

# THE ORPHEUS

A COLLECTION OF

GLEES AND PART-SONGS

FOR

MALE VOICES.

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VOL. III.

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## BRIGHT SWORD OF LIBERTY

PART-SONG FOR TWO TENORS AND TWO BASSES.

THE WORDS BY J. V. S.

THE MUSIC COMPOSED BY  
C. M. VON WEBER.

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

*Con spirito.*

1st TENOR.  
True sword! thy blade is gleam-ing, And bright as sun-beam seem-ing!

2nd TENOR.  
True sword! thy blade is gleam-ing, And bright as sun-beam seem-ing!

1st BASS.  
True sword! thy blade is gleam-ing, And bright as sun-beam seem-ing!

2nd BASS.  
True sword! thy blade is gleam-ing, And bright as sun-beam seem-ing!

PIANO.  
♩ = 112.

*f* *ff* *>* *>*

Sword of the brave and free, Bright sword of Li-ber-ty! Hur-rah, hur-rah, hur-rah!

*f* *ff* *>* *>*

Sword of the brave and free, Bright sword of Li-ber-ty! Hur-rah, hur-rah, hur-rah!

*f* *ff* *>* *>*

Sword of the brave and free, Bright sword of Li-ber-ty! Hur-rah, hur-rah, hur-rah!

*f* *ff* *>* *>*

Sword of the brave and free, Bright sword of Li-ber-ty! Hur-rah, hur-rah, hur-rah!

BRIGHT SWORD OF LIBERTY.

The arm of right shall wield thee, To des - pot nev - er yield thee,

The arm of right shall wield thee, To des - pot nev - er yield thee,

The arm of right shall wield thee, To des - pot nev - er yield thee,

The arm of right shall wield thee, To des - pot nev - er yield thee,

Thou our defence shalt be, Brightsword of Lib - er - ty! Hur - rah, hur - rah, hur - rah!

Thou our defence shalt be, Brightsword of Lib - er - ty! Hur - rah, hur - rah, hur - rah!

Thou our defence shalt be, Brightsword of Lib - er - ty! Hur - rah, hur - rah, hur - rah!

Thou our defence shalt be, Brightsword of Lib - er - ty! Hur - rah, hur - rah, hur - rah!

True sword, to slaves a stranger, Of wrong the stern a - veng - er,

True sword, to slaves a stranger, Of wrong the stern a - veng - er,

True sword, to slaves a stranger, Of wrong the stern a - veng - er,

True sword, to slaves a stranger, Of wrong the stern a - veng - er,

BRIGHT SWORD OF LIBERTY.

The musical score is arranged in systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are printed below the vocal line. The score is in the key of D major and 2/4 time. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano). The lyrics are as follows:

Thus shalt thou ev - er be, Bright sword of Li - ber - ty! Hur - rah, hur - rah, hur - rah!

Thus shalt thou ev - er be, Bright sword of Li - ber - ty! Hur - rah, hur - rah, hur - rah!

Thus shalt thou ev - er be, Bright sword of Li - ber - ty! Hur - rah, hur - rah, hur - rah!

Thus shalt thou ev - er be, Bright sword of Li - ber - ty! Hur - rah, hur - rah, hur - rah!

Shine thus, dark blade, for ev - er, Sub - dued thou canst be nev - er,

Shine thus, dark blade, for ev - er, Sub - dued thou canst be nev - er,

Shine thus, dark blade, for ev - er, Sub - dued thou canst be nev - er,

Shine thus, dark blade, for ev - er, Sub - dued thou canst be nev - er,

Thou shalt our war - cry be, Bright sword of Lib - er - ty! Hur - rah, hur - rah, hur - rah!

Thou shalt our war - cry be, Bright sword of Lib - er - ty! Hur - rah, hur - rah, hur - rah!

Thou shalt our war - cry be, Bright sword of Lib - er - ty! Hur - rah, hur - rah, hur - rah!

Thou shalt our war - cry be, Bright sword of Lib - er - ty! Hur - rah, hur - rah, hur - rah!

# TO NIGHT

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY J. V. S.

THE MUSIC COMPOSED BY

C. M. VON WEBER.

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

*Andante.*  
*sempre pp*

1st TENOR.  
Si - lent night, of dusk - y feat - ure, Now thy

2nd TENOR.  
*sempre pp*  
Si - lent night, of dusk - y feat - ure, Now thy

1st BASS.  
*sempre pp*  
Si - lent night, of dusk - y feat - ure, Now thy

2nd BASS.  
*sempre pp*  
Si - lent night, of dusk - y feat - ure, Now thy

PIANO.  
69.  
*Andante.*  
*sempre pp*

grate - ful peace I hail; While, se - rene - ly

grate - ful peace I hail; While, se - rene - ly

grate - ful peace . . I hail; . . . While, . . se - rene - ly

grate - ful peace I hail; While, se - ene - ly

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

TO NIGHT.

*f* tran - quil, na - ture Sleeps be - neath thy sa - ble veil... *p*

*f* tran - quil, na - ture Sleeps be - neath thy sa - ble veil. *p*

tran - quil, na - ture Sleeps be - neath thy sa - ble veil... *p*

tran - quil, na - ture Sleeps be - neath thy sa - ble veil. *p*

*sempre pp* Cyn - thia's love - ly ray is glanc - ing O'er the lim - pid

*sempre pp* Cyn - thia's love - ly ray is glanc - ing O'er the lim - pid

*sempre pp* Cyn - thia's love - ly ray . . is glanc - ing O'er . . the lim - pid

*sempre pp* Cyn - thia's love - ly ray is glanc - ing O'er the lim - pid

*sempre pp*

murm' - ring stream, On its brok - en sur - face, danc - ing *cres.* *f*

murm' - ring stream, On its brok - en sur - face, danc - ing *cres.* *f*

murm' - ring stream, . . On . . its brok - en sur - face, danc - ing *cres.* *f*

murm' - ring stream, On its brok - en sur - face, danc - ing *cres.* *f*

TO NIGHT.

*p* Gay and sport - ive, plays her team. *sempre pp* All a - round is  
*p* Gay and sport - ive, plays her team. *sempre pp* All a - round is  
*p* Gay . . and sport - ive, plays her team. *sempre pp* All . . a - round is  
*p* Gay and sport - ive, plays her team. *sempre pp* All a - round is

calm - ly sleep - ing, Hush'd the din of toil - some day,  
 calm - ly sleep - ing, Hush'd the din of toil - some day,  
 calm - ly sleep - ing, Hush'd the din . . of toil - some day, . .  
 calm - ly sleep - ing, Hush'd the din of toil - some day,

*cres.* Scarce are heard the wave - lets creep - ing, *f* O'er the peb - bles  
*cres.* Scarce are heard the wave - lets creep - ing, *f* O'er the peb - bles  
*cres.* Scarce are heard the wave - lets creep - ing, *f* O'er . . the peb - bles  
*cres.* Scarce are heard the wave - lets creep - ing, *f* O'er the peb - bles



TO NIGHT.

as they stray. *sempre pp* Ze - phyr's move the leaves' low whis - per.  
 as they stray. *sempre pp* Ze - phyr's move the leaves' low whis - per,  
 as . . they stray. *sempre pp* Ze - phyr's move the leaves' low whis - per,  
 as they stray. *sempre pp* Ze - phyr's move the leaves' low whis - per,

While in mourn - ful strain, or light, *cres.* Phil - o - mel be -  
 While in mourn - ful strain, or light, *cres.* Phil - o - mel be -  
 While in mourn - ful strain, or light, . . *cres.* Phil - o - mel . . be -  
 While in mourn - ful strain, or light, *cres.* Phil - o - mel be -

- gins her ves - per, *p* And com - pletes the charm of night.  
 - gins her ves - per, *p* And com - pletes the charm of night.  
 - gins . . her ves - per, *p* And . . com - pletes . . the charm of night.  
 - gins her ves - per, *p* And com - pletes the charm of night.

# O'ER MOOR AND MOUNTAIN

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY J. V. S.

THE MUSIC COMPOSED BY  
L. SPOHR.

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

*Allegretto.*  
*mf*

1st TENOR.  
O'er moor and mountain, By stream and fountain, O'er broad waves roaming, Of

2nd TENOR.  
O'er moor and mountain, By stream and fountain, O'er broad waves roaming, Of

1st BASS.  
O'er moor and mountain, By stream and fountain, O'er broad waves roaming, Of

2nd BASS.  
O'er moor and mountain, By stream and fountain, O'er broad waves roaming, Of

PIANO.  
*mf*  
♩. = 69.

*f* *cres.* *ff*

o-ocean foaming, In vain I seek for rest and peace, I seek for rest and peace.

*f* *cres.* *ff*

o-ocean foaming, In vain I seek for rest and peace, I seek for rest and peace.

*f* *cres.* *ff*

o-ocean foaming, In vain I seek for rest and peace, I seek for rest and peace.

*f* *cres.* *ff*

o-ocean foaming, In vain I seek for rest and peace, I seek for rest and peace.

*f* *cres.* *ff*

O'ER MOOR AND MOUNTAIN.

*pp dolce.*  
 In for - est maz - - es, Si - - lent and lone - ly, Sol - i - tude rais - es The  
*pp dolce.*  
 In for - est maz - - es, Si - - lent and lone - ly, Sol - i - tude rais - es The  
*pp dolce.*  
 In for - est maz - - es, Si - - lent and lone - ly, Sol - i - tude rais - es The  
*pp dolce.*  
 In for - est maz - - es, Si - - lent and lone - ly, Sol - i - tude rais - es The

thought . . of thee on - ly, Now vainly fly - ing, A - las! brok - en - heart - ed,  
 thought of thee on - - ly, Now vainly fly - ing, A - las! brok - en - heart - ed,  
 thought . . of thee on - ly, Now vainly fly - ing, A - las! brok - en heart - ed,  
 thought . . of thee on - ly, Now vainly fly - ing, A - las! brok - en - heart - ed,

*pp* Now vain - ly sigh - ing, Far from thee part - ed, *pp* far *cres.*  
 Now vain - ly sigh - ing, Far from thee part - - ed, *pp* far from thee part - ed, I am *cres.*  
 Now vain - ly sigh - ing, Far from thee part - ed, . . far from thee part - ed, I am *pp* *cres.*  
 Now vain - ly sigh - ing, Far from thee part - - ed, far from thee part - ed, I am *pp* *cres.*

O'ER MOOR AND MOUNTAIN.

from thee part - ed: No more to meet thee, no more to  
 brok-en-heart - ed, Far from thee part - ed: to  
 brok-en-heart - ed, Far from thee part - ed: No more to  
 brok-en-heart - ed, Far from thee part - ed: No more to

*dim.* *p* *pp* *cres.*

meet thee, no more to greet thee, Hope flies for ev - - er, hope flies for  
 meet thee, no more to greet thee, flies for ev - - er,  
 meet thee, no more to greet thee, Hope flies for ev - - er, flies for  
 meet thee, no more to greet thee, for ev - - er, hope flies for

*f*

ev - - er, Mine . . to be nev - - er,  
 Mine . . to be nev - - er,  
 ev - - er, Mine . . to be nev - - er,  
 ev - - er, Mine . . to be nev - - er,

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

O'ER MOOR AND MOUNTAIN.

mine.. to be nev - er. Till life shall cease, Fare - well to

mine.. to be nev - er. Till life shall cease, Fare - well to

mine.. to be nev - er. Till life shall cease, Fare - well to

mine.. to be nev - er. Till life shall cease, Fare - well to

peace, till life shall cease, fare - well to peace, . . .

peace, till life shall cease, fare - well to peace, fare - well to

peace, till life shall cease, fare - well to peace, fare - well to

peace, till life shall cease, fare - well to peace, . . .

fare - well to peace, fare - well to peace. . . .

peace, fare - well to peace, fare - well to peace. . . .

peace, fare - well to peace, fare - well to peace. . . .

till life shall cease, fare - well to peace. . . .

# COME, BOYS, DRINK AND MERRY BE

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY W. BALL

THE MUSIC COMPOSED BY  
H. MARSCHNER.

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

*Vivace.*

1st TENOR.  
Come, boys, drink and mer-ry be, the wine-cup drain; Send the sparkling

2nd TENOR.  
Come, boys, drink and mer-ry be, the wine-cup drain; Send the sparkling

1st BASS.  
Come, boys, drink and mer-ry be, the wine-cup drain; Send the sparkling

2nd BASS.  
Come, boys, drink and mer-ry be, the wine-cup drain; Send the sparkling

PIANO.  
♩ = 104.  
*f*

nec - tar round, and fill, fill a - gain, O - ho!

nec - tar round, and fill, fill a - gain, O - ho! *pp* Sum, sum, sum, sum, sum, sum, sum, sum,

nec - tar round, and fill, fill a - gain, O - ho! *pp* Sum, sum, sum, sum, sum, sum, sum, sum,

nec - tar round, and fill, fill a - gain, O - ho! *pp* Sum, sum, sum, sum, sum, sum, sum, sum,

COME, BOYS, DRINK AND MERRY BE!

Hy-del-dee, hy-del-dee,  
 sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,  
 sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,  
 sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

hy-del-dee, hy-del - dee, . . . hy-del-dee, hy-del-dee,  
 sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,  
 sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,  
 sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

hy-del-dee, hy-del-dee, hy - dee - del - dum, hur - rah! Here to-night we'll  
 sum, sum, sum, sum, sum, hy - dee - del - dum, hur - rah! Here to-night we'll  
 sum, sum, sum, sum, sum, hy - dee - del - dum, hur - rah! Here to-night we'll  
 sum, sum, sum, sum, sum, hy - dee - del - dum, hur - rah! Here to-night we'll

COME, BOYS, DRINK AND MERRY BE.

mer - ry be, we'll mer - ry be, Hy-del-dee, hy-del - dee, we'll mer - ry be.  
 mer - ry be, we'll mer - ry be, Hy-del-dee, hy-del - dee, we'll mer - ry be.  
 mer - ry be, we'll mer - ry be, Hy-del-dee, hy-del - dee, we'll mer - ry be.  
 mer - ry be, we'll mer - ry be, Hy-del-dee, hy-del - dee, we'll mer - ry be.

Care and sor-row hence a-way, a - way shall flee; Here whatshouldthey do, I pray,with  
 Care and sor-row hence a-way, a - way shall flee; Here whatshouldthey do, I pray,with  
 Care and sor-row hence a-way, a - way shall flee; Here whatshouldthey do, I pray,with  
 Care and sor-row hence a-way, a - way shall flee; Here whatshouldthey do, I pray,with

you or me? O - ho!  
 you or me? O - ho! Sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,  
 you or me? O - ho! Sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,  
 you or me? O - ho! Sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,





COME, BOYS, DRINK AND MERRY BE.

Let the gen'rous heart draw near and share our glee; He who means us  
 Let the gen'rous heart draw near and share our glee; He who means us  
 Let the gen'rous heart draw near and share our glee; He who means us  
 Let the gen'rous heart draw near and share our glee; He who means us

*f*

well we'll cheer with three times three, O - ho!  
 well we'll cheer with three times three, O - ho! *pp* Sum, sum, sum, sum, sum, sum, sum, sum,  
 well we'll cheer with three times three, O - ho! *ff* *pp* Sum, sum, sum, sum, sum, sum, sum, sum,  
 well we'll cheer with three times three, O - ho! *ff* *pp* Sum, sum, sum, sum, sum, sum, sum, sum,

*ff* *pp*

Hy-del-dee, hy-del-dee,  
 sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,  
 sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,  
 sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

COME, BOYS, DRINK AND MERRY BE.

hy-del-dee, hy-del - dee, . . . hy-del-dee, hy-del-dee,

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

hy-del-dee, hy-del-dee, hy - dee - del - dum, hur - rah! And drink his health right

sum, sum, sum, sum, sum, hy - dee - del - dum, hur - rah! And drink his health right

sum, sum, sum, sum, sum, hy - dee - del - dum, hur - rah! And drink his health right

sum, sum, sum, sum, sum, hy - dee - del - dum, hur - rah! And drink his health right

heart - i - ly, right heart - i - ly, Hy-del-dee, hy-del - dee, right heart - i - ly.

heart - i - ly, right heart - i - ly, Hy-del-dee, hy-del - dee, right heart - i - ly.

heart - i - ly, right heart - i - ly, Hy-del-dee, hy-del - dee, right heart - i - ly.

heart - i - ly, right heart - i - ly, Hy-del-dee, hy-del - dee, right heart - i - ly.



