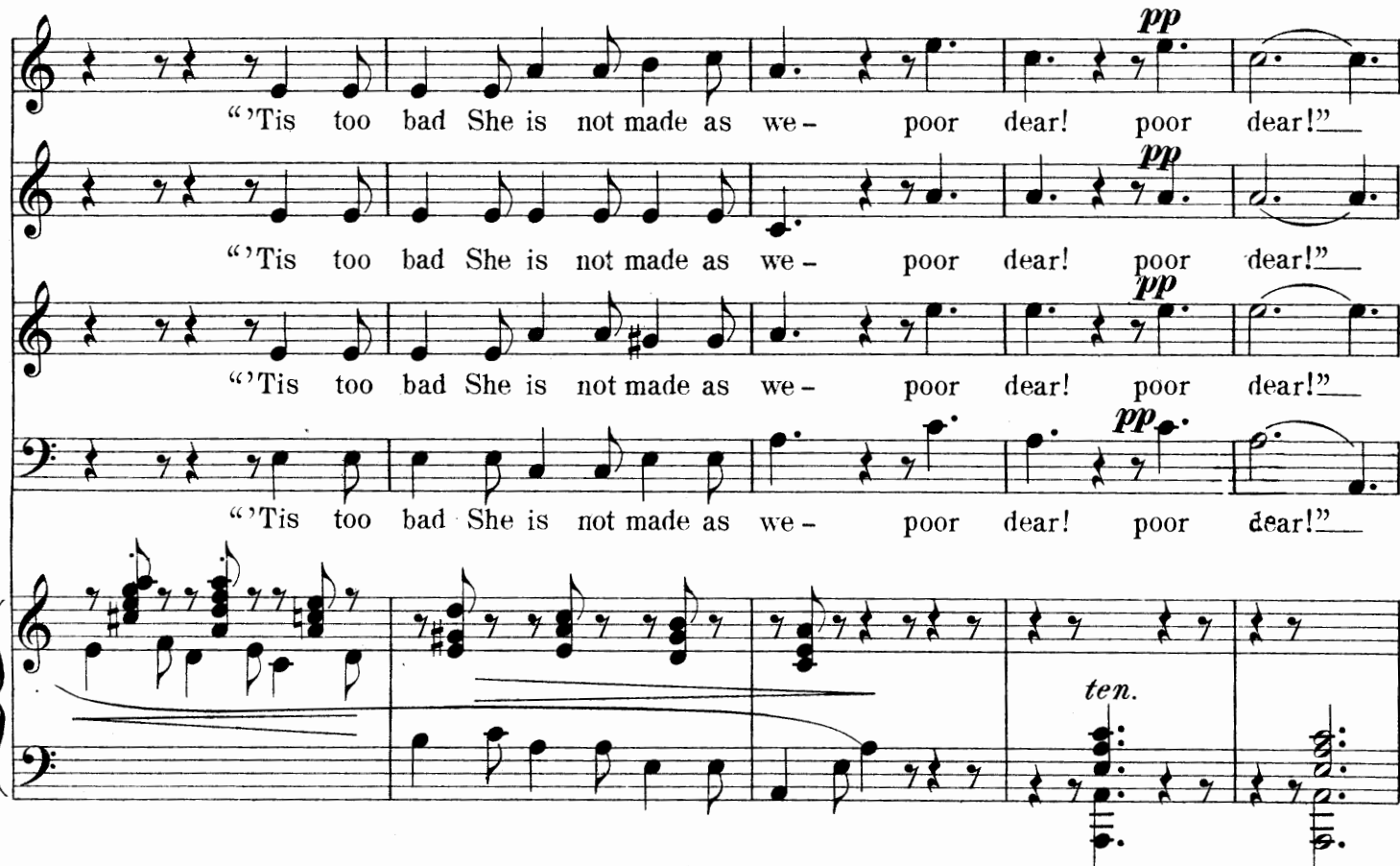
*pp*

"'Tis too bad She is not made as we - poor dear! poor dear!"

*pp*

"'Tis too bad She is not made as we - poor dear! poor dear!"

*ten.*



*piu f*

(Four leaves in - stead of Three she had;

*piu f*

(Four leaves in - stead of Three she had;

*piu f*

(Four leaves in - stead of Three she had;

*piu f*

(Four leaves in - stead of Three she had;

*piu f*

*p*

Four leaves in - stead of Three\_ she had.)

*p*

Four leaves in - stead of Three\_ she had.)

*p*

Four leaves in - stead of Three\_ she\_ had.) **Tenor Solo.** Said Doc - tor

*p*

Four leaves in - stead of Three\_ she had.)



Bee: "Her case is rare, And due to In - - - - flu-ence pre-

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Bee: 'Her case is rare, And due to In - - - - flu-ence pre-". The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *mf* and *f*. A fermata is placed over the final note of the vocal line.

na - - - - tal. To am-pu-tate I would not dare, The

The second system continues the vocal line and piano accompaniment. The lyrics are "na - - - - tal. To am-pu-tate I would not dare, The". The piano accompaniment features a prominent chordal texture in the right hand and a steady bass line in the left hand. Dynamics include *mf* and *f*.

op-er-a-tion might be fa-tal. With Rest and

The third system continues the vocal line and piano accompaniment. The lyrics are "op-er-a-tion might be fa-tal. With Rest and". The piano accompaniment includes a section marked *ritard.* and another marked *espressivo*. Dynamics include *mf* and *f*. A fermata is placed over the final note of the vocal line.

Care and Sim-ple Food She may out-live both

The fourth system continues the vocal line and piano accompaniment. The lyrics are "Care and Sim-ple Food She may out-live both". The piano accompaniment features a consistent chordal texture in the right hand and a steady bass line in the left hand.

you and me; A change of scene might do her

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "you and me; A change of scene might do her". The piano accompaniment features a consistent chordal texture in the right hand and a steady bass line in the left hand. Dynamics include *mf* and *f*. A fermata is placed over the final note of the vocal line.

*pp* *ritard.* *f*

(One bag of Honey was his fee, One bag of Honey was his fee.) "Take

*pp* *ritard.* *f*

(One bag of Honey was his fee, One bag of Honey was his fee.) "Take

good." *pp* *ritard.* *f*

(One bag of Honey was his fee, One bag of Honey was his fee.) "Take

*dim. pp*

**Animato.**

me! take me!" the clo - vers cry, To a maid bending wist - ful-eyed.

me! take me!" the clo - vers cry, To a maid bending wist - ful-eyed.

me! take me!" the clo - vers cry, To a maid bending wist - ful-eyed.

me! take me!" the clo - vers cry, To a maid bending wist - ful-eyed.

