

THE ORPHEUS

A COLLECTION OF

GLEES AND PART-SONGS

FOR

MALE VOICES.

VOL. I.

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LONDON & NEW YORK
NOVELLO, EWER AND CO.

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THE LONG DAY CLOSES

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY HENRY F. CHORLEY

THE MUSIC COMPOSED BY

ARTHUR SULLIVAN.

London : NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 8r, Queen Street (E.C.)

Andante non troppo largo.

ALTO, OR
1st TENOR
(8ve. lower).

2nd TENOR
(8ve lower).

1st
BASS.

2nd
BASS.

ACCOMP.
♩ = 66.

No star is o'er the lake, Its pale watch keep - ing, The

No star is o'er the lake, Its pale watch keep - ing, The

No star is o'er the lake, Its pale watch keep - ing, The

No star is o'er the lake, Its pale watch keep - ing, The

Andante non troppo largo.

moon is half a - wake, Through gray mist creep - ing. The last red leaves

moon is half a - wake, Through gray mist creep - ing. The last red leaves

moon is half a - wake, Through gray mist creep - ing. The last red leaves

moon is half a - wake, Through gray mist creep - ing. The last red leaves

moon is half a - wake, Through gray mist creep - ing. The last red leaves

THE LONG DAY CLOSES.

fall round The porch of ro - ses, The clock hath ceased to sound, The
 fall round The porch of ro - ses, The clock hath ceased to sound, The
 fall round The porch of ro - ses, The clock hath ceased to sound, The
 fall round The porch of ro - ses, The clock hath ceased to sound, The

long day clo - - ses. Sit by the si - lent hearth In
 long day clo - - ses. Sit by the si - lent hearth In
 long day clo - - ses. Sit by the si - lent hearth In
 long day clo - - ses. Sit by the si - lent hearth In

calm en - dea - vour To count the sounds of mirth, Now dumb for
 calm en - dea - vour To count the sounds of mirth, . . Now dumb for
 calm en - dea - vour To count the sounds of mirth, Now dumb for
 calm en - dea - vour To count the sounds of mirth, Now dumb for

THE LONG DAY CLOSES.

e - ver. Heed not how hope be - lieves And fate dis - po - ses:
 e - ver. Heed not how hope be - lieves And fate dis - po - ses:
 e - ver. Heed not how hope be - lieves And fate dis - po - ses:
 e - ver. Heed not how hope be - lieves And fate dis - po - ses:

p Sha - dow is round the eaves, The long day clo - ses. The
p Sha - dow is round the eaves, The long day clo - ses. The
p Sha - dow is round the eaves, The long day clo - ses. The
 Sha - dow is round the eaves, The long day clo - ses. The light - ed win - dows

cres. light-ed windows dim Are fa - ding slow - ly. The fire that was so
cres. light-ed windows dim Are fa - ding slow - ly. The fire that was so
cres. light-ed windows dim Are fa - ding slow - ly. The fire that was so
cres. dim Are fa - ding slow - ly. The fire that was so trim

THE LONG DAY CLOSES.

1

dim. *pp*

trim Now qui-vers low-ly, quivers low-ly. Go to the dreamless bed Where

dim. *pp*

trim Now qui-vers low-ly, quivers low-ly. Go to the dreamless bed Where

dim. *pp*

trim Now qui-vers low-ly, quivers low-ly. Go to the dreamless bed Where

dim. *pp*

Now qui-vers low-ly, quivers low-ly. Go to the dreamless bed Where

cres.

grief re-po-ses; Thy book of toil is read, The long day clo-ses;

cres.

grief re-po-ses; Thy book of toil is read, The long day clo-ses;

cres. *f*

grief re-po-ses; Thy book of toil is read, The long day clo-ses; Go..

cres.

grief re-po-ses; Thy book of toil is read, The long day clo-ses;

cres.

f

Go to the dreamless bed Where grief re-po-ses, Thy book of toil is

f

Go to the dreamless bed Where grief re-po-ses, Thy book of toil is

f

to the dreamless bed Where grief re-po-ses, Thy book of toil is

f

Go to the dreamless bed Where grief re-po-ses, Thy book of toil is

THE LONG DAY CLOSES.

read, Thy book of toil is read, Go to the dream-less
 read, Thy book of toil is read, Go to the
 read, Thy book of toil is read, Go to the
 read, Thy book of toil is read, . . . Go to the

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

Detailed description: This system contains the first four staves of the musical score. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: 'read, Thy book of toil is read, Go to the dream-less'. The first two staves have lyrics: 'read, Thy book of toil is read, Go to the'. The third staff has lyrics: 'read, Thy book of toil is read, Go to the'. The fourth staff has lyrics: 'read, Thy book of toil is read, . . . Go to the'. Dynamic markings include *dim.* and *p*.

bed, . . . The long day clo - - - ses.
 dream - less bed, The long day clo - - - ses.
 dream - less bed, The long day clo - - - ses.
 dream - less bed, The long day clo - - - ses.

pp *pp* *pp* *pp* *pp*

Detailed description: This system contains the next four staves of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: 'bed, . . . The long day clo - - - ses.', 'dream - less bed, The long day clo - - - ses.', 'dream - less bed, The long day clo - - - ses.', and 'dream - less bed, The long day clo - - - ses.'. Dynamic markings include *pp*.

THE BELEAGUERED

A FOUR-PART SONG

THE POETRY BY HENRY F. CHORLEY

COMPOSED BY

ARTHUR S. SULLIVAN.

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

f *Allegro con fuoco.*

ALTO. OR 1st TENOR (8ve. lower.)
2nd TENOR (8ve. lower.)
1st BASS.
2nd BASS.

Fling wide the gate! come out! Dauntless and true. Bro-thers, of heart be stout,
Fling wide the gate! come out! Dauntless and true. Bro-thers, of heart be stout,
Fling wide the gate! come out! Dauntless and true. Bro-thers, of heart be stout,
Fling wide the gate! come out! Dauntless and true. Bro-thers, of heart be stout,

ACCOMP. *f* *Allegro con fuoco.*
♩ = 136.

rall. *f* *Tempo 1mo.*

We are but few. Bring from the bat-tlements our flag . . a-gain.
We are but few. Bring from the bat-tlements our flag . . a-gain.
We are but few. Bring from the bat-tlements our flag a-gain, Tho' by the
We are but few. Bring from the bat-tlements our flag a - gain,

rall. *f* *Tempo 1mo.*

THE BELEAGUERED.

Tho' by the lea-guer rent, It hath no stain, Tho' by the lea-guer rent, It

Tho' by the lea - guer rent, It hath no stain, It

lea-guer rent, It hath no stain, Tho' by the lea-guer rent, It

Tho' by the lea - guer rent, It hath no stain, Tho' by the lea-guer

hath no stain, Tho' by the lea-guer rent, It hath no stain. Mothers and wives to

hath no stain, Tho' by the lea-guer rent, It hath no stain. Mothers and wives to

hath no stain, Tho' by the lea-guer rent, It hath no stain. Mothers and wives to

rent, It hath no stain, Tho' by the lea-guer rent, It hath no stain. Mothers and wives to

pray'r, From morn till eve. The Lord of Hosts will care For

pray'r, From morn till eve, The Lord of Hosts will care For

pray'r, From morn till eve, The Lord of Hosts will care For

pray'r, From morn till eve. The Lord of Hosts will care For

THE BELEAGURED.

all we leave . . . Plead that we sought not fight, nor chose the
 all we leave, Plead that we sought not fight, nor chose the
 all we leave, Plead that we sought not fight, nor chose the
 all we leave, Plead that we sought not fight, nor chose the

cres. field. But ev' - ry free heart's right We dare not yield, But
cres. field. But ev' - ry free heart's right We dare not yield, But ev' - ry,
cres. field. But ev' - ry free heart's right We dare not yield, But ev' - ry,
cres. field. But ev' - ry free heart's right We dare not yield, But
cres.

ev' - ry free heart's right We dare not yield . . .
 ev' - ry free heart's right We dare not yield . . .
 ev' - ry free heart's right We dare not yield . . .
 ev' - ry free heart's right We dare . . . not yield . . .

THE BELEAGUERED.

f Who needs the trum-pet blown To make him bold? Who speaks in un-der-tone of
f Who needs the trum-pet blown To make him bold? Who speaks in un-der-tone of
f Who needs the trum-pet blown To make him bold? Who speaks in un-der-tone of
f Who needs the trum-pet blown To make him bold? Who speaks in un-der-tone of

rall. *Tempo lmo.* ran - som gold? Let such his coun - sel hide In vault . . . or cave,
rall. ran - som gold? Let such his coun - sel hide In vault . . . or cave,
rall. ran - som gold? Let such his coun - sel hide in vault or cave, We have no
rall. ran - som gold? Let such his coun - sel hide in vault or cave,
Tempo lmo.

We have no time to chide A willing slave. Let such his coun-sel hide in
We have no time to chide A wil - ling slave,
time to chide A wil - ling slave. Let such his coun-sel hide in
We have no time to chide A wil-ling slave. Let such his coun-sel

THE BELEAGUEREL.

vault or cave, We have no time to chide A wil - ling slave. Mo - thers and wives to
 wil - ling slave, We have no time to chide A wil - ling slave. Mo - thers and wives to
 vault or cave, We have no time to chide A wil - ling slave, Mo - thers and wives to
 hide in vault or cave, We have no time to chide A wil - ling slave, Mo - thers and wives to

prayer, Re - lief is nigh, For you each arm will dare Deeds not to die, For
 prayer, Re - lief is nigh, For you each arm will dare Deeds not to die, For
 prayer, Re - lief is nigh, For you each arm will dare Deeds not to die, For
 prayer, Re - lief is nigh, For you each arm will dare Deeds not to die, For

sure as fire doth blaze, Or foams the sea, You shall to - night up - raise
 sure as fire doth blaze, Or foams the sea, You shall to - night up - raise
 sure as fire doth blaze, Or foams the sea, You shall to - night up - raise
 sure as fire doth blaze, Or foams the sea, You shall to - night up - raise

THE BELEAGUERED.

cres.
 Songs of the Free! For you each arm will dare Deeds not to
cres.
 Songs of the Free! For you each arm, each arm will dare Deeds not to
cres.
 Songs of the Free! For you each arm will dare Deeds not to
cres.
 Songs of the Free! For you each arm will dare Deeds not to

die, . . will dare . . . Deeds not to die. *ppp* *staccato.*
 die, will dare . . . Deeds not to die. Who needs the trumpet blown?
 die, will dare . . . Deeds not to die. Who needs the trumpet blown?
 die, will dare . . . Deeds not to die. Who needs the trumpet blown?

espress.
 Mo - thers and wives to
 Who speaks in un-der-tone? Who needs the trumpet blown? Who speaks in un-der-tone?
 Who speaks in un-der-tone? Who needs the trumpet blown? Who speaks in un-der-tone?
 Who speaks in un-der-tone? Who needs the trumpet blown? Who speaks in un-der-tone?

THE BELEAGUERED.

pray'r, Re - lief . . . is nigh. You *f*

Who needs the trumpet blown? Who speaks in un-der-tone? You shall to-night, You *cres. f*

Who needs the trumpet blown? Who speaks in un-der-tone? You shall to-night, You *cres. f*

Who needs the trumpet blown? Who speaks in un-der-tone? You shall to-night, You *cres. f*

The first system consists of five staves. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano accompaniment. The music features a key signature of one flat and a 3/4 time signature. Dynamics include *f* and *cres.* (crescendo). There are triplet markings over some notes in the piano parts.

shall to-night up - raise . . . Songs of the Free! Songs of the Free! *Slower.*

shall to-night up - raise . . . Songs of the Free! Songs of the Free! *Slower.*

shall to-night up - raise . . . Songs of the Free! Songs of the Free! *Slower.*

shall to-night up - raise . . . Songs of the Free! Songs of the Free! *Slower.*

shall to-night up - raise . . . Songs of the Free! Songs of the Free! *Slower.*

The second system consists of five staves. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are additional piano accompaniment. The music continues in the same key signature and time signature. Dynamics include *Slower.* and *f*. The system concludes with a double bar line.

The small notes may be added, if sung by a large Choir.

THE HOMEWARD WATCH

A FOUR-PART SONG FOR MEN'S VOICES
THE POETRY WRITTEN BY W. C. BENNETT

THE MUSIC COMPOSED BY
HENRY SMART.

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

Andante con moto.
mf

1st TENOR
(8ve. lower).
OR ALTO.

2nd TENOR
(8ve. lower).

1st Bass.

2nd Bass.

Accomp.

The sai - lor the deck is pa - cing, And he hums a rough old
The sai - lor the deck is pa - cing, And he hums a rough old
The sai - lor the deck is pa - cing, And he hums a rough old
The sai - lor the deck is pa - cing, And he hums a rough old

cres.

song, Bearing north from its sou - thern wha - ling, As the good ship drives a -
cres.
 song, Bearing north, bearing north from its sou - thern wha - ling, As the good ship drives a -
cres.
 song, Bearing north from its sou - thern whaling, As the good ship drives a -
cres.
 song, Bearing north from its sou - thern wha - ling, As the good ship drives a -

THE HOMEWARD WATCH.

-long, As the good ship drives . . a - long; And his thoughts with hope are swelling, For his
 -long, As the good ship drives a - long; And his thoughts with hope are swelling, For his
 - long, As the good ship drives . . a - long; And his thoughts with hope are swelling, For his
 - long, As the good ship drives . . a - long; And his thoughts with hope are swelling, For his

cres. watch it well may cheer. To know that at last he speeds to her He has
cres. watch it well may cheer. That at last he speeds to her He has
cres. watch it well may cheer. That at last he speeds to her He has
cres. watch it well may cheer. That at last he speeds to her He has

left for ma - ny a year, To know at last he speeds to her He has
 left for ma - ny a year, To know at last he speeds to her . . . He has
 left for ma - ny a year, To know at last he speeds to her . . . He has
 left for ma - ny a year, At last, he speeds to her He has

THE HOMEWARD WATCH.

Poco più lento.

pp

left for ma - ny a year, .. And she . . Where

left for ma - ny a year, .. And she in the darken'd cham - ber Where

left for ma - ny a year, .. And she . . Where

left for ma - ny a year, .. And she in the cham - ber, Where

pp *Poco più lento.*

poco cres.

day is turned to night, By the can - dle light - ed She

day is turned to night, *poco cres.* dim - ly light - ed She

day is turned to night, By the can - - dle dim - ly light - ed She

day is turned to night, By the can - dle dim - ly light - ed She

poco cres.

pp
lies in her shroud of white; Closed eye and cold, cold cheek, The slum - ber of death sleeps

lies in her shroud of white; Closed eye and cold, cold cheek, The slum - ber of death sleeps

lies in her shroud of white; Closed eye and cold, cold cheek, The slum - ber of death sleeps

lies in her shroud of white; Closed eye and cold, cold cheek, The slum - ber of death sleeps

THE HOMEWARD WATCH.

she, . . Of meet - ing with whom he's dream - ing, In his homeward watch at

she, Of meet - ing with whom he's dream - ing, In his homeward watch at

she, . . Of meet - ing with whom he's dream - ing, In his homeward watch at

she, . . Of meet - ing with whom he's dream - ing, In his homeward watch at

Poco ritard.

sea, Of meet - ing with whom he's dream - ing, In his watch at sea . .

Poco ritard.

sea, Of meet - ing with whom he's dream - ing, In his homeward watch at sea . .

Poco ritard.

sea, . . Of meet - ing with whom he's dream - ing, In his watch at sea . .

Poco ritard.

sea, . . Of whom he's dream - ing, In his watch at sea . .

Poco ritard.

COME AWAY, COME AWAY.

POLKA-SERENADE. PART SONG.

THE MUSIC COMPOSED BY
SCHÄFER.

THE ENGLISH VERSION BY THOMAS OLIPHANT, ESQ.

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

Allegro con brio.

1st TENOR. (8vs.lower).
Come a-way, come a-way, pret-ty mai- den, Mer-ri- ly, mer-ri- ly, sings thy swain,

2nd TENOR. (8vs.lower).
Come a-way, come a-way, pret-ty mai- den, Mer-ri- ly, mer-ri- ly, sings thy swain,

1st BASS.
Come a-way, come a-way, pret-ty mai- den, Mer-ri- ly, mer-ri- ly, sings thy swain,

2nd BASS.
Come a-way, come a-way, pret-ty mai- den, Mer-ri- ly, mer-ri- ly, sings thy swain,

Allegro con brio.
PIANO. (ad lib.)
♩ = 100.

FINE.

Pit- a- pat, pit- a- pat beats thy bo- som To the pol- ka's mer- ry strain.

Pit- a- pat, pit- a- pat beats thy bo- som To the pol- ka's mer- ry strain.

Pit- a- pat, pit- a- pat beats thy bo- som To the pol- ka's mer- ry strain.

Pit- a- pat, pit- a- pat beats thy bo- som To the pol- ka's mer- ry strain.

FINE.

COME AWAY, COME AWAY.

All men are not gay de - cei - vers, Some in love are true be - lie - vers,
 la, la, la, la, la, la, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la, la,

*D.C. al Fine.
then go to Trio.*

See the dan - cers wait for thee, Then come, thou dear one, come with me.
 la, la, la, la, la, la, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la, la.

*D.C. al Fine,
then go to Trio.*

TRIO.

TENOR SOLO.

Give . . . me some to . . .