COME, BOYS, DRINK AND MERRY BE.

hy-del-dee, hy-del - dee, . . . hy-del-dee, hy-del-dee,

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,

hy-del-dee, hy-del-dee, *f* hy - dee - del - dum, hur - rah! We'll home-ward then right

sum, sum, sum, sum, *f* sum, hy - dee - del - dum, hur - rah! We'll home-ward then right

sum, sum, sum, sum, *f* sum, hy - dee - del - dum, hur - rah! We'll home-ward then right

sum, sum, sum, sum, *f* sum, hy - dee - del - dum, hur - rah! We'll home-ward then right

mer - ri - ly, right mer - ri - ly, Hy-del-dee, hy-del - dee, right mer - ri - ly.

mer - ri - ly, right mer - ri - ly, Hy-del-dee, hy-del - dee, right mer - ri - ly.

mer - ri - ly, right mer - ri - ly, Hy-del-dee, hy-del - dee, right mer - ri - ly.

mer - ri - ly, right mer - ri - ly, Hy-del-dee, hy-del - dee, right mer - ri - ly.

# MARRIED AND SINGLE

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY F. L. SELOUS

THE MUSIC COMPOSED BY

H. WERNER.

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

*Lively.*

1st TENOR.  
Merry, and free from pain and care, Bach - el - ors are we, Can the

2nd TENOR.  
Merry, and free from pain and care, Bach - el - ors are we, Can the

1st BASS.  
-

2nd BASS.  
Mer - ry, and free from pain and care, Bach - el - ors are we, Can the

PIANO.  
♩ = 92.  
*Lively.*

joys of love com- pare, O spark - ling wine, with thee ?

joys of love com- pare, O spark - ling wine, with thee ?

SOLO.

Oh, my spir - it is dis -

joys of love com- pare, O spark - ling wine, with thee ?

MARRIED AND SINGLE.

may'd, Oh, my heart is sore, . . I've to wife a scold - ing

Is thy spir - it so dis - may'd,  
Is thy spir - it so dis - may'd,  
jade, Squall - ing brats I find a bore.  
Is thy spir - it so dis - may'd,

Is thy heart so sore? See, the gob - let of - fers aid, Do but drink, and woes are  
Is thy heart so sore? See, the gob - let of - fers aid, Do but drink, and woes are  
Is thy heart so sore? See, the gob - let of - fers aid, Do but drink, and woes are

MARRIED AND SINGLE.

o'er. See the gob-let, see the  
 o'er. See the gob-let, see the  
 Ev-ry night, and ev-ry morn, Her vile clap-per's  
 o'er. See the gob-let, see the

*cres.* *mf*  
 gob-let of-fers aid... Mer-ry, and free from pain and care, Bach-el-ors are  
*cres.* *mf*  
 gob-let of-fers aid... Mer-ry, and free from pain and care, Bach-el-ors are  
 rung, . . . Death, thou'rt sharp-er than a  
*cres.* *mf*  
 gob-let of-fers aid. Mer-ry, and free from pain and care, Bach-el-ors are

we, Ne'er shall chains our hearts en-snare, Drink to wine and li-ber-ty.  
 we, Ne'er shall chains our hearts en-snare, Drink to wine and li-ber-ty.  
 thorn, Sharp-er still is wo-man's tongue.  
 we, Ne'er shall chains our hearts en-snare, Drink to wine and li-ber-ty.



# THE SABBATH CALL

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY W. BALL

THE MUSIC COMPOSED BY  
**C. KREUTZER.**

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

*Maestoso e con fuoco.*

**CHORUS.**

1st  
TENOR.

It is the Sab-bath morn, it is the Sab-bath morn.

2nd  
TENOR.

It is the Sab-bath morn, it is the Sab-bath morn.

1st  
BASS.

It is the Sab-bath morn, it is the Sab-bath morn.

2nd  
BASS.

It is the Sab-bath morn, it is the Sab-bath morn.

*p* Solo.

I am a -

*Maestoso e con fuoco.*

**CHORUS.**

PIANO.  
♩ = 76.

*p* Solo.

I am a - lone, 'tis si - lence all, Ex - cept the ho - ly mat-in call, the ho - ly,

*p* Solo.

*p* Solo.

*p* Solo.

I am a - lone, 'tis si - lence all, Ex - cept the ho - ly mat-in call, the ho - ly,

- lone, . . . 'tis silence all, Ex - cept the ho - ly mat-in call, the ho - ly,

*pp*

THE SABBATH CALL.

ho - ly, ho - ly mat - in call, Up - on the breeze far borne.  
 ho - ly, ho - ly mat - in call, Up - on the breeze, up - on the breeze far  
 ho - ly, ho - ly mat - in call, Up - on the breeze, up - on the breeze far  
 ho - ly, ho - ly mat - in call, The ho - ly ma - tin call, far

**CHORUS.** Be - neath this love - ly sky, (Oh, sa - - cred  
 borne. . . Be - neath this love - ly sky, (Oh, sa - - cred  
 borne. . . Be - neath this love - ly sky, (Oh, sa - - cred  
 borne. . . Be - neath this love - ly sky, (Oh, sa - - cred

**CHORUS.** Solo. *p dolce.*

awe, . . thrice - hal - low'd fear!) Now let me kneel in grate - ful pray'r To  
 awe, thrice - hal - low'd fear!) Now let me kneel in grate - ful pray'r To  
 awe, . . thrice - hal - low'd fear!) Now let me kneel in grate - ful pray'r To  
 awe, . . thrice - hal - low'd fear!) Now let me kneel in grate - ful pray'r To

*pp* *cres.*

THE SABBATH CALL.

Him who reigns on high. (Oh, sa - cred awe, thrice - hal - low'd *calando.*)  
 Him who reigns on high. (Oh, sa - cred awe, thrice-hal-low'd *calando.*)  
 Him who reigns on high. (*pp* Oh, sa - cred awe, thrice - hal - low'd *calando.*)  
 Him who reigns on high. (*pp dolce.* Oh, sa - cred, sa - cred awe, thrice-hal-low'd, thrice-hal - low'd *calando.*)

fear!) A - bove, what glo - ries play! As if e'en now the fields of light Were *f*  
 fear!) A - bove, what glo - ries play! As if e'en now the fields of light Were *f*  
 fear!) A - bove, what glo - ries play! As if e'en now the fields of light Were *f*  
 fear!) A - bove, what glo - ries play! As if e'en now the fields of light Were *f*

*animato.* *cres.* *f*  
*mf* *cres.* *f*  
*mf* *cres.* *f*  
*mf* *cres.* *f*  
*animato.*

spread be-fore my wond'-ring sight! It is the Sab-bath day, it is the Sab-bath day. *fz*  
 spread be-fore my wond'-ring sight! It is the Sab-bath day, it is the Sab-bath day. *fz*  
 spread be-fore my wond'-ring sight! It is the Sab-bath day, it is the Sab-bath day. *fz*  
 spread be-fore my wond'-ring sight! It is the Sab-bath day, it is the Sab-bath day. *fz*

*Adagio.* *Tempo lmo.* *ff* CHORUS. *fz*  
*ff* CHORUS. *fz*  
*ff* CHORUS. *fz*  
*ff* CHORUS. *fz*

*Adagio.* *Tempo lmo.* *ff* CHORUS. *fz*

# EVENING

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY MISS RICHARDSON

THE MUSIC COMPOSED BY

L. DE CALL.

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

*Andante con moto.*

1st TENOR. *mf* Come, si - lent ev'-ning, o'er us, *p* In this sequester'd plain, *mf* And

2nd TENOR. *mf* Come, si - lent ev'-ning, o'er us, *p* In this sequester'd plain, *mf* And

1st BASS. *mf* Come, si - lent ev'-ning, o'er us, *p* In this sequester'd plain, *mf* And

2nd BASS. *mf* Come, si - lent ev'-ning, o'er us, *p* In this sequester'd plain, *mf* And

*Andante con moto.*

PIANO. *mf* *p* *mf*

♩ = 84.

while thou clos-est o'er us, We'll chant our hum-ble strain. See twi - light fast de -

while thou clos-est o'er us, We'll chant our hum-ble strain. See twi - light fast de -

while thou clos-est o'er us, We'll chant our hum-ble strain. See twi - light fast de -

while thou clos-est o'er us, We'll chant our hum-ble strain. See twi - light fast de -

*pp*

EVENING.

- scend - ing Up - on each dale and hill, . . The sun his last rays *cres.*  
 - scend - ing Up - on each dale and hill, . . The sun his last rays *cres.*  
 - scend - ing, The sun his last rays *cres.*  
 - scend - ing Up - on each dale and hill, The sun his last rays *cres.*

bend - ing, Now glim - mers on the rill. De - light - ful Na - ture *dim. mf*  
 bend - ing, Now glim - mers on the rill. De - light - ful Na - ture *dim. mf*  
 bend - ing, Now glim - mers on the rill. De - light - ful Na - ture *dim. mf*  
 bend - ing, Now glim - mers on the rill. De - light - ful Na - ture *dim. mf*

wear - eth Too soon the garb of night, And beau - ti - ful ap - pear - eth The *cres. dim. p cres.*  
 wear - eth Too soon the garb of night, And beau - ti - ful ap - pear - eth The *cres. dim. p cres.*  
 wear - eth Too soon the garb of night, And beau - ti - ful ap - pear - eth The *cres. dim. p cres.*  
 wear - eth Too soon the garb of night, And beau - ti - ful ap - pear - eth The *cres. dim. p cres.*

EVENING.

moon in sil - v'ry light. Hark! thro' the si - lence reign - ing, The

moon in sil - v'ry light. Hark! thro' the si - lence reign - ing, The

moon in sil - v'ry light. Hark! thro' the si - lence reign - ing, The

moon in sil - v'ry light. Hark! thro' the si - lence reign - ing, The

flute's soft mur-m'ring song, While night - in - gales com - plain - ing, Their

flute's soft mur-m'ring song, While night - in - gales com - plain - ing, Their

flute's soft mur-m'ring song, While night - in - gales com - plain - ing, Their

flute's soft mur-m'ring song, While night - in - gales com - plain - ing, Their

melt - ing notes pro - long, their notes, their melt - ing notes pro - long.

melt - ing notes pro - long, their notes, their melt - ing notes pro - long.

melt - ing notes pro - long, their notes, their melt - ing notes pro - long.

melt - ing notes pro - long, their notes, their melt - ing notes pro - long.

# SOFTLY, SOFTLY

(PIANO, PIANO)

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY

## CHEVALIER DE SEYFRIED.

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

*Andante.  
dolce.*

1st TENOR.  
Soft - - - ly, soft - ly love ap - proach - - es, ap -  
Pia - no, pia - no vien a - mo - - re, a -  
*dolce.*

2nd TENOR.  
Soft - ly, soft - ly love ap - proach - es, Soft - ly on the heart en -  
Pia - no, pia - no vien a - mo - re, Pia - no ci fe - ris - ce il  
*dolce.*

1st BASS.  
Soft - ly, soft - ly love ap - proach - es, Soft - ly on the heart en -  
Pia - no, pia - no vien a - mo - re, Pia - no ci fe - ris - ce il  
*dolce.*

2nd BASS.  
Soft - - ly, soft - ly love ap - -  
Pia - - no, pia - no vien a - -  
*Andante.*

PIANO.  
♩ = 108.  
*dolce.*

- proach - es, Soft - - ly, . . soft - ly love ap -  
- mo - re, Pia - no, . . pia - no vien a -

- croach - es, Soft - ly on the heart en - croach - es,  
- cuo - re, Pia - no ci fe - ris - ce il cuo - re,

- croach - es, Soft - ly on the heart en - croach - es, Soft - ly  
- cuo - re, Pia - no ci fe - ris - ce il cuo - re, Pia - no,

- proach - es, And on the heart en - croach - es,  
- mo - re, Pian, pia - no, ci fe - ris - ce,

SOFTLY, SOFTLY.

- proach - - - - - es,  
 - mo - - - - - re,  
 Soft-ly, soft-ly, soft-ly, soft-ly, soft-ly love,  
 Pia-no, pia-no, pia-no, pia-no, pia-no, pian,  
 Soft-ly, soft-ly love ap -  
 Pia-no, pia-no vien a -  
 love, Soft-ly, soft-ly, soft-ly, soft-ly, soft-ly love,  
 pian, Pia-no, pia-no, pia-no, pia-no, pia-no, pian,  
 Soft-ly, soft-ly love ap -  
 Pia-no, pia-no vien a -  
 Soft - - - - - ly love, soft-ly, soft-ly, soft - - ly love ap -  
 Pia - - - - - no, pian, pia-no, pia-no, pia - - no vien a -

Soft-ly on the heart en - croach - es,  
 Pia-no ci fe - ris - ce il cuo - re,  
 Till re - pose is ours no  
 E la pa - ce più non  
 - proach - es,  
 - mo - re,  
 Soft-ly on the heart en - croach - es,  
 Pia-no ci fe - ris - ce il cuo - re,  
 - proach - es,  
 - mo - re,  
 Soft-ly love ap - proach - es,  
 Piu - no vien a - mo - re,  
 Soft-ly on the heart en - croach - es,  
 Pia-no ci fe - ris - ce il cuo - re,  
 Soft-ly love ap - proach - es,  
 Piu - no vien a - mo - re,



SOFTLY, SOFTLY.

more, no more, till re - pose is ours no  
 ve, non ve, è la pa - ce più non

soft - ly on the heart en - croach-es, till re - pose is ours no  
 pia - no ci fe - ris - ce il cuo - re, è la pa - ce più non

soft - ly on the heart en - croach-es, soft - - - ly,  
 pia - no ci fe - ris - ce il cuo - re, pia - no, pian,

Till re - pose, till re - pose is ours no  
 E la pa - ce, la pa - ce più non

more, soft - ly on the heart en - croach-es,  
 ve, . . . pia - no ci fe - ris - ce il cuo - re,

more, soft - - - ly, soft-ly,  
 ve, . . . pia - - - no, pia-no,

soft - ly, soft - ly on the heart en - croach-es,  
 pia - no, pia - no ci fe - ris - ce il cuo - re,

more, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,  
 ve, . . . no, no, no, no, no, no, no, no, no, no, no, no, no, no, no,

SOFTLY, SOFTLY.

till re - pose is ours no more, no, no, re -  
 è la pa - ce più non ve, no, no, la

till re - pose is ours no more, no, no, re -  
 è la pa - ce più non ve, no, no, la

till re - pose is ours no more, no, no, no, no, no, no, re -  
 pa - ce più non ve, no, no, no, no, no, no, no, la

no, no more, no, no, re -  
 no, non ve, no, no, la

- pose is ours no more, no, no, re - pose is ours no  
 pa - ce più non ve, no, no, la pa - ce più non

- pose is ours no more, no, no, re - pose is ours no  
 pa - ce più non ve, no, no, la pa - ce più non

- pose is ours no more, no, no, re - pose is ours no  
 pa - ce più non ve, no, no, la pa - ce più non

- pose is ours no more, no, no, no, no, no, no, no, re - pose is ours no  
 pa - ce più non ve, no, no, no, no, no, no, no, la pa - ce più non

SOFTLY, SOFTLY.

more, ours . . . . no more,  
 ve, più . . . . non ve,

more, re-*pose* is ours no more, no, no, no, no, no, re-*pose* is ours no  
 ve, la pa - ce più non ve, no, no, no, no, no, no, la pa - ce più non

more, re-*pose* is ours no more, no, no, no, no, no, re-*pose* is ours no  
 ve, la pa - ce più non ve, no, no, no, no, no, no, la pa - ce più non

more, till repose is ours no more, no, no, no more,  
 ve, pia - no, pia - no, piano, pia - no, vien a - mor,

ours . . . . no more, no, no, no.  
 più . . . . non ve, no, no, no

more, no, no, no, no, no . more, no, no, no.  
 ve, no, no, no, no, no, no, no, no, no, no.

more, no, no, no, no, no more, no, no, no.  
 ve, no, no, no, no, no, no, no, no, no, no.

till re-*pose* is ours no more, no, no, no more, no, no, no.  
 è la pa - ce più non ve, no, no, no, no, no, no, no, no.