**Animato.**

*f*

*Red.* \*

*mf*  
With gen - tle hand she puts them by, Till all but

*mf*  
With gen - tle hand she puts them by, Till all but

*mf*  
With gen - tle hand she puts them by, Till all but

*mf*  
With gen - tle hand she puts them by, Till all but

*mf* *m.s.* *3*

one are passed a - - side, all but

one are passed a - - side, all but

one are passed a - - side, all but

one are passed a - - side, all but

one are passed a - - -

one are passed a - - -

one are passed a - - -

one are passed a - - -

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with eighth notes and a wide interval leap, while the bass clef part provides a harmonic accompaniment with chords and single notes.

side. Be - fore her sis - ters' *cresc.*

side. Be - fore her sis - ters' *cresc.*

side. Be - fore her sis - ters' *cresc.*

side. Be - fore her sis - ters' *cresc.*

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a long, sweeping melodic line that rises across the system, while the bass clef part provides a steady accompaniment.

wondering eyes Her leaves with kiss-es are told o - ver. "At last! at last!" the

wondering eyes Her leaves with kiss-es are told o - ver. "At last! at last!" the

wondering eyes Her leaves with kiss-es are told o - ver. "At last! at last!" the

wondering eyes Her leaves with kiss-es are told o - ver. "At last!" the

maid - en cries, "I've found you, lit - tle four - leaved clo - ver, At

maid - en cries, "I've found you, lit - tle four - leaved clo - ver, At

maid - en cries, "I've found you, lit - tle four - leaved clo - ver, At

maid - en cries, "I've found you, lit - tle four - leaved clo - ver,

last! \_\_\_\_\_ I've found you, lit-tle four - leaved

last! at last!" the maid - en cries, "I've found you, lit-tle four - leaved

last! at last!" the maid - en cries, "I've found you, lit-tle four - leaved

At last!" the maid - en cries, "I've found you, lit-tle four - leaved

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in A major. The first staff has a long note with a slur over it. The lyrics are: "last! \_\_\_\_\_ I've found you, lit-tle four - leaved". The second and third staves have lyrics: "last! at last!" the maid - en cries, "I've found you, lit-tle four - leaved". The fourth staff has lyrics: "At last!" the maid - en cries, "I've found you, lit-tle four - leaved". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

*(senza ritard.)*  
clo - - - ver!"

*(senza ritard.)*  
clo - - - ver!"

*(senza ritard.)*  
clo - - - ver!"

*(senza ritard.)*  
clo - - - ver!"

*(senza ritard.)*

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the instruction *(senza ritard.)*. The lyrics for the first three staves are "clo - - - ver!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *sf* (sforzando) marking in the final measures.

# IV. Scandal.

Contralto.

*Grazioso.*

Contralto.

Piano.

“For all the

Morn-ing Glo - ry's airs, She has the in-stincts of a Weed; To-day I

caught her un - a - wares Kissing a Squash- I did, in-deed.

But don't re - peat — it," said the Rose, Then told the

Pink, who told the Bee, Who said, "I'll see to it, it goes No far - ther."

Then he told it me.

Said I, "It is a shame, O Bee! To



cir- cu- late such ar - rant Bosh; And if it's true,

*sf*

it's plain to see You're on - ly jealous of the

*p*

Squash; And if it's true, it's plain to see

*f*

You're on - ly jealous of the Squash?"

*p*

## V.

## The Fall of the Rose. (Madrigal).

## Quartet.

*Con moto.*

**Soprano.** *f* What — the First Bee sang, who knows, who —

**Contralto.** *f* What — the First Bee sang, who knows, who

**Tenor.** *f* What — the First Bee sang, who knows, who —

**Bass.** *f* What — the First Bee sang, who knows, who

**Piano.\*)** *Con moto.*

knows, When he tempt - ed — the First Rose? —

knows, When he tempt - ed — the First Rose? —

knows, When he tempt - ed the First Rose, the First Rose? —

knows, When he tempt - ed the First Rose, the First Rose?

\*) Not to be used in performance.

Some — such tale, the Flowers be - lieve, As the Ser - pent

Some — such tale, the Flowers be - lieve, As the Ser - pent

Some — such tale, the Flowers be - lieve, As the Ser - pent

Some — such tale, the Flowers be - lieve, As the Ser - pent

Some — such tale, the Flowers be - lieve, As the Ser - pent

*p* told to Eve. — On - ly this the Ros - es know: Pet - als once as white as

*p* told to Eve. — On - ly this the Ros - es know: Pet - als once as white as

*p* told to Eve. — On - ly this the Ros - es know: Pet - als once as white as

*p* told to Eve. — On - ly this the Ros - es know: Pet - als

told to Eve. — On - ly this the Ros - es know: Pet - als

*cresc.*  
 snow To a burn-ing crimson grew, As her Loveli-ness she knew: as her  
*cresc.*  
 snow To a burn-ing crimson grew, As her Loveli-ness she knew: as her  
*cresc.*  
 snow To a burn-ing crimson grew, As her Loveli-ness she knew: as her  
*cresc.*  
 once as white as snow To a burn-ing crimson grew, As her Love-li-ness, her

*ritard.*  
 Love - li - ness she knew: \_\_\_\_\_ as her Love - li - ness she knew. \_\_\_\_\_  
*ritard.*  
 Love - li - ness she knew: \_\_\_\_\_ as her Love - li - ness she knew. \_\_\_\_\_  
*ritard.*  
 Love - li - ness she knew: \_\_\_\_\_ as her Love - li - ness she knew. \_\_\_\_\_  
*ritard.*  
 Love - li - ness she knew: \_\_\_\_\_ as her Love - li - ness she knew. \_\_\_\_\_

Then it was a leaf, a leaf she took Out of

Then it was a leaf, a leaf she took Out of

Then it was a leaf, a leaf she took Out of

Then it was a leaf, a leaf she took Out of

*pp*

Eve's own fash - ion - book; And

Eve's own fash - ion - book; And

Eve's own fash - ion - book; And

Eve's own fash - ion - book; And

*p*

— from E - den's moss - es wove An a - pron, a - pron

— from E - den's moss - es wove An a - pron, a - pron

— from E - den's moss - es wove An a - pron, a - pron

— from E - den's moss - es wove An a - pron, a - pron

*cresc.*  
chaste. In vain she strove, For in that veil of em - 'rald lace: In vain she

*cresc.*  
chaste. In vain she strove, For in that veil of em - 'rald lace: In vain she

*cresc.*  
chaste. In vain she strove, For in that veil of em - 'rald lace: In vain she

*cresc.*  
chaste. In vain she strove, For in that veil of em - 'rald, em - 'rald

*cresc.*

strove, For in that veil of em - 'rald lace The Moss Rose found an

strove, For in that veil of em - 'rald lace The Moss Rose found an

strove, For in that veil of em - 'rald lace The Moss Rose found an

lace, In vain she strove, For in that veil of em - 'rald lace The Moss Rose found an

The score consists of four vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "strove, For in that veil of em - 'rald lace The Moss Rose found an". The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *f* is present in the piano part.

add-ed grace, The Moss Rose found an add - ed, an add-ed grace.

add-ed grace, The Moss Rose found an add - ed, an add-ed grace.

add-ed grace, The Moss Rose found an add - ed, an add-ed grace.

add-ed grace, The Moss Rose found an add - ed, an add-ed grace.

The score consists of four vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "add-ed grace, The Moss Rose found an add - ed, an add-ed grace.". The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *ritard.* is present in the piano part.

## VI.

## The Quarrel.

Soprano and Baritone.

*Con fuoco.*

Soprano. *ff* The Lau - rel start-ed the af -

Baritone. *ff* The Lau - rel start-ed the af -

*Con fuoco.*

Piano. *ff sf sf sf sf*

fair, — Call-ing the Rose a vain co - quette. The Rose re-plied, she did not

fair, — Call-ing the Rose a vain co - quette. The Rose re-plied, she did not

care *What* peo - ple thought out-side her set. The Lau - rel start - ed

care *What* peo - ple thought out-side her set. The

*sf sf*



the af - fair, — Call - ing the Rose a vain co - quette, The Lau - rel start - ed

Rose re - plied, she did not care *What* peo - ple thought out - side her set, out -

*sf*

the af - fair, — Call - ing the Rose a vain co - quette, The Lau - rel started the af -

side her set, she did not care *What* peo - ple thought, The Lau - rel started the af -

*f* *f*

fair, — Calling the Rose a vain co - quette. The Rose re - plied, she did not

fair, — Calling the Rose a vain co - quette. The Rose re - plied, she did not

*f* *f*

care *What* peo - ple thought out - side her set. *poco* -

care *What* peo - ple thought out - side her set. "Faith, you speak

*sf* *poco* -

Moderato. (Maestoso.)

true!" the Lau-rel cried, — "Ros - es and Lau-rels on - ly

Moderato. (Maestoso.)