1st & 2nd TENOR.
p
 La, la, la, la, la, la, la, la, la, la, la,
 1st & 2nd BASS.
p
 La, la, la, la, la, la, la, la, la, la, la,

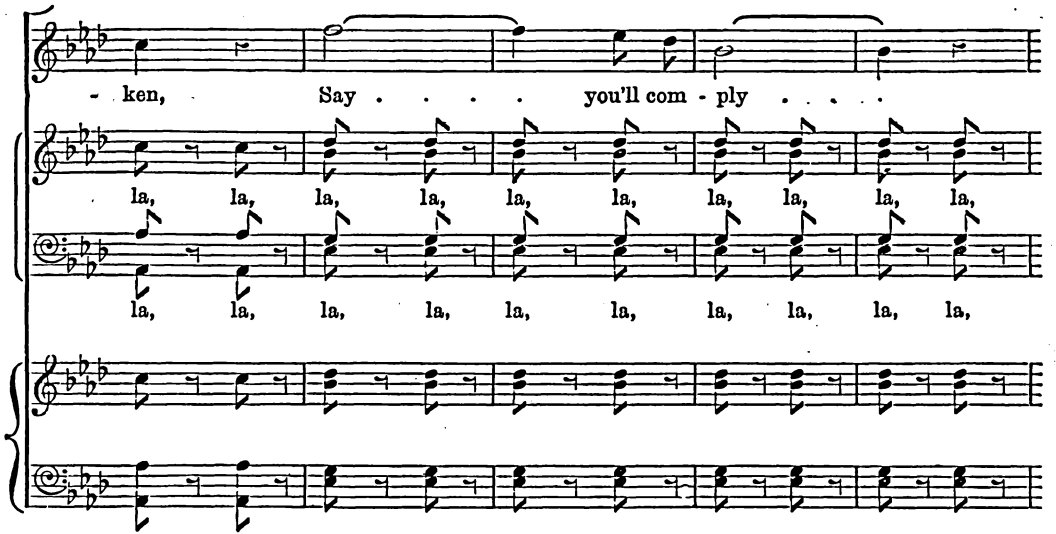
pp

COME AWAY, COME AWAY.

ken, Say . . . you'll com - ply . . .

la, la, la, la, la, la, la, la, la, la,

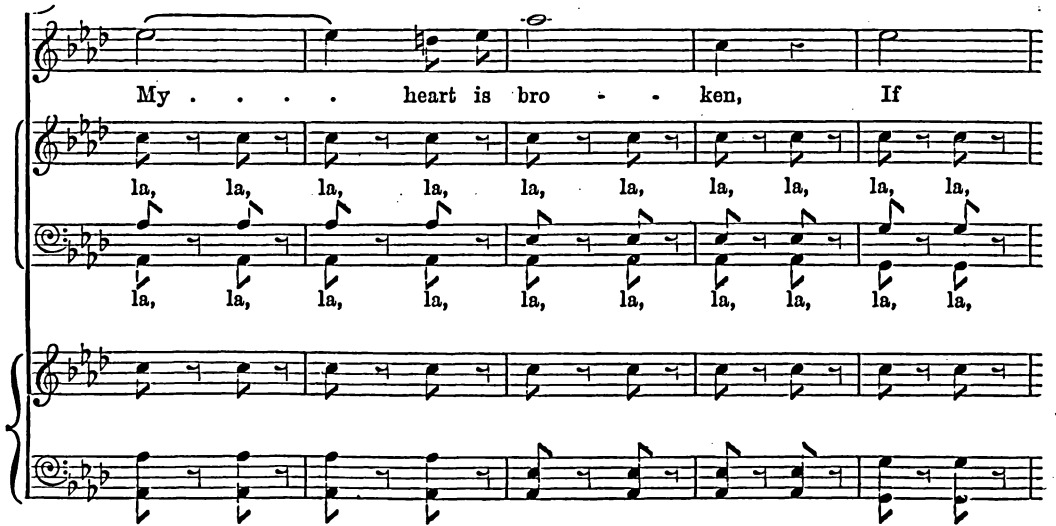
la, la, la, la, la, la, la, la, la, la,



My . . . heart is bro - ken, If

la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la,



you de - ny . . . - ny.

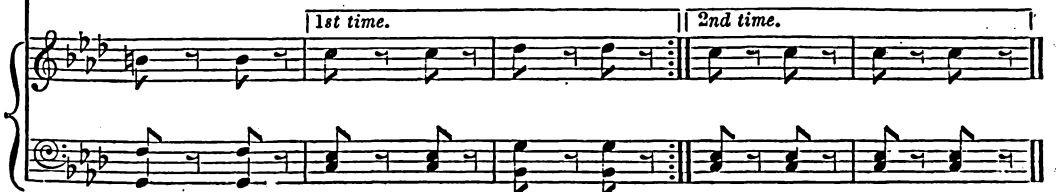
la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la,

1st time. *2nd time.*



1st time. *2nd time.*



COME AWAY, COME AWAY.

True love's a jew - - el, Dain - - - ty and

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la,

rare, Then be not cru - - el,

la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la,

O maiden fair. la, la, la, la, la, la, la, la.

la, la, la, la, la, la, la, la, la, la, la, la. D.C.

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

f D.C.

ONWARD ROAMING, NEVER WEARY.

HUNTING SONG, WITH ECHO.

THE MUSIC COMPOSED BY

MÜLLER.

THE ENGLISH VERSION BY THOMAS OLIPHANT, ESQ.

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

Con brio.

1st TENOR (8ve. lower.)
2nd TENOR (8ve. lower.)
1st BASS.
2nd BASS.
PIANO. *ad lib.*
♩ = 84.

On-ward roaming, ne-ver wea-ry, O-ver hills and mountains
On-ward roaming, ne-ver wea-ry, O-ver hills and moun-tains
On-ward roaming, ne-ver wea-ry, O-ver hills and moun-tains
On-ward roaming, ne-ver wea-ry, O-ver hills and moun-tains

(Echo.)
pp

drea-ry, drea-ry, Be it night, or be it day,
drea-ry, drea-ry, Be it night or be it day,
drea-ry, drea-ry, Be it night or be it day,
drea-ry, drea-ry, Be it night or be it day,

ONWARD ROAMING, NEVER WEARY.

Sing - ing mer - ri - ly we stray, While the echoes loud and long, From the

Sing - ing mer - ri - ly we stray, While the echoes loud and long, From the

Sing - ing mer - ri - ly we stray, While the echoes loud and long, From the

Sing - ing mer - ri - ly we stray, While the echoes loud and long, From the

rocks . . re - peat our song, From . . the rocks . . re - peat our song.

rocks . . re - peat our song, From . . the rocks . . re - peat our song.

rocks . . re - peat our song, From . . the rocks . . re - peat our song.

rocks re - peat our song, From the rocks re - peat our song.

A - i - a - ha, a - i - a - ha, i - a, i - a - ha . . a - i - a - ha,

A - i - a - ha, a - i - a - ha, i - a, i - a - ha . . a - i - a - ha,

A - i - a - ha, a - i - a - ha, i - a, i - a - ha . . a - i - a - ha,

A - i - a - ha, a - i - a - ha, i - a, i - a - ha . . a - i - a - ha,

ONWARD ROAMING, NEVER WEARY.

Repeat ppp

a - i - a - ha, i - a, i - a - ha! Oft the bounding roe we fol-low

a - i - a - ha, i - a, i - a - ha! *Repeat ppp* Oft the bounding roe we fol-low

a - i - a - ha, i - a, i - a - ha! *Repeat ppp* Oft the bounding roe we fol-low

a - i - a - ha, i - a, i - a - ha! *Repeat ppp* Oft the bounding roe we fol-low

f

(Echo.)

Thro' the tan-gled brake or hol-low, hol-low, Where the ea-gle

Thro' the tan-gled brake or hol-low, hol-low, Where the ea-gle

Thro' the tan-gled brake or hol-low, hol-low, Where the ea-gle

Thro' the tan-gled brake or hol-low, hol-low, Where the ea-gle

ff *pp*

wings his flight, There we scale the gid-dy height, While the woods and

wings his flight, There we scale the gid-dy height, While the woods and

wings his flight, There we scale the gid-dy height, While the woods and

wings his flight, There we scale the gid-dy height, While the woods and

ONWARD ROAMING, NEVER WEARY.

vales a-mong, E - - cho still . . . re-peats our song; E - - cho

vales a-mong, E - - cho still . . . re-peats our song; E - - cho

vales a-mong, E - - cho still . . . re-peats our song; E - - cho

vales a-mong, E - - cho still . . . re-peats our song; E - - cho

still . . . re-peats our song. A-i-a-ha, a-i-a-ha, i-a, i-a-

still . . . re-peats our song. A-i-a-ha, a-i-a-ha, i-a, i-a-

still . . . re-peats our song. A-i-a-ha, a-i-a-ha, i-a, i-a-

still . . . re-peats our song. A-i-a-ha, a-i-a-ha, i-a, i-a-

- ha! . . . a-i-a-ha, a-i-a-ha, i-a, i-a-ha! Repeat *ppp*

- ha! . . . a-i-a-ha, a-i-a-ha, i-a, i-a-ha! Repeat *ppp*

- ha! . . . a-i-a-ha, a-i-a-ha, i-a, i-a-ha! Repeat *ppp*

- ha! . . . a-i-a-ha, a-i-a-ha, i-a, i-a-ha! Repeat *ppp*

HARK! THE MERRY DRUM

(THE DRUM MARCH)

THE MUSIC COMPOSED BY

K R U G H.

THE ENGLISH VERSION BY THOMAS OLIPHANT, ESQ.

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

Tempo di Marcia.

1st TENOR (Sve. lower). Loud re - veil - lée to the day,

2nd TENOR (Sve. lower). Loud re - veil - lée to the day,

1st BASS. Hark! the mer - ry drum is sound - ing, trrr

2nd BASS. Hark! the mer - ry drum is sound - ing, trrr

PIANO. *Ad lib.* $\text{♩} = 76.$

mf

trrr um forward! march! Hark, the mer - ry drum is sounding, Loud re -

mf

trrr um forward! march! Hark, the mer - ry drum is sounding, Loud re -

mf

um forward! march! Hark, the mer - ry drum is sounding, Loud re -

mf

um forward! march! Hark, the mer - ry drum is sounding, Loud re -

mf

HARK! THE MERRY DRUM IS SOUNDING.

- veil-lée to the day; See the char-ger proud-ly bound-ing, Ea-ger for the co-ming
 - veil-lée to the day; See the char-ger proud-ly bound-ing, Ea-ger for the co-ming
 - veil-lée to the day; See the char-ger proud-ly bound-ing, Ea-ger for the co-ming
 - veil-lée to the day; See the char-ger proud-ly bound-ing, Ea-ger for the co-ming

fray, See the char-ger proud-ly bound-ing, Ea-ger for the co-ming fray.
 fray, See the char-ger proud-ly bound-ing, Ea-ger for the co-ming fray.
 fray, See the char-ger proud-ly bound-ing, Ea-ger for the co-ming fray. March,
 fray, See the char-ger proud-ly bound-ing, Ea-ger for the co-ming fray. For-ward,

March! March! my comrades,
 March! March! my comrades,
 March, March, March! Tra la la la, For-ward, march! la, la,
 For-ward, For-ward! March! For-ward, march! la, la,
 March! March! my comrades,

HARK! THE MERRY DRUM IS SOUNDING.

on to glo-ry, Fear-less o - ver sea or land, Long shall live renown'd in sto - ry,
 on to glo-ry, Fear-less o - ver sea or land, Long shall live renown'd in sto - ry,
 la, la, la, la, trrrrum, la, la, la, la,
 la, la, la, la, trrrrum, la, la, la, la,
 They who die for fa - ther - land.
 They who die for fa - ther-land. March a - way, march a-way, march a - way.
 la, la, la, . . . la, March a - way, march a-way, march a - way.
 la, la, la, . . . March a - way, march a-way, march a - way. Hark! the
 Hark! the mer - ry drum is sound-ing, Loud re - veil-lee to the day, See the
 Hark! the mer - ry drum is sound-ing, Loud re - veil-lee to the day, See the
 Hark! the mer - ry drum is sound-ing, Loud re - veil-lee to the day, See the
 mer-ry drum, the . mer - ry drum is sound-ing, Loud re - veil-lee to the day, See the

p *cres.* *cres.* *cres.* *cres.* *cres.* *cres.* *cres.*

HARK! THE MERRY DRUM IS SOUNDING.

char - ger proud - ly bound - ing, Ea - ger for the co - ming fray. Forward,
 char - ger proud - ly bound - ing, Ea - ger for the co - ming fray. Forward,
 char - ger proud - ly bound - ing, Ea - ger for the co - ming fray. Forward,
 char - ger proud - ly bound - ing, Ea - ger for the co - ming fray. Forward,

forward, forward, for - ward! march! Tra la la, tra la la, tra la la, la, la, tra la
 forward, forward, for - ward! march! Tra la la, tra la la, tra la la, la, la, tra la
 forward, forward, for - ward! march! Tra la la, tra la la, tra la la, la, la, tra la
 forward, forward, for - ward! march! Tra la la, tra la la, tra la la, la, la,

la, tra la la la la la la, la, la, tra la la, tra la la, tra la la, la, la, tra la
 la, tra la la la la la la, la, la, tra la la, tra la la, tra la la, la, la, tra la
 la, tra la la, la, la, la, la, tra la la, tra la la, tra la la, la, la, tra la
 tra la, la, la, tra la, la, la,

HARK! THE MERRY DRUM IS SOUNDING.

FINE.

la, Tra la la la la la la, Tra la la, trrum, la, la, la, trrum, trum, trum.

la, Tra la la la la la la, Tra la la, trrum, la, la, la, trrum, trum, trum.

la, Tra la la la, trrum, trrum, trum, trum.

Tra la la la, trrum, trrum, trum, trum.

FINE.

Fare thee well . . . my joy and plea - - - sure, Do not

La, la, la, la, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la, la, la, la,

La, la, la, la, la, la, la, la, la, la, la, la, la,

p

weep . . . though now we part, Hon-our is the dear - est

la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, Fare thee well, la, la, la, la, la,

HARK! THE MERRY DRUM IS SOUNDING.

treasure, To a faithful soldier's heart, Wel-come
 la, la, la, la, la, la, la, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, Fare thee well, la,
 la, la, la, la, la, la, la, la, la,

then the call of du - - - ty, Wel-come din
 la, la, la, la, la, la, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la,
 Welcome then the call of du - ty, Welcome din and storm of war, Cheer'd by thoughts of

. . . and storm of war, Cheer'd by thoughts of home and
 la, la, la, la, la, la, la, la, la, la, la,
 la, la, la, la, la, la, la, la, la, la,
 home and beauty, Love shall be our guiding star, Cheer'd by thoughts of home and beauty,

HARK! THE MERRY DRUM IS SOUNDING.

beau - - ty, Love shall be . . . our gui-ding star . . . Fare thee
 la, la, la, la, la, la, la, la, la, . . . Fare thee
 la, la, la, la, la, la, la, la, la, . . .
 Love shall be our guiding star, Yes, Love shall be, shall be our guiding star . . .

p

Solo.
 Fare thee well, . . . fare thee
 well . . . my joy and plea - sure, Do not weep . . .
 well . . . my joy and plea - sure, Do not weep . . .
 La, la, la, la, la, la, la, la, la, la, la,
 La, la, la, la, la, la, la, la, la, la, la,

well, . . . fare thee well
 'tho now we part, . . . Ho-nour is . . . the dear - est
 . . . 'tho now we part, . . . Ho-nour is . . . the dear - est
 la, la, la, Fare thee well, la, la, la, la, la,
 la, la, la, Fare thee well, la, la, la, la, la,

VERMELAND*

OLD SWEDISH NATIONAL MELODY.

THE ENGLISH VERSION BY THOMAS OLIPHANT, ESQ.

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

Moderato.

1st TENOR (Sve. lower).
Ah! Ver - me-land, how bright and how beau - teous thou

2nd TENOR (Sve. lower).
Ah! Ver - me-land, how bright and how beau - teous thou

1st BASS.
Ah! Ver - me-land, how bright and how beau - teous thou

2nd BASS.
Ah! Ver - me-land, how bright and how beau - teous thou

PIANO. (ad. lib.)
♩ = 54.
Moderato.

art, Of Swe - den's fair jew - els still the fair - est . . . Wher -

art, Of Swe - den's fair jew - els still the fair - est . . . Wher -

art, Of Swe - den's fair jew - els still the fair - est . . . Wher -

art, Of Swe - den's fair jew - els still the fair - est . . . Wher -

* A Province in Sweden.

VERMELAND.

- - e - ver he may roam, to thy son's faith-ful heart, Thy name shall be
 - - e - ver he may roam, to thy son's faith-ful heart, Thy name shall be
 - - e - ver he may roam, to thy son's faith-ful heart, Thy name shall be
 - - e - ver he may roam, to thy son's faith-ful heart, Thy name shall be

e - ver-more the near - est. . . Yet, here would I live, and
 e - ver-more the near - est. . . Yet, here would I live, . . and
 e - ver-more the near - est. . . Yet, here would I live, . . and
 e - ver-more the near - est. . . Yet, here would I live, . . and

VERMELAND.

here would I die, For here doth dwell the maid with the bright laughing

here would I die, For here doth dwell the maid with the bright laughing

here would I die, For here doth dwell the maid with the bright laughing

here would I die, For here doth dwell the maid with the bright laughing

p rit. *a tempo.*

p rit. *a tempo.*

p rit. *a tempo.*

p rit. *a tempo.*

p rit. *a tempo.*

eye, The maid that to me is e - ver dear - est . . .

eye, The maid that to me is e - ver dear - est . . .

eye, The maid that to me is e - ver dear - est . . .

eye, The maid that to me is e - ver dear - est . . .