# BANISH, O MAIDEN

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY F. L. SLOUS

THE MUSIC COMPOSED BY

O. LORENZ.

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

*mf Andantino.*

1st TENOR.  
Ban - ish, O maid - en, thy fear of the mor - row, Dash from thy

2nd TENOR.  
Ban - ish, O maid - en, thy fear of the mor - row, Dash from thy

1st BASS.  
Ban - ish, O maid - en, thy fear of the mor - row, Dash from thy

2nd BASS.  
Ban - ish, O maid - en, thy fear of the mor - row, Dash from thy

PIANO.  
♩ = 138.  
*mf*

cheek, love, the tear-drop of sor - - row, Plea - sure flies swift - ly and

cheek, love, the tear-drop of sor - - row, Plea - sure flies swift - ly and

cheek, love, the tear-drop of sor - - row, Plea - sure flies swift - ly and

cheek, love, the tear-drop of sor - - row, Plea - sure flies swift - ly and

BANISH, O MAIDEN.

sweet - ly a - way, Tears for to - mor - row, but kiss - es to - day,  
 sweet - ly a - way, Tears for to - mor - row, but kiss - es to - day,  
 sweet - ly a - way, Tears for to - mor - row, but kiss - es to - day,  
 sweet - ly a - way, Tears for to - mor - row, but kiss - es to - day,

kiss - es, love, tears for to - mor - row, but  
 kiss - es, love, kiss - es, kiss - es,  
 kiss - es, love, kiss - es, kiss - es,  
 kiss - es, love, kiss - es, kiss - es,

kiss - es to - day, tears for to - mor - row, but kiss - es to - day,  
 kiss - es to - day, tears for to - mor - row, but kiss - es to - day,  
 kiss - es to - day, tears for to - mor - row, but kiss - es to - day,  
 kiss - es to - day, tears for to - mor - row, but kiss - es to - day,

BANISH, O MAIDEN.

*pp.* kiss - es, love, *pp.* kiss - es, kiss - es, *f* kiss - es to - day.  
*pp.* kiss - es, love, *pp.* kiss - es, kiss - es, *f* kiss - es to - day.  
*pp.* kiss - es, love, *pp.* kiss - es, kiss - es, *f* kiss - es to - day.  
*pp.* kiss - es, love, *p* Tears for to - mor - - - row, but *f* kiss - es to - day.

*mf* Hear me now, dear - est, thy doubts gent - ly chid - ing, Know'st thou not true love is  
*mf* Hear me now, dear - est, thy doubts gent - ly chid - ing, Know'st thou not true love is  
*mf* Hear me now, dear - est, thy doubts gent - ly chid - ing, Know'st thou not true love is  
*mf* Hear me now, dear - est, thy doubts gent - ly chid - ing, Know'st thou not true love is

*p* ev - er con - fid - - ing? Why tear from Cu - pid his band - age a - way? *cres. f* Love sees no  
*p* ev - er con - fid - - ing? Why tear from Cu - pid his band - age a - way? *cres. f* Love sees no  
*p* ev - er con - fid - - ing? Why tear from Cu - pid his band - age a - way? *cres. f* Love sees no  
*p* ev - er con - fid - - ing? Why tear from Cu - pid his band - age a - way? *cres. f* Love sees no



BANISH, O MAIDEN.

*mf*  
 Time, whose ad - vance our af - fec - tion o'er - pow - ers, Steals the bright  
*mf*  
 Time, whose ad - vance our af - fec - tion o'er - pow - ers, Steals the bright  
*mf*  
 Time, whose ad - vance our af - fec - tion o'er - pow - ers, Steals the bright  
*mf*  
 Time, whose ad - vance our af - fec - tion o'er - pow - ers, Steals the bright

bloom from the fair - est of flow - ers ; Haste, ere the rose from thy  
 bloom from the fair - est of flow - ers ; Haste, ere the rose from thy  
 bloom from the fair - est of flow - ers ; Haste, ere the rose from thy  
 bloom from the fair - est of flow - ers ; Haste, ere the rose from thy

*cres. f*  
 cheek pass a - way, Wait not to - mor - row, but kiss me to - day,  
*cres. f*  
 cheek pass a - way, Wait not to mor - row, but kiss me to - day,  
*cres. f*  
 cheek pass a - way, Wait not to - mor - row, but kiss me to - day,  
*cres. f*  
 cheek pass a - way, Wait not to - mor - row, but kiss me to - day,





BANISH, O MAIDEN.

*mf*  
 Grief from thy bo - som for ev - er ex - pell - ing, On thy young  
*mf*  
 Grief from thy bo - som for ev - er ex - pell - ing, On thy young  
*mf*  
 Grief from thy bo - som for ev - er ex - pell - ing, On thy young  
*mf*  
 Grief from thy bo - som for ev - er ex - pell - ing, On thy young

lip may a smile still be dwell - ing; Or if a frown must that  
 lip may a smile still be dwell - ing; Or if a frown must that  
 lip may a smile still be dwell - ing; Or if a frown must that  
 lip may a smile still be dwell - ing; Or if a frown must that

*cres. f*  
 smile chase a - way, Frown then to - mor - row, but kiss me to - day,  
*cres. f*  
 smile chase a - way, Frown then to - mor - row, but kiss me to - day,  
*cres. f*  
 smile chase a - way, Frown then to - mor - row, but kiss me to - day,  
*cres. f*  
 smile chase a - way, Frown then to - mor - row, but kiss me to - day,



# LÜTZOW'S WILD CHASE

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
C. M. VON WEBER.

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

*Allegro molto.* *p* *cres.*

1st TENOR. What streams from yon wood, where the sun - beams shine, Still near - er and near - er

2nd TENOR. What streams from yon wood, where the sun - beams shine, Still near - er and near - er

1st BASS. What streams from yon wood, where the sun - beams shine, Still near - er and near - er

2nd BASS. What streams from yon wood, where the sun - beams shine, Still near - er and near - er

PIANO. *p* *cres.*

*Allegro molto.*

$\text{♩} = 96.$

*f* *pp* *cres.*

sound - ing? It hur - ries a - long, dusky line up - on line, The shrill sounding horns with

*f* *pp* *cres.*

sound - ing? It hur - ries a - long, dusky line up - on line, The shrill sounding horns with

*f* *pp* *cres.*

sound - ing? It hur - ries a - long, dusky line up - on line, The shrill sounding horns with

*f* *pp* *cres.*

sound - ing? It hur - ries a - long, dusky line up - on line, The shrill sounding horns with

*f* *pp* *cres.*

LÜTZOW'S WILD CHASE.

shouting combine, The soul with dark hor-ror con-found-ing, And if this swart  
 shouting combine, The soul with dark hor-ror con-found-ing, And if this swart  
 shouting combine, The soul with dark hor-ror con-found-ing, And if this swart  
 shouting combine, The soul with dark hor-ror con-found-ing,

com-pa-ny's name you'd know, These are Lüt-zow's  
 com-pa-ny's name you'd know, These are Lüt-zow's  
 com-pa-ny's name you'd know, These are Lüt-zow's  
 Lüt-zow! These are Lüt-zow's

rid-ers, a-hunt-ing that go, . . . these are Lüt-zow's rid-ers, a-hunt-ing that go. . .  
 rid-ers, a-hunt-ing that go, . . . these are Lüt-zow's rid-ers, a-hunt-ing that go. . .  
 rid-ers, a-hunt-ing that go, . . . these are Lüt-zow's rid-ers, a-hunt-ing that go. . .  
 rid-ers, a-hunt-ing that go, . . . these are Lüt-zow's rid-ers, a-hunt-ing that go. . .  
 rid-ers, a-hunt-ing that go, . . . these are Lüt-zow's rid-ers, a-hunt-ing that go. . .

LÜTZOW'S WILD CHASE.

2. From hill un - to hill through the woods they hie, Each one to his com - rades call -  
 3. Some stag-ger and fall, 'mid the groan - ing foe, No more the bright sun - light see -

2. From hill un - to hill through the woods they hie, Each man to his com - rades call -  
 3. Some stag-ger and fall, 'mid the groan - ing foe, No more the bright sun - light see -

2. From hill un - to hill through the woods they hie, Each man to his com - rades call -  
 3. Some stag-ger and fall, 'mid the groan - ing foe, No more the bright sun - light see -

2. From hill un - to hill through the woods they hie, Each man to his com - rades call -  
 3. Some stag-ger and fall, 'mid the groan - ing foe, No more the bright sun - light see -

- ing ; Be-hind the dark thick-ets in ambush they lie, The ri - fle is heard, the loud bat-tle cry, In  
 - ing ; The writh-ings of death on their fa-ces they shew, Yet hearts that are free no terror can know, The

- ing ; Be-hind the dark thick-ets in ambush they lie, The ri - fle is heard, the loud bat-tle cry, In  
 - ing ; The writh-ings of death on their fa-ces they shew, Yet hearts that are free no terror can know, The

- ing ; Be-hind the dark thick-ets in ambush they lie, The ri - fle is heard, the loud bat-tle cry, In  
 - ing ; The writhings of death on their fa-ces they shew, Yet hearts that are free no terror can know, The

- ing ; Be-hind the dark thick-ets in ambush they lie, The ri - fle is heard, the loud bat-tle cry, In  
 - ing ; The writhings of death on their fa-ces they shew, Yet hearts that are free no terror can know, The



# SOLDIER'S SONG

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY F. L. SELOUS

THE MUSIC COMPOSED BY

H. WERNER.

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

*Tempo di marcia.*

1st TENOR.  
Cour - age in camp and field, Cour - age that ne'er will yield,

2nd TENOR.  
Cour - age in camp and field, Cour - age that ne'er will yield,

1st BASS.  
Cour - age in camp and field, Cour - age that ne'er will yield,

2nd BASS.  
Cour - age in camp and field, Cour - age that ne'er will yield,

PIANO.  
♩ = 108.

*p*

'Tis the sol-dier's du - ty. Bright eyes beam-ing, Gob - lets gleam - ing,

'Tis the sol-dier's du - ty, Bright eyes beam-ing, Gob - lets gleam - ing,

'Tis the sol-dier's du - ty, Bright eyes beam-ing, Gob - lets gleam - ing,

'Tis the sol-dier's du - ty, Bright eyes beam-ing, Gob - lets gleam - ing,

*p*



SOLDIER'S SONG.

Rud - dy wine and sparkling gold, Love that smiles up-on the bold, These are the sol - dier's  
 Rud - dy wine and sparkling gold, Love that smiles up-on the bold, These are the sol - dier's  
 Rud - dy wine and sparkling gold, Love that smiles up-on the bold, These are the sol - dier's  
 Rud - dy wine and sparkling gold, Love that smiles up-on the bold, These are the sol - dier's

Solo.  
 boot - y, these are the sol - dier's boot - y. Maid - en, fill, our joys to  
 Solo.  
 boot - y, these are the sol - dier's boot - y. Maid - en, fill, our joys to  
 Solo.  
 boot - y, these are the sol - dier's boot - y. Maid - en, fill, our joys to  
 Solo.  
 boot - y, these are the sol - dier's boot - y. Maid - en, fill, our joys to

crown, Care not tho' thy moth - er frown,  
 crown, Care not tho' thy moth - er frown,  
 Solo.  
 Maid - en, fill, our joys to crown, Care not tho' thy moth - er frown,  
 crown, Care not tho' thy moth - er frown,

SOLDIER'S SONG.

*ritard.*

Fill the cup, our joys to crown, What care we for moth - er's

Fill the cup, our joys to crown, What care we for moth - er's

Fill the cup, our joys to crown, What care we for moth - er's

Fill the cup, our joys to crown, What care we for moth - er's

*ritard.*

*a tempo.*  
**CHORUS.**

frown? Rud - dy gold, and spark - ling eyes, Wine that ev' - ry care de - fies,

frown? Rud - dy gold, and spark - ling eyes, Wine that ev' - ry care de - fies,

frown? Rud - dy gold, and spark - ling eyes, Wine that ev' - ry care de - fies,

frown? Rud - dy gold, and spark - ling eyes, Wine that ev' - ry care de - fies,

*a tempo.*

**ff** CHORUS.

These are the sol - dier's boot - y, these are the sol - dier's boot - y.

These are the sol - dier's boot - y, these are the sol - dier's boot - y.

These are the sol - dier's boot - y, these are the sol - dier's boot - y.

These are the sol - dier's boot - y, these are the sol - dier's boot - y.

# HARK! ABOVE US

PART-SONG FOR TWO TENORS AND TWO BASSES

TRANSLATED FROM THE GERMAN OF UHLAND BY F. W. R.

THE MUSIC COMPOSED BY

## C. KREUTZER.

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

1st TENOR. *Andante.* *mf* Hark! a - bove us on the mount - ain Sad and so - lemn tolls the *p* *cres.*

2nd TENOR. *mf* Hark! a - bove us on the mount - ain Sad and so - lemn tolls the *p* *cres.*

1st BASS. *mf* Hark! a - bove us on the mount - ain Sad and so - lemn tolls the *p* *cres.*

2nd BASS. *mf* Hark! a - bove us on the mount - ain Sad and so - lemn tolls the *p* *cres.*

PIANO. *Andante.* *mf* *p* *cres.*

$\text{♩} = 104.$

bell, While a joy - ous herd-boy wan - ders, Sing - ing *p* *f*

bell, While a joy - ous herd-boy wan - ders, Sing - ing *p* *f*

bell, Sing - ing *f*

bell, While a joy - ous herd-boy wan-ders, *p* *f*

HARK! ABOVE US.

gai - - ly, through the dell, .. While a joy - ous herd - boy

gai - - ly, through the dell, .. While a joy - ous herd - boy

gai - - ly, through the dell,

Sing-ing gai - ly, through the dell, .. While a joy - ous

wan - ders, Sing - ing gai - - - ly, through the dell.

wan - ders, Sing - ing gai - - - ly, through the dell.

Sing - ing gai - - ly, through the dell.

herd - boy wan - ders, Sing - ing gai - ly, through the dell.

Now the train the steep a - scend - ing, Chant the chor - us loud and clear,

Now the train the steep a - scend - ing, Chant the chor - us loud and clear,

Now the train the steep a - scend - ing. Chant the chor - us loud and clear,

Now the train the steep a - scend - ing, Chant the chor - us loud and clear,

HARK! ABOVE US.

*pp*  
Hush'd the shepherd's song of glad-ness, As the sound comes o'er his ear.

*pp*  
Hush'd the shepherd's song of glad-ness, As the sound comes o'er his ear.

*pp*  
Hush'd the shepherd's song of glad-ness, As the sound comes o'er his ear.

*pp*  
Hush'd the shepherd's song of glad-ness, As the sound comes o'er his ear.