The first system of the musical score. The vocal line (top staff) begins with a rest, followed by the lyrics "true!" the Lau-rel cried, —. The piano accompaniment (bottom staff) starts with a rest, then enters with a melody. Dynamics include *a*, *poco meno f*, and *f*. The tempo/mood is marked "Moderato. (Maestoso.)".

meet When on the He-ro's head we ride, —

*cresc.*

*cresc.*

*marcato molto*

The second system of the musical score. The vocal line (top staff) has the lyrics "meet When on the He-ro's head we ride, —". The piano accompaniment (bottom staff) continues with a melody. Dynamics include *cresc.* and *marcato molto*. The tempo/mood is marked "Moderato. (Maestoso.)".

And you are tossed — be - neath his feet,

*mf*

The third system of the musical score. The vocal line (top staff) has the lyrics "And you are tossed — be - neath his feet,". The piano accompaniment (bottom staff) continues with a melody. Dynamics include *mf*. The tempo/mood is marked "Moderato. (Maestoso.)".

and you are tossed be - neath his feet." —

The

*mf*

The fourth system of the musical score. The vocal line (top staff) has the lyrics "and you are tossed be - neath his feet." —. The piano accompaniment (bottom staff) continues with a melody. Dynamics include *mf*. The tempo/mood is marked "Moderato. (Maestoso.)".

Rose re - tort - ed, "I could name More than one He - ro

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Rose re - tort - ed, 'I could name More than one He - ro". The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands.

who threw down His pre - cious Lau - rel wreath of fame \_\_\_\_\_ For

The second system of the musical score. The vocal line continues with the lyrics "who threw down His pre - cious Lau - rel wreath of fame \_\_\_\_\_ For". The piano accompaniment continues with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands.

just one Rose \_\_\_\_\_ from Beauty's crown," \_\_\_\_\_ for just one Rose from Beau - ty's

The third system of the musical score. The vocal line continues with the lyrics "just one Rose \_\_\_\_\_ from Beauty's crown," \_\_\_\_\_ for just one Rose from Beau - ty's". The piano accompaniment continues with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands.

crown." \_\_\_\_\_ *f* The Lau - rel frowned, "Tis as you say, \_\_\_\_\_ And

The fourth system of the musical score. The vocal line continues with the lyrics "crown." \_\_\_\_\_ *f* The Lau - rel frowned, "Tis as you say, \_\_\_\_\_ And". The piano accompaniment continues with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands.

yet it can-not be gain - said, Their Lau - rels are un -

Tempo I.

dimmed to - day, Save by the Fol - ly of that trade."

Tempo I.

Your reasoning's false!" exclaimed the Rose, Your premis-es are fals - er

yet; Your sen - ti - ment is all a pose!

Be - sides, you

The first system features a vocal line in treble clef with lyrics "Be - sides, you" and a piano accompaniment in bass clef. The piano part includes a *ff* dynamic marking and a fermata over a chord.

are not in my set!"

The second system continues the vocal line with lyrics "are not in my set!". The piano accompaniment features a *fff* dynamic marking followed by a *pp* marking and a *rit.* instruction.

Quieto cresc.

The third system shows the piano accompaniment with a *Quieto* marking and a *cresc.* instruction. The music consists of a melodic line in the right hand and a rhythmic accompaniment in the left hand.

SOPRANO. MORAL. *mf*

CONTRALTO. 'Twixt *mf*

TENOR. 'Twixt *mf*

BARITONE. 'Twixt *mf*

*rall. molto* 'Twixt

*f dimin.* *mf*

The fourth system contains four vocal staves (Soprano, Contralto, Tenor, Baritone) and a piano accompaniment. The vocal parts have lyrics "MORAL." and "'Twixt". The piano part includes a *rall. molto* instruction and a *f dimin.* marking.

## Andante grazioso.

Du - ty, here be - low, and Love, A - las! we see a great gulf

Du - ty, here be - low, and Love, A - las! we see a great gulf

Du - ty, here be - low, and Love, A - las! we see a great gulf

Du - ty, here be - low, and Love, A - las! we see a great gulf

## Andante grazioso.

fixed; 'Twixt Du - ty, here be - low, and Love, A -

fixed; 'Twixt Du - ty, here be - low, and Love, A -

fixed; 'Twixt Du - ty, here be - low, and Love, A -

fixed; 'Twixt Du - ty, here be - low, ——— be - low, and Love, A -

\* Not to be used in performance.

las! we see a great gulf fixed. \_\_\_\_\_ Per - haps they're in - tro -

las! we see a great gulf fixed. A - las! Per - haps, per - haps they're in - tro -

las! we see a great gulf fixed. A - las! Per -

las! we see a great gulf fixed. \_\_\_\_\_

The first system contains four vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The vocal lines are in a soprano, alto, and tenor/bass range. The lyrics are: "las! we see a great gulf fixed. \_\_\_\_\_ Per - haps they're in - tro -", "las! we see a great gulf fixed. A - las! Per - haps, per - haps they're in - tro -", "las! we see a great gulf fixed. A - las! Per -", and "las! we see a great gulf fixed. \_\_\_\_\_".

duced A - bove, per -

duced A - bove, per - haps they're in - tro -

haps, per - haps they're in - tro - duced A - bove, per -

Per - haps, per - haps they're in - tro -

The second system continues the musical score with four vocal staves and a piano accompaniment. The piano part continues with the same grand staff and key signature. The vocal lines are: "duced A - bove, per -", "duced A - bove, per - haps they're in - tro -", "haps, per - haps they're in - tro - duced A - bove, per -", and "Per - haps, per - haps they're in - tro -".

haps A - bove, In Heaven, so - ci - e - ty is mixed. Per -  
 duced A - bove, In Heaven, so - ci - e - ty is mixed, is mixed. Per -  
 haps A - bove, In Heaven, so - ci - e - ty is mixed, is mixed.  
 duced A - bove, In Heaven, so - ci - e - ty is mixed.

haps they're in - tro - duced A - bove,  
 haps they're in - tro - duced A - bove,  
 Per - haps they're in - tro - duced A - bove,  
 Per - haps A - bove,



*p*  
In Heaven, — so - ci - - - - e -

*p*  
In Heaven, —

*p*  
In Heaven, — so - ci - - - - e -

*p*  
In Heaven, —

*pp* (*senza ritard.*)  
ty, so - ci - e - ty is mixed.

*pp* (*senza ritard.*)  
so - ci - e - ty is mixed.

*pp* (*senza ritard.*)  
ty, so - ci - e - ty is mixed.

*pp* (*senza ritard.*)  
so - ci - e - ty is mixed.

(*senza ritard.*)

# VII. A Symphonette.

Quartet.