DEAR LAND OF MY FATHERS

OLD SWEDISH NATIONAL MELODY.

THE ENGLISH VERSION BY THOMAS OLIPHANT, ESQ.

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

TENOR SOLO.
Andante maestoso.

VOICE. *mf*

Dear land of my fa - thers, land of my birth, All hail to thy pine - clad

PIANO. *p*

$\text{♩} = 60.$

moun - tains; How bright is the sun, and the sky of the north, Its

CHORUS.

1st TENOR. *p*

ice - co-ver'd lakes and its foun - - tains. Its ice - co-ver'd lakes and its

2nd TENOR. *p*

Its ice - co-ver'd lakes and its

1st BASS. *p*

Its ice - cover'd lakes and its

2nd BASS. *p*

Its ice - co-ver'd lakes and its

DEAR LAND OF MY FATHERS.

cres. e rit.
 foun - - tains, Its ice - co-ver'd lakes and its foun - - tains.
cres. e rit.
 foun - - tains, Its ice - co-ver'd lakes and its foun - - tains.
cres. e rit.
 foun - tains, Its ice - co-ver'd lakes and its foun - - tains.
cres. e rit.
 foun - - tains, Its ice - co-ver'd lakes and its foun - - tains.

mf SOLO.

Thou liv'st in the mem'-ry of a - ges gone by, Thy name with their glo - ry is

p

blend - ed; In thee will I live, and in thee will I die, When

DEAR LAND OF MY FATHERS.

CHORUS.
ff
 life's wea - ry jour - ney is end - ded. When life's wea - ry jour - ney is

CHORUS.
ff
 When life's wea - ry jour - ney is

CHORUS.
ff
 When life's wea - ry jour - ney is

CHORUS.
ff
 When life's wea - ry jour - ney is

pp
 end - - ed, When life's wea - ry jour - ney is end - - ed.

pp
 end - - ed, When life's wea - ry jour - ney is end - - ed.

pp
 end - - ed, When life's wea - ry jour - ney is end - - ed.

pp
 end - - ed, When life's wea - ry jour - ney is end - - ed.

pp

STILL AMID OLD SWEDEN'S YOUTH

DELECARLIAN SONG.

THE ENGLISH VERSION BY THOMAS OLIPHANT, ESQ.

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

Vivace.

1st TENOR (Sve. lower). *mf* Still a - mid old Swe - den's youth, Flou - rish con - stan - cy and truth; *f* *p*

2nd TENOR (Sve. lower). *mf* Still a - mid old Swe - den's youth, Flou - rish con - stan - cy and truth; *f* *p*

1st BASS. *mf* Still a - mid old Swe - den's youth, Flou - rish con - stan - cy and truth; *f* *p*

2nd BASS. *mf* Still a - mid old Swe - den's youth, Flou - rish con - stan - cy and truth; *f* *p*

PIANO. (ad lib.) *mf* *f* *p*
♩ = 80.

f I - ron heart, and i - ron hand, On - ly wait - ing her com - mand; *p*

f I - ron heart, and i - ron hand, On - ly wait - ing her com - mand; *p*

f I - ron heart, and i - ron hand, On - ly wait - ing her com - mand; *p*

f I - ron heart, and i - ron hand, On - ly wait - ing her com - mand; *p*

f *p*

STILL AMID OLD SWEDEN'S YOUTH.

Ro - sy hue, Eyes of blue, Man - ly swains, and maid - ens true.

Ro - sy hue, Eyes of blue, Man - ly swains, and maid - ens true.

Ro - sy hue, Eyes of blue, Man - ly swains, and maid - ens true.

Ro - sy hue, Eyes of blue, Man - ly swains, and maid - ens true.

Swe - den e - ver brave and free, Land of love and li - ber - ty!

Swe - den e - ver brave and free, Land of love and li - ber - ty!

Swe - den e - ver brave and free, Land of love and li - ber - ty!

Swe - den e - ver brave and free, Land of love and li - ber - ty!

Le - gends wild of an - cient song E - cho still thy woods a - mong;

Le - gends wild of an - cient song E - cho still thy woods a - mong;

Le - gends wild of an - cient song E - cho still thy woods a - mong;

Le - gends wild of an - cient song E - cho still thy woods a - mong;

STILL AMID OLD SWEDEN'S YOUTH.

f Loud as o - cean's an - gry wave, *p* Soft as tear on lone - ly grave.

f Loud as o - cean's an - gry wave, *p* Soft as tear on lone - ly grave.

f Loud as o - cean's an - gry wave, *p* Soft as tear on lone - ly grave.

f Loud as o - cean's an - gry wave, *p* Soft as tear on lone - ly grave.

p List to me, Com - rades free, *f* Join the cho - rus mer - ri - ly; *p*

p List to me, Com - rades free, *f* Join the cho - rus mer - ri - ly; *p*

p List to me, Com - rades free, *f* Join the cho - rus mer - ri - ly; *p*

p List to me, Com - rades free, *f* Join the cho - rus mer - ri - ly; *p*

p List to me, Com - rades free, *f* Join the cho - rus mer - ri - ly; *p*

f Sing by night, and sing by day, *p* Swe - den's pa - tri - ot - ic lay!

f Sing by night, and sing by day, *p* Swe - den's pa - tri - ot - ic lay!

f Sing by night, and sing by day, *p* Swe - den's pa - tri - ot - ic lay!

f Sing by night, and sing by day, *p* Swe - den's pa - tri - ot - ic lay!

A FRANKLYN'S DOGGE LEPED OVER A STYLE

PART-SONG FOR MALE VOICES

THE WORDS FROM THE "INGOLDSBY LEGENDS"

(By permission of Messrs. RICHARD BENTLEY AND SON)

THE MUSIC COMPOSED BY

A. C. MACKENZIE

(Op. 8, No. 6).

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

Allegretto vivace.

1st TENOR or ALTO. *p* A Franklyn's dogge leped o - ver a style, A.. Franklyn's dogge leped *cres. f.*

2nd TENOR. *p* A Franklyn's dogge leped o - ver a style, A Franklyn's dogge leped *cres. f.*

1st BASS. *p* A Franklyn's dogge leped o - ver a style, A Franklyn's dogge leped *cres. f.*

2nd BASS. *p* A Franklyn's dogge leped o - ver a style, A.. Franklyn's dogge leped *cres. f.*

PIANO. *p* *Allegretto vivace.* *f*

♩ = 96.

pp

o - ver a style, And hys name, and hys name, and hys

pp

o - ver a style, And hys name, and hys name, and hys

ppp

o - ver a style, And hys name, and hys name, and hys

pp

o - ver a style, And hys name, and hys name, and hys

pp

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

cres.
f
name was lit - tel Byn - go, and hys name was lit - tel
name was lit - tel Byn - go, and hys name was lit - tel
name was lit - tel Byn - go, and hys name was lit - tel
cres.
name was lit - tel Byn-go, hys name was lit - tel Byn-go, hys name was lit - tel Byn-go, lit - tel
cres.
f

ff *pp* *espress.*
p
Byn - go, B with a Y, Y with an N,
Byn - go, B with a Y, Y with an N,
Byn - go, B . . . with a Y, with a Y, with an N,
Byn - go, B with a Y, Y with an N, with a Y, with an

mf *pp*
mf *pp*
N with a G, G with an O, B with a Y, B with a
N with a G, G with an O, B with a Y, B with a
N . . . with a G, with a G, with an O, B with a Y, B with a
N with a G, G with an O, B with a Y, B with a
mf *pp*

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

Y, with an N, G, O, B,
 Y, with an N, G, O, B,
 Y, with an N, G, O, with an N, G, O, B,
 Y, with an N, G, O, with an N, G, O, B,
 Y, with an N, G, O, with an N, G, O, B,
 Y, with an N, G, O, with an N, G, O, B,

Y, N, G, . . O, . . Byn - go, they call'd hym lit - tel Byn - go,
 Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go, they
 Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go, they
 Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go, they

hym lit - tel Byn - go, they call'd hym lit - tel
 call'd hym lit - tel Byn - - go, they call'd - - hym lit - tel
 call'd hym lit - tel Byn - - go, they call'd hym lit - tel
 call'd hym lit - tel Byn-go, they call'd hym lit - tel Byn-go, they call'd hym lit - tel Byn-go, lit - tel

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

f styn - go, And he call'd it rare goode styn - go. *espress.* *pp* S with a
f styn - - go, And he call'd it rare goode styn - go. *pp* S with a
f styn - - - go, And he call'd it rare goode styn - go. S
f call'd it rare goode styngo, he call'd it rare goode styngo, rare goode styn - go. S with a

p T, Y with an N, *mf* N with a
p T, Y with an N, *mf* N with a
p with a T, with a Y, with an N, *mf* N
p T, Y with an N, with a Y, with an N, with a

f G, G with an O, *pp* S with a T, Y with an
f G, G with an O, *pp* S with a T, Y with an
f with a G, with a G, with an O, *pp* S with a T, Y with an
f G, G with an O, *pp* S with a T, Y with an

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

N, with an N, G, O, S, T,
 N, with an N, G, O, S, T,
 N, with an N, G, O, with an N, G, O, S, T,
 N, with an N, G, O, with an N, G, O, S, T,
 Y, N, G, . . . O, . . . styn - go, he . . . call'd it rare goode styn - go,
 Y, N, G, O, styn - go, he call'd it rare goode styn - go, he
 Y, N, G, O, styn - go, he call'd it rare goode styn - go, he
 Y, N, G, O, styn - go, he . . . call'd it rare goode styn - go, he
 it rare goode styn - go, he . . . call'd it rare goode
 call'd it rare goode styn - - go, he call'd it rare goode
 call'd it rare goode styn - - go, he call'd it rare goode
 call'd it rare goode styn-go, he call'd it rare goode styn-go, he call'd it rare goode styn-go, rare goode

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

styn - go, goode styn - go, he call'd it . . rare goode styn - go.

styn - go, goode styn - go, he call'd it rare goode styn - go.

styn - go, goode styn - go, he call'd it rare goode styn - go.

styn - go, goode styn - go, he call'd it rare goode styn - go.

ppp *f* *ritard.* *ff* *a tempo.*

Nowe is notte thys a pret-tie song? nowe is notte thys a pret-tie song? I

Nowe is notte thys a pret-tie song? nowe is notte thys a pret-tie song?

Nowe is notte thys a pret-tie song? nowe is notte thys a pret-tie song?

Nowe is notte thys a pret-tie song? nowe is notte thys a pret-tie song?

p *f* *pp*

thynke, I thynke, I thynke it is, bye Jyn - go, I

I thynke, I thynke, I thynke it is, bye Jyn - - go, I

I thynke, I thynke, I thynke it is, bye Jyn - - go, I

I thynke, I thynke, I thynke it is, bye Jyn-go, I thynke it is, by Jyn-go, I

pp *f*

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

thynke it is, bye Jyn-go, J with a Y, Y with an
 thynke it is, bye Jyn-go, J with a Y, Y with an
 thynke it is, bye Jyn-go, J . . . with a Y, with a Y with an
 thynke it is, I thynkeit is, bye Jyn-go, J with a Y, Y with an

N, N with a G, G with an O, J with a
 N, N with a G, G with an O, J with a
 N, N . . . with a G, with a G, with an O, J with a
 N, with a Y, with an N, with a G, G with an O, J with a

Y, Y with an N, with an N, G, O, J,
 Y, Y with an N, with an N, G, O, J,
 Y, Y with an N, with an N, G, O, with an N, G, O, J,
 Y, Y with an N, with an N, G, O, with an N, G, O, J,

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

Y, N, G, O, . . . Jyn - go, I . . . thynke it is, bye Jyn - go,

Y, N, G, O, Jyn - go, I thynke it is, bye Jyn - go, I

Y, N, G, O, Jyn - go, I thynke it is, bye Jyn - go,

Y, N, G, O, Jyn - go, I . . . thynke it is, bye Jyn - go, I

it is, bye Jyn - go, I . . . thynke it is, bye

thynke it is, bye Jyn - go, I thynke it is, bye

thynke it is, bye Jyn - go, I thynke it is, bye

thynke it is, bye Jyn-go, I thynke it is, bye Jyn-go, I thynke it is, I thynke it is, bye

Jyn - go, bye Jyn - go, I swear it . . . is, bye . . . Jyn - go.

Jyn - go, bye Jyn - go, I swear it is, bye Jyn - go.

Jyn - go, bye Jyn - go, I swear it is, bye Jyn - go.

Jyn - go, bye Jyn - go, I swear it is, bye Jyn - go.

ritard. *a tempo vivace.*

ALL THINGS LOVE THEE

FOUR-PART SONG FOR ALTO, TENOR, BARITONE AND BASS

COMPOSED BY

J. L. HATTON.

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

Allegretto.

ALTO
(8ve.lower).

Gen - tle waves up - on the deep Mur - mur soft when thou dost sleep,

TENOR
(8ve.lower).

Gen - tle waves up - on the deep Mur - mur soft when thou dost sleep, . .

BARITONE

Gen - tle waves up - on the deep . . Mur - mur soft when thou dost sleep, . .

BASS.

Gen - tle waves up - on the deep Mur - mur soft when thou dost sleep,

PIANO.*
♩ = 80.

p

Lit - tle birds up - on the tree.. Sing their sweet - est songs to thee, .. sing ..

Lit - tle birds up - on the tree Sing their songs to thee, ..

Lit - tle birds up - on the tree . . . Sing their sweet - est songs to thee, ..

Lit - tle birds up - on the tree . . Sing their sweet - est songs to thee, ..

p

* Accompaniment to be used only when practising. Right hand part to be played an Octave lower.

ALL THINGS LOVE THEE.

dim. . . their sweet-est songs to thee. *p* Cool - ing gales with voi - ces low, . . .
dim. sing their sweet-est songs to thee.
dim. sing their sweet-est songs to thee. *p* Cool - ing gales with voi - - ces low, In the tree-tops
dim. sing their sweet-est songs to thee. *p* Cool - ing gales with voi - - ces low, In the tree-tops

In the tree-tops gent - ly blow, in the tree-tops gent - ly blow, gent -
 In the tree-tops gent - ly blow, gent -
 gent - - - ly blow, in the tree-tops gent - ly blow, gent -
 gent - - - ly blow, in the tree-tops gent - ly blow,
 In the tree-tops gent - ly blow, in the tree-tops gent - ly blow, gent -

ly, . . . gent - ly blow. When . . .
 ly, . . . gent - ly blow,
 ly, . . . gent - ly blow,
 gent - - ly blow,

ad lib. *a tempo.*
col. alto.
col. alto.
col. voci. *a tempo.*

ALL THINGS LOVE THEE.

thou dost in slum-ber lie, . . . All things love thee, so do I, . . . all . . .

When thou dost in slum-ber lie, . . . All things love thee, so do I, . . .

When thou dost in slum-ber lie, . . . All things love thee, so do I, . . .

When thou dost in slum-ber lie, . . . All things love thee, so do I, . . .

. . . things love thee, so do I, all things love thee so do I.

so do I, love thee, so do I.

so do I, . . . love thee, so do I.

so do I . . . love thee, so do I.

When thou wak'st the sea will pour . . . Treas-ure for thee to the shore;

When thou wak'st the sea will pour . . . Treas-ure for thee to the shore; . . .

When thou wak'st the sea will pour . . . Treas-ure for thee to the shore; . . .

When thou wak'st the sea will pour Treas-ure for thee to the shore;

ALL THINGS LOVE THEE.

And the earth in plant and tree, Bring forth fruit and flow'rs for thee, Bring . .

And the earth in plant and tree, Bring forth flow'rs for thee,

And the earth in plant and tree, . . . Bring forth fruit and flow'rs for thee,

And the earth in plant and tree, Bring forth fruit and flow'rs for thee,

. . . forth fruit and flow'rs for thee. Whilst the glo-rious stars a - bove, . . .

Bring forth fruit and flow'rs for thee.

Bring forth fruit and flow'rs for thee. Whilst the glo-rious stars a - bove, Shine on thee like

Bring forth fruit and flow'rs for thee. Whilst the glo-rious stars a - bove, Shine on thee like

Shine on thee like trust-ing love, shine on thee like trust - ing love, trust - -

Shine on thee like trust - ing love, trust - -

trust - - - ing love, shine on thee like trust - ing love, trust - -

trust - - - ing love, shine on thee like trust - ing love,

ALL THINGS LOVE THEE.

ad lib. *a tempo.*

ing, . . trust - ing love, When . .

ing, . . trust - ing love,

ing, . . trust - ing love,

trust - - ing love,

col. alto. *a tempo.*

f . . thoudost in slum-ber lie, . . All things love thee, so do I, . . all . .

p When thoudost in slum-ber lie, . . All things love thee, so do I, . .

p When thoudost in slum-ber lie, . . All things love thee, so do I, . .

p When thoudost in slum-ber lie, . . All things love thee, so do I, . .

p . . things love thee, so do I, all things love thee, so do I.

p so do I, love thee, so do I.

f so do I, . . love thee, so do I.

so do I . . love thee, so do I.