*mf* *cres.*  
To their grave up-on the mount-ain All in turn con-sign'd must

*mf* *cres.*  
To their grave up-on the mount-ain All in turn con-sign'd must

*mf* *cres.*  
To their grave up-on the mount-ain All in turn con-sign'd must

*mf* *cres.*  
To their grave up-on the mount-ain All in turn con-sign'd must

*mf* *cres.*  
To their grave up-on the mount-ain All in turn con-sign'd must

*p* *cres.*  
be, Joy-ous herd-boy, joy-ous herd-boy, Soon that

*p* *cres.*  
be, Joy-ous herd-boy, joy-ous herd-boy, Soon that

*p* *cres.*  
be, Joy-ous herd-boy, joy-ous herd-boy, Soon that

*p* *cres.*  
be, Joy-ous herd-boy, joy-ous herd-boy, Soon that

*p* *cres.*  
be, Joy-ous herd-boy, joy-ous herd-boy, Soon that

HARK! ABOVE US.

bell shall toll for thee, soon that bell shall toll for thee, soon that  
 bell shall toll for thee, soon that bell shall toll for thee, soon that  
 bell shall toll for thee, soon that bell shall toll for thee, soon that  
 bell shall toll for thee, soon that bell shall toll for thee, soon that

bell shall toll for thee, Joy-ous herd-boy, joy-ous herd-boy, Soon that  
 bell shall toll for thee, Joy-ous herd-boy, joy-ous herd-boy, Soon that  
 bell shall toll for thee, Joy-ous herd-boy, joy-ous herd-boy, Soon that  
 bell shall toll for thee; Joy-ous herd-boy, joy-ous herd-boy, Soon that

bell shall toll for thee, toll for thee, toll for thee.  
 bell shall toll for thee, toll for thee, toll for thee.  
 bell shall toll for thee, toll for thee, toll for thee.  
 bell shall toll for thee, toll . . for thee, toll . . for thee.

# LOVELY NIGHT

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY F. W. R.

THE MUSIC COMPOSED BY  
F. X. CHWATAL.

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

1st TENOR. *Andantino. cres. f*  
Love - ly night! O love - ly night! Spread - ing o - ver

2nd TENOR. *cres. f*  
Love - ly night! O love - ly night! Spread - ing o - ver

1st BASS. *cres. f*  
Love - ly night! O love - ly night! Spread - ing o - ver

2nd BASS. *cres. f*  
Love - ly night! O love - ly night! Spread - ing o - ver

PIANO. *Andantino. p cres. f*  
♩ = 88.

hill and mead-ow, Soft and slow, thy ha - zy shad-ow; Soon our wear - ied

hill and mead-ow, Soft and slow, thy ha - zy shad-ow; Soon our wear - ied

hill and mead-ow, Soft and slow, thy ha - zy shad-ow; Soon our wear - ied

hill and mead-ow, Soft and slow, thy ha - zy shad-ow; Soon our wear - ied

hill and mead-ow, Soft and slow, thy ha - zy shad-ow; Soon our wear - ied

LOVELY NIGHT.

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

eye - lids close, And slum - ber in .. thy blest re - pose, Soon our

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

eye-lids close, Slum - ber in .. thy blest re - pose, Soon our

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

eye-lids close, Slum - ber in thy blest re - pose, Soon our

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

eye-lids close, Slum - ber in .. thy blest re - pose, Soon our

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

wear - ied eye - lids close, .. And slum - ber in .. thy blest re - pose.

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

wear - ied eye-lids close, And slum - ber in .. thy blest re - pose.

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

wear - ied eye-lids close, And slum - ber in thy blest re - pose.

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

wear - ied eye-lids close, And slum - ber in .. thy blest re - pose.

*cres.* *f*

Ho - ly night! O ho - ly night! Plac - ing bright - er worlds be -

*cres.* *f*

Ho - ly night! O ho - ly night! Plac - ing bright - er worlds be -

*cres.* *f*

Ho - ly night! O ho - ly night! Plac - ing bright - er worlds be -

*cres.* *f*

Ho - ly night! O ho - ly night! Plac - ing bright - er worlds be -

*p* *cres.* *f*



LOVELY NIGHT.

fore us, Joy and peace thou shed - dest o'er us. O that we might  
 fore us, Joy and peace thou shed - dest o'er us. O that we might  
 fore us, Joy and peace thou shed - dest o'er us. O that we might  
 fore us, Joy and peace thou shed - dest o'er us. O that we might

ne'er re - turn To this dull earth, to weep and mourn, O that  
 ne'er re - turn this dull earth, to weep and mourn, O that  
 ne'er re - turn this dull earth, to weep and mourn, O that  
 ne'er re - turn this dull earth, to weep and mourn, O that

we . . might ne'er re - turn . . To this dull earth, to weep and mourn.  
 we might ne'er re - turn To this dull earth, to weep and mourn.  
 we might ne'er re - turn To this dull earth, to weep and mourn.  
 we might ne'er re - turn To this dull earth, to weep and mourn.

## THE TWO ROSES

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY F. W. R.

THE MUSIC COMPOSED BY

WERNER.

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

1st TENOR. *Andante.* *mf* *cres.*  
On a bank two ros - es fair, Wet with morn - ing show - ers,

2nd TENOR. *mf* *cres.*  
On a bank two ros - es fair, Wet with morn - ing show - ers,

1st BASS. *mf* *cres.*  
On a bank two ros - es fair, Wet with morn - ing show - ers,

2nd BASS. *mf* *cres.*  
On a bank two ros - es fair, Wet with morn - ing show - ers,

PIANO. *mf* *cres.*  
♩ = 138.

*p*  
Sweet to view, in fra-grance grew; I, then, pen-sive, full of care, Gath-er'd both the

*p*  
Sweet to view, in fra-grance grew; I, then, pen-sive, full of care, Gath-er'd both the

*p*  
Sweet to view, in fra-grance grew; I, then, pen-sive, full of care, Gath-er'd both the

*p*  
Sweet to view, in fra-grance grew; I, then, pen-sive, full of care, Gath-er'd both the

THE TWO ROSES.

flow - ers. Tell me, ros - es, tru - ly tell, If my fair one loves me well.

flow - ers. Tell me, ros - es, tru - ly tell, If my fair one loves me well.

flow - ers. Tell me, ros - es, tru - ly tell, If my fair one loves me well.

flow - ers. Tell me, ros - es, tru - ly tell, If my fair one loves me well.

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics: "flow - ers. Tell me, ros - es, tru - ly tell, If my fair one loves me well." The bottom two staves are piano accompaniment. The music is in 3/4 time with a key signature of one sharp (F#). Dynamics include *mf*, *cres.*, and *p*. A fermata is placed over the word "tell" in the vocal parts.

Thou in white art all ar-ray'd, Not a speck to mar thee, Thus I find the

Thou in white art all ar-ray'd, Not a speck to mar thee, Thus I find the

Thou in white art all ar-ray'd, Not a speck to mar thee, Thus I find the

Thou in white art all ar-ray'd, Not a speck to mar thee, Thus I find the

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics: "Thou in white art all ar-ray'd, Not a speck to mar thee, Thus I find the". The bottom two staves are piano accompaniment. The music continues in 3/4 time with a key signature of one sharp. Dynamics include *mf*, *cres.*, and *p*. A fermata is placed over the word "thee" in the vocal parts.

spotless mind, Which adorns my love-ly maid, Would she soon may wear thee. Tell me, ros-es,

spotless mind, Which a-dorns my love-ly maid, Would she soon may wear thee. Tell me, ros-es,

spotless mind, Which a-dorns my love-ly maid, Would she soon may wear thee. Tell me, ros-es,

spotless mind, Which a-dorns my love-ly maid, Would she soon may wear thee. Tell me, ros-es,

The third system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics: "spotless mind, Which adorns my love-ly maid, Would she soon may wear thee. Tell me, ros-es,". The bottom two staves are piano accompaniment. The music continues in 3/4 time with a key signature of one sharp. Dynamics include *mf*. A fermata is placed over the word "thee" in the vocal parts.

THE TWO ROSES.

tru-ly tell, If my fair one loves me well. Thou art like the blush-ing cheek Which her love dis -

tru-ly tell, If my fair one loves me well. Thou art like the blush-ing cheek Which her love dis -

tru-ly tell, If my fair one loves me well. Thou art like the blush-ing cheek Which her love dis -

tru-ly tell, If my fair one loves me well. Thou art like the blush-ing cheek Which her love dis -

- clos - es; Nought with her can I compare, But of charms if I should speak, Ye'll be jeal-ous

- clos - es; Nought with her can I compare, But of charms if I should speak, Ye'll be jeal-ous

- clos - es; Nought with her can I compare, But of charms if I should speak, Ye'll be jeal-ous

- clos - es; Nought with her can I compare, But of charms if I should speak, Ye'll be jeal-ous

ros - es. Tell me, ros - es, tru - ly tell, If my fair one loves me well.

ros - es. Tell me, ros - es, tru - ly tell, If my fair one loves me well.

ros - es. Tell me, ros - es, tru - ly tell, If my fair one loves me well.

ros - es. Tell me, ros - es, tru - ly tell, If my fair one loves me well.

# THE TOPER'S GLEE

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS BY B.

THE MUSIC COMPOSED BY

## ZELTER.

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

*Allegretto pesante.*

1st TENOR. *mf*  
Oh, what a thirst-y year we're in! My throat has ev-er parch-ed been, From

2nd TENOR. *mf*  
Oh, what a thirst-y year we're in! My throat has ev-er parch-ed been, From

1st BASS. *mf*  
Oh, what a thirst-y year we're in! My throat has ev-er parch-ed been, From

2nd BASS. *mf*  
Oh, what a thirst-y year we're in! My throat has ev-er parch-ed been, From

PIANO. *mf*  
♩ = 96.

morn to night 'tis dry; I'm like a fish up-on the sand, . .

morn to night 'tis dry; I'm like a fish up-on the sand, . .

morn to night 'tis dry; I'm like a fish up-on the sand,

morn to night 'tis dry; I'm like a fish up-on the

THE TOPER'S GLEE.

Or drougthy piece of bar-ren land; Bring wine, or I shall die, Oh,  
 Or drougthy piece of bar-ren land; Bring wine, or I shall die, Oh,  
 Or drougthy piece of bar-ren land; Bring wine, or I shall die, Oh,  
 sand, Or drougthy piece of bar-ren land; Bring wine, or I shall die, Oh,

*cres.* bring me wine! oh, bring me wine! oh, bring me wine! *f* The wind that blows is *mf*  
*cres.* bring me wine! oh, bring me wine! oh, bring me wine! *f* The wind that blows is *mf*  
*cres.* bring me wine! oh, bring me wine! oh, bring me wine! *f* The wind that blows is *mf*  
*cres.* bring me wine! oh, bring me wine! oh, bring me wine! *f* The wind that blows is *mf*

westward bound, No rain, no dew, to cool the ground, No drink-ing stays my thirst, To  
 westward bound, No rain, no dew, to cool the ground, No drink-ing stays my thirst, To  
 westward bound, No rain, no dew, to cool the ground, No drink-ing stays my thirst,  
 westward bound, No rain, no dew, to cool the ground, No drink-ing stays my thirst,

THE TOPER'S GLEE.

drink and drink is still my cry, . . . The  
 drink and drink is still my cry, . . . The  
 To drink and drink is still my cry, The cel - lar  
 To drink and drink is still my cry, The  
 cel - lar must be near - ly dry, Of earth - ly ills the worst. Oh, bring me wine! oh,  
 cel - lar must be near - ly dry, Of earth - ly ills the worst. Oh, bring me wine! oh,  
 must be near - ly dry, Of earth - ly ills the worst. Oh, bring me wine! oh,  
 cel - lar must be near - ly dry, Of earth - ly ills the worst. Oh, bring me wine! oh,  
 bring me wine! oh, bring me wine! Now all who love the no - ble juice, Of  
 bring me wine! oh, bring me wine! Now all who love the no - ble juice, Of  
 bring me wine! oh, bring me wine! Now all who love the no - ble juice, Of  
 bring me wine! oh, bring me wine! Now all who love the no - ble juice, Of

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

THE TOPER'S GLEE.

which great Bacchus taught the use, Fill high each sparkling glass. Be this the toast, and  
 which great Bacchus taught the use, Fill high each sparkling glass. Be this the toast, and  
 which great Bac-chus taught the use, Fill high each sparkling glass. Be this the toast,  
 which great Bac-chus taught the use, Fill high each sparkling glass. Be this the

drink it round, . . . "May this year's growth be short - ly found All  
 drink it round, . . . "May this year's growth be short - ly found All  
 and drink it round, "May this year's growth be short - ly found All  
 toast, and drink it round, "May this year's growth be short - ly found All

oth - ers to sur - pass." Oh, glo - rious wine! oh, glo - rious wine! oh, glo - rious wine!  
 oth - ers to sur - pass." Oh, glo - rious wine! oh, glo - rious wine! oh, glo - rious wine!  
 oth - ers to sur - pass." Oh, glo - rious wine! oh, glo - rious wine! oh, glo - rious wine!  
 oth - ers to sur - pass." Oh, glo - rious wine! oh, glo - rious wine! oh, glo - rious wine!



# INTEGER VITÆ

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS FROM HORACE, BOOK I., ODE XXII.

THE MUSIC COMPOSED BY  
F. FLEMMING.

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

1st TENOR.

2nd TENOR

1st BASS.

2nd BASS.

PIANO.  
♩ = 66.

In - te - ger vi - tæ, sce - le - ris - que pu - rus, Non e - get Mau - ri

In - te - ger vi - tæ, sce - le - ris - que pu - rus, Non e - get Mau - ri

In - te - ger vi - tæ, sce - le - ris - que pu - rus, Non e - get Mau - ri

In - te - ger vi - tæ, sce - le - ris - que pu - rus, Non e - get Mau - ri

jac - u - lis nec ar - cu, Nec ve - ne - na - tis grav - i - dâ sa - git - tis,

jac - u - lis nec ar - cu, Nec ve - ne - na - tis grav - i - dâ sa - git - tis,

jac - u - lis nec ar - cu, Nec ve - ne - na - tis grav - i - dâ sa - git - tis,

jac - u - lis nec ar - cu, Nec ve - ne - na - tis grav - i - dâ sa - git - tis,

INTEGER VITÆ.

Fus - ce, pha - re - - trā. Si - ve per Syr - tes i - ter æs - tu -  
 Fus - ce, pha - re - - trā. Si - ve per Syr - tes i - ter æs - tu -  
 Fus - ce, pha - re - - trā. Si - ve per Syr - tes i - ter æs - tu -  
 Fus - ce, pha - re - - trā. Si - ve per Syr - tes i - ter æs - tu -

o - sas, Si - ve fac - tu - rus per in - hos - pi - ta - lem Cau - ca - sum,  
 o - sas, Si - ve fac - tu - rus per in - hos - pi - ta - lem Cau - ca - sum,  
 o - sas, Si - ve fac - tu - rus per in - hos - pi - ta - lem Cau - ca - sum,  
 o - sas, Si - ve fac - tu - rus per in - hos - pi - ta - lem Cau - ca - sum,

vel . . quæ lo - ca fab - u - lo - sus Lam - bit Hy - das - - pes.  
 vel quæ lo - ca fab - u - lo - sus Lam - bit Hy - das - pes.  
 vel quæ lo - ca fab - u - lo - sus Lam - bit Hy - das - - pes.  
 vel quæ lo - ca fab - u - lo - sus Lam - bit Hy - das - pes.

INTEGER VITÆ.