Allegro. (moderato.) *mf*

Tenor. Why, oh why Do you

Baritone. Why, oh why Do you

Piano. *mf legato*

*And.*

sigh, Vi - o-lets, Oh, why Do you sigh? *f* On

sigh, Vi - o-lets, Oh, why Do you sigh? *f* On

*And.* \*

joy - ful wings The black - bird sings, *sf* sings Chan - son -

joy - ful wings The black - bird sings, *sf* sings Chan - son -

*f* *sf*

nettes, *sf* sings Chan-son - nettes. Now

nettes, *sf* sings Chan-son - nettes.

spring is here, Old win - ter drear He for -

Old win - ter drear He for -

gets. Now spring is here, Old win - ter

gets. Old win - ter drear, Old win - ter

*m.s.*

drear He for - gets.

drear He for - gets.

*dimin.* *dolce*

*p*

Oh Vi - o - lets, Why do you sigh? On

Oh Vi - o - lets, Why do you sigh? On

*cresc.*

joy - ful wings The black - bird sings, *f* sings Chan - son -

joy - ful wings The black - bird sings, *f* sings Chan - son -

nettes, sings Chan - son - nettes,

nettes, sings Chan - son - nettes,

sings Chan - son - nettes, *rit.* sings Chan - son -

sings Chan - son - nettes, *rit.* sings Chan - son -

*a tempo*

nettes.

*a tempo*

nettes.

*ped.*

Soprano. *mf*

Contralto. *mf*

He may sing, He can fly On his wing To the

He may sing, He can fly On his wing To the

*dimin.* *p*

\*

sky. We must stay, Here al- way, Mis-un- der-

sky. Live and die, In this wood,

*rall.* *a tempo* *f*

stood, Mis- un- der - stood. Oh to

*rall.*

Mis- un- der - stood, Mis- un- der - stood.

*rall.* *f a tempo*

fly! Oh to fly! Oh to fly!

Oh to fly! Oh to fly! Oh to fly!

*f*

*brillante*

We are nigh Sick to death Of the

We are nigh Sick to death

*mf*

*p*

trees And the vines, And the breath, And the

Of the trees And the vines, And the breath,

breath Of the pines In the breeze. We are

And the breath Of the pines In the breeze.

*mp*

nigh Sick to death Of the trees And the

We are nigh Sick to death Of the trees

*mp*

*dolciss.*

vines, And the breath, And the breath Of the

And the vines, And the breath, And the breath Of the

pines In the breeze, And the breath Of the

pines In the breeze, And the breath Of the

*p dimin.*

*p dimin.*

*pp legato*

*dimin.*

*And.* \* *And.* \* *And.*

pines In the breeze.

pines In the breeze.

*cresc.*

*And.* \* *And.* \* *And.* \*

SOPRANO. *mf*  
We must stay,

CONTRALTO. *mf*  
We must stay,

TENOR. *mf*  
Why, oh why Do you sigh, Vi - o-lets? oh why Do you

BARITONE. *mf*  
Why, oh why Do you sigh, Vi - o-lets? oh why Do you

*f*  
Live and die, Here al - way In this wood,

*f*  
Live and die, Here al - way In this wood,

*f*  
sigh? On joy - ful wings The black - bird sings,

*f*  
sigh? On joy - ful wings The black - bird sings,



Mis - un - der - stood, Mis - un - der -

Mis - un - der - stood, Mis - un - der -

sings Chan - son - nettes, sings Chan - son -

sings Chan - son - nettes, sings Chan - son -

stood. *ff* Live and die, Here al - way, *rit. e dimin.* Mis -

stood. *ff* Live and die, Here al - way, *rit. e dimin.* Mis -

nettes, *ff* sings Chan - son - nettes, *rit. e dimin.* sings

nettes, *ff* sings Chan - son - nettes, *rit. e dimin.* sings

*p a tempo*  
un - der - stood.

*p a tempo*  
un - der - stood.

*p a tempo*  
Chan - son - nettes.

*p a tempo*  
Chan - son - nettes.

*p a tempo*  
Red.

*dimin.*

Red.

Allegretto. Tenor.

*f*

Change of scene.

*f*

*p e scherzando*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by a few notes. The piano accompaniment starts with a forte (*f*) dynamic and includes a section marked *p e scherzando* (piano and scherzando).

*mf*

Gone the sad Woods of

*f*

*sf*

The second system continues the vocal line with the lyrics "Gone the sad Woods of". The piano accompaniment features a forte (*f*) dynamic and a section marked *sf* (sforzando).

*sempre mf*

green. Be-neath the glad E- lec - tric sheen Of Broad -

*cresc.*

*p*

The third system continues the vocal line with the lyrics "green. Be-neath the glad E- lec - tric sheen Of Broad -". The piano accompaniment includes a *cresc.* (crescendo) marking and a section marked *p* (piano).

way, Vio - lets gay Take their way To the

*f*

The fourth system concludes the vocal line with the lyrics "way, Vio - lets gay Take their way To the". The piano accompaniment features a forte (*f*) dynamic.

*p* *(senza rit.)*

Play In a bou - quet, in a bou - quet.

*dimin. (senza rit.)* *pp*

Scherzo. (Vivo.) SOPRANO. *ff*

CONTRALTO. *ff*

TENOR. *ff*

BARITONE. *ff*

Mad - cap Play,

Scherzo. (Vivo.) *ff* *sff*

Mad - cap Play,

Mer - ry strife, Cho - rus gay, Vi - ol, fife.

Mer - ry strife, Cho - rus gay, Vi - ol, fife.

Mer - ry strife, Cho - rus gay, Vi - ol, fife.

Mer - ry strife, Cho - rus gay, Vi - ol, fife.