A SONG OF WINTER

A FOUR-PART SONG FOR ALTO, TENOR, BARITONE AND BASS

THE WORDS BY P. PINDAR

COMPOSED BY

J. L. HATTON.

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

Allegro con spirito.

ALTO.
(8ve. lower.)

TENOR
(8ve. lower.)

BARITONE.

BASS.

PIANO.*
♩ = 126.

Loud blow the winds with blust- 'ring breath, And snow falls cold up -

Loud blow the winds with blust- 'ring breath, And snow falls cold up -

Loud blow the winds with blust- 'ring breath, And snow falls cold up -

Loud blow the winds with blust- 'ring breath, And snow falls cold up -

Allegro con spirito.

ff

- on the heath, And hill and vale look drear; The tor- rent foams with head-long roar, The

- on the heath, And hill and vale look drear; The tor- rent foams with head-long roar, The

- on the heath, And hill and vale look drear; The tor- rent foams with head-long roar, The

- on the heath, And hill and vale look drear; The tor- rent foams with head-long roar, The

p *ff*

* This accompaniment to be used only for practising. Right-hand part to be played an Octave lower than written.

A SONG OF WINTER.

trees their chil - ly loads deplore, And drop the i - cy tear, and drop the i - cy tear.

trees their chil - ly loads deplore, And drop the i - cy tear, and drop the i - cy tear.

trees their chil - ly loads deplore, And drop the i - cy tear, and drop the i - cy tear.

trees their chil - ly loads deplore, And drop the i - cy tear, and drop the i - cy tear.

poco più lento.

The lit - tle birds, with wish - ful eye, For alms un - to my cott age fly, Since they can boast no

The lit - tle birds, with wish - ful eye, For alms un - to my cott age fly, Since they can boast no

The lit - tle birds, with wish - ful eye, For alms un - to my cott age fly, Since they can boast no

The lit - tle birds, with wish - ful eye, For alms un - to my cott age fly, Since they can boast no

poco più lento.

hoard: In at the door the pil - grims peep, But Ro - bin will not dis - tance keep, So

hoard: In at the door the pil - grims peep, But Ro - bin will not dis - tance keep, So

hoard: In at the door the pil - grims peep, But Ro - bin will not dis - tance keep, So

hoard: In at the door the pil - grims peep, But Ro - bin will not dis - tance keep, So

A SONG OF WINTER.

Tempo 1mo.

per - ches on my board, so per - ches on my board. Loud blow the winds with
 per - ches on my board, so per - ches on my board. Loud blow the winds with
 per - ches on my board, so per - ches on my board. Loud blow the winds with
 per - ches on my board, so per - ches on my board. Loud blow the winds with

Tempo 1mo.

blust - ring breath, And snow falls cold up - on the heath, And hill and vale look drear; The
 blust - ring breath, And snow falls cold up - on the heath, And hill and vale look drear; The
 blust - ring breath, And snow falls cold up - on the heath, And hill and vale look drear; The
 blust - ring breath, And snow falls cold up - on the heath, And hill and vale look drear; The

torrent foams with headlong roar, The trees their chil - ly loads deplore, And drop the i - cy
 torrent foams with headlong roar, The trees their chil - ly loads deplore, And drop the i - cy
 torrent foams with headlong roar, The trees their chil - ly loads deplore, And drop the i - cy
 torrent foams with headlong roar, The trees their chil - ly loads deplore, And drop the i - cy

A SONG OF WINTER.

poco più lento.

tear, and drop the i - cy tear. Come in, ye lit - tle min-strels sweet, And

tear, and drop the i - cy tear. Come in, ye lit - tle min-strels sweet, And

tear, and drop the i - cy tear. Come in, ye lit - tle min-strels sweet, And

tear, and drop the i - cy tear. Come in, ye lit - tle min-strels sweet, And

p

poco più lento.

from your feathers shake the sleet, And warm your freez-ing blood: No cat shall touch a

from your feathers shake the sleet, And warm your freez-ing blood: No cat shall touch a

from your feathers shake the sleet, And warm your freez-ing blood: No cat shall touch a

from your feathers shake the sleet, And warm your freez-ing blood: No cat shall touch a

f

p

sin - gle plume, Come in, sweet choir - nay fill my room, And take of grain a treat, and

sin - gle plume, Come in, sweet choir - nay fill my room, And take of grain a treat, and

sin - gle plume, Come in, sweet choir - nay fill my room, And take of grain a treat, and

sin - gle plume, Come in, sweet choir - nay fill my room, And take of grain a treat, and

A SONG OF WINTER.

più animato.

take of grain a treat; There flick-er gay a - bout the beams, And hop, and do what
 take of grain a treat; There flick-er gay a - bout the beams, And hōp, and do what
 take of grain a treat; There flick-er gay a - bout the beams, And hop, and do what
 take of grain a treat; There flick-er gay a - bout the beams, And hop, and do what

mf

plea - sant seems, And be a joy - ful throng, Till spring may clothe the leaf - less grove,
 plea - sant seems, And be a joy - ful throng, Till
 plea - sant seems, And be a joy - ful throng, Till spring may clothe the leaf - less grove,
 plea - sant seems, And be a joy - ful throng, Till

f

Then go and build your nests, and love, And thank me with a
 spring may clothe the leaf - less grove, Then go and build your nests, and love, And thank me with a
 Then go and build your nests, and love, And thank me with a
 spring may clothe the leaf - less grove, Then go and build your nests, and love, And thank me with a

A SONG OF WINTER.

Tempo 1mo.

song. Loud blow the winds with blust-'ring breath, And snow falls cold up -

song. Loud blow the winds with blust-'ring breath, And snow falls cold up -

song. Loud blow the winds with blust-'ring breath, And snow falls cold up -

song. Loud blow the winds with blust-'ring breath, And snow falls cold up -

Tempo 1mo.

- on the heath, And hill and vale look drear; The tor-rent foams with head-long roar, The

- on the heath, And hill and vale look drear; The tor-rent foams with head-long roar, The

- on the heath, And hill and vale look drear; The tor-rent foams with head-long roar, The

- on the heath, And hill and vale look drear; The tor-rent foams with head-long roar, The

trees their chil - ly loads deplore, And drop the i - cy tear, and drop the i - cy tear.

trees their chil - ly loads deplore, And drop the i - cy tear, and drop the i - cy tear.

trees their chil - ly loads deplore, And drop the i - cy tear, and drop the i - cy tear.

trees their chil - ly loads deplore, And drop the i - cy tear, and drop the i - cy tear.

GOING AWAY

A FOUR-PART SONG FOR MEN'S VOICES
THE POETRY WRITTEN BY B. S. MONTGOMERY

THE MUSIC COMPOSED EXPRESSLY FOR THE "LIVERPOOL REPRESENTATIVE CHOIR," BY
J. L. HATTON.

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

Allegro con spirito.

ALTO
(8ve. lower).

O, gai - ly the ban - ners Wave o'er the town! The

1-t
TENOR
(8ve. lower).

O, gai - ly the ban - ners Wave o'er the town! The

2nd
TENOR
(8ve. lower).

O, gai - ly the ban - ners Wave o'er the town!

BASS.

O, gai - ly the ban - ners Wave o'er the town!

Accomp.

Allegro con spirito.

f

bright sa-bres flashing! The black cannons frown!

bright sa-bres flashing! The black cannons frown!

flashing! cannons frown! The bright sa-bres flashing! The

flashing! cannons frown! The bright sabres flash-ing! The

GOING AWAY.

The bu-gles are sound-ing,
 The bu-gles are sound-ing,
 black can-nons frown! the bu-gles are sound-ing, the
 black can-nons frown!

the bu-gles are sound-ing, Drums beat-ing a -
 the bu-gles are sound-ing, Drums beat-ing a -
 bu-gles are sound-ing, Drums beat-ing a -
 Drums beat-ing a -

- - far! While calling our sons to the ranks of the war. But *pdolce.*
 - - far! drums beat-ing a - far! While call-ing our sons to the war.
 - - far! drums beat-ing a - far! While call-ing our sons to the war.
 - - far! drums beat-ing a - far! While call-ing our sons to the war.

GOING AWAY.

still 'mid this glo - ry, so gal - lant and gay, . . . All our be - lov'd ones are
pp 'mid this glo - ry, so gal - lant and gay, All our be - lov'd ones are
pp 'mid this glo - ry, so gal - lant and gay, All, all our be - lov'd ones are
 'mid this glo - ry, so gal - lant and gay, All our be - lov'd ones are
 go - ing a - way! All, all our be - lov'd ones are go - ing a - way, . . . are
 go - ing a - way! All, all our be - lov'd ones are go - ing a - way, . . . are
 go - ing a - way, are go - ing a - way.
 go - ing a - way, are go - ing a - way.

go - ing a - way, . . . all our be - lov'd ones are go - ing a - way,
 go - ing a - way, . . . all our be - lov'd ones are go - ing a - way,
pp go - ing a - way, . . . all our be - lov'd ones are go - ing a - way,
 Bu - gles sound - ing, Drums are beat - ing, bu - gles sound - - ing, All . . .
 All our be - lov'd ones are go - ing a - way,

GOING AWAY.

All our be - lov'd ones are go - ing a - way. Bu-gles sounding, Drums are beating, Go -
 All our be - lov'd ones are go - ing a - way. Bu-gles sounding, Drums are beating,
 . . . our be - lov'd ones are go - ing a - way. Bu-gles sounding, Drums are beating,
 All our be - lov'd ones are go - ing a - way. Bu-gles sounding, Drums are beating,

- - ing a - way, go - ing a - way! . . .
 Go - - ing a - way!
 Go - - ing a - way!
 Go - ing a - way! . . .

What sad, ten-der part-ings From maid-ens so fair! What mo-thers are
 What sad, ten-der part-ings From maid-ens so fair! What mo-thers are
 What sad, ten-der part-ings From maid-ens so fair!
 What sad, ten-der part-ings From maid-ens so fair!

GOING AWAY.

kneel-ing with weep-ing and pray'r. A fa - ther's "God bless thee" comes
 kneel-ing with weep-ing and pray'r. A fa - ther's "God bless thee" comes
 with weep-ing and pray'r. A fa - ther's "God bless thee" comes
 A fa - ther's "God bless thee" comes

cres. *f*

straight from his heart, His grey head bow'd low—from his boy he must
 straight from his heart, His grey head bow'd low—from his boy he must
 straight from his heart,
 straight from his heart,

un poco più lento.

part! Yes!
 part!
 His grey head bow'd low—from his boy he must part!
 colla voce. *p*

dolce.

GOING AWAY.

still 'mid this glo - ry, so gal - lant and gay, . . . All our be - lov'd ones are
pp *dim.*
 'mid this glo - ry, so gal - lant and gay, All our be - lov'd ones are
pp *dim.*
 'mid this glo - ry, so gal - lant and gay, All, all our be - lov'd ones are
pp *dim.*
 'mid this glo - ry, so gal - lant and gay, All our be - lov'd ones are
pp *dim.*

go - ing a - way! All, all our be - lov'd ones are go - ing a - way, . . . are
 go - ing a - way! All, all our be - lov'd ones are go - ing a - way, . . . are
 go - ing a - way, are go - ing a - way.
 go - ing a - way, are go - ing a - way.

go - ing a - way, . . . all our be - lov'd ones are go - ing a - way.
 go - ing a - way, . . . all our be - lov'd ones are go - ing a - way.
pp
 Bu - gles sound - ing, Drums are beat - ing, bu - gles sound - - ing, All . .
 All our be - lov'd ones are go - ing a - way,

GOING AWAY.

All our be - lov'd ones are go - ing a - way. Bu - gles sounding, Drums are beating, Go -
 All our be - lov'd ones are go - ing a - way. Bu - gles sounding, Drums are beating,
 . . . our be - lov'd ones are go - ing a - way. Bu - gles sounding, Drums are beating,
 All our be - lov'd ones are go - ing a - way. Bu - gles sounding, Drums are beating,

- - ing a - way, go - ing a - way!
 Go - - ing a - way!
 Go - - ing a - way!
 Go - ing a - way!
 rall.

SLEEP, MY SWEET

(SERENADE)

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY G. W. BIRDSEYE

THE MUSIC COMPOSED BY

J. L. HATTON.

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

Allegretto.

ALTO. *p*
Sleep, my sweet, my dar - ling sweet, I will watch the while That

1st TENOR (8ve. lower). *p*
Sleep, my sweet, my dar - ling sweet, I will watch the while That

2nd TENOR (8ve. lower). *p*
Sleep, my sweet, my dar - ling sweet, I will watch the while That

BASS. *p*
Sleep, my sweet, my dar - ling sweet, I will watch the while That

ACCOMP. *p*
Allegretto.

cres. *dim.* *p*
no in - truding step shall come Near the Slumber - isle. I will chase the ho - ney -

cres. *dim.* *p*
no in - tru - ding step shall come Near the Slumber - isle. I will chase the ho - ney -

cres. *dim.*
no in - tru - ding step shall come Near the Slumber - isle.

cres. *dim.*
no in - tru - ding step shall come Near the Slumber - isle.

SLEEP, MY SWEET.

bee, . . Humming in his joy, . . Far a - way, far a - way, my

bee, . . Hum - ming in his joy, . . Far a - way, far a - way, my

Hum - ming in his joy . . Far a - way, far a - way, my

Hum - ming in his joy, . . Far a - way, far a - way, my

sweet, from thee, Lest he should an - noy, . . And should break thy

sweet, from thee, . . Lest he should an - noy, And should break thy

sweet, from thee, . . Lest he should an - noy, . . And should break thy

sweet, from thee, Lest he should an - noy, . . . And should break thy

calm re - pose; Or newsweets to sip, . . Deem - ing it . . his fav' - rite rose,

calm re - pose; Or newsweets to sip, . . Deem - ing it . . his fav' - rite rose,

calm re - pose; Or newsweets to sip, . .

calm re - pose; Or newsweets to sip, . .

SLEEP, MY SWEET.

con espress.

Nes-tle on thy lip, Deem - ing it his fav' - rite rose,

Nes-tle on thy lip. Deem - ing it his fav' - rite rose, his

Nes-tle on thy lip, Deem - ing it his fav' - rite rose, his

Nes-tle on thy lip, Deem - ing it his fav' - rite rose, his

pp

Deem - ing it his fav' - rite rose, Nes-tle on thy lip.

fav' - rite rose, . . . Nes-tle on thy lip.

fav' - rite rose, . . . Nes-tle on thy lip.

fav' - rite rose, . . . Nes-tle on thy lip.

colla parte.

SECOND VERSE.

Sleep, my sweet, tho' here 'tis night, Now thine eyes are hid, . . . And I'm long - ing

Sleep, my sweet, tho' here 'tis night, Now thine eyes are hid, . . . And I'm long - ing

Sleep, my sweet, tho' here 'tis night, Now thine eyes are hid, . . . And I'm long - ing

Sleep, my sweet, tho' here 'tis night, Now thine eyes are hid, . . . And I'm long - ing

p

SLEEP, MY SWEET.

cres. *dim.*
 for the light Trem-bling 'neath each lid; .. Soon thy dream will pass a - way, ..
cres. *dim.*
 for the light 'Trem-bling 'neath each lid; .. Soon thy dream will pass a - way, ..
cres. *dim.*
 for the light 'Trem-bling 'neath each lid; ..
cres. *dim.*
 for the light 'Trem-bling 'neath each lid; ..

cres.
 Thou wilt ope thine eyes; .. Ah! then 'twill be a gol - den day, ..
cres.
 Thou wilt ope thine eyes; .. Ah! then 'twill be a gol - den day, ..
p *cres.*
 Thou wilt ope thine eyes; .. Ah! then 'twill be a gol - den day, ..
cres.
 Thou wilt ope thine eyes; .. Ah! then 'twill be a gol - den day,
p *cres.*

dim.
 When two suns a - rise! . . . Sleep, my sweet, my dar - ling sweet,
dim.
 When two suns a - rise! . . . Sleep, my sweet, my dar - ling sweet,
dim. *p*
 When two suns a - rise! . . . Sleep, my sweet, my dar - ling sweet,
dim. *p*
 When two suns a - rise! . . . Sleep, my sweet, my dar - ling sweet,

SLEEP, MY SWEET.

I will watch the while, Till, at last, thy fai - ry feet Leave the Slum - ber -
 I will watch the while, Till, at last, thy fai - ry feet Leave the Slum - ber -
 I will watch the while, Leave the Slum - ber -
 I will watch the while, Leave the Slum - ber -

Con espressione.

- isle, Till . . . at last thy fai - ry feet, Till, at last, thy fai - ry feet
 - isle, *pp* Till at last thy fai - ry feet, thy fai - ry feet . .
 - isle, *pp* Till at last thy fai - ry feet, thy fai - ry feet . .
 - isle, *pp* Till at last thy fai - ry feet, thy fai - ry feet . .

Leave the Slum - ber - isle, the Slum - ber - isle!
 Leave the Slum - ber - isle, Leave . . . the Slum - ber - isle!
 Leave the Slum - ber - isle, Leave . . the Slum - ber - isle!
 Leave the Slum - ber - isle, Leave . . the Slum - ber - isle! . .

SPRING, YE FLOW'RETS

FOUR-PART SONG FOR ALTO, TENOR, BARITONE AND BASS

WORDS BY MISS G. E. TROUTBECK

COMPOSED BY

J. L. HATTON.

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

Tempo moderato.

ALTO.
(8ve.lower).

TENOR
(8ve.lower).

BARITONE.