Nam - que me sil - vâ lu - pus in Sa - bi - nâ, Dum me - am

Nam - que me sil - vâ lu - pus in Sa - bi - nâ, Dum me - am

Nam - que me sil - vâ lu - pus in Sa - bi - nâ, Dum me - am

Nam - que me sil - vâ lu - pus in Sa - bi - nâ, Dum me - am

can - to La - la - gen, et ul - tra Ter - min - um, cu - ris

can - to La - la - gen, et ul - tra Ter - min - um, cu - ris

can - to La - la - gen, et ul - tra Ter - min - um, cu - ris

can - to La - la - gen, et ul - tra Ter - min - um, cu - ris

va - gor ex - pe - di - tus, Fu - git in - er - mem.

va - gor ex - pe - di - tus, Fu - git in - er - mem.

va - gor ex - pe - di - tus, Fu - git in - er - mem.

va - gor ex - pe - di - tus, Fu - git in - er - mem.

# THE THREE HUNTSMEN

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
**C. KREUTZER.**

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

*Presto.*

1st TENOR. *f* Three hunts - men once went in - to a wood, To

2nd TENOR. *f* Three hunts - 'men once went in - to a wood, To

1st BASS. *f* Three hunts - men once went in - to a wood, To

2nd BASS. *f* Three hunts - men once went in - to a wood, To

PIANO. *Presto.* *f*

♩. = 104.

hunt a white hart they knew to be good, to hunt a white hart they

hunt a white hart they knew to be good, to hunt a white hart they

hunt a white hart they knew to be good, to hunt a white hart they

hunt a white hart they knew to be good, to hunt a white hart they

THE THREE HUNTSMEN.

knew to be good. They laid them - selves down all un - der a . .  
 knew to be good. They laid them - selves down all un - der a  
 knew to be good. They laid them - selves down all un - der a  
 knew to be good. They laid them - selves down all un - der a

tree, And a ver - y strange dream had these hunts - men three, a  
 tree, And a ver - y strange dream had these hunts - men three, a  
 tree, And a ver - y strange dream had these hunts - men three, a  
 tree, And a ver - y strange dream had these hunts - men three, a

ver - y strange dream had these hunts - - - men three. .  
 ver - y strange dream had these hunts - men three. .  
 ver - y strange dream had these hunts - men three. .  
 ver - y strange dream had these hunts - men three. .

THE THREE HUNTSMEN.

Solo. *p*  
I lay, and dreamt I was beat-ing the bush, And out ran the hart, boys,

*p* Soli.

Detailed description: This system contains the first musical phrase. It features a vocal line with lyrics and piano accompaniment. The vocal line begins with a 'Solo.' marking and a piano (*p*) dynamic. The lyrics are 'I lay, and dreamt I was beat-ing the bush, And out ran the hart, boys,'. The piano accompaniment includes a 'p Soli.' marking.

Solo. *p*  
And I, that for cer-tain the crea-ture must drop, As I

husch, husch, husch, husch, husch, husch, husch, husch, husch, husch, husch,

Detailed description: This system contains the second musical phrase. The vocal line starts with a 'Solo.' marking and a piano (*p*) dynamic. The lyrics are 'And I, that for cer-tain the crea-ture must drop, As I'. This is followed by a series of 'husch' sounds. The piano accompaniment continues with a piano (*p*) dynamic.

Solo. *p*  
And I, as he ran to the

lev- ell'd my gun at his head, pop, pop, pop, pop, pop, pop, pop.

husch, husch, husch, husch, husch, husch, husch, husch, husch, husch, husch,

Detailed description: This system contains the third musical phrase. The vocal line begins with a 'Solo.' marking and a piano (*p*) dynamic. The lyrics are 'And I, as he ran to the lev- ell'd my gun at his head, pop, pop, pop, pop, pop, pop, pop.'. This is followed by another series of 'husch' sounds. The piano accompaniment continues with a piano (*p*) dynamic.

THE THREE HUNTSMEN.

woods a - far, Blew cheer - i - ly in - to my horn, tra ra. **CHORUS.**  
 pop, pop, pop, pop, pop, pop, pop, pop, **And CHORUS.**  
 husch, husch, husch, husch, husch, husch, husch, husch, **And CHORUS.**

as they were sit - ting re - lat - ing their dream, The hart bound - ed past them, and  
 as they were sit - ting re - lat - ing their dream, The hart bound - ed past them, and  
 as they were sit - ting re - lat - ing their dream, The hart bound - ed past them, and  
 as they were sit - ting re - lat - ing their dream, The hart bound - ed past them, and

o - ver the stream, the hart bound - ed past them, and o - ver the stream, And be -  
 o - ver the stream, the hart bound - ed past them, and o - ver the stream, And be -  
 o - ver the stream, the hart bound - ed past them, and o - ver the stream, And be -  
 o - ver the stream, the hart bound - ed past them, and o - ver the stream, And be -

THE THREE HUNSMEN.

- fore the three hunts-men the game de - scribed, It was off to the woods with a  
 - fore the three hunts-men the game de - scribed, It was off to the woods with a  
 - fore the three hunts-men the game de - scribed, It was off to the woods with a  
 - fore the three hunts-men the game de - scribed, It was off to the woods with a

scath - less hide, it was off to the woods with a scath - - less  
 scath - less hide, it was off to the woods with a scath - less  
 scath - less hide, it was off to the woods with a scath - less  
 scath - less hide, it was off to the woods with a scath - less

hide. . . Husch, husch, pop, pop, tra ra, tra ra.  
 hide. . . Husch, husch, pop, pop, tra ra, tra ra.  
 hide. . . Husch, husch, pop, pop, tra ra, tra ra.  
 hide. . . Husch, husch, pop, pop, tra ra, tra ra.



# PARTING

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY

F. OTTO.

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

*Allegretto.*

1st TENOR. *mf* *p* *f*  
O why should sighs e - scape us When part-ing hours chime? We

2nd TENOR. *mf* *p* *f*  
O why should sighs e - scape us When part-ing hours chime? We

1st BASS. *mf* *p* *f*  
O why should sighs e - scape us When part-ing hours chime? We

2nd BASS. *mf* *p* *f*  
O why should sighs e - scape us When part-ing hours chime? We

PIANO. *mf* *p* *f*  
♩ = 69.

*Allegretto.*

*dim.* *mf*  
part not, love, for ev - - er, 'Tis on - ly for a time. Though

*dim.* *mf*  
part not, love, for ev - - er, 'Tis on - ly for a time. Though

*dim.* *mf*  
part not, love, for ev - - er, 'Tis on - ly for a time. Though

*dim.* *mf*  
part not, love, for ev - - er, 'Tis on - ly for a time. Though

*dim.* *mf*

## PARTING.

far a - way I wan - der Up - on the wide blue sea, . . . In

far a - way I wan - der Up - on the wide blue sea, . . . In

far a - way I wan - der Up - on the wide blue sea, . . . In

far a - way I wan - der Up - on the wide blue sea, . . . In

*p* *mf* *p* *mf* *p* *mf* *p* *mf*

song thine im - age ev - er Shall pres - ent be to me. . . . The

song thine im - age ev - er Shall pres - ent be to me. . . . The

song thine im - age ev - er Shall pres - ent be to me. . . . The

song thine im - age ev - er Shall pres - ent be to me. . . . The

*p* *p* *p* *p* *p* *p* *p* *p*

flow'rs that I may gath - er On mount - ain or in dell, . . . The

flow'rs that I may gath - er On mount - ain or in dell, . . . The

flow'rs that I may gath - er On mount - ain or in dell, . . . The

flow'rs that I may gath - er On mount - ain or in dell, . . . The

*pp* *pp* *pp* *pp* *pp* *pp* *f* *f*

## PARTING.

bo - som they were cull'd for Their o - dours sweet shall tell. Then

bo - som they were cull'd for Their o - dours sweet shall tell. Then

bo - som they were cull'd . . for Their o - dours sweet shall tell. Then

bo - som they were cull'd for Their o - dours sweet shall tell. Then

The first system of the musical score for 'PARTING.' consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'bo - som they were cull'd for Their o - dours sweet shall tell. Then'. The music is in a major key with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

why should sighs e - scape us When part - ing hours . . chime? . . We *mf*

why should sighs e - scape us When part - ing hours . . chime? . . We *mf*

why should sighs e - scape us When part - ing hours chime? . . We *mf*

why should sighs e - scape us When part - ing hours chime? . . We *mf*

The second system of the musical score continues the lyrics: 'why should sighs e - scape us When part - ing hours . . chime? . . We'. The dynamic marking *mf* (mezzo-forte) is indicated. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

part not, love, for ev - - er, 'Tis on - ly for a time . . . Though *p*

part not, love, for ev - - er, 'Tis on - ly for a time . . . Though *p*

part not, love, for ev - - er, 'Tis on - ly for a time . . . Though *p*

part not, love, for ev - - er, 'Tis on - ly for a time . . . Though *p*

The third system of the musical score concludes the lyrics: 'part not, love, for ev - - er, 'Tis on - ly for a time . . . Though'. The dynamic marking *p* (piano) is indicated. The piano accompaniment features a more active right hand with chords and moving lines, while the bass line remains steady.

PARTING.

far a-way I wan-der Up-on the wide blue sea, . . . In  
 far a-way I wan-der Up-on the wide blue sea, . . . . In  
 far a-way I wan-der Up-on the wide blue sea, . . . . In  
 far a-way I wan-der Up-on the wide blue sea, . . . . In

song thine im-age ev-er Shall pres-ent be... to me, In song thine im-age  
 song thine im-age ev-er Shall pres-ent be to me, In song thine im-age  
 song thine im-age ev-er Shall pres-ent be to me, In song thine im-age  
 song thine im-age ev-er Shall pres-ent be to me, In song thine im-age

ev-er Shall pres-ent be... to me. . . . The flow'rs that I may gath-er On  
 ev-er Shall pres-ent be to me. . . . The flow'rs that I may gath-er On  
 ev-er Sh all pres-ent be... to me. . . . The flow'rs that I may gath-er On  
 ev-er Shall pres-ent be to me. . . . The flow'rs that I may gath-er On

PARTING.

mount - ain or in dell, . . The bo - som they were cull'd for Their

mount - ain or in dell, . . The bo - som they were cull'd for Their

mount - ain or in dell, . . The bo - som they were cull'd for Their

mount - ain or in dell, . . The bo - som they were cull'd for Their

The first system of the musical score for 'PARTING.' consists of five staves. The top four staves are vocal parts with lyrics: 'mount - ain or in dell, . . The bo - som they were cull'd for Their'. The fifth staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *f* (forte) and *fz* (forzando).

o - dours sweet shall tell, The bo - som they were cull'd for Their

o - dours sweet shall tell, shall tell, The bo - som they were cull'd for Their

o - dours sweet shall tell, shall tell, The bo - som they were cull'd for Their

o - dours sweet shall tell, shall tell, The bo - som they were cull'd for Their

The second system of the musical score continues with five staves. The top four staves are vocal parts with lyrics: 'o - dours sweet shall tell, The bo - som they were cull'd for Their', 'o - dours sweet shall tell, shall tell, The bo - som they were cull'd for Their', 'o - dours sweet shall tell, shall tell, The bo - som they were cull'd for Their', and 'o - dours sweet shall tell, shall tell, The bo - som they were cull'd for Their'. The fifth staff is the piano accompaniment. Dynamics include *p* (piano).

o-dours sweet shall tell, shall tell, their o-dours sweet shall tell. . . .

o-dours sweet shall tell, shall tell, their o-dours sweet shall tell, shall tell, shall tell.

o-dours sweet shall tell, shall tell, their o-dours sweet shall tell, shall tell, shall tell.

o-dours sweet shall tell, their o-dours sweet shall tell. . . .

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics: 'o-dours sweet shall tell, shall tell, their o-dours sweet shall tell. . . .', 'o-dours sweet shall tell, shall tell, their o-dours sweet shall tell, shall tell, shall tell.', 'o-dours sweet shall tell, shall tell, their o-dours sweet shall tell, shall tell, shall tell.', and 'o-dours sweet shall tell, their o-dours sweet shall tell. . . .'. The fifth staff is the piano accompaniment. Dynamics include *p* (piano).

# O MOST HOLY ONE

(O SANCTISSIMA)

PART-SONG FOR TWO TENORS AND TWO BASSES.

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

*Andante.*

1st TENOR.  
O most ho - ly one, O most lov - ing one, Sweet - est  
O sanc - tis - si - ma, O pi - is - si - ma, dul - cis

2nd TENOR.  
O most ho - ly one, O most lov - ing one, Sweet - est  
O sanc - tis - si - ma, O pi - is - si - ma, dul - cis

1st BASS.  
O most ho - ly one, O most lov - ing one, Sweet - est  
O sanc - tis - si - ma, O pi - is - si - ma, dul - cis

2nd BASS.  
O most ho - ly one, O most lov - ing one, Sweet - est  
O sanc - tis - si - ma, O pi - is - si - ma, dul - cis

PIANO.  
♩ = 80.  
*p*

Vir - gin .. Ma - - ry, O most ho - ly one, O most  
Vir - go Ma - ri - - a, O sanc - tis - si - ma, O pi -

Vir - gin .. Ma - - ry, O most ho - ly one, O most  
Vir - go Ma - ri - - a, O sanc - tis - si - ma, O pi -

Vir - gin .. Ma - - ry, O most ho - ly one, O most  
Vir - go Ma - ri - - a, O sanc - tis - si - ma, O pi -

Vir - gin .. Ma - - ry, O most ho - ly one, O most  
Vir - go Ma - ri - - a, O sanc - tis - si - ma, O pi -

O MOST HOLY ONE.

lov - ing one, . . Sweet - est Vir - gin . . Ma - - ry.  
 - is - si - ma, . . dul - cis Vir - go Ma - ri - - a.

lov - ing one, . . Sweet - est Vir - gin . . Ma - - ry.  
 - is - si - ma, . . dul - cis Vir - go Ma - ri - - a.

lov - ing one, Sweet - est Vir - gin . . Ma - - ry.  
 - is - si - ma, dul - cis Vir - go Ma - ri - - a.

lov - ing one, Sweet - est Vir - gin . . Ma - - ry.  
 - is - si - ma, dul - cis Vir - go Ma - ri - - a.

Moth - er be - lov - ed, All - un - de - fil - ed, Hear thou,  
 Ma - ter a - ma - ta, in . . te - me - ra - ta, O - ra, . .

Moth - er be - lov - ed, All - un - de - fil - ed, Hear thou,  
 Ma - ter a - ma - ta, in . . te - me - ra - ta, O - ra, . .

Moth - er be - lov - ed, All - un - de - fil - ed, Hear thou,  
 Ma - ter a - ma - ta, in te - me - ra - ta, O - ra,

Moth - er be - lov - ed, All - un - de - fil - ed, Hear thou,  
 Ma - ter a - ma - ta, in te - me - ra - ta, O - ra,

O MOST HOLY ONE.

hear, and pray for us. Moth - er be - lov - ed, All - un - de -  
o - ra pro no - - bis. Ma - ter a - ma - ta, in . . te - me -

hear, and pray for us. Moth - er be - lov - ed, All - un - de -  
o - ra pro no - - bis. Ma - ter a - ma - ta, in . . te - me -

hear, and pray for us. Moth - er be - lov - ed, All - un - de -  
o - ra pro no - - bis. Ma - ter a - ma - ta, in te - me -

hear, and pray for us. Moth - er be - lov - ed, All - un - de -  
o - ra pro no - - bis. Ma - ter a - ma - ta, in te - me -

- - fil - - ed, Hear thou, hear, and pray for us.  
- - ra - - ta, O - ra, . . o - ra, pro no - - bis.

- - fil - - ed, Hear thou, hear, and pray for us.  
- - ra - - ta, O - ra, . . o - ra, pro no - - bis.

- - fil - - ed, Hear thou, hear, and pray for us.  
- - ra - - ta, O - ra, o - ra, pro no - - bis.