Hip, Hur-ray! Hip, Hur-ray! This is

Hip, Hur-ray! Hip, Hur-ray! Hip, Hip, Hip,

Hip, Hur-ray! Hip, Hur-ray! This is

Hip, Hur-ray! Hip, Hur-ray! Hip, Hip, Hip,

*mf cresc. molto*

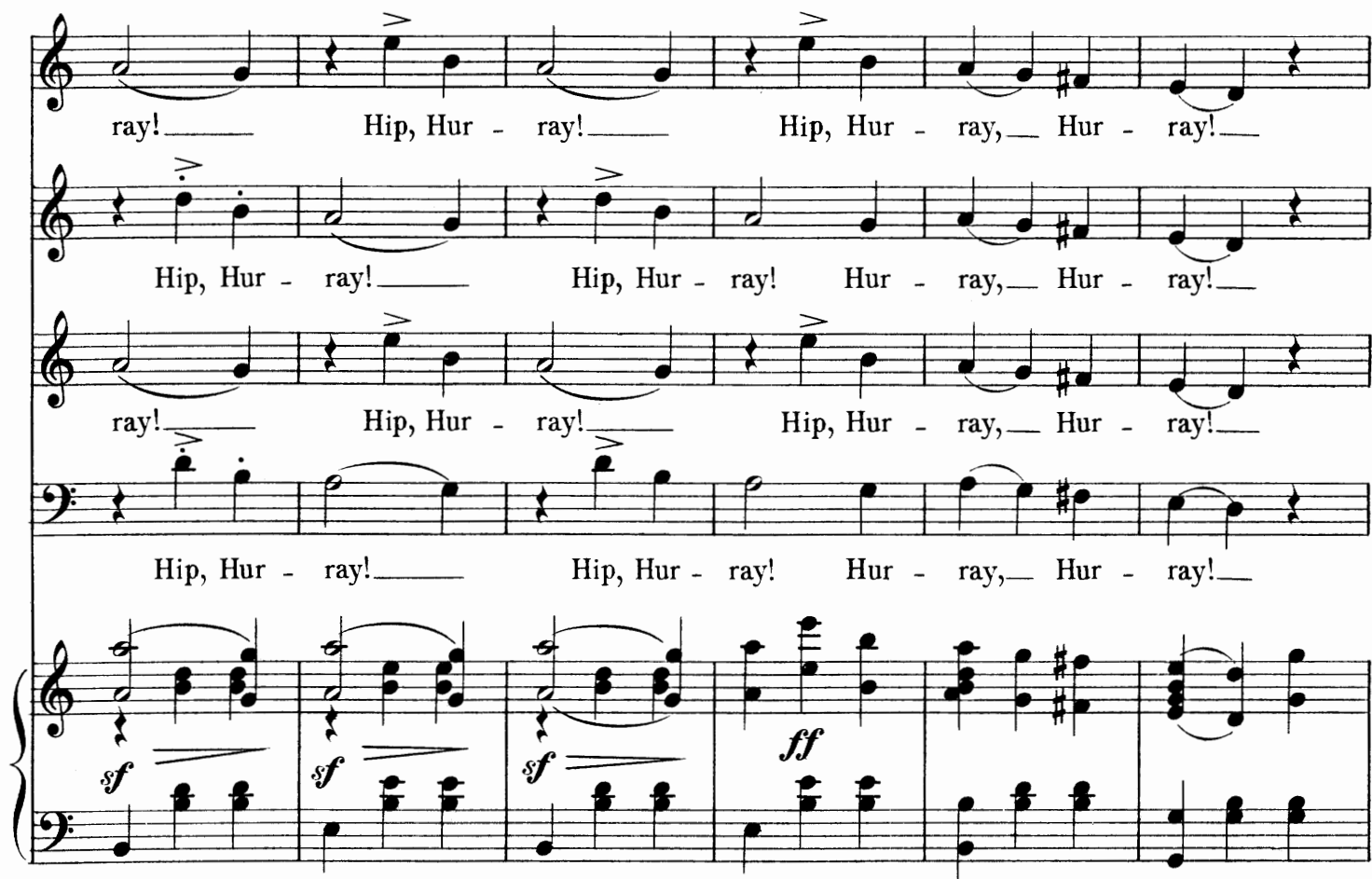
life! This is life! Hip, Hur-

Hip, Hur-ray! This, this is life!

life! This is life! Hip, Hur-

Hip, Hur-ray! This, this is life!

*ff* *mf cresc. molto*



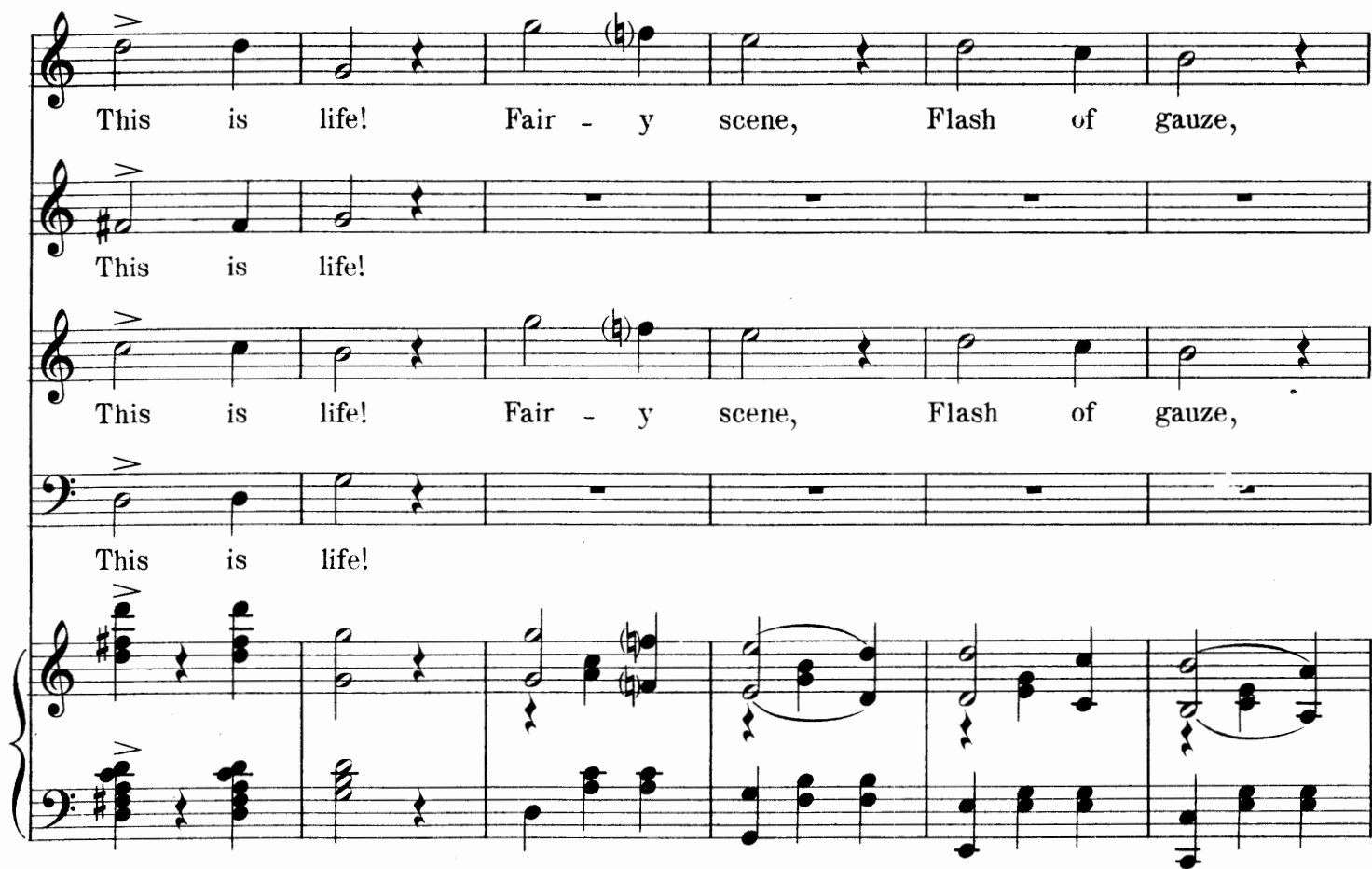
ray! Hip, Hur - ray! Hip, Hur - ray, Hur - ray!

Hip, Hur - ray! Hip, Hur - ray! Hur - ray, Hur - ray!

ray! Hip, Hur - ray! Hip, Hur - ray, Hur - ray!

Hip, Hur - ray! Hip, Hur - ray! Hur - ray, Hur - ray!

*ff*



This is life! Fair - y scene, Flash of gauze,

This is life!

This is life! Fair - y scene, Flash of gauze,

This is life!

Pink, now green, Wild\_ ap - plause! She\_\_\_\_\_

Pink, now green, Wild\_ ap - plause! She\_\_\_\_\_

*ff*

Detailed description: This system contains the first two systems of a musical score. The first system features a vocal line with lyrics 'Pink, now green, Wild\_ ap - plause! She\_\_\_\_\_'. The second system is a blank staff. The third system repeats the vocal line with the same lyrics. The fourth system is a blank bass staff. The fifth system is a piano accompaniment with chords and a bass line, marked with a forte (*ff*) dynamic.

comes!\_\_\_\_\_ The Queen!

comes!\_\_\_\_\_ The Queen!

*ff*

Detailed description: This system contains the next two systems of the musical score. The first system features a vocal line with lyrics 'comes!\_\_\_\_\_ The Queen!'. The second system is a blank staff. The third system repeats the vocal line with the same lyrics. The fourth system is a blank bass staff. The fifth system is a piano accompaniment with chords and a bass line, marked with a forte (*ff*) dynamic.