BASS.

PIANO.*
♩ = 92.

Spring, ye flow'rets, spring from earth, We would fain be gar-lands wreath - ing ;

Spring, ye flow'rets, spring from earth, We would fain be gar-lands wreath - ing ;

Spring, ye flow'rets, spring from earth, We would fain be gar-lands wreath - ing ;

Spring, ye flow'rets, spring from earth, We would fain be gar-lands wreath - ing ;

Tempo moderato.

p

cres. mf p

With your frag-rance, ver - nal mirth Thro' the land be straightway breath - ing : Spread your robe of

cres. mf p

With your frag-rance, ver - nal mirth Thro' the land be straightway breath - ing : Spread your robe of

cres. mf

With your frag-rance, ver - nal mirth Thro' the land be straightway breath - ing.

cres. mf

With your frag-rance, ver - nal mirth Thro' the land be straightway breath - ing.

mf p

* This accompaniment to be used only for practising. Right hand part to be played an octave lower.

SPRING, YE FLOW'RETS.

cres. molto. *f*

va-ried hue O'erthe land-scape dull and grey; . . . Be the pal - lid drops of dew Full of

cres. molto.

va-ried hue O'erthe land-scape dull and grey; Be the pal - lid drops of dew Full of

cres. molto.

O'erthe land-scape dull and grey; Be the pal - lid drops of dew Full of

cres. molto. *p* 3

O'erthe lands-cape dull and grey; Be the pal - lid drops of dew Full of

cres. molto. *f* *p* 3

rall.

col - ours fresh and gay, . . of col - - - ours fresh and gay.

rall.

col - ours fresh and gay, of col - - ours fresh and gay.

rall.

col - ours fresh and gay, of col - - ours fresh and gay.

rall.

col - ours fresh and gay, of col - - - - ours fresh and gay.

rall.

SPRING, YE FLOW'RETS.

a tempo.

2. Bloom once more, ye ro - ses fair, Now shall ten - der bree - zes light - ly
 3. Mes - sen - gers are ye of joy, Joy to all a - round you giv - ing;

2. Bloom once more, ye ró - ses fair, Now shall ten - der bree - zes light - ly
 3. Mes - sen - gers are ye of joy, Joy to all a - round you giv - ing;

p

2. Bloom once more, ye ro - ses fair, Now shall ten - der bree - zes light - ly
 3. Mes - sen - gers are ye of joy, Joy to all a - round you giv - ing;

a tempo.

2. Bloom once more, ye ro - ses fair, Now shall ten - der bree - zes light - ly
 3. Mes - sen - gers are ye of joy, Joy to all a - round you giv - ing;

cres. *mf* *p*

Touch your pe - tals soft and rare, Now shall sunbeams greet you bright - ly. Gleam, ye li - lies
 Since de - light with - out al - loy In your sim - ple life is liv - ing. Spring once more, then,

cres. *mf* *p*

Touch your pe - tals soft and rare, Now shall sunbeams greet you bright - ly. Gleam, ye li - lies
 Since de - light with - out al - loy In your sim - ple life is liv - ing. Spring once more, then,

cres. *mf*

Touch your pe - tals soft and rare, Now shall sunbeams greet you bright - ly.
 Since de - light with - out al - loy In your sim - ple life is liv - ing.

cres. *mf* *p*

Touch your pe - tals soft and rare, Now shall sunbeams greet you bright - ly.
 Since de - light with - out al - loy In your sim - ple life is liv - ing.

SPRING, YE FLOW'RETS.

pure and pale, Thro' the shade of twinkling leaves; . . . Let the wa - king year un-veil All the
all ye flow'rs, To en-charm our long-ing sight; . . . Spring to meet the quick'ning show'rs, Spring to

pure and pale, Thro' the shade of twinkling leaves; Let the wa - king year un-veil All the
all ye flow'rs, To en-charm our long-ing sight; Spring to meet the quick'ningshow'rs, Spring to

Thro' the shade of twinkling leaves; Let the wa - king year un-veil All the
To en-charm our long-ing sight; Spring to meet the quick'ning show'rs, Spring to

Thro' the shade of twinkling leaves; Let the wa - king year un-veil All the
To en-charm our long-ing sight; Spring to meet the quick'ning show'rs, Spring to

beau - ty na - ture weaves, . . . the beau - - - ty na - ture weaves. *rall.*
seek the wel - come light, . . . to seek the wel - come light.

beau - ty na - ture weaves, the beau - - ty na - - ture weaves. *rall.*
seek the wel - come light, to seek . . . the wel - - come light.

beau - ty na - ture weaves, the beau - - ty na - - ture weaves. *rall.*
seek the wel - come light, to seek . . . the wel - - come light.

beau - ty na - ture weaves, the beau - - - ty na - ture weaves. *rall.*
seek the wel - come light, to seek the wel - come light.

SUMMER EVE

VOCAL QUARTETT

THE WORDS BY H. W. GODFREY

COMPOSED BY

J. L. HATTON.

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

Andante grazioso.

ALTO.
(Sve.Lower).
Like the blush on Beau - ty's cheek, . . The de - part - ing God of

1st
TENOR
(Sve.Lower).
Like the blush on Beau - ty's cheek, The de - part - ing God of

2nd
TENOR
(Sve.Lower).
Like the blush on Beau - ty's cheek, The de - part - ing God . . .

BASS.
f
Like the blush on Beau - ty's cheek, . . The de - part - ing God of

Andante grazioso.

PIANO.
♩ = 104.

day . . . Tips with ro - sy light the clouds, . . As they slow - ly sail a - *dim.*

day . . . Tips with ro - sy light the clouds, As they sail a - *dim.*

. . . . of day Tips with ro - sy light the clouds, As they sail a - *dim.*

day . . . Tips with ro - sy light the clouds, As they sail a -

dim.

SUMMER EVE.

pp
 - way, sail . . . a - way, slow - ly sail . . . a - way.
pp
 - way, sail . . . a - way, they slow - ly sail . . . a - way.
pp
 - way, sail a - way, they slow - - ly sail a - way.
pp
 - way, sail . . . a - way, sail . . . a - way. From the
mf

mf From caves pro-found *p* steal - - ing, Zephyr
mf From caves pro - found *p* soft - ly steal - ing, Zephyr
mf o - cean caves pro - found *p* soft - ly steal - ing thro' the grove, *f* Zephyr

pp
 bears on down - y wing . . . Cho - ral hymns of joy and love. Oh! what spells you
dim.
 bears on down - y wing . . . Cho - ral hymns of joy and love. . . .
dim.
 bears on down - y wing . . . Cho - ral hymns of joy and love. . . .
dim.
 bears on down - y wing . . . Cho - ral hymns of joy and love. . . .
dim.

SUMMER EVE.

rall. *a tempo. cres.*

weave, . . . Oh! what spells you weave, Oh! what mys - tic spells you

pp *rall.* *a tempo. cres.*

. . . what spells you weave, . . . what spells, Oh! what mys - tic spells you

pp *rall.* *a tempo. cres.*

. . . what spells you weave, . . . what spells, Oh! what mys - tic spells you

pp *rall.* *a tempo. cres.*

. . . what spells you weave, . . . what spells, Oh! what mys - tic spells you

weave *f* A - round the heart, fair sum - mer eve, what mys - tic spells, what *p*

weave *f* A - round the heart, fair sum - mer eve, what mys - tic spells, what *p*

weave *f* A - round the heart, fair sum - mer eve, what spells

weave *f* A - round the heart, fair sum - mer eve,

mys - tic spells you weave *f* A - round the heart, fair sum - mer eve.

mys - tic spells you weave *f* A - round the heart, fair sum - mer eve.

you weave *f* A - round the heart, fair sum - mer eve.

A - round the heart, fair sum - mer eve.

SUMMER EVE.

SECOND VERSE.

Sweets from ev' - ry clo - sing flow'r . . O'er the charm - ed sense pre -
 Sweets from ev' - ry clo - sing flow'r O'er the charm - ed sense pre -
 Sweets from ev' - ry clo - sing flow'r O'er the charm - ed sense . . .
 Sweets from ev' - ry clo - sing flow'r O'er the charm - ed sense pre -

vail, . . . And from yon - der moon - lit bow'r . . *dim.* Sings the lone - ly night - in -
 . . . *dim.* Sings the night - - in -
 . . . *dim.* Sings the night - - in -
 . . . *dim.* Sings the night - - in -

- gale, the night - - - in - gale, sings the lone - ly night - in - gale.
 - gale, the night - in - gale, the lone - ly night - in - gale.
 - gale, the night - in - gale, the lone - - ly night - in - gale.
 - gale, the night - - in - gale, the night - in - gale. *mf* Thro' the

SUMMER EVE.

f To the
mf the lim - pid rills, *p* As they wind a - long, *f* To the
mf the lim - pid rills, *p* As they wind a - long, . . . *f* To the
p vale the lim - pid rills, *f* As they wind their way a - long, *f* To the

pp smi - ling stars a - bove, . . . Chime their dreamy un - der - song. Oh! what spells you
dim. smi - ling stars a - bove, . . . Chime their dreamy un - der - song. . . .
dim. smi - ling stars a - bove, . . . Chime their dreamy un - der - song. . . .
dim. smi - ling stars a - bove, . . . Chime their dreamy un - der - song. . . .

rall. *a tempo.* *cres.*
pp weave, . . . Oh! what spells you weave, *rall.* Oh! what mys - tic spells you
pp . . . what spells you weave, . . . what spells, Oh! what mys - tic spells you
pp . . . what spells you weave, . . . what spells, Oh! what mys - tic spells you
pp . . . what spells you weave, . . . what spells, Oh! what mys - tic spells you

SUMMER EVE.

weave *f* A - round the heart, fair sum - mer eve, what mys - tic spells, what *p*

weave *f* A - round the heart, fair sum - mer eve, what mys - tic spells, what *p*

weave *f* A - round the heart, fair sum - mer eve, what spells *p*

weave *f* A - round the heart, fair sum - mer eve, *p*

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom two are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano).

mys - tic spells you weave *f* A - round the heart, fair sum - mer eve. *p*

mys - tic spells you weave *f* A - round the heart, fair sum - mer eve. *p*

you weave *f* A - round the heart, fair sum - mer eve. *p*

A - round the heart, fair sum - mer eve. *p*

The second system consists of five staves, similar to the first. It continues the vocal and piano parts. Dynamics include *f* and *p*.

This Part-Song may be had also arranged for S.A.T.B., in F, Octavo 1½d.; and arranged for four Female voices in F, Octavo 3d., Folio 1s. 6d.

THE SWEET CREATURE

FOUR-PART SONG FOR ALTO, TWO TENORS, AND BASS

WORDS BY C. W. STODDARD

(OF CALIFORNIA)

COMPOSED BY

J. L. HATTON.

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

Allegretto.

ALTO
(8ve. lower).

1st TENOR
(8ve. lower).

2nd TENOR
(8ve. lower).

BASS.

PIANO.*
♩ = 84.

A maid is sit - ting by a brook, The sweet-est of sweet

A maid is sit - ting by a brook, The sweet-est of sweet

The sweet-est of sweet

The sweet-est of sweet

Allegretto.

p

crea - tures, I pass that way

crea - tures, I pass that way . .

crea - tures, the sweet-est of .. sweet crea - tures, I

crea - tures, the sweet-est of .. sweet crea - tures,

* This accompaniment to be used only in practising. Right-hand part to be played an Octave lower.

THE SWEET CREATURE.

with my good book, Yet can - not read, yet
 with my . . good book, Yet can - not read, yet
 pass that way, that way . . with my good book, Yet can - not read, yet
 I pass that way . . with my good book, Yet

can - not read, Nor cease to look up - on her winsome fea - tures.
 can - not read, Nor cease to look up - on her winsome fea - tures.
 can - not read, up - on her winsome
 can - not read, up - on her winsome

A - mong the blushes on her cheek, Her small white hand re -
 A - mong the blushes on her cheek, Her small white hand re -
 fea - tures. A - mong the blushes on her cheek, Her small white hand re -
 fea - tures. A - mong the blushes on her cheek, Her small white hand re -

THE SWEET CREATURE.

- po - ses, I am a shepherd, that wil - ful
 - po - ses, I am a shep-herd,
 - po - ses, I am a shep-herd, for I seek that
 - po - ses, I am a shep-herd, for I seek that

lamb, with fleece so sleek, Feed - ing a - mong the ro - ses,
 Feed - ing a - mong the ro - ses,
 lamb, with fleece so sleek, Feed - ing a - mong the ro - ses,
 lamb, with fleece so sleek, Feed - ing a - mong the ro - ses,

feed - ing a - mong the ro - ses! A maid is sit - ting
 feed - ing a - mong the ro - ses! A maid is sit - ting
 feed - ing a - mong the ro - ses!
 feed - ing a - mong the ro - ses!

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

THE SWEET CREATURE.

by a brook, The sweet-est of sweet crea-tures,
 by a brook, The sweet-est of sweet crea-tures,
 The sweet-est of sweet crea-tures, the sweet-est of . . . sweet
 The sweet-est of sweet crea-tures, the sweet-est of . . . sweet

I pass that way . . . with my good
 I pass that way . . . with my . . . good
 crea-tures, I pass that way, that way with my good
 crea-tures, I pass that way with my good

book, Yet can-not read, yet can-not read, Nor cease to look up-on her
 book, . . . Yet can-not read, yet can-not read, Nor cease to look up-on her
 book, . . . Yet can-not read, yet can-not read,
 book, . . . Yet can-not read,

THE SWEET CREATURE.

win-some fea - tures. . . up - on her

win-some fea - tures, . . up - on her

up - on her win - some fea - tures. up-on her

up - on her win - some fea - tures.

win - - some fea - tures. Ah!.. The 'sweet-est of sweet crea - tures. *a tempo.*

win - - some fea - tures. Ah!.. The sweet-est of sweet crea - tures. *rall.*

win - - some fea - tures. Ah!.. The sweet-est of sweet crea - tures. *rall.*

up-on her fea - tures. Ah!.. The sweet-est of sweet crea - tures. *rall.*

p *rall.*

(NEW SERIES.)

TO JULIA

A FOUR-PART SONG FOR ALTO, TENOR, BARITONE AND BASS

THE WORDS BY ROBERT HERRICK

COMPOSED BY

J. L. HATTON.

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

Allegro vivace.

ALTO (8ve. lower). *p* Her eyes the glow-worm lend thee, The shoot - ing stars at -

TENOR (8ve. lower). *p* Her eyes the glow-worm lend thee, The shoot - ing stars at -

BARITONE. *p* Her eyes the glow-worm lend thee, The shoot - ing stars at -

BASS. *p* Her eyes the glow-worm lend thee, The shoot - ing stars at -

PIANO. *p* *Allegro vivace.* ♩ = 80.

- tend thee; And the elves al - so, whose lit - tle eyes glow, Like the sparks of fire be -

- tend thee; And the elves al - so, whose lit - tle eyes glow, Like the sparks of fire be -

- tend thee; whose lit - tle eyes glow, Like the sparks of fire be -

- tend thee; And the elves al - so, Like the sparks of fire be -

* The right-hand part to be played an octave lower.

TO JULIA.

- friend thee! No Will - o' - the - wisp mis - light thee,
 - friend thee! No Will - o' - the - wisp mis - light thee,
 - friend thee! No Will - o' - the - wisp mis - light thee,
 - friend thee, Nor snake or slow-worm

But on, on thy way, not making a stay, Since ghost there is none to af -
 But on, on thy way, not making a stay, there is none to af -
 But on, on thy way, not making a stay, there is none to af -
 bite thee! there is none to af -

- fright thee, to af - fright thee, af -
 - fright thee, since ghost there is none to af -
 - fright thee, no Will - o' - the - wisp to af -
 - fright thee, no ghost to af -

TO JULIA.

f

- fright thee, since ghost there is none to af - fright thee.

- fright thee, since ghost there is none to af - fright thee.

- fright thee, since ghost there is none to af - fright thee.

- fright thee, since ghost there is none to af - fright thee.

un poco più lento. *p* *Tempo 1mo.* *pp*

Let not the dark thee cum - ber; What though the moon does slum - ber, The

Let not the dark thee cum - ber; the moon may slum - ber, The

Let not the dark thee cum - ber, the moon may slum - ber, The

Let not the dark thee cum - ber; the moon . . . may slum - ber, The

un poco più lento. *p* *Tempo 1mo.* *p*

leggiere. *con anima.*

stars of the night will lend their light, Like ta - pers clear with - out num - ber. Then,

stars of the night will lend their light, Like ta - pers clear with - out num - ber. Then,

stars of the night will lend their light, Like ta - pers clear with - out num - ber. Then,

stars will light, Like ta - pers clear with - out num - ber. Then,

leggiere. *f* *con anima.*

TO JULIA.

Ju - lia, let me woo thee, Thus, thus to come un - to me; And
 Ju - lia, let me woo thee, Thus, thus to come un - to me; And
 Ju - lia, let me woo thee, Thus, thus to come un - to me; And
 Ju - lia, let me woo thee, Thus, thus to come un - to me;

when I shall meet thy sil - v'ry feet, My soul I'll pour in - to thee, thy
 when I shall meet thy sil - v'ry feet, My soul I'll pour in - to thee.
 when I shall meet thy sil - v'ry feet, My soul I'll pour in - to thee.
 My soul I'll pour in - to thee.

sil - v'ry feet, My soul I'll pour in -
 And when I shall meet thy sil - v'ry feet, My soul I'll pour in -
 thy sil - v'ry feet, My soul I'll pour in -
 thy sil - v'ry feet, My soul I'll pour in -

TO JULIA.

con anima.