- - fil - - ed, Hear thou, hear, and pray for us.  
- - ra - - ta, O - ra, o - ra, pro no - - bis.



# HE WHO TRUSTS IN LADIES FAIR

A CANON FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
**EISENHOFER.**

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

*Moderato.*

1st TENOR. *p* He who trusts in la - dies fair Builds a cas - tle in the air, Who - ev - er trusts

2nd TENOR. He who trusts in

1st BASS.

2nd BASS.

PIANO. *Moderato.*  
*p*  
♩ = 116.

... in la - dies fair But builds a cas - tle in the air, in the air, a cas - tle in the

la - dies fair Builds a cas - tle in the air,

HE WHO TRUSTS IN LADIES FAIR.

air, He who trusts in la - dies fair,  
 Who - ev - er trusts . . . . in la - dies fair But builds a cas - tle in the air, in the  
 He who trusts in la - dies fair Builds a cas - tle

trusts in la - dies fair, who trusts in la - dies fair  
 air, a cas - tle in the air, He who trusts in  
 in the air, Who - ev - er trusts . . . . in la - dies fair But builds a  
 He who trusts in la - dies fair

Builds a cas - tle in the air, He who trusts in  
 la - dies fair, trusts in la - dies fair, who trusts in  
 cas - tle in the air, in the air, a cas - tle in the air,  
 Builds a cas - tle in the air, Who - ev - er trusts . . . .

HE WHO TRUSTS IN LADIES FAIR.

la - dies fair Builds a cas - tle in the air,  
 la - dies fair Builds a cas - tle in the air,  
*pp*  
 He who trusts in la - dies fair, trusts in la - dies  
 in la - dies fair But builds a cas - tle in the air, in the air, a cas - tle in the

*pp* Who - ev - er trusts . . . in la - dies fair But builds a cas - tle in the air, in the  
 He who trusts in la - dies fair Builds a cas - tle  
*pp*  
 fair, who trusts in la - dies fair Builds a  
*pp*  
 air, He who trusts in la - dies fair,

air, a cas - tle in the air, He who trusts in  
 in the air, Who - ev - er trusts . . . in la - dies fair But builds a  
 cas - tle in the air, He who trusts in la - dies fair  
 trusts in la - dies fair, who trusts in la - dies fair

HE WHO TRUSTS IN LADIES FAIR.

la - dies fair, trusts in la - dies fair, who trusts in  
 cas-tle in the air, in the air, a cas-tle in the air,  
 Builds a cas - tle in the air, Who-ev-er trusts .  
 Builds a cas-tle in the air, He who trusts in

la-dies fair Builds a cas-tle in the air,  
 He who trusts in la - dies fair, trusts in la - dies  
 . . . in ladies fair But builds a cas-tle in the air, in the air, a cas-tle in the  
 la - dies fair Builds a cas - tle in the air,  
 la - dies fair Builds a cas - tle in the air,

*Faster.*  
 Just like the wind, just like the wind, just like the wind, . .  
 fair, Just like the wind, . . . just like the wind, . . . just like the wind, the  
 air, Just like the wind, just like the wind, just like the wind, the  
 Just like the wind, just like the wind, just like the wind, the

*Faster.*



HE WHO TRUSTS IN LADIES FAIR.

*cres* - *cen* - *do*.  
 - chang - ing wind, like the wind, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er -  
*cres* - *cen* - *do*.  
 - chang - ing wind, like the wind, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er -  
*cres* - *cen* - *do*.  
 - chang - ing wind, like the wind, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er -  
*cres* - *cen* - *do*.  
 - chang - ing wind, like the wind, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er, ev - er -

*so*  
 - chang - ing wind, like the ev - er, ev - er, ev - er, ev - er -  
*so*  
 - chang - ing wind, like the ev - er, ev - er, ev - er, ev - er -  
*so*  
 - chang - ing wind, like the ev - er, ev - er, ev - er, ev - er -  
*so*  
 - chang - ing wind, like the ev - er, ev - er, ev - er, ev - er -

- chang - ing wind, chang - - ing wind.  
 - chang - ing wind, chang - - ing wind.  
 - chang - ing, ev - er, ev - er, ev - er, ev - er - chang - - ing wind.  
 - chang - ing wind, ev - er, ev - er, ev - er - chang - - ing wind.

# SPRING'S DELIGHTS\*

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY

## MÜLLER.

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

*Moderato.*

1st TENOR.  
Spring's delights are now re - turn - - ing, Blooming flow'rets scent the vale, And with -

2nd TENOR.  
Spring's delights are now re - turn - - ing, Blooming flow'rets scent the vale, And with -

1st BASS.  
Spring's delights are now re - turn - ing, Blooming flow'rets scent the vale,

2nd BASS.  
Spring's delights are now re - turn - ing, Blooming flow'rets scent the vale,

PIANO.  
♩ = 80.

- in her leaf - y shelt - er, Plaintive sings the nightin - gale, And with -

- in her leaf - y shelt - er, Plaintive sings the nightin - gale, And with -

And with-in her leaf - y shelt - er, Plaintive sings the night - in - gale,

And with-in her leaf - y shelt - er, Plaintive sings the night - in - gale, the nightin-gale,

\* This Part-Song is published under the name of "May day," in No. 45, MUSICAL TIMES, where it is arranged for S. A. T. B.

SPRING'S DELIGHTS.

in her leaf - y shelt - er, Plaintive sings . the night-in - gale ;  
 in her leaf - y shelt - er, Plaintive sings . . the night-in - gale, the night-in - gale ;  
 And with-in her leaf - y shelt - er, Plaintive sings the night-in - gale, the night-in - gale ;  
 And with in her leaf - y shelt - er, Plaintive sings the night-in - gale, the night-in - gale ;

Love - ly nature seems re - joic - ing, New - ly shoots each leaf and blade,  
 Love - ly nature seems re - joicing, seems re-joic-ing, New - ly shoots each leaf and blade,  
 Love - ly nature seems re - joic - ing, New - ly shoots each leaf and blade, Love - ly nature  
 Love - ly nature seems re - joic - ing, New - ly shoots each leaf and blade, Love - ly nature

Love - ly nature seems re - joic - ing, New - ly shoots each leaf and blade ; Ev' - ry  
 Love - ly nature seems re - joic - ing, New - ly shoots . . each leaf and blade ; Ev' - ry  
 seems re - joic - ing, New - ly shoots . . each leaf and blade ; Ev' - ry  
 seems re - joic - ing, New - ly shoots each leaf and blade ; Ev' - ry



SPRING'S DELIGHTS.

shep-herd-swain grows bold-er, Gent-ler ev' - ry shepherd-maid,  
 shep-herd-swain grows bold-er, Gent-ler ev' - ry shepherd-maid,  
 shep-herd-swain grows bold-er, Gent-ler ev' - ry shepherd-maid,  
 shep-herd-swain grows bold-er, Gent-ler ev' - ry shepherd-maid, Ev' - ry shepherd-swain grows

*dolce.* Gent-ler, gent - ler ev' - - - ry  
*dolce.* Gent-ler ev' - ry shep-herd-maid, Ev' - ry shep-herd-swain grows bold-er, Gent-ler,  
*dolce.* Gent-ler ev' - ry shep-herd-maid, Ev' - ry shep-herd-swain grows bold-er, Gent-ler,  
*dolce.* bold-er, Gent-ler ev' - ry shep-herd-maid, Ev' - ry shep-herd-swain grows bold-er, Gent-ler,

shep - - herd - maid,  
 gent-ler ev'-ry shep-herd-maid, *dolce.* Gent-ler  
 gent-ler ev'-ry shep-herd-maid, *dolce.* Gent-ler  
 gent-ler ev'-ry shep-herd-maid, Ev' - ry shep-herd-swain grows bold-er,  
*dolce.*

SPRING'S DELIGHTS.

*dolce.* *tr*

Gent - ler, gent - - ler ev' - - - ry

ev' - - ry shep-herd-maid, Ev' - ry shep-herd-swain grows bold - er, Gent - ler,

ev' - - ry shep-herd-maid, Ev' - ry shep-herd-swain grows bold - er, Gent - ler,

*dolce.*

Gent - ler ev' - ry shep-herd-maid, Ev' - ry shep-herd-swain grows bold - er, Gent - ler,

*cres.* *f*

shep - - herd - maid, Gent - - ler ev' - - ry shep-herd-maid.

gent-ler ev'-ry shep-herd-maid, Gent - - ler ev' - - ry shep-herd-maid.

gent-ler ev'-ry shep-herd-maid Gent - ler ev' - ry shep-herd-maid.

gent-ler ev'-ry shep-herd-maid, Gent - ler ev' - ry shep-herd-maid.

*cres.* *f*

*cres.* *f*

*f* *p* *f*

Win - ter drear will o - ver - take . . us, Spring's de-lights be past and gone, Soon our

Win - ter drear will o - ver - take us, Spring's de-lights be past and gone, Soon our

Win - ter drear will o - ver - take us, Spring's de-lights be past and gone,

Win - ter drear will o - ver - take us, Spring's de-lights be past and gone,

*p* *f*

SPRING'S DELIGHTS.

youth in age will van - ish, And our lit - tle life be done, Soon our  
 youth in age will van - ish, And our lit - tle life be done, Soon our  
 Soon our youth in age will van - ish, And our lit - tle life be done,  
 Soon our youth in age will van - ish, And our lit - tle life be done, our life be done,  
 youth in age will van - ish, And our lit - tle life be done.  
 youth in age will van - ish, And our lit - tle life be done, our life be done,  
 Soon our youth in age will van - ish, And our lit - tle life be done, our life be done,  
 Soon our youth in age will van - ish, And our lit - tle life be done, our life be done,  
 Come then, sweetest, fairest, dear - est, Lose no time by say - ing no,  
 Come then, sweetest, fairest, dear - est, fair - est, dear - est, Lose no time by say - ing no,  
 Come then, sweetest, fairest, dear - est, Lose no time by say - ing no, come then, sweetest  
 Come then, sweetest, fairest, dear - est, Lose no time by say - ing no, come then, sweetest

SPRING'S DELIGHTS.

*f* Come then, sweetest, fair-est, dear-est, Lose no time by say-ing no, To the  
*f* Come then, sweetest, fairest, dear-est, Lose no time . . by say-ing no, To the  
*f* fair-est, dear-est, Lose no time . . by say-ing no, To the  
*f* fair-est, dear-est, Lose no time by say-ing no, To the

*f* mead-ows broad and verd-ant, Let us both a-may-ing go,  
*f* mead-ows broad and verd-ant, Let us both a-may-ing go,  
*f* mead-ows broad and verd-ant, Let us both a-may-ing go,  
*f* mead-ows broad and verd-ant, Let us both a-may-ing go, To the mead-ows broad and

*dolce.* Let us, let us both a-  
*dolce.* Let us both a-may-ing go, To the meadows broad and verd-ant, Let us,  
*dolce.* Let us both a-may-ing go, To the meadows broad and verd-ant, Let us,  
*dolce.* verd-ant, Let us both a-may-ing go, To the meadows broad and verd-ant, Let us,



# ABSENCE

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
F. SCHNEIDER.

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

*Poco Adagio.*  
*dolce.*

1st TENOR.  
The night with deep - 'ning shad - ows

2nd TENOR.  
The night with deep - 'ning shad - ows

1st BASS.  
The night with deep - 'ning shad - ows

2nd BASS.  
The night with deep - 'ning shad - ows

PIANO.  
♩ = 58.  
*Poco Adagio.*  
*dolce.*

steal - ing, Its man - tle o'er the land - scape throws, As

steal - ing, Its man - tle o'er the land - scape throws, As

steal - ing, Its man - tle o'er the land - scape throws, As if, as

steal - ing, Its man - tle o'er the land - scape throws, As

ABSENCE.

if to shade each hu - man feel - ing, And wrap all na - ture in re -  
 if to shade each hu - man feel - ing, And wrap all na - ture  
 if to shade each hu - man feel - ing, And wrap all na - ture  
 if to shade each hu - man feel - ing, And wrap all na - ture

- - pose, And wrap all na - ture in re - pose.  
 - - pose, And wrap all na - ture in re - pose.  
 in re - pose, all na - ture in re - pose.  
 in re - pose, all na - ture in re - pose.

*dolce.*  
 But ah! the love - ly . . . night re -  
*dolce.*  
 But ah! the love - ly night re -  
*dolce.*  
 But ah! the love - ly night re -  
*dolce.*  
 But ah! the . . . love - ly night re -

ABSENCE.

turn - ing, Brings no for - get - - ful - ness to me; I  
 turn - ing, Brings no for - get - - ful - ness to me; I  
 turn - ing, Brings no for - get - - ful - ness to me; I lie, I  
 turn - ing, Brings no for - get - ful - ness to me; I

lie and watch, in cease - less mourn - ing, For him who toss - es on the  
 lie and watch, in cease - less mourn - ing, For him who toss - es on the  
 lie and watch, in cease - less mourn - ing, For him who toss - es  
 lie and watch, in cease - less mourn - ing, For him who toss - es

sea, for him who toss - es on the sea.  
 sea, for him who toss - es on the sea.  
 on the sea, who toss - es on the sea.  
 on the sea, who toss - es on the sea.



# ON FRAGRANT MYRTLES

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
**MÜLLER.**

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

*Largo.*

1st TENOR. *f* On frag - rant myr - tles let me lie, *p* me *f*

2nd TENOR. *p* Let me lie, let me *cres.* *f*

1st BASS. *p* Let me lie, let me *cres.* *f*

2nd BASS. *p* Let me *cres.*

PIANO. *f* *p* *cres.* *f*

♩ = 76.

*Andante.*

lie, . . . And Love, my slave, the wine sup - ply... Too soon we *cres.*

lie, . . . And Love, my slave, the wine sup - ply. Too soon we *cres.*

lie, . . . Too soon we *cres.*

lie, . . . And Love the wine sup - ply. Too soon we *cres.*

*Andante.* ♩ = 132.

ON FRAGRANT MYRTLES.

*dim.* *ritard.* *p a tempo.*  
 seek the Sty - gian gloom, the Sty - gian gloom; Time flies, and since to  
*dim.* *p*  
 seek the Sty - gian gloom, the Sty - gian gloom; and since  
*f* *dim.* *p*  
 seek the Sty - gian gloom, the Sty - gian gloom; and since  
*f* *dim.* *p*  
 seek the Sty - gian gloom, the Sty - gian gloom; and since  
*ritard.* *a tempo.*  
*f* *dim.* *p*  
*cres.*  
 dust we go, Why id - ly bid .. the in - cense flow, And  
*cres.*  
 we go, Why id - ly bid the in - cense flow, And  
*cres.*  
 we go, Why id - ly bid the in - cense flow, And  
*cres.*  
 we go, Why id - ly bid the in - cense flow, And  
*cres.*  
 spill the juice up - on the tomb? Ah! ra - ther let me  
*f* *Allegro.*  
 spill the juice up - on the tomb? Ah! ra - ther let me  
*f*  
 spill the juice up - on the tomb? Ah! ra - ther let me  
*f*  
 spill the juice up - on the tomb? Ah! ra - ther let me  
*f* *Allegro. = 132.*

ON FRAGRANT MYRTLES.

quaff the wine, And bid the rose my brow en-twine, While youth, while health, the  
 quaff the wine, And bid the rose my brow entwine, While youth, while health, the  
 quaff the wine, And bid the rose my brow en-twine, While youth, while health, the  
 quaff the wine, And bid the rose my brow en-twine, While youth, while health, the

bo - som warms, while youth the bo - som warms, Ah! warms. Then pri - thee,  
 bo - som warms, while youth the bo - som warms. Ah! warms. Then pri - thee,  
 bo - som warms, while youth the bo - som warms. Ah! warms. Then pri - thee,  
 bo - som warms, while youth the bo - som warms. Ah! warms. Then pri - thee,

1st time. || 2nd time.