Fair - y scene, Flash of gauze, Pink, now green,

Fair - y scene, Flash of gauze, Pink, now green,

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef, containing the lyrics "Fair - y scene, Flash of gauze, Pink, now green,". The second staff is a vocal line with a treble clef, also containing the lyrics "Fair - y scene, Flash of gauze, Pink, now green,". The third staff is a vocal line with a bass clef, containing the lyrics "Fair - y scene, Flash of gauze, Pink, now green,". The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and melodic lines.

Wild\_\_ ap - plause! She \_\_\_\_\_ comes!\_\_\_\_\_

Wild\_\_ ap - plause! She \_\_\_\_\_ comes!\_\_\_\_\_

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef, containing the lyrics "Wild\_\_ ap - plause! She \_\_\_\_\_ comes!\_\_\_\_\_". The second staff is a vocal line with a treble clef, also containing the lyrics "Wild\_\_ ap - plause! She \_\_\_\_\_ comes!\_\_\_\_\_". The third staff is a vocal line with a bass clef, containing the lyrics "Wild\_\_ ap - plause! She \_\_\_\_\_ comes!\_\_\_\_\_". The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and melodic lines.



*ff*  
The Queen! The Queen!

*ff*  
The Queen! The Queen!

*ff*  
The Queen! The Queen!

*ff*  
The Queen! The Queen!

*rall.*  
She comes! She

*rall.*  
She comes! She

*rall.*  
She comes! She

*rall.*  
She comes! She

*rall.*  
She comes! She

*a tempo*

comes! She comes! The Queen! She comes!

*a tempo*

comes! She comes! The Queen! She comes!

*a tempo*

comes! She comes! The Queen! She comes!

*a tempo*

comes! She comes! The Queen! She comes!

*a tempo*

comes! She comes! The Queen! She comes!

*a tempo*

Wild ap - plause! Hip, Hur - ray! Hip, Hur - ray!

Wild ap - plause! Hip, Hur - ray! Hip, Hur - ray!

Wild ap - plause! Hip, Hur - ray! Hip, Hur - ray!

Wild ap - plause! Hip, Hur - ray! Hip, Hur - ray!

This is life! This

Hip, Hip, Hip, Hip, Hur - ray! This,

This is life! This

Hip, Hip, Hip, Hip, Hur - ray! This,

*mf cresc. molto* *ff* *mf cresc. molto*

is life! Hip, Hur - ray! Hip, Hur - ray!

This is life! Hip, Hur - ray! Hip, Hur -

is life! Hip, Hur - ray! Hip, Hur - ray!

This is life! Hip, Hur - ray! Hip, Hur -

*ff* *sf* *sf* *sf*

Hip, Hur - ray, Hur - ray! This is life!

ray! Hur - ray, Hur - ray! This is life!

Hip, Hur - ray, Hur - ray! This is life!

ray! Hur - ray, Hur - ray! This is life!

*p* SOPRANO.

Hark, she sings! Oh, ec - sta-sy! Oh,

*p* CONTRALTO.

Hark, she sings! Oh, ec - sta-sy! Oh,

*p legato*

*℞.*

ec - sta-sy! Oh for wings! for wings!

ec - sta-sy! Oh for wings! for

*dolce*

*℞.*

Oh to fly!— Oh to fly! For the bliss Of one  
wings! Oh to fly! For the bliss Of one

*f* *f* *mf*

*Red.*

kiss We could die! For the  
kiss We could die! For the

*dimin.* *dimin.* *dimin.*

bliss Of one kiss We could die!  
bliss Of one kiss We could die!

*p* *p* *p*

Hark, She sings! Oh  
Hark, She sings! Oh

*pp.* *pp.* *cresc.* *cresc.*

*pp* *cresc.*

ec - sta-sy! Oh ec - sta-sy! Oh \_\_\_\_\_ for

ec - sta-sy! Oh ec - sta-sy! Oh \_\_\_\_\_

*And.*

wings, — for wings! Oh to fly! — Oh to fly!

— for wings, — for wings! Oh to fly! —

Oh for wings! Oh to fly! — *f* For the

Oh for wings! Oh to fly! *f* For the

*sf* SOPRANO.  
*bliss* ——— *Of one kiss* ——— *We could die!*

*sf* CONTRALTO.  
*bliss* ——— *Of one kiss* ——— *We could die!*

TENOR. *f*  
 Breath - less flight,

BARITONE. *f*  
 Breath - less flight,

*sf*  
*For the bliss* ——— *Of one kiss* ——— *We could die!*

*sf*  
*For the bliss* ——— *Of one kiss* ——— *We could die!*

Swift ——— as light,

Swift ——— as light,

ff  
Oh,  
ff  
Oh,  
ff  
Oh,  
ff  
Oh,  
*Glissando*  
fff  
Ped.

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, with lyrics "Oh," repeated in each. The piano accompaniment is in a grand staff (treble and bass clefs) with a forte (ff) dynamic. A glissando is indicated in the piano part, spanning across the vocal staves. A pedaling mark (Ped.) is present at the beginning of the piano part.

rap - - tur - ous night! They 'light, they  
rap - - tur - ous night! They 'light, they  
rap - - tur - ous night! They 'light, they  
rap - - tur - ous . night! They 'light, they  
fff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, with lyrics "rap - - tur - ous night! They 'light, they" repeated in each. The piano accompaniment is in a grand staff (treble and bass clefs) with a forte (fff) dynamic, consisting of block chords and a bass line.



*p cresc.*

rest, Tran - quil, se - rene, Up - on the

*p cresc.*

rest, Tran - quil, se - rene, Up - on the

*p cresc.*

rest, Tran - quil, se - rene, Up - on the

*p cresc.*

rest, Tran - quil, se - rene, Up - on the

*ff*

breast Of the Elf Queen. Hip, Hur - ray!

*ff*

breast Of the Elf Queen. Hip, Hur - ray!

*ff*

breast Of the Elf Queen. Hip, Hur - ray!

*ff*

breast Of the Elf Queen. Hip, Hur - ray!

*sf*

*ff*

Hip, Hur - ray! \_\_\_\_\_ This is life! \_\_\_\_\_

Hip, Hur - ray! \_\_\_\_\_ Hip, Hip, Hip, Hip, Hur - ray!

Hip, Hur - ray! \_\_\_\_\_ This is life! \_\_\_\_\_

Hip, Hur - ray! \_\_\_\_\_ Hip, Hip, Hip, Hip, Hur - ray!

*mf cresc. molto* *sf*

This \_\_\_\_\_ is life! \_\_\_\_\_ Hip, Hur - ray! \_\_\_\_\_ Hip, Hur -

This, \_\_\_\_\_ this is life! \_\_\_\_\_ Hip, Hur - ray! \_\_\_\_\_

This \_\_\_\_\_ is life! \_\_\_\_\_ Hip, Hur - ray! \_\_\_\_\_ Hip, Hur -

This, \_\_\_\_\_ this is life! \_\_\_\_\_ Hip, Hur - ray! \_\_\_\_\_

*mf cresc.* *sf* *sf*

ray! Hip, Hur - ray, Hur - ray! This is life!

Hip, Hur - ray, Hur - ray, Hur - ray! This is life!

ray! Hip, Hur - ray, Hur - ray! This is life!

Hip, Hur - ray, Hur - ray, Hur - ray! This is life!

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "ray! Hip, Hur - ray, Hur - ray! This is life!" for the first and third parts, and "Hip, Hur - ray, Hur - ray, Hur - ray! This is life!" for the second and fourth parts. The piano accompaniment features chords and melodic lines in both hands, with a dynamic marking of *sf* (sforzando) appearing in the right hand.