- to thee, Then, Ju - lia, let me woo thee, Thus, thus to come un -
 - to thee, Then, Ju - - lia, let me woo . . .
 - to thee, Then, Ju - lia, let me woo thee, let me
 - to thee, Then, Ju - - lia, let me woo . . .

con anima. *marcato.*

- to me, And when I meet thy sil - v'ry feet, My soul I'll pour in -
 thee, And when I meet thy sil - v'ry feet, My soul I'll pour in -
 woo thee, And when I meet thy sil - v'ry feet, My soul I'll pour in -
 thee, And when I meet thy sil - v'ry feet, My soul I'll pour in -

riten.

- to thee, my soul I'll pour in - to thee. . . .
 - to thee, my soul I'll pour . . . in - to thee. . . .
 - to thee, my soul . . . I'll pour *riten.* in - to thee. . . .
 - to thee, my soul I'll pour *riten.* in - to thee. . . .

riten.

(NEW SERIES.)

O THOU WHOSE BEAMS

(OSSIAN'S HYMN)

A GLEE FOR FIVE VOICES.

THE MUSIC COMPOSED BY

SIR JOHN GOSS.

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

mf In moderate time. $\text{♩} = 63.$

ALTO.
O thou whose beams the sea-girt earth ar - ray, King of the

1st TENOR.
(8ve lower.)
O thou whose beams . . . the earth ar - ray, King of the

2nd TENOR.
(8ve lower.)
O thou whose beams the sea-girt earth ar - ray, King of the

1st BASS.
O thou whose beams . . the sea-girt earth ar - ray, King of the

2nd BASS.
O thou whose beams . . . the earth ar - ray, King of the

PIANO.
ad lib.
mf

sky, and Fa-ther of the day, King of the sky, and

sky, and Fa-ther of the day, King of the sky,

sky, and Fa - ther of the day, King of the sky, . . . and

sky, of the day, King of the sky, . . . and

sky, and Fa-ther of the day, King of the sky, and

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

Fa - - ther, Fa - ther of .. the day! O Sun, what
 and Fa - ther, Fa - ther of .. the day! O Sun, what
 Fa - ther, Fa - ther of the day! O Sun, what
 Fa - - ther, Fa - ther of the day! O Sun, what
 Fa - - ther, Fa - ther of the day! O Sun, what

foun - tain hid from mor - tal eyes,
 foun - tain hid from mor - tal eyes, *dolce.*
 foun - tain hid from mor - tal eyes, Sup - plies thy cir - cle round the ra - diant
 foun - tain hid from mor - tal eyes, Sup - plies thy cir - cle round the ra - diant
 foun - tain hid from mor - tal eyes,
 foun - tain hid from mor - tal eyes,
 foun - tain hid from mor - tal eyes, *dolce.*

dolce.

For e - ver burn-ing, and for e - ver bright, With Heav'n's pure
 skies, For e - ver burn-ing, and for e - ver bright, With Heav'n's pure
 skies, For e - ver burn-ing, and for e - ver bright, With Heav'n's pure
 For e - ver, e - ver bright, With Heav'n's pure
 For e - ver, e - ver bright, With Heav'n's pure

fire, and e - ver-last - ing light! What aw - ful beau - ty in thy
 fire, and e - ver-last - ing light! What aw - ful beau - ty in thy
 fire, and e - ver-last - ing light! What aw - ful beau - ty in thy
 fire, and e - ver-last - ing light! What aw - ful beau - ty in thy
 fire, and e - ver-last - ing light! What aw - ful beau - ty in thy

face ap - - pears, Im - mor - tal youth, im - mor - tal

face ap - pears, Im - mor - - - tal youth, im - mor - tal

face ap - pears, Im - mor - tal youth, im - mor - tal youth, im - mortal

face ap - - pears, Im - mor - tal youth, im - mor - tal

face ap - pears, Im - mor - tal youth, im - mor - tal

youth be - yond . . . the pow'r of years! Im - mor - tal

youth be - yond the pow'r of years! Im -

youth be - yond the . . . pow'r of years! Im - mor - tal youth, im -

youth be - yond the pow'r of years! Im - mor - tal youth, im - mor - tal

youth be - yond the pow'r of years! Im - mor - tal

cres. *f* *tr*
 youth, im - mor - tal youth be - yond . . . the pow'r of years!
cres. *f*
 - mor - tal, im - mor - tal youth be - yond the pow'r of years!
cres. *f*
 - mor - tal, im - mor - tal youth be - yond the . . . pow'r of years!
cres. *f*
 youth, immor - tal youth, immor - tal youth be - yond . . . the pow'r of years!
cres. *f*
 youth, im - mor - tal youth beyond the pow'r of years!

Brisk. $\text{♩} = 96.$

mf
 When tem - pests with their
mf
 When tem - pests with their train . . . im - pend, When
mf
 When tem - pests with their train im - pend,
mf
 When tem - pests with their train im -
mf
 When tem - pests with their train, When

train . . im - pend, . . im - pend . . on high, Dark - *dim.*

tem - pests with . . their train im - pend . . on high, *dim.*

When tem - pests with their train im - pend, im - pend on high, *dim.*

- - pend, im - pend, im - pend . . on high, *dim.*

tem - pests with their train im - pend, im - pend . . on high,

- - - - - en the day, dark - - - - - en the day and

Dark - en the day, . . . dark - en the day and

Dark - en the day, . . . dark - - - - -

Dark - en the day, and load . . .

Dark - - en the day, . . . dark - - en the day and

load the la - b'ring sky; When Heav'n's wide con - vex

load the la - - b'ring sky; When Heav'n's wide con - vex

- - en the la - - b'ring sky; When Heav'n's wide con - - vex

. . the la - b'ring sky; When Heav'n's wide con - - vex

load the la - - b'ring sky; When Heav'n's wide con - - vex

glows with lightnings dire, All e - ther fla - - ming,

glows with lightnings dire, with lightnings dire, All e - ther fla - ming,

glows with lightnings dire, with lightnings dire, and all

glows with lightnings dire, with lightnings dire, All e - ther. fla - - ming,

glows with lightnings dire, All e - ther fla - - ming,

and all earth on fire, When Heav'n's wide con - vex

and all earth on fire, When Heav'n's wide con - vex

earth, all earth on fire, all earth on fire, When Heav'n's wide

and all earth on fire, When Heav'n's wide con - vex

and all earth on fire, When Heav'n's wide con - vex

glows with lightnings dire, All e-ther fla - ming, and all earth on

glows with lightnings dire, All e-ther fla - ming, and all earth on

con - vex glows, All e-ther fla - ming, and all earth on

glows, with lightnings dire, All e-ther, and all earth on

glows with lightnings dire, All e-ther fla - ming, and all earth on

fire, When loud . . . and long . . . the

fire, When loud . . . and long .

fire, When loud . . . and long . . .

fire, When loud and long

fire, When loud and long

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "fire, When loud . . . and long . . . the". The second and third staves are vocal lines with lyrics: "fire, When loud . . . and long ." and "fire, When loud . . . and long . . ." respectively. The fourth and fifth staves are piano accompaniment with lyrics: "fire, When loud and long" and "fire, When loud and long" respectively. The sixth staff is a grand staff (treble and bass clef) for piano accompaniment.

deep, . . . the deep - mouth'd thun - der rolls, And

. . . the deep - - mouth'd thun - der rolls, And peals re -

. . . the deep - - mouth'd thun - der rolls, And peals re -

. the thun - der rolls,

. the thun - der rolls,

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "deep, . . . the deep - mouth'd thun - der rolls, And". The second and third staves are vocal lines with lyrics: ". . . the deep - - mouth'd thun - der rolls, And peals re -" and ". . . the deep - - mouth'd thun - der rolls, And peals re -" respectively. The fourth and fifth staves are piano accompaniment with lyrics: ". the thun - der rolls," and ". the thun - der rolls," respectively. The sixth staff is a grand staff (treble and bass clef) for piano accompaniment.

ritard.

peals, on peals re - dou - bled rend the poles.

ritard.

- dou - bled, peals re - dou - bled, peals re - dou - bled rend the poles.

ritard.

- dou - bled, peals re - dou - bled, peals re - dou - bled rend the poles.

ritard.

And peals re - dou - bled rend the poles.

ritard.

And peals re - dou - bled rend the poles.

ritard

Tempo 1mo.

If from the op' - ning clouds, the op' - ning

If from the clouds, the op' - ning clouds, the op' - ning

If from the op' - ning clouds, the op' - ning clouds, the op' - ning

If from the op' - ning

If from the op' - ning clouds thy form .

Tempo 1mo.

p *cres.*

clouds thy form ap - - pears, Her wont - - ed charms the
 clouds thy form ap - - pears, Her wont - - ed charms the . .
 clouds thy form ap - - pears, Her wont - - ed charms the face . . of
 clouds thy form ap - - pears, Her wont - - ed charms
 . . ap - - pears, Her wont - - ed charms the

face of na - - ture wears, Her wont - ed, wont - - ed
 face of na - - ture wears, Her wont - ed charms
 na - - - ture wears, Her wont - ed, wont - - - ed
 of nature wears, Her wont - ed, wont - - - ed
 face of na - - ture wears, Her wont - ed, wont - - - ed

p charms the face of na - ture wears; *f* Thy beau - teous orb re -
p her charms the face of na - ture wears; *f* Thy orb re -
p charms the face of na - ture wears; *f* Thy orb re -
p charms the face of na - ture wears; *f* Thy orb re -
p charms the face of na - ture wears; *f* Thy orb re -

- stores de - part - ed day, *p dolce.*
 - stores de - part - ed day, Looks from the sky and laughs the storm a -
 - stores de - part - ed day, *p* Looks from the sky and laughs the storm a -
 - stores de - part - ed day, *p* Looks from the sky and laughs the storm a -
 - stores de - part - ed day, *p dolce.*

p *S dol.* Looks from the sky, looks . . . from the sky, and *f*

S p dol. - way, Looks . . . from the sky, from the sky, and *f*

S p dol. - way, Looks . . . from the sky, from the sky, and *f*

S p dol. - way, Looks from the sky, *f*

S dol. Looks from the sky, from the sky, and *f*

1st. *p* 2nd.

laughs the storm a - way, . . . laughs the storm a - way. Looks - way.

laughs the storm a - way. - way.

laughs the storm, laughs the storm a - way. - way.

f laughs the storm a-way, laughs, laughs the storm a - way. - way.

laughs the storm, laughs the storm a - way. - way.

1st. 2nd.

dolce. *dim.*

my tongue. my tongue.

dim. *dim.*

ca - per'd up . . . to my tongue.

ca - per'd up, . . . my tongue, caper'd up to my tongue.

p

Sly Da-mon,

wf *mf*

Sly Da-mon drew near, sly Da-mon drew near and knelt down at my

mf

Sly Da-mon drew near, sly Da-mon drew near and knelt down at my

Sly Da - mon drew

p sly Da-mon,

feet— sly Damon drew near, sly Da-mon drew

feet— sly Damon drew near, sly Da-mon drew

near and knelt down at my feet— sly

f *dolce.*

sly Da - - mon drew near and knelt

f *dolce.*

near and knelt down at my feet, drew near and knelt

f *p*

near and knelt down at my feet, knelt

f *dolce.*

Da - - - mon, sly Da - - - - - mon drew near and knelt

dolce.

espress.

down . . at . . my feet, One kiss . . he de - man - ded,

p *espress.*

down at my feet, One kiss, one

p

down at my feet, One kiss,

down at my feet, One kiss,

ad lib. *più lento.* *cres.* *f*

one kiss, one kiss, one kiss . . he de -

kiss . . he de - man - ded.

one kiss

one kiss,

ad lib. *più lento.* *cres.* *f*

man - - - ded no more, no more; But
 he demanded no more, no more; But
 he demanded no more, no more;
 he demanded no more, no more;
 he demanded no more, no more;
 he demanded no more, no more;

slentando. *Tempo lmo.* *p*
f *slentando.* *p*
f *slentando.*
f *slentando.* *p*

urg'd the pe - ti - tion with ar - dour so sweet, I could not begrudge him a
 urg'd the pe - ti - tion with ar - dour so sweet, I could not begrudge him a
 But urg'd with ar - dour so sweet, I could not begrudge him a
 But urg'd with ar - dour so sweet, I could not be -

cres. *cres.* *p* *cres.*
p *cres.* *cres.* *p* *cres.*

score, . . I could not begrudge him a score, . . I

score, . . I could not begrudge him a score, . . I

score, . . I could not begrudge him a score, be -

- grudge him a score, I could not begrudge him a score, not be -

could not begrudge him a score, I could not be -

could not begrudge, I could not begrudge him a score, I

- grudge him a score, I could not begrudge him a

- grudge him a score, I could not be -

- grudge him a score, I could not, I could not, I
 could not begrudge him a score, I could not, I
 score, I could not begrudge him a score,
 - grudge him a score, I could not, I

f *>* *>*
f
cres.
f

could not, I could not be-grudge him a score, I could not be -
 could not, I could not be-grudge him a score, I could not be -
 I could not be-grudge him a score, I could not be -
 could not, I could not be-grudge him a score, I could not be -

p *>* *f* *>*
p *>* *f* *>*
p *>* *f* *>*
p *>* *f* *>*
p *f*

- grudge him a score I
 - grudge him a score I could not begrudge him a
 - grudge him a score I
 - grudge him a score, not be-grudge him a score, I

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

could not be - grudge him a score, I
 score, I could not be-grudge him a score, I
 could not begrudge him a score, I could not begrudge him a
 could not be - grudge him a score, I

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

could not, I could not, I could . . not, I could not be-grudge him a
 could not, I could not, I could not be-grudge him a
 score, I could not be-grudge him a
 could not, I could not, I could not be-grudge him a

score, I could not be - grudge him a score. . .
 score, I could not be - grudge him a score. . .
 score, I could not be - grudge him a score. . .
 score, I could not be - grudge him a score. . .

(NEW SERIES.)

HARK! HEARD YE NOT?

A GLEE FOR FIVE VOICES

THE POETRY WRITTEN BY THE REV. H. KNAPP, D.D.

THE MUSIC COMPOSED BY

SIR JOHN GOSS.

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

Con moto, ed animato. $\text{♩} = 84.$

ALTO.
Hark! heard ye not that strange, tu - mul - tuous sound?

1st TENOR (Sve. lower).
Hark! Hark! hark! heard ye not that

2nd TENOR (Sve. lower).
Hark! Hark! hark!

1st BASS.
Hark! Hark! hark!

2nd BASS.
Hark! Hark! hark!

PIANO (ad lib.)
mf

cres.

Hark! heard ye not that strange tu - mul - tuous
strange tu - mul - tuous sound? Hark! hark! heard ye not that
Hark! heard ye not that strange sound? heard ye not that
Hark! heard ye not that strange. tu - mul - tuous
Hark! hark! hark! hark! heard ye not that
cres.

sound, that grates, that grates dis - - cor - dant on the star - tled

sound, that grates, that grates dis - - cor - dant on the star - tled

sound, that grates, that grates dis - - - cor - dant on the star - tled

sound, that grates, that grates dis - - cor - dant on the star - tled

sound, that grates, that grates dis - - cor - dant on the star - tled

ear? Too . . faith - ful e - cho, too . . faith - ful e - cho of a

ear? too faithful e - cho of a

ear? Too faithful e - cho, too faithful e - cho of a

ear? Too faithful e - cho, too faithful e - cho of a

ear? 'Too faithful e - cho of a

jar - ring world, Too . . faith - ful e - cho, too . . faith - ful
 jar - ring world, Too faith-ful
 jar - ring world, Too faith-ful e - cho, too faith-ful
 jar - ring world, Too faith-ful e - cho, too faith-ful
 jar - ring world, Too faith-ful

e - cho of a jar - ring world,
 e - cho of a jar - ring world,
 e - cho of a jar - ring world,
 e - cho of a jar - ring, jar - ring world, Where all the
 e - cho of a jar - ring world,

Where all the passions most *f* de - gra - - ding

Where all the passions most *f* de - gra - ding

Where all the *f*

passions most de - gra - ding, de - gra - ding,

Where all the *f* passions most de - gra - ding

man, Where all the passions most de - gra - - ding

man, Where all the pas - - sions most de - gra - ding

pas - sions most de - gra - ding man, de - gra - - ding

man, Where all the passions most de - gra - ding

man, Where all . . the . . pas - sions most de - gra - - ding

man are gen - der'd, and break forth in

man . . are . . gen - der'd, and break forth in

man . . are . . gen - der'd, and break forth in

man are gen - der'd, and break forth,

man, are gender'd, and break

in - sults, broils, loud up - roar,

in - sults, are gen-der'd, and break forth in

in - sults, in - - sults, broils, . .

are gen-der'd, and break forth in up-roar, rage in -

forth in in - sults, in broils, in -

rage . . in - fu - riate, dire re - venge, loud up - roar, rage, . .
 up - roar, dire re - venge, loud up - roar, rage in
 rage in - fu - riate, dire re - venge, loud up - roar, rage,
 fu - - - - riate, dire re - venge, loud up - roar, rage in -
 fu - - - - riate, dire re - venge, loud up - roar, rage in -

. . . dire re - venge, dire re - venge, dire re - venge.
 - - fu - riate, dire re - venge, dire re - venge, dire re - venge.
 dire re - venge, dire re - venge, dire re - venge.
 - - furiate, dire re - venge, dire re - venge.
 - - furiate, dire re - venge, dire re - venge.