1st time. || 2nd time.

Love, delight my heart, Ere death des - patch his cer - tain dart, Then  
 Love, delight my heart, Ere death des - patch his cer - tain dart, Then  
 Love, delight my heart, Ere death des - patch his cer - tain dart, Then  
 Love, delight my heart, Ere death des - patch his cer - tain dart, Then

ON FRAGRANT MYRTLES.

pri - thee, pri - thee, then pri - thee, Love, de - light my heart, de -  
 pri - thee, pri - thee, pri - thee, Love,  
 pri - thee, pri - thee, pri - thee, Love,  
 pri - thee, pri - thee, pri - thee, Love,

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. Dynamics include *p* (piano) and *pp* (pianissimo).

- light, de - light my heart, Ere death despatch his cer - tain dart, ere  
 de - light my heart, Ere death despatch his cer - tain dart, ere  
 de - light my heart, Ere death despatch his cer - tain dart, ere  
 de - light my heart, Ere death despatch his cer - tain dart, ere

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. Dynamics include *p* (piano) and *pp* (pianissimo).

death des - patch his cer - tain dart; And bring a He - be to my . .  
 death des - patch his cer - tain dart; And bring a He - be to my  
 death des - patch his cer - tain dart; And bring a He - be to my  
 death des - patch his cer - tain dart; And bring a He - be to my

The third system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time. Dynamics include *f* (forte) and *pp* (pianissimo).

ON FRAGRANT MYRTLES.

arms, and bring a He-be, a He-be to my arms, my  
 arms, and bring a He-be to my arms, and bring a He-be to my arms, my  
 arms, and bring a He-be to my arms, and bring a He-be to my arms, my  
 arms, my arms, my arms, a He-be to my arms, my

arms. Ah! rath-er let me quaff the wine, And bid the rose my  
 arms. Ah! . . . rath-er let me quaff the wine, And bid the rose my  
 arms. Ah! . . . rath-er let me quaff the wine, And bid the rose my  
 arms. Ah! rath-er let me quaff the wine, And bid the rose my

brow en-twine, While youth, while health the bo-som warms, while youth the bo-som  
 brow en-twine, While youth, while health the bo-som warms, while youth the bo-som  
 brow en-twine, While youth, while health the bo-som warms, while youth the bo-som  
 brow en-twine, While youth, while health the bo-som warms, while youth the bo-som

ON FRAGRANT MYRTLES.

*p*  
 warms, Then pri - thee, Love, de - light my heart, Ere death des -  
 warms, my heart,  
 warms, my heart,  
 warms, my heart,  
*p*

- patch his cer - tain dart; And bring a .. He - be to my  
 his cer - tain, cer - tain  
 his cer - tain, cer - tain  
 his cer - tain, cer - tain  
*cres.*  
*cres.*  
*cres.*  
*cres.*

*f*  
 arms, And bring a He - be to my arms, to my arms.  
 dart, And bring a He - be to my arms, to my arms.  
 dart, And bring a He - be to my arms, to my arms.  
 dart, his certain dart, his cer-tain dart, And bring a He-be to my arms, to my arms.  
*f*

# O CRUEL MAID

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
KALLIWODA.

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

*Poco lento.*

1st TENOR.  
O cru - el maid, a - dieu, a - dieu! Thy loss for ev - er I de - plore: A

2nd TENOR.  
O cru - el maid, a - dieu, a - dieu! Thy loss ev - er I de - plore: A

1st BASS.  
O cru - el maid, a - dieu, a - dieu! Thy loss ev - er I de - plore: A

2nd BASS.  
O cru - el maid, a - dieu, a - dieu! Thy loss ev - er I de - plore: A

PIANO.  
*Poco lento.*  
♩ = 116.

thou - sand griefs my path pur - sue, And joy shall gild that path no more.

thou - sand griefs my path pur - sue, And joy shall gild that path no more.

thou - sand griefs my path pur - sue, And joy shall gild that path no more.

thou - sand griefs my path pur - sue, And joy shall gild that path no more.





# INVITATION TO THE DANCE

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
**POHLENTZ.**

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

*Allegretto.*  
**SOLO.**

1st TENOR.  
Twine ye ros-es in your hair, . . . Come, with wreaths ad -

2nd TENOR.  
Twine ye ros-es in your hair, . . . Come, with wreaths ad -

1st BASS.  
Twine ye ros-es in your hair, . . . Come, with wreaths ad -

2nd BASS.  
Twine ye ros-es in your hair, . . . Come, with wreaths ad -

*Allegretto.*  
**p SOLO.**

PIANO.  
♩ = 88.

- vanc-ing! Now for all re-sounds the call . . . To the re-vel and the

- vanc-ing! Now for all re-sounds the call . . . To the re-vel and the

- vanc-ing! Now for all re-sounds the call To the re-vel and the

- vanc-ing! Now for all re-sounds the call . . . To the re-vel and the

INVITATION TO THE DANCE.

*dolce.*  
*pp*  
 danc - ing! Sun, and moon, and ev' - ry star,  
*dolce.*  
*pp*  
 danc - ing! Sun, and moon, and ev' - ry star,  
*dolce.*  
*pp*  
 danc - ing! Sun, and moon, and ev' - ry star,  
*p*  
 danc - ing! Sun, and moon, and ev' - ry

*p dolce.*

Dance they not in heaven a - far, Bright - ly o'er us glanc - ing, bright - ly  
 Dance they not in heaven a - far, Brightly o'er us glanc - ing, brightly  
 Dance they not in heaven a - far, Brightly o'er us glanc - ing, brightly  
 star, Dance they not in heaven a - far, Brightly o'er us glanc - ing, brightly

CHORUS.  
 o'er . . us glanc - ing? Oh, the joy what heart but shares?  
 CHORUS.  
 o'er us glanc - ing? Oh, the joy what heart but shares?  
 CHORUS.  
 o'er us glanc - ing? Oh, the joy what heart but shares?  
 CHORUS.  
 o'er us glanc - ing? Oh, the joy what heart but shares?  
 CHORUS.  
*f*

INVITATION TO THE DANCE.

oh! the joy what heart but shares? Are not, are not sun, and moon, and  
 oh! the joy what heart but shares? Are not, are not sun, and moon, and  
 oh! the joy what heart but shares? Are not sun, and moon, and  
 oh! the joy what heart but shares? Are not sun, and moon, and

stars . . . ev - er danc - ing, . . . ev - er danc - ing? Are not  
 stars . . . ev - er danc - ing, . . . ev - er danc - ing? Are not  
 stars ev - er, ev - - - er . . . danc - ing? Are not  
 stars ev - er, ev - er, ev - er danc - ing? Are not

sun, and moon, and stars, ev - er, ev - er danc-ing.  
 sun, . . . and moon, and stars, ev - er, ev - er danc-ing.  
 sun, and moon, and stars, ev - er, ev - er danc-ing.  
 sun, and moon, and stars . . . ev - er, ev - er danc-ing.

**THE SUN IS GONE**  
PART-SONG FOR TWO TENORS AND TWO BASSES  
THE MUSIC COMPOSED BY  
**BERGT.**

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

*Andante.*

1st TENOR. *p*  
The sun is gone From hill and lawn Till

2nd TENOR. *p*  
The sun is gone From hill and lawn Till

1st BASS. *p*  
The sun is gone From hill and lawn Till

2nd BASS. *p*  
The sun is gone From hill and lawn Till

PIANO. *p*  
♩ = 58.

morn - ing dawn. No star shines bright, No moon gives

morn - ing dawn. No star shines bright, No moon gives

morn - ing dawn. No star shines bright, No moon gives

morn - ing dawn. No star shines bright, No moon gives

THE SUN IS GONE.

light, 'Tis gloom - y night. The road is drear, And  
 light, . . . 'Tis gloom - y night. The road is drear, And  
 light, . . . 'Tis gloom - y night. The road is drear, And  
 light, . . . 'Tis gloom - y night. The road is drear, And

far and near No sounds I . . . hear; But on - - ward  
 far and near No sounds I hear; But on-ward  
 far and near No sounds I hear; But on-ward  
 far and near No sounds I . . . hear; But on-ward

I, . . . Fare cheer - i - - ly, For love is nigh.  
 I, Fare cheer - i - - ly, . . . For love is nigh.  
 I, Fare cheer - i - - ly, . . . For love is nigh.  
 I, Fare cheer - i - - ly, . . . For love is nigh.

THE SUN IS GONE.

And anx - ious - ly Her lov - er she A - waits to see, And

And anx - ious - ly Her lov - er she A - waits to see,

*p* And anx - ious - ly Her lov - er she A - waits to see,

*p* And anx - ious - ly Her lov - er she A - waits to see,

*p*

where they meet, With kiss - es sweet They fond - ly greet.

And where they meet, With kiss - es sweet.. They fond - ly greet.

And where they meet, With kiss - es sweet.. They fond - ly greet.

And where they meet, With kiss - es sweet.. They fond - ly greet.

*f*

(NEW SERIES.)

# AH! WITH ME

(DEH CON ME)

PART-SONG FOR TWO TENORS AND TWO BASSES

THE ENGLISH WORDS BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

SEYFRIED.

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

*Larghetto.*  
*dolce.*  
1st TENOR. Ah! .. with me be not . . . too wrath-ful, Guid-ing  
*dolce.* Deh . . con me non vi . . . sdeg - na - te, Ca - ri  
2nd TENOR. Ah! .. with me be not . . . too wrath-ful, Guid-ing  
*dolce.* Deh . . con me non vi . . . sdeg - na - te, Ca - ri  
1st BASS. Be not too wrath-ful, Guid-ing  
Non vi sdeg - na - te, Ca - ri  
2nd BASS. Be not too wrath-ful, Guid-ing  
Non vi sdeg - na - te, Ca - ri  
PIANO. *Larghetto.*  
*dolce.* = 76. *dolce.*

load - star of my life, guiding load - star of my life,  
lu - ci del mio sen, ca - ri lu - ci del mio sen,  
load - star of my life, load - star of my life,  
lu - ci del mio sen, lu - ci del mio sen,  
load - star of my life, load - star of my life,  
lu - ci del mio sen, lu - ci del mio sen,  
load - star of my life, load - star of my life,  
lu - ci del mio sen, lu - ci del mio sen,  
pp

AH! WITH ME.

Thou . . in - spir - est, . . . O load - star be - lov - ed,  
 Vo - stra col - pa . . . o lu - ci a - ma - te,

Thou in - spir - est, O load - star be - lov - ed, All this  
 Vo - stra col - pa o lu - ci a - ma - te, È la

Thou in - spir - est, O load - star be - lov - ed, All this  
 Vo - stra col - pa o lu - ci a - ma - te, È la

Thou in - spir - est, O load - star be - lov - ed, All this  
 Vo - stra col - pa o lu - ci a - ma - te, È la

*f* *p* *pp*

All . . this . . pas - sion in my breast, thou in -  
 È . . la . . . fiam - ma, del mio sen, vo - stra

pas - sion, this pas - sion in my breast, Ah! with me be not too  
 fiam - ma, la fiam - ma, del mio sen, Deh con me non vi sdeg -

pas - sion, this pas - sion in my breast, Ah! with me be not too  
 fiam - ma, la fiam - ma, del mio sen, Deh con me non vi sdeg -

pas - sion, this pas - sion in my breast,  
 fiam - ma, la fiam - ma, del mio sen,

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



AH! WITH ME.

- spir - est, O load - star be - lov - ed, All this pas - sion in my  
 col - pa lu - ci a - ma - te, È la fiam - ma, del mio  
 wrathful, guiding loadstar of my life, Thou inspirest, loadstar be - lov - ed, All this passion in my  
 - na - te, Ca - ri lu - ci del mio sen, Vo - stra col - pa lu - ci a - ma - te, È la fiam - ma del mio  
 Thou in - - spir - est, thou in - -  
 Vo - - stra col - pa, vo - - stra

breast, all this pas - sion in my breast, Ah! with me . . . be not . . . too  
 sen, È la fiam - ma del mio sen, Deh con me . . . non vi . . . sdeg -  
 breast, all this passion in my breast, my breast, Ah! ah!  
 sen, È la fiam - ma del mio sen, mio sen, Deh con,  
 breast, all this passion in my breast, my breast, Ah! ah!  
 sen, È la fiam - ma del mio sen, mio sen, Deh con,  
 - spir - est in my breast, Ah! with  
 col - pa, sen, mio sen, Deh con



AH! WITH ME.

- lov - ed, all this pas - sion in my breast,  
 - ma - te, è la fiam - ma del mio sen,

- lov - ed, all this pas - sion in my breast,  
 - ma - te, è la fiam - ma del mio sen,

- lov - ed, all this pas - sion in my breast,  
 - ma - te, è la fiam - ma del mio sen,

- spir - est in my breast, thou in - spir - est, loadstar be -  
 col - pa, del mio sen, la vo - stra col - pa lu - ci a -

thou . . . . . in - spir - est, load - - - star be -  
 vo - - - - - stra col - pa o lu - - - ci a -

*dolce.*

thou in - spir - est, load - star be - lov - ed, all this pas - sion in my  
 vo - stra col - pa lu - ci a - ma - te, è la fiam - ma del mio  
*dolce.*

thou in - spir - est, load - star be - lov - ed, all this pas - sion in my  
 vo - stra col - pa lu - ci a - ma - te, è la fiam - ma del mio  
*dolce.*

- - lov - - - - ed, all this pas - sion in my breast, . . . .  
 - - ma - - - - te, è la fiam - ma del mio sen, . . . . .

*dolce.*

AH! WITH ME.

- - lov - ed, all . . . this pas - sion,  
 - - ma - te è . . . la fiam - ma  
 breast, thou in-spir-est, load - star be - lov - ed,  
 sen, vo - stra col - pa lu - ci a - ma - te  
 breast, thou in-spir-est, load - star be - lov - ed,  
 sen, vo - stra col - pa lu - ci a - ma - te  
 . . . thou inspirest, loadstar be - lov - ed, all this passion in my  
 . . . deh con me non vi sdeg - na - te, ca - ri lu - ci del mio

in . . . my breast, in my breast, in my breast.  
 del . . . mio sen, del mio sen, . . del mio sen.  
 all this passion in my breast, in my breast, in my breast.  
 è la fiam - ma del mio sen, del mio sen, . . del mio sen.  
 all this passion in my breast, in my breast, in my breast.  
 è la fiam - ma del mio sen, del mio sen, . . del mio sen.  
 breast, . . . in my breast, in my breast.  
 sen, . . . del mio sen, . . del mio sen.

# DEAR MAID

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
L. DE CALL.

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

*Andantino.*

1st TENOR. *p* Dear maid, of For - tune's smiles be-ware, Nor heed her flat - t'ring

2nd TENOR. *p* Dear maid, be-ware, Nor heed her flat - t'ring

1st BASS. *p* Dear maid, of For - tune's smiles be-ware, Nor heed her flat - t'ring

2nd BASS. *p* Dear maid, of For - tune's smiles be-ware, Nor heed her flat - t'ring

PIANO. *p* *Andantino.*

♩ = 132.

tongue; She lures thee off to haunts of care, Where sor - row fills the song.

tongue; She lures thee off to haunts of care, Where sor - row fills the song.

tongue; Where sor - row fills the song.

tongue; She lures thee off to haunts of care, Where sor - row fills the song.

DEAR MAID.