Fair - y scene, Flash of gauze, Pink, now green,

Fair - y scene, Flash of gauze, Pink, now green,

The second system of the score consists of four vocal staves and a piano accompaniment. The lyrics are: "Fair - y scene, Flash of gauze, Pink, now green," for the first and third parts. The second and fourth parts have rests. The piano accompaniment features chords and melodic lines in both hands.

Wild\_\_ ap - plause\_ She\_\_\_\_\_ comes!\_\_\_\_\_

Wild\_\_ ap - plause\_ She\_\_\_\_\_ comes!\_\_\_\_\_

The first system of the musical score consists of four staves. The top two staves are vocal lines, both with the lyrics "Wild\_\_ ap - plause\_ She\_\_\_\_\_ comes!\_\_\_\_\_". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The music is in a major key and 4/4 time.

— The Queen!

Fai - ry scene,

— The Queen!

Fai - ry scene,

The second system of the musical score consists of four staves. The top two staves are vocal lines, both with the lyrics "— The Queen!" and "Fai - ry scene,". The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The music is in a major key and 4/4 time.

Flash of gauze, Pink, now green, Wild\_ ap - plause\_

*cresc.*

Flash of gauze, Pink, now green, Wild\_ ap - plause\_

*cresc.*

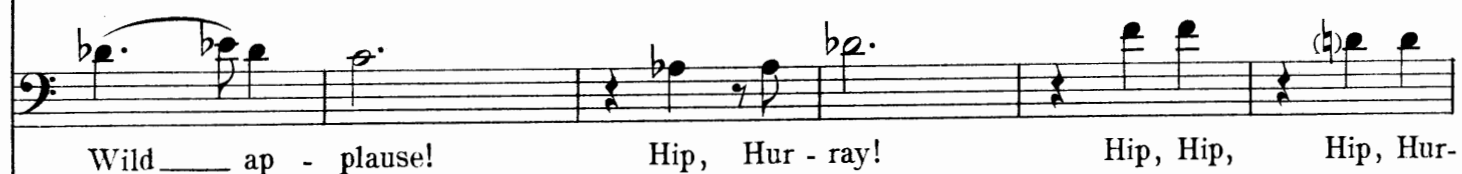
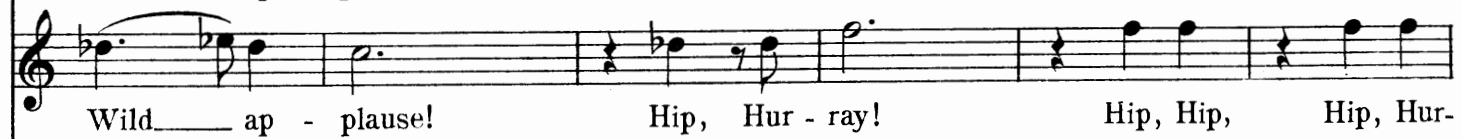
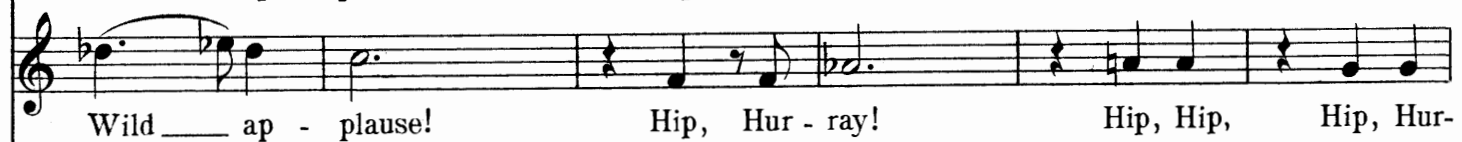
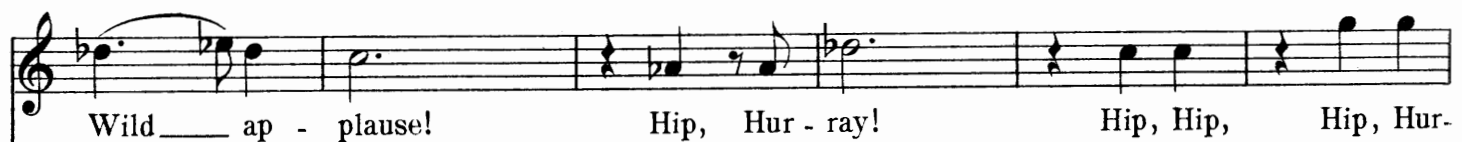
*cresc.*

Detailed description: This system contains the first vocal and piano entries. The vocal parts (soprano and bass) enter with the lyrics 'Flash of gauze, Pink, now green, Wild\_ ap - plause\_'. The piano accompaniment features chords and moving lines in both hands, with a 'cresc.' marking above the right hand.

She \_\_\_\_\_ comes! \_\_\_\_\_ She

She \_\_\_\_\_ comes! \_\_\_\_\_ She

Detailed description: This system contains the second vocal and piano entries. The vocal parts enter with the lyrics 'She \_\_\_\_\_ comes! \_\_\_\_\_ She'. The piano accompaniment continues with chords and moving lines, featuring a 'cresc.' marking above the right hand.

*Più animato**Più animato**Più animato**Più animato**Più animato*

*ff accel.*  
 ray! Hur - ray! Hur - ray!  
*ff accel.*  
 ray! Hur - ray! Hur - ray!  
*ff accel.*  
 ray! Hur - ray! Hur - ray!  
*ff accel.*  
 ray! Hur - ray! Hur - ray!

*ff accel.*  
*ff*  
*sf*

Hur - ray! She  
 Hur - ray!  
 Hur - ray!  
 Hur - ray!

*ff*

comes! \_\_\_\_\_

Hur - ray! Hur - ray! Hur - ray! Hur - ray! \_\_\_\_\_

Hur - ray! Hur - ray! Hur - ray! Hur - ray! \_\_\_\_\_

Hur - ray! Hur - ray! Hur - ray! Hur - ray! \_\_\_\_\_

*fff* *sf* *sf* *sf* *fff*

Adagio.

SOPRANO. *mf*

None to care. Where, oh, where... Shall we hide? Where shall we hide?

CONTRALTO. *mf*

Toss'd a-side, Where, oh, where... Shall we hide? Where shall we hide?

Adagio.

*mf* *p* *pp* *rall.*

Agitato. (Allegro).

BARITONE. *f*

Fit - ful glare, — De - sert - ed street, — Blank de - spair!



*p*

A sound of feet!

*p* *rall. molto*

*℞.*

Moderato.

CONTRALTO.

Oh, tir - ed feet!

Will — they spurn?

*rall. molto*

They re - treat,

They pause,

they turn!

*rall. molto e dim.*

*pp*

TENOR.  
*espressivo molto*

Face flow - er - pale,

Clasp flow - er -

frail,

Kiss - es that burn,

And chill by

turn. Kiss - es that burn And chill by

turn. Eyes dim with pain, eyes

SOPRANO. *p* Whence that warm

CONTRALTO. *p* Whence that warm

TENOR. dim with pain.

*pp rall.* rain? Whence that warm rain?

*pp rall.* rain? Whence that warm rain?

*pp rall.*

SOPRANO.

*mf a tempo*

"Nay, tempt not Fate! 'Tis not too

CONTRALTO.

*mf*  
"Nay, tempt not Fate!

TENOR.

*mf*  
"Nay, tempt not Fate!