Larghetto.

But oh! thou love-ly Peace, thou love-ly Peace, daugh-ter of

But oh! thou love-ly Peace, thou love-ly Peace, daugh-ter of

But oh! thou love-ly Peace, thou Peace, daugh-ter of

But oh! thou love-ly Peace, thou love-ly Peace, daugh-ter of

Larghetto. ♩ = 100.

Heav'n! and soul as - sua - ging

Heav'n! With look be - nign, and soul as - sua - ging

Heav'n; With look be - nign, and soul as - sua - ging

With look be - nign, and soul as - sua - ging

Heav'n!

smile, and clad in robe of pu - rest white, de - scend, de -

smile, and clad in robe of pu - rest white, de - scend,

smile, de - scend, de -

smile, and clad in pu - rest white, de - scend,

de -

The first system consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "smile, and clad in robe of pu - rest white, de - scend, de -", "smile, and clad in robe of pu - rest white, de - scend,", "smile, de - scend, de -", "smile, and clad in pu - rest white, de - scend,", and "de -".

- scend, de - scend, and guide, oh guide me to some calm re - treat.

de - scend, and guide me to . . . some calm re - treat.

- scend, and guide, oh guide me to some calm re - treat.

. . . de - scend, and guide, oh guide me to some calm re - treat.

- scend, and guide me to some calm re - treat.

The second system consists of six staves. The top three staves are vocal parts with lyrics. The bottom three staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. The lyrics are: "- scend, de - scend, and guide, oh guide me to some calm re - treat.", "de - scend, and guide me to . . . some calm re - treat.", "- scend, and guide, oh guide me to some calm re - treat.", ". . . de - scend, and guide, oh guide me to some calm re - treat.", and "- scend, and guide me to some calm re - treat.". The word "cres." is written above the piano accompaniment staves. A first ending bracket labeled "1st." is present at the end of the system.

2nd.

- treat, Some high em-bow'r-ing shade,

- treat, Some high em - bow'r - ing

- treat, Some shade

- treat, Some high em-bow'ring shade, Some high em - bow'r - ing

- treat,

2nd.

cres.

or sa - cred grove, or sa - cred grove, like that of

shade, or sa - cred grove, or sa - cred grove,

. . . or sa-cred grove, or sacred, sa - cred grove, like

shade, or sacred grove, or sa - cred grove,

. . . or sacred grove, or sa - - cred grove,

cres.

p

dol.

old, where oft, as po-ets tell, like that where oft A - pol - lo, A -

p

Like that of old, where oft, as

that where oft, as po-ets tell, where oft, where oft, as

where oft, as po - ets tell, as po-ets

where oft, where oft, as

dol.

cres.

- pol - lo to the Mu - ses play'd, A - pol - - lo to th'en-rap-tur'd Mu-ses

cres.

po - ets tell, where oft A - pol - - lo to the Mu - ses

cres.

po - ets tell, to th'enrap - tur'd Mu - ses

tell, A -

cres.

po - ets tell, A - pol - - lo to the Mu - ses

cres.

dim. play'd, to th'en - rap-tur'd Mu - ses play'd *pp* Like
dim. play'd, . . . to th'en - rap-tur'd Mu - ses play'd. Like that where
 play'd, the Mu - ses play'd. Like that where
dim. - pol - lo to . . . the Mu - ses play'd,
dim. play'd, to th'en - rap-tur'd Mu - ses play'd,

that where oft A - pol - lo, A - pol - lo to the Mu-ses play'd, A -
 oft A
 oft *dol.*
 Like that where oft A - pol - lo, A-pol - lo to the Mu-ses play'd,
pp where oft A -

cres. *p*

- - pol - - lo to th'en - rap - - tur'd Mu - ses, to th'enraptur'd Mu - ses

cres. *p*

- - pol - - lo to th'en - rap - - tur'd Mu - ses, to th'enraptur'd Mu - ses

cres. *p*

A-pol-lo to th'en - rap - - tur'd Mu - ses, to th'enraptur'd Mu - ses

cres. *p*

to th'en - rap - - tur'd Mu - ses, to th'enraptur'd Mu - ses

cres. *p*

- - pol - - lo to th'en - rap - - tur'd Mu - ses, to th'enraptur'd Mu - ses

Slower.

play'd, A - pol - lo to th'en - rap - tur'd Mu - ses play'd.

Slower.

play'd, A-pol-lo to th'en - rap - - tur'd Mu - - ses play'd.

Slower.

play'd, to th'enraptur'd Mu - - - ses play'd.

Slower. *3*

play'd, A - pol - lo to th'en - rap - tur'd Mu - ses play'd.

Slower.

play'd, A - pol - lo to the Mu - - - ses play'd.

THE COURTLY BARD

(KITTY FELL)

A GLEE FOR FOUR VOICES

THE POETRY WRITTEN BY CUNNINGHAM

THE MUSIC COMPOSED BY

SIR JOHN GOSS.

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

Allegretto. $\text{♩} = 104.$

mf

ALTO
The court - ly bard, in verse sub - lime, May

mf

1st TENOR
(8ve. lower).
The court - ly bard, in verse sub - lime,

mf

2nd TENOR
(8ve. lower).
The bard, in verse sub - lime,

mf

BASS.
The bard, in verse sub - lime,

Allegretto.

mf

PIANO.
ad lib.

cres. *p*

praise the toast - ed belle, . . . may praise the toast - ed belle; A

cres.

May praise the belle, . . . may praise the toast - ed belle;

cres.

May praise the belle, . . . may praise the toast - ed belle;

cres.

May praise the belle, . . . may praise the toast - ed belle;

cres. *p*

coun-try maid (in care - less rhyme) I . . . sing— my Kit - ty
 A maid (in care - less rhyme) I sing— my Kit - ty
 A maid (in care - less rhyme) I sing— my Kit - ty
 A maid (in care - less rhyme) I sing— my Kit - ty

più lento. *espress.*
 Fell, I sing my Kit - ty, my Kit - ty Fell.
espress.
 Fell, I sing my Kit - ty Fell, sing my Kit - ty Fell.
espress.
 Fell, I sing my Kit - ty Fell, sing my Kit - ty Fell.
 Fell, my Kit - ty Fell.
più lento.
espress.

f a tempo.

When larks for - sake the flow' - - ry plain, And

When larks for - sake the flow' - ry plain, And .

When larks for - sake the plain, And Love's sweet

When larks for - sake, for - sake the flow' - ry plain, And

a tempo.

The first system of music consists of five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f* and tempo marking *a tempo.* The lyrics are: "When larks for - sake the flow' - - ry plain, And". The second staff is another vocal line with lyrics: "When larks for - sake the flow' - ry plain, And .". The third staff is a vocal line with lyrics: "When larks for - sake the plain, And Love's sweet". The fourth staff is a piano accompaniment line in bass clef with a dynamic marking of *f*. The fifth staff is a piano accompaniment line in treble clef with a dynamic marking of *f* and tempo marking *a tempo.*

Love's sweet num - bers swell, . . . And Love's sweet num - bers

Love's sweet num - bers swell, . . . And Love's sweet num - bers

num - - - bers swell, My

Love's sweet num - bers swell, And Love's . . . sweet num - bers

The second system of music consists of six staves. The top staff is a vocal line in treble clef with lyrics: "Love's sweet num - bers swell, . . . And Love's sweet num - bers". The second staff is another vocal line with lyrics: "Love's sweet num - bers swell, . . . And Love's sweet num - bers". The third staff is a vocal line with lyrics: "num - - - bers swell, My". The fourth staff is a piano accompaniment line in bass clef. The fifth staff is a piano accompaniment line in treble clef with lyrics: "Love's sweet num - bers swell, And Love's . . . sweet num - bers". The sixth staff is a piano accompaniment line in bass clef.

swell; *p* My pipe shall join their

p swell My pipe

p pipe, My pipe shall join their

swell My

morn - ing strain, In praise of Kit - ty Fell, My *f*

. . . shall join, In praise of Kit - ty Fell, My *f*

morn - ing strain, In praise of Kit - ty Fell, My *f*

pipe shall join, In praise of Kit - ty Fell, My *f*

pipe shall join their morn - ing strain, In praise of Kit - ty

pipe shall join their morn - ing strain, In praise of Kit - ty

pipe shall join their strain, In praise of Kit - ty

pipe shall join their morn - ing strain, In praise of Kit - ty

p

più lento. *espress.*

Fell, In praise of Kit - ty, of Kit - ty Fell.

espress.

Fell, In praise of Kit - ty Fell, of Kit - ty Fell.

espress.

Fell, In praise of Kit - ty Fell, of Kit - ty Fell.

Fell, of Kit - ty Fell.

più lento. *espress.*

mf The pale - fac'd pe - dant burns his books, The

mf The pale - fac'd pe - dant burns his books,

mf The pe - dant burns his books,

mf The pe - dant burns his books,

mf

cres. sage for - sakes his cell, . . . the sage for - sakes his cell; The *p*

cres. The sage for - sakes, the sage for - sakes his cell;

cres. The sage for - sakes his cell, the sage for - sakes his cell;

cres. The sage for - sakes his cell, the sage for - sakes his cell;

cres.

p

sol-dier smoothes his mar-tial looks, And sighs for Kit-ty

The Sol-dier smoothes his looks, And sighs for Kit-ty

The sol-dier smoothes his looks, And sighs for Kit-ty

The sol-dier smoothes his looks, And sighs for Kit-ty

più lento. *espress.* *p*
Fell, sighs for Kit-ty, for Kit-ty Fell.

espress.
Fell, sighs for Kit-ty Fell, sighs for Kit-ty - Fell.

espress.
Fell, sighs for Kit-ty Fell, sighs for Kit-ty - Fell.

Fell, sighs for Kit-ty Fell.

più lento. *espress.* *p*

f a tempo.

Were mine, ye great! your en - vied lot, In

Were mine, ye great! your en - vied lot, In

Were mine, ye great! your en - vied lot, In gild - ed

Were mine, ye great! your en - vied lot, In

a tempo.

gild - ed courts to dwell, . . . In gild - ed courts to

gild - ed courts to dwell, . . . In gild - ed courts to

gild - ed courts to dwell, I'd

gild - ed courts to dwell, In gild - ed, gild - ed courts to

dwel; I'd leave, I'd leave them for a
 dwell; I'd leave them for a cot, . . .
 leave, I'd leave them for a cot, a
 dwell, I'd

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include piano (*p*) and a fermata over the final note of the first vocal line.

lone - ly cot, With Love and Kit - ty Fell, I'd
 . . . a lone - ly cot, With Love and Kit - ty Fell, I'd
 lone - ly cot, With Love and Kit - ty Fell, I'd
 leave them for a cot, With Love and Kit - ty Fell, I'd

The second system continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include piano (*p*) and forte (*f*). Accents (>) are placed over several notes in the vocal lines.

leave them for a lone - ly cot, With Love and Kit - ty

leave them for a lone - ly cot, With Love and Kit - ty

leave them for a cot . . . with Love and Kit - ty

leave them for a cot . . . With Love and Kit - ty

più lento. *espress.*

Fell, With Love and Kit - ty, Love and Kit - ty . Fell.

espress.

Fell, With Love and Kit - ty Fell, Love and Kit - ty Fell.

espress.

Fell, With Love and Kit - ty Fell, Love and Kit - ty Fell.

Fell, Love and Kit - ty Fell.

più lento.

espress.

(NEW SERIES.)

THE CHASE

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY WILLIAM DUTHIE

THE MUSIC COMPOSED BY

CH. GOUNOD.

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

Allegro moderato.

1st TENOR (8ve. lower).
We chase . . the brind - led deer Through wood, tan - gle and

2nd TENOR (8ve lower).
We chase . . the brind - led deer Through wood, tan - gle and

1st BASS.
We chase . . the brind - led deer Through wood, tan - gle and

2nd BASS.
We chase . . the brind - led deer Through wood, tan - gle and

Accomp. *ed lib.*
Allegro moderato.
f

hol - low, As night's deep shade Is dark - er made, Is dark - er made.

hol - low, As night's deep shade Is dark - er made, Is dark - er made.

hol - low, As night's deep shade Is dark - er made, Is dark - er made.

hol - low, As night's deep shade Is dark - er made, Is dark - er made.

Tra . . la la la la la la la la la la la la la la, tra
 Tra . . la la la la la la la la la la la la la la, tra
 Tra la, . . . tra la, . . . tra la . . . la la la,
 Tra la, . . . tra la, . . . tra la . . . la la la,
 la . . la la la la la la la la la la, . . . To those dear joys of
 la . . la la la la la la la la la la, . . . To those dear joys of
 tra la, . . . tra la, . . . tra la la la, . . . To those dear joys of
 tra la, . . . tra la, . . . tra la la la, . . . To those dear joys of
 eve, Which the hunts-man's toil should fol - low, Through this wild track Who'll
 eve, Which the hunts-man's toil should fol - low, Through this wild track Who'll
 eve, Which the hunts-man's toil should fol - low, Through this wild track Who'll
 eve, Which the hunts-man's toil should fol - low, Through this wild track Who'll

* The Composer desires that this and all corresponding passages shall be sung with the lips closed, in as close an imitation of the Horn as possible. Should this, however, be thought objectionable, the syllables "Tra la la" have been added as an alternative.

lead us back? A - las! who'll lead us back? . . . Tra la la

lead us back? A - las! who'll lead us back? . . . Tra la la

lead us back? A - las! who'll lead us back? . . .

lead us back? A - las! who'll lead us back? . . .

*pp**

p

pp

p

pp

la . . . la la la la la, tra la la la la la la la la, tra la . . . la la

la . . . la la la la la, tra la la la la la la la la, tra la . . . la la

pp

Tra la, . . . tra la, . . . tra la . . . la la la, tra la, . . .

Tra la, . . . tra la, . . . tra la . . . la la la, tra la, . . .

pp

la la la, tra la la la la la. . . But hark! the hunts-man's horn re -

la la la, tra la la la la la. . . But hark! the hunts-man's horn re -

. . . tra la . . . la la la la. . . But hark! the hunts-man's horn re -

. . . tra la . . . la la la la. . . But hark! the hunts-man's horn re -

ff

ff

ff

ff

ff

- sound - ing, re - sound - ing! No more, no more we'll rove From home and

- sound - ing, re - sound - ing! No more, no more we'll rove From home and

- sound - ing, re - sound - ing! No more, no more we'll rove From home and

- sound - ing, re - sound - ing! No more, no more we'll rove From home and

love. . . But hark! . . . the hunts-man's horn re - sound - ing, re -

love. . . But hark! . . . the hunts-man's horn re - sound - ing, re -

love. . . But hark! . . . the hunts-man's horn re - sound - ing, re -

love. . . But hark! . . . the hunts-man's horn re - sound - ing, re -

- sound - ing! No more, no more we'll rove . . From home and love!

- sound - ing! No more, no more we'll rove From home and love!

- sound - ing! No more, no more we'll rove From home and love!

- sound - ing! No more, no more we'll rove From home and love!

A little slower. *rit.*

Tra la la la, . . . Tra la la la la la la la la la la,

Tra la la la, . . . tra la la la la la la la la la la,

Tra la la la, . . . tra la la la la la la la la la la,

Tra la la la, . . . tra la la la la la la la la la la,

ff *A little slower.* *rit.*

tempo. *rit.* *f*

Tra la la la, . . . tra la la la la la la la la la la. . . Come

Tra la la la, . . . tra la la la la la la la la la la. . . Come

Tra la la la, . . . tra la la la la la la la la la la. . . Comè

Tra la la la, . . . tra la la la la la la la la la la. . . Còme

pp *tempo.* *rit.* *f*

tempo 1mo.

men, . . come hounds, a - way, re - turn we through the hea - ther ; In

men, . . come hounds, a - way, re - turn we through the hea - ther ; In

men, . . come hounds, a - way, re - turn we through the hea - ther ; In

men, . . come hounds, a - way, re - turn we through the hea - ther ; In

tempo 1mo.

woods by night There's no more light, There's no more light! Tra . . la la

woods by night There's no more light, There's no more light! Tra . . la la

woods by night There's no more light, There's no more light! Tra la . . .

woods by night There's no more light, There's no more light! Tra . . la la

la la la la la la la la la la la la la la, tra la . . la la la la la la

la la la la la la la la la la la la la la, tra la . . la la la la la la

. . . la la . . . la la . . . la la la, tra la . . la la, . .