*a tempo*

late! *cresc.* We die! But you May live a -

'Tis not too late! *cresc.* We die!

'Tis not too late! *cresc.* We die! But you May live a -

*cresc.*

new! *f* Ah, do not wait! 'Tis not too

But you May live a - new! *f* 'Tis not too

new! *f* Ah, do not wait! 'Tis not too

*f sf*

late Yet to re - trace And turn a - side; Ah, -

late Yet to re - trace And turn a - side;

late Yet to re - trace And turn a - side;

*ff*

*sf*

do not wait! The Vio - lets cried,

Ah, do not wait! Ah, do not

Ah, do not wait! 'Tis not too late, -

*dimin.*

*ff*

*dimin.*

*ff*

*dimin.*

*dimin.*

The Vio - lets cried, Close to her

wait, The Vio - lets cried, Close to her

The Vio - lets cried, Close to her

*p*

*p*

*p*

*pp*

*pp e rall.*

face, close to her

*pp e rall.*

face, close to her

*pp e rall.*

face, close to her

*rall.*

face.

face.

face.

*ppp*

*lunga*

*lunga*

*lunga*

*lunga*

**Finale.**  
Allegro.  
SOPRANO.

CONTRALTO.

TENOR.

BARITONE.

*mf*  
Time, Time — has

*mf*  
Time, Time — has

Allegro.

flown. In a glade Vi - o - let - stewn — Sings a maid

*dolce*

flown. — In a glade Vi - o - let - stewn — Sings a maid

*dolce*

Soft and low, soft \_\_\_\_\_ and low, soft \_\_\_\_\_ and

Soft and low, soft \_\_\_\_\_ and low, soft \_\_\_\_\_ and

*p* *pp*

*p* *pp*

*mf* In the glade \_\_\_\_\_ Where they grow, Bend - ing

*mf* In the glade \_\_\_\_\_ Where they grow,

low.

low.

*dolciss.*

*dimin.*

so \_\_\_\_\_ Ver - y near, The Vi - o - lets

Bend - ing so \_\_\_\_\_ Ver - y near, The Vi -

*dimin.*

*dimin.*

hear, And they know, and they know, The *pp*

- o - lets hear, And they know, and they know, The *pp*

*pp legato*



Vi - o - lets hear, And they know.

Vi - o - lets hear, And they know.

*cresc.*

*Ped.*

*f* Time has

*f* Time has

*f* Time has

*f* Time has

*molto*

*f*

*Ped.*

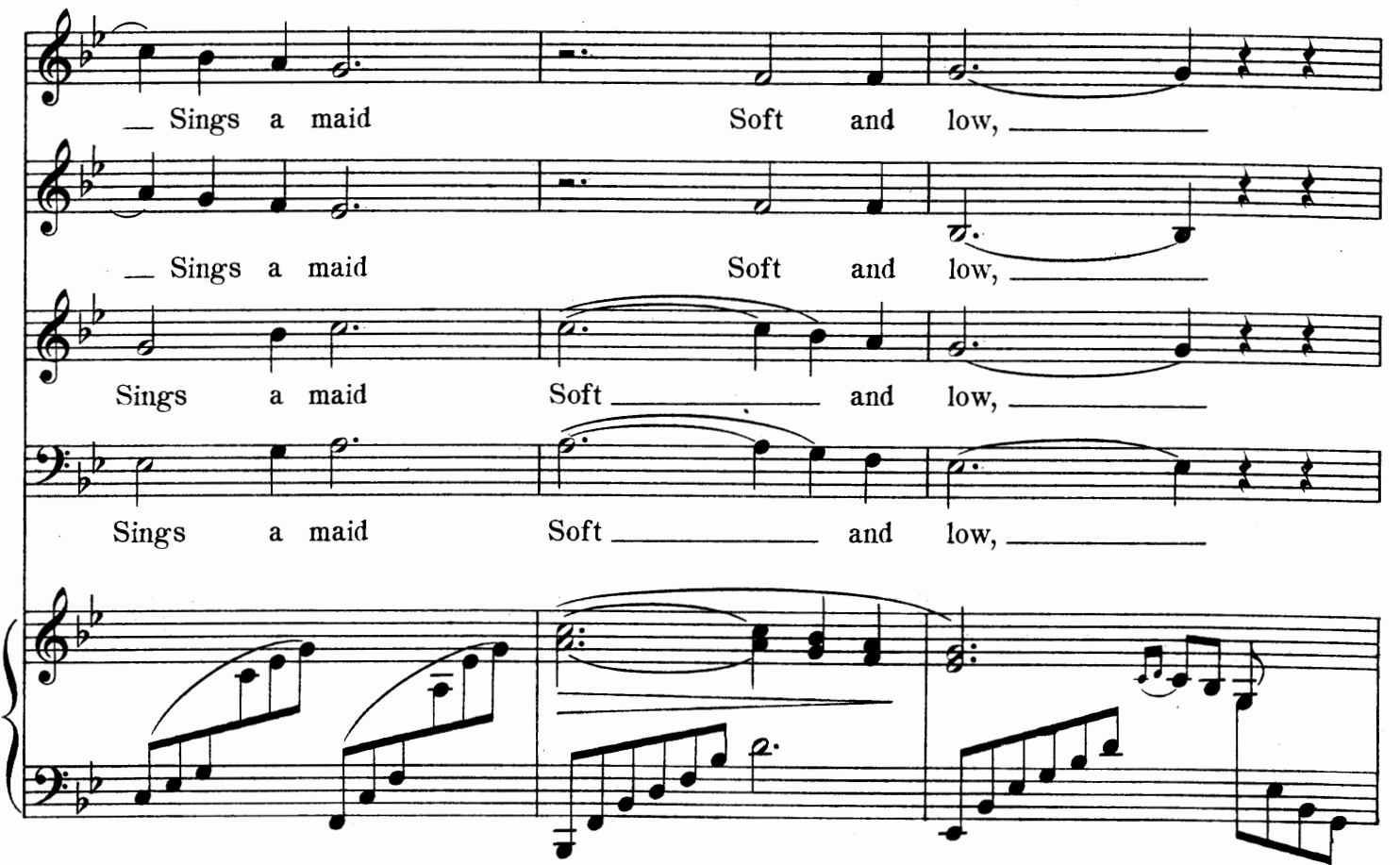
*Ped.*

*Ped.*

*dimin.* *p*  
flown. In a glade  
*dimin.* *p*  
flown. In a glade, a glade  
*dimin.* *p*  
flown. In a glade  
*dimin.* *p*  
flown. In a glade



Sings a maid Soft and low,  
Sings a maid Soft and low,  
Sings a maid Soft and low,  
Sings a maid Soft and low,



*pp* soft \_\_\_\_\_ and low. \_\_\_\_\_ Bend - ing

*pp* soft \_\_\_\_\_ and low. \_\_\_\_\_ Bend - ing

*pp* soft \_\_\_\_\_ and low. \_\_\_\_\_ Bend - ing so

*pp* soft \_\_\_\_\_ and low. \_\_\_\_\_ Bend - ing so

so Ver - y near. The Vi - o - lets hear, — hear, — *rall.*

so Ver - y near. The Vi - o - lets hear, — hear, — *rall.*

near. The Vi - o - lets hear, — hear, — *rall.*

near. The Vi - o - lets hear, — hear, — *rall.*

*rall.*

*a tempo*

And they know. *a tempo*

And they know. *a tempo*

And they know. *a tempo*

And they know. *a tempo*

*ppp*

*Ped.*

*Ped.*