. . . la la . . . la la . . . la la la, tra la . . la la, . .

la la la la la . . . At morn, by break of day, . . a - gain we'll hunt to -

la la la la la . . . At morn, by break of day, . . a - gain well hunt to -

. . . la la la la . . . At morn, by break of day, . . a - gain we'll hunt to -

la la la la la . . . At morn, by break of day, . . a - gain we'll hunt to -

- ge - ther; Ye wolves and deer, Ye need not fear; Take rest, ye need not

- ge - ther; Ye wolves and deer, Ye need not fear; Take rest, ye need not

- ge - ther; Ye wolves and deer, Ye need not fear; Take rest, ye need not

- ge - ther; Ye wolves and deer, Ye need not fear; Take rest, ye need not

fear. . . Tra la la la . . . la la la la la la la la la la

fear. . . Tra la la la . . . la la la la la la la la la la

fear. . . Tra la, . . . tra la, . . . tra la . . .

fear. . . Tra la, . . . tra la, . . . tra la, . . .

la la la la la la . . . la la la la la, tra la la la la la . . . For

la la la la la la . . . la la la la la, tra la la la la la . . . For

. . . la la la, tra la, . . . tra la, . . . tra la la la . . . For

. . . la la la, tra la, . . . tra la, . . . tra la la la . . . For

hark, the hunts-man's horn re - sound - ing! re - sound - ing! No more, no
 hark, the hunts-man's horn re - sound - ing! re - sound - ing! No more, no
 hark, the hunts-man's horn re - sound - ing! re - sound - ing! No more, no
 hark, the hunts-man's horn re - sound - ing! re - sound - ing! No more, no

more we'll rove From home and love! For hark, the huntsman's horn re -
 more we'll rove From home and love! For hark, the huntsman's horn re -
 more we'll rove From home and love! For hark, the huntsman's horn re -
 more we'll rove From home and love! For hark, the huntsman's horn re -

- sound - ing! re - sound - ing! No more, no more we'll rove . . . From
 - sound - ing! re - sound - ing! No more, no more we'll rove . . . From
 - sound - ing! re - sound - ing! No more, no more we'll rove . . . From
 - sound - ing! re - sound - ing! No more, no more we'll rove . . . From

ff a little slower.

home and love! Tra la la la, . . . tra la la

home and love! Tra la la la, . . . tra la la

home and love! Tra la la la, . . . tra la la

home and love! Tra la la la, . . . tra la la

rit. *pp tempo.*

la la la la la la la la, . . . tra la la la, . . . tra la la

la la la la la la la la, . . . tra la la la, . . . tra la la

rit. *pp tempo.*

la la la la la la la la, . . . tra la la la, . . . tra la la

la la la la la la la la, . . . tra la la la, . . . tra la la

Rit. molto. *Largo.*

la la la la la la la, . . . tra la la la,

la la la la la la la, . . . tra la la la,

Rit. molto. *f*

la la la la la la la, . . . tra la la la,

la la la la la la la, . . . tra la la la,

Rit. molto. *Largo.*

tra la la la, . . . tra la la la, . . . tra la la la, .
 tra la la la, . . . tra la la la, . . . tra la la la, .
 tra la la la, . . . tra la la la, . . . tra la la la, .
 tra la la la, . . . tra la la la, . . . tra la la la, .

tra la la la la la la la la! . . .
 tra la la la la la la la la! . . .
 tra la la la la la la la la! . . .
 tra la la la la la la la la! . . .

THE NIGHT IS CLOUDLESS & SERENE

SOLO AND CHORUS FOR MEN'S VOICES

THE POETRY TRANSLATED FROM THE GERMAN OF SEIDL BY THE REV. J. TROUTBECK.

THE MUSIC COMPOSED BY

FRANZ SCHUBERT

(Op. 134).

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

Andante con moto.

SOLO TENOR.

1st & 2nd TENOR.

1st & 2nd BASS.

PIANO.

pp con Pedale.

p

The night is cloudless and serene,

pp

The night is

pp

The night is

THE NIGHT IS CLOUDLESS AND SERENE.

In pu-rest splendour bright,
cloud - less and so - rene, In
cloud - less and so - rene, In

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a rest, followed by the lyrics 'In pu-rest splendour bright,'. The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4.

A - round me Na-ture's self is seen
pu-rest splendour bright,
pu-rest splendour bright,

The second system continues the musical score. The vocal line has a rest followed by 'A - round me Na-ture's self is seen'. The piano accompaniment continues with the same rhythmic patterns. The lyrics 'pu-rest splendour bright,' are repeated in both the vocal and piano parts.

All silver'd o'er with
A - round me Nature's self is seen
A - round me Nature's self is seen

The third system concludes the musical score. The vocal line has a rest followed by 'All silver'd o'er with'. The piano accompaniment continues with the same rhythmic patterns. The lyrics 'A - round me Nature's self is seen' are repeated in both the vocal and piano parts.

THE NIGHT IS CLOUDLESS AND SERENE.

light, *ppp*
 all sil-ver'd o'er with light,
 All silver'd o'er with light,
 All silver'd o'er with light,

ppp all sil-ver'd o'er with light. *cres.*
 With-in me pure-ness seems to dwell
 all sil-ver'd o'er with light. With-
 all sil-ver'd o'er with light. With-

cres. And fill my in-most heart, and fill my in-most
 in me pureness seems to dwell And fill my in-most heart, and
cres. in me pureness seemsto dwell And fill my in-most heart, and

THE NIGHT IS CLOUDLESS AND SERENE.

heart; She holds me with her wondrous spell, And grief. fill my inmost heart; She holds me with her wondrous spell, And grief and hate de - fill my inmost heart; She holds me with her wondrous spell, And grief and hate de -

... and hate de - part, grief and hate de - part. With - part, grief and hate de - part. - part, grief and hate de - part.

- in my breast this wealth of light, Can ne-ver With - in my breast this wealth of light, With - in my breast this wealth of light,

THE NIGHT IS CLOUDLESS AND SERENE.

be contain'd; It breaketh out. it shineth bright, It
 Can ne-ver be contain'd; It breaketh out, it shineth bright, It
 Can ne-ver be contain'd; It breaketh out, it shineth bright, It

Detailed description: This system contains the first three lines of the musical score. The top line is a vocal line in treble clef with lyrics: "be contain'd; It breaketh out. it shineth bright, It". The second line is another vocal line in treble clef with lyrics: "Can ne-ver be contain'd; It breaketh out, it shineth bright, It". The third line is a vocal line in bass clef with lyrics: "Can ne-ver be contain'd; It breaketh out, it shineth bright, It". The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Dynamics include *cres.* and *f*.

will not be restrain'd, It breaketh out, it shineth bright,
 will not be re-strain'd, It breaketh out, it shineth
 will not be re-strain'd, It breaketh out, it shineth

Detailed description: This system contains the next three lines of the musical score. The top line is a vocal line in treble clef with lyrics: "will not be restrain'd, It breaketh out, it shineth bright,". The second line is another vocal line in treble clef with lyrics: "will not be re-strain'd, It breaketh out, it shineth". The third line is a vocal line in bass clef with lyrics: "will not be re-strain'd, It breaketh out, it shineth". The bottom two staves are piano accompaniment. Dynamics include *ff*, *mf*, and *cres.*.

it shineth bright, It will not be restrain'd, it will not be re -
 bright, so bright, It will not be restrain'd, it will not be re -
 bright, so bright, It will not be restrain'd, it will not be re -

Detailed description: This system contains the final three lines of the musical score. The top line is a vocal line in treble clef with lyrics: "it shineth bright, It will not be restrain'd, it will not be re -". The second line is another vocal line in treble clef with lyrics: "bright, so bright, It will not be restrain'd, it will not be re -". The third line is a vocal line in bass clef with lyrics: "bright, so bright, It will not be restrain'd, it will not be re -". The bottom two staves are piano accompaniment. Dynamics include *ff* and *fz*.

THE NIGHT IS CLOUDLESS AND SERENE.

- strain'd, . . . it will not be re - strain'd. . .
 - strain'd, . . . it will not be re - strain'd. . .
 - strain'd, . . . it will not be re - strain'd. . .

ff
fz
fz
ff
fz
ff
deces.

The night is cloudless and se -
 - rene,

pp
p
pp

The night is cloud - less and se - rene, . .
 The night is cloud - less and se - rene,

pp
pp

THE NIGHT IS CLOUDLESS AND SERENE.

The night is cloud-less and se - rene, In pu - rest splendour bright,

A - round me Nature's
In pu - rest splendour bright,
In pu - rest splendour bright,

self is seen All
A - round me Na - ture's self is seen,
A - round me Na - ture's self is seen,

THE NIGHT IS CLOUDLESS AND SERENE.

silver'd o'er with light, *ppp*

all silver'd o'er with

All silver'd o'er with light,

All silver'd o'er with light,

ppp

light,

ppp

all sil-ver'd o'er with light.

ppp

all sil-ver'd o'er with light.

cres. *f*

The night is cloud-less and se - rene, . . . the

p *cres.*

The night is cloud-less and se - rene, . . . the night is cloud-less and se -

p *cres.*

The night is cloud-less and se - rene, . . . the night is cloud-less and se -

p *cres.*

THE NIGHT IS CLOUDLESS AND SERENE.

night is cloudless and se - rene, In splendour bright, in pu - rest splendour
 - rene, . . . In pu - rest splendour bright, in pu - rest splendour
 - rene, . . . In pu - rest splendour bright, in pu - rest splendour

f *cres.* *ff* *p* *pp*

bright, A -
 bright, A - round me Na - ture's self is
 bright, A - round me Na - ture's self is

cres. . . .

- round me Nature's self is seen, . . . a - round me Na - ture's self is
 seen, . . . a - round me Nature's self is seen, . . . All
 seen, . . . a - round me Nature's self is seen, . . . All

cres. *f* *cres.* *ff* *p*

THE NIGHT IS CLOUDLESS AND SERENE.

sil - ver'd o'er with light, all sil - ver'd o'er with light, *pp*

sil - ver'd o'er with light, all sil - ver'd o'er with light, *pp*

sil - ver'd o'er with light, all sil - ver'd o'er with light, *pp*

pp The night is cloudless and se - rene, In

pp The night is cloudless and se -

pp The night is cloud-less and se - rene, . .

pu - rest splendour bright. *dim.*

- rene, In pu - rest splendour bright. *dim.*

In pu - rest splendour bright. *dim.*

dim. *ppp*

BATTLE SONG.

THE WORDS TRANSLATED FROM THE GERMAN OF KLOPSTOCK,
BY THE REV. J. TROUTBECK.

COMPOSED BY
ROBERT SCHUMANN.

Op. 62.

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

With energy.

1st TENOR.
(Sve lower.)

2nd TENOR.
(Sve lower.)

1st BASS.

2nd BASS.

ACCOMP.

mf *f* *sf*

By all our might is nought achiev'd, If . . . the Al-might-y help us

mf *f* *sf*

By all our might is nought achiev'd, If . . . the Al-might-y help us

mf *f* *sf*

By all our might is nought achiev'd, If . . . the Al-might-y help us

mf *f* *sf*

By all our might is nought achiev'd, If . . . the Al-might-y help us

With energy.

mf *f* *sf*

mf *f* *p* *mf*

not, Who all our works ful - fill - eth, By all our might is nought achieved. In

mf *f* *p* *mf*

not, Who all our works ful - fill - eth, By all our might is nought achieved. In

mf *f* *p* *mf*

not, Who all our works ful - fill - eth, By all our might is nought achieved. In

mf *f* *p* *mf*

not, Who all our works ful - fill - eth, By all our might is nought achieved. In

mf *f* *p* *mf*

BATTLE SONG.

vain our dar-ing cour-age burns, If . . . He the vic-to-ry with-holds, Who

vain our dar-ing cour-age burns, If . . . He the vic-to-ry with-holds, Who

vain our dar-ing cour-age burns, If . . . He the vic-to-ry with-holds, Who

vain our dar-ing cour-age burns, If . . . He the vic-to-ry with-holds, Who

vain our dar-ing cour-age burns, If . . . He the vic-to-ry with-holds, Who

vain our dar-ing cour-age burns, If . . . He the vic-to-ry with-holds, Who

all our works ful-fill-eth, If He the vic-to-ry with-holds. In

all our works ful-fill-eth, If He the vic-to-ry with-holds. In

all our works ful-fill-eth, If He the vic-to-ry with-holds. In

all our works ful-fill-eth, If He the vic-to-ry with-holds. In

all our works ful-fill-eth, If He the vic-to-ry with-holds. In

all our works ful-fill-eth, If He the vic-to-ry with-holds. In

fruit-less stream our blood doth flow For Fa-therland, without His aid, Who

fruit-less stream our blood doth flow For Fa-therland, without His aid, Who

fruit-less stream our blood doth flow For Fa-therland, without His aid, Who

fruit-less stream our blood doth flow For Fa-therland, without His aid, Who

fruit-less stream our blood doth flow For Fa-therland, without His aid, Who

fruit-less stream our blood doth flow For Fa-therland, without His aid, Who

BATTLE SONG.

all our works ful - fill - eth, In fruit - less stream our blood doth flow.

all our works ful - fill - eth, In fruit - less stream our blood doth flow.

all our works ful - fill - eth, In fruit - less stream our blood doth flow.

all our works ful - fill - eth, In fruit - less stream our blood doth flow.

f *f* *p*

Più vivace poco a poco. *sf* *sf* *3*
Up! up!.. to the fie - ry death a - way! E'en

Up!.. to the fie - ry death a - way! E'en

f *sf* *3* *sf* *3*
Up!.. to the fie - ry death a - way! Up!.. to the fie - ry death a - way! Up!

sf *3* *sf* *3*
Up!.. to the fie - ry death a - way! Up!.. to the fie - ry death a - way! E'en

Più vivace poco a poco. *sf* *sf* *3*

f *3* *sf* *3*

death it - self we smile up - on, And, foes, we smile on you! The

death it - self we smile up - on, And, foes, we smile on you! The

up! . . . to the fie - ry death a - way, to the fie - ry death a -

death it - self we smile up - on, And, foes, we smile on you! The

BATTLE SONG.

dance we beat up - on our drums, The grand, high-sounding bat - tle - dance, It dan - ces
 dance we beat up - on our drums, The grand, high-sounding bat - tle - dance, It dan - ces
 - way! Up! up! to the death a - way!
 dance we beat up - on our drums, it dan - ces on to you,

on to you, it dan - ces on to you, Ho! ye that trump - et, hew your
 on to you, it dan - ces on to you, Ho! ye that trump - et, hew your
 Up! up! Up! up!
 Up! up! Up! up!

way, Your way, where our red steel for
 way, Your way, where our red steel for
 Ho! ye that trump - et, hew your way, Your way, where
 Ho! ye that trump - et, hew your way, Your way, where

BATTLE SONG.

you The door has o-pen'd wide. Look on his loft - y snow-white plume!

you The door has o-pen'd wide. Look on his loft - y snow-white plume!

our steel The . . door has o-pen'd wide. Look on his loft - y snow-white plume!

our steel The . . door has o-pen'd wide. Look on his loft - y snow-white plume!

Look on his high up - lift - ed sword, Our lead - er's plume and sword,

Look on his high up - lift - ed sword, Our lead - er's plume and sword,

Look on his high up - lift - ed sword, Our lead - er's plume and sword,

Look on his high up - lift - ed sword, Our lead - er's plume and sword. A -

A - far he rules the dar - ing fight,

A - far he rules the dar - ing fight, the dar - ing fight,

A - far he rules the dar - ing fight, And ev - er, at high

- far he rules the dar - ing fight, And ev - er, at high du - - ty's

And

BATTLE SONG.

And ev - er, at high du - ty's call, and ev - er, at high
 - far he rules the fight, And ev - er, at high du - ty's
 du - ty's call, high du - - ty's call,
 ev - er, at high du - ty's call, high du - ty's call,
 call, He blench - es not, he blench - es not, he blench - es

du - - ty's call, He blench - es not, he blench - es not from death. By
 call, He blench - es not from death, he blench - es not from death. By
 He blench - - es not, he blench - es not from death. By
 not from death, he blench - es not, he blench - es not from death. By

Tempo lmo, rather slower.

him, by us, is nought a - chiev'd, If . . . the Al - might - y help us not, Who
 him, by us, is nought a - chiev'd, If . . . the Al - might - y help us not, Who
 him, by us, is nought a - chiev'd, If . . . the Al - might - y help us not, Who
 him, by us, is nought a - chiev'd, If . . . the Al - might - y help us not, Who

Tempo lmo, rather slower.

BATTLE SONG.

a 2 *stringendo.* *f*
cres. all our works ful - fill - eth, our works ful - fill - eth, our
cres. all our works ful - fill - eth, our works ful - fill - eth, *stringendo.* *sf*
cres. all our works ful - fill - eth, our works ful - fill - eth, *stringendo.* *sf*
cres. all our works ful - fill - eth, our works ful - fill - eth, *stringendo.*
f
f *sf* *3*

Quicker.
 works, our works ful - fill - - - - eth, E'en death it - self we
 - way! *sf* *3* Up! to the fie - ry death a - way! E'en death it - self we
 - way! *sf* *3* Up! to the fie - ry death a - way! E'en death it - self we
 works, our works ful - fill - - - - eth, our works ful - fill - - - - eth, on
sf *3* *Quicker.*

smile up - on, And, foes, we smile on you, E'en death it - self we
 smile up - on, And, foes, we smile on you, and, foes, we smile, we
 smile up - on, And, foes, we smile on you, and, foes, we smile on
 death we smile, And, foes, we smile on you, and, foes, we smile, we smile on

BATTLE SONG.

smile up - on, And, foes, we smile on you! A-way! a -
 smile on! you, And, foes, we smile on you! A-way! a -
 you, And, foes, we smile, we smile on you! A-way! a -
 you, And, foes, we smile, we smile on you! Still burns the fight!

- way! Still burns the fight! A-way! a - way! Hur - rah! hur - rah!
 - way! Still burns the fight! A-way! a - way! a - way! . . Hur-rah! hur - rah!
 - way! Still burns the fight! A-way! a - way! Hur - rah! hur-rah! hur - rah!
 Still burns the fight! A-way! a - way! Hur-rah! hur - rah! hur-rah! hur - rah!