Ah! what are all her piles of gold, Can those old Care con-trol? Though  
 Ah! what are all her piles of gold, Can those old Care con-trol? Though  
 Ah! what are all her piles of gold, Can those old Care con-trol? Though  
 Ah! what are all her piles of gold, Can those old Care con-trol? Though  
 splen-dour vast thine eyes be-hold, 'Twill ne'er in-spire the soul, 'twill ne'er inspire the  
 splen-dour vast thine eyes be-hold, 'Twill ne'er in-spire the soul, 'twill ne'er inspire the  
 splen-dour vast thine eyes be-hold, 'Twill ne'er in-spire the soul, 'twill ne'er inspire the  
 splen-dour vast thine eyes be-hold, 'Twill ne'er in-spire the soul, 'twill ne'er inspire the  
 soul. To Love a-lone thy hom-age pay, The queen of true de-  
 soul. thy hom-age pay, The queen of true de-  
 soul. To Love a-lone thy hom-age pay, The queen of true de-  
 soul. To Love a-lone thy hom-age pay, The queen of true de-

DEAR MAID.

- light; Her smiles of joy shall gild the day, And bless the dreams of night,  
 - light; Her smiles of joy shall gild the day, And bless the dreams of night,  
 - light; And bless the dreams of night,  
 - light; Her smiles of joy shall gild the day, And bless the dreams of night,

Her smiles of joy shall gild the day, And bless . . the dreams . . of  
 Her smiles of joy shall gild the day, And bless . . the dreams of  
 Her smiles of joy shall gild the day, And bless . . the dreams . . of  
 Her smiles of joy shall gild the day, And bless . . the dreams of

night, *p* and bless the dreams of night, *f* and bless the dreams of night.  
 night, *p* and bless the dreams of night, *f* and bless the dreams of night.  
 night, *p* and bless the dreams of night, *f* and bless the dreams of night.  
 night, *p* and bless the dreams of night, *f* and bless the dreams of night.

## I TELL THEE, BOY

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS TRANSLATED FROM HORACE (OD. I. 38.) BY DR. P. FRANCIS

THE MUSIC COMPOSED BY

GRASSINI.

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

*Allegro con spirito.*  
*mf*

1st TENOR.  
I tell thee, boy, that I de- test The gran- deur of a Per- sian feast;

2nd TENOR.  
I tell thee, boy, that I de- test The gran- deur of a Per- sian feast;

1st BASS.  
I tell thee, boy, that I de- test The gran- deur of a Per- sian feast;

2nd BASS.  
I tell thee, boy, that I de- test The gran- deur of a Per- sian feast;

*Allegro con spirito.*  
*mf*

PIANO.  
♩ = 126.

Not for me the lin - - den's rind Shall the flow' - ry chap - let bind,

Not for me the lin - - den's rind Shall the flow' - ry chap - let bind,

Not for me the lin - - den's rind Shall the flow' - ry chap - let bind,

Not for me the lin - - den's rind Shall the flow' - ry chap - let bind,



I TELL THEE, BOY.

shall the flow' - ry chap - let bind, shall the flow' - ry chap - let bind.

shall the flow' - ry chap - let bind, shall the flow' - ry chap - let bind.

shall the flow' - ry chap - let bind, shall the flow' - ry chap - let bind.

shall the flow' - ry chap - let bind, shall the flow' - ry chap - let bind.

Andante. *pp*

Then search not where the cu - rious rose Be - yond his sea - son loit - ring grows, Then

Then search not where the cu - rious rose Be - yond his sea - son loit - ring grows, Then

Then search not where the cu - rious rose Be - yond his sea - son loit - ring grows, Then

Then search not where the cu - rious rose Be - yond his sea - son loit - ring grows, Then

Andante.  $\text{♩} = 138$ .

search not where the cu - rious rose Be - yond his sea - son loit - ring grows.

search not where the cu - rious rose Be - yond his sea - son loit - ring grows.

search not where the cu - rious rose Be - yond his sea - son loit - ring grows.

search not where the cu - rious rose Be - yond his sea - son loit - ring grows.

Andante.  $\text{♩} = 138$ .

I TELL THEE, BOY.

*Allegro.* *p*

But be-neath the mant - ling vine, While I quaff the flow - ing wine,  
 But be - neath the mant - ling vine, While I quaff the flow - ing wine,  
 But be - neath the mant - ling vine, While I quaff the flow - ing wine,  
 But be - neath the mant - ling vine, While I quaff the flow - ing wine,

*Allegro.*  $\text{♩} = 126.$

*cres.* *f*

But be - neath the mant - ling vine, While I quaff the flow - ing wine,  
 But be - neath the mant - ling vine, While I quaff the flow - ing wine,  
 But be - neath the mant - ling vine, While I quaff the flow - ing wine,  
 But be - neath the mant - ling vine, While I quaff the flow - ing wine,  
 But be - neath the mant - ling vine, While I quaff the flow - ing wine,

*cres.* *f*

But be-neath the mant - ling vine,  
 But beneath the mantling vine, While I quaff the flow - ing wine,  
 But be - neath the mantling vine, While I quaff the flow - ing wine,  
 While I quaff the flow - ing wine,

I TELL THEE, BOY.

But be - neath the mant - ling vine, While I quaff the flow - ing wine, The

But be - neath the mant - ling vine, While I quaff the flow - ing wine, The

But be - neath the mant - ling vine, While I quaff the flow - ing wine, The

But be - neath the mant - ling vine, While I quaff the flow - ing wine, The

*rall.* *mf*

*Allegro scherzoso.*

myr - tle wreath shall crown our brows, While you shall wait, and I carouse, The

myr - tle wreath shall crown our brows, While you shall wait, and I carouse, The

myr - tle wreath shall crown our brows, While you shall wait, and I carouse, The

myr - tle wreath shall crown our brows, While you shall wait, and I carouse, The

*Allegro scherzoso.* ♩ = 88.

myr - tle wreath shall crown our brows, While you shall wait, and I carouse, The

myr - tle wreath shall crown our brows, While you shall wait, and I carouse, The

myr - tle wreath shall crown our brows, While you shall wait, and I carouse, The

myr - tle wreath shall crown our brows, While you shall wait, and I carouse, The

I TELL THEE, BOY.

myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse, The  
 myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse, The  
 myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse, The  
 myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse, The

myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse,  
 myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse, The  
 myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse,  
 myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse,

*più animato.*  
 While you . . . shall  
 myr - tle wreath . . . shall crown . . . our . . . brows, . . .  
 The myr - tle wreath shall crown our brows, While  
 The myr - tle wreath shall crown our brows, . . .  
*più animato.*

I TELL THEE, BOY.

wait, . . and I . . . ca - - rouse, . . The myr - tle wreath, While  
 While you shall wait, and I carouse, The myr - tle wreath, While  
 you . . shall wait, and I ca - rouse, . . shall crown our brows,  
 shall crown our brows,

you shall wait, The myr - tle wreath shall crown our brows, While  
 you shall wait, The myr - tle wreath shall crown our brows, While  
 and I ca-rouse, The myr - tle wreath shall crown our brows, While  
 and I ca-rouse, The myr - tle wreath shall crown our brows, While

*rall.* *a tempo.*  
 you shall wait, and I ca - rouse, *mf* The myr - tle wreath shall crown our brows, While  
 you shall wait, and I ca-rouse, *mf* The myr - tle wreath shall crown our brows, While  
 you shall wait, and I ca-rouse, *mf* The myr - tle wreath shall crown our brows, While  
 you shall wait, and I ca-rouse, *mf* The myr - tle wreath shall crown our brows, While  
*rall.* *a tempo.*

I TELL THEE, BOY.

you shall wait, and I ca-rouse, The myr - tle wreath shall crown our brows, While  
 you shall wait, and I ca-rouse, The myr - tle wreath shall crown our brows, While  
 you shall wait, and I ca-rouse, The myr - tle wreath shall crown our brows, While  
 you shall wait, and I ca-rouse, The myr - tle wreath shall crown our brows, While

you shall wait, and I ca-rouse, The myr - tle wreath shall crown our brows, While you shall wait, and  
 you shall wait, and I ca-rouse, The myr - tle wreath shall crown our brows, While you shall wait, and  
 you shall wait, and I ca-rouse, The myr - tle wreath shall crown our brows, While you shall wait, and  
 you shall wait, and I ca-rouse, The myr - tle wreath shall crown our brows, While you shall wait, and

*rall.* I ca-rouse, The myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse, The  
 I ca-rouse, The myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse, The  
 I ca-rouse, The myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse, The  
 I ca-rouse, The myr - tle wreath shall crown our brows, While you shall wait, and I ca-rouse, The  
*rall.* *a tempo.*

I TELL THEE, BOY.

myr - tle wreath shall crown our brows, the myr - tle wreath shall crown our brows, While you . . shall

myr - tle wreath shall crown our brows, the myr - tle wreath shall crown our brows, While you shall

myr - tle wreath shall crown our brows, the myr - tle wreath shall crown our brows, While you . . shall

myr - tle wreath shall crown our brows, the myr - tle wreath shall crown our brows, While you shall

*cres.* *f*

wait, . . and I ca - rouse, The myr - tle wreath shall crown our brows, While

wait, and I ca - rouse, The myr - tle wreath shall crown our brows, While

wait, . . and I ca - rouse, The myr - tle wreath shall crown our brows, While

wait, and . . I ca - rouse, The myr - tle wreath shall crown our brows, While

*p* *cres.*

you shall wait, and I . . . ca - rouse, and I . . ca - rouse.

you shall wait, and I . . . ca - rouse, and I . . ca - rouse.

you shall wait, and I . . . ca - rouse, and I . . ca - rouse.

you shall wait, and I . . . ca - rouse, and I . . ca - rouse.

*f* *Andante.*

# TOWERS THE LOFTY BATTLEMENTS CROWNING

(SOLDIERS' CHORUS TO GOETHE'S "FAUST")

THE MUSIC COMPOSED BY  
H. WERNER.

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

*Tempo di marcia.*

1st TENOR.  
Tow - ers the lof - ty bat - tlements crown-ing, Maid - ens, al-though with

2nd TENOR.  
Tow - ers the lof - ty bat - tlements crown-ing, Maid - ens, al-though with

1st BASS.  
Tow - ers the lof - ty bat - tlements crown-ing, Maid - ens, al-though with

2nd BASS.  
Tow - ers the lof - ty bat - tlements crown-ing, Maid - ens, al-though with

PIANO.  
♩ = 108.  
*f*

pride ev-erfrown-ing, Vic - to-ry dar - ing, Ef-forts un-spar-ing, Amp - ly re - pay.

pride ev-erfrown-ing, Vic - to-ry dar - ing, Ef-forts un-spar-ing, Amp - ly re - pay.

pride ev-erfrown-ing, Vic - to-ry dar - ing, Ef-forts un-spar-ing, Amp - ly re - pay.

pride ev-erfrown-ing, Vic - to-ry dar - ing, Ef-forts un-spar-ing, Amp - ly re - pay.



TOWERS THE LOFTY BATTLEMENTS CROWNING.

*p*  
 Gai - ly the trum-pets sound for re-cruit-ing, Sound for our pleas-ures, slash-ing and shoot-ing ;  
 Gai - ly the trum-pets sound for re-cruit-ing, Sound for our pleas-ures, slash-ing and shoot-ing ;  
 Gai - ly the trum-pets sound for re-cruit-ing, Sound for our pleas-ures, slash-ing and shoot-ing ;  
 Gai - ly the trum-pets sound for re-cruit-ing, Sound for our pleas-ures, slash-ing and shoot-ing ;

*f*  
 Vic - to - ry gain - ing, Dan - ger dis-dain - ing, Maid - ens and walls by con - quest ob-tain - ing,  
 Vic - to - ry gain - ing, Dan - ger dis-dain - ing, Maid - ens and walls by con - quest ob-tain - ing,  
 Vic - to - ry gain - ing, Dan - ger dis-dain - ing, Maid - ens and walls by con - quest ob-tain - ing,  
 Vic - to - ry gain - ing, Dan - ger dis-dain - ing, Maid - ens and walls by con - quest ob-tain - ing,

These can our ef - forts amp - ly re-pay, Proud - ly the sol - diers then march a - way.  
 These can our ef - forts amp - ly re-pay, Proud - ly the sol - diers then march a - way.  
 These can our ef - forts amp - ly re-pay, Proud - ly the sol - diers then march a - way.  
 These can our ef - forts amp - ly re-pay, Proud - ly the sol - diers then march a - way.

TOWERS THE LOFTY BATTLEMENTS CROWNING.

*f*

Hon - our and free - dom vic - to - ry lend - ing, Peo - ples op - press'd from

Hon - our and free - dom vic - to - ry lend - ing, Peo - ples op - press'd from

Hon - our and free - dom vic - to - ry lend - ing, Peo - ples op - press'd from

Hon - our and free - dom vic - to - ry lend - ing, Peo - ples op - press'd from

tyr - ants de - fend - ing, Ven - geance un - spar - ing Fall on the dar - ing Cause of the fray.

tyr - ants de - fend - ing, Ven - geance un - spar - ing Fall on the dar - ing Cause of the fray.

tyr - ants de - fend - ing, Ven - geance un - spar - ing Fall on the dar - ing Cause of the fray.

tyr - ants de - fend - ing, Ven - geance un - spar - ing Fall on the dar - ing Cause of the fray.

*p*

Then to the trum - pet's sum - mons at - tend - ing, Wrongs soon a - veng - ing, death is de - scend - ing,

Then to the trum - pet's sum - mons at - tend - ing, Wrongs soon a - veng - ing, death is de - scend - ing,

Then to the trum - pet's sum - mons at - tend - ing, Wrongs soon a - veng - ing, death is de - scend - ing,

Then to the trum - pet's sum - mons at - tend - ing, Wrongs soon a - veng - ing, death is de - scend - ing,

TOWERS THE LOFTY BATTLEMENTS CROWNING.

Though the de-fence is wild re-so-lu-tion, Vain-ly of-fenc-es brave re-tri-bu-tion,

Though the de-fence is wild re-so-lu-tion, Vain-ly of-fenc-es brave re-tri-bu-tion,

Though the de-fence is wild re-so-lu-tion, Vain-ly of-fenc-es brave re-tri-bu-tion,

Though the de-fence is wild re-so-lu-tion, Vain-ly of-fenc-es brave re-tri-bu-tion,

*f*

Nought the in-dig-nant champions can sway, Proud-ly the sol-diers then march a-way.

Nought the in-dig-nant champions can sway, Proud-ly the sol-diers then march a-way.

Nought the in-dig-nant champions can sway, Proud-ly the sol-diers then march a-way.

Nought the in-dig-nant champions can sway, Proud-ly the sol-diers then march a-way.

(NEW SERIES.)

# THE LADIES

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY

REICHARDT.

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

*Maestoso.*

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

PIANO.  
♩ = 84.

1. When man at first on earth ap-pear'd He gaz'd a-round a-stound-ed; No  
 2. He walk'd a-bout in Par-a-dise, In search of some-thing hu-man; He  
 3. And there he lay fast bound in sleep, The first of all cre-at-ed; And

1. When man at first on earth ap-pear'd He gaz'd a-stound-ed; No  
 2. He walk'd a-bout in Par-a-dise, In search of some-thing hu-man; He  
 3. And there he lay fast bound in sleep, The first of all cre-at-ed; And

1. When man at first on earth ap-pear'd, He gaz'd a-stound-  
 2. He walk'd in Par-a-dise, In search of some-thing hu-  
 3. And there he lay in sleep, The first of all cre-at-

1. When man at first on earth ap-pear'd, He gaz'd a-stound-  
 2. He walk'd in Par-a-dise, In search of some-thing hu-  
 3. And there he lay in sleep, The first of all cre-at-

*Maestoso.*

be-ing like him-self he saw, But quad-ru-peds  
 ate the fruit, the wa-ter drank, But found not love . . . . .  
 man-y dreams no doubt he dreamt, Tho' it is not

be-ing like him-self he saw, But quad-ru-peds  
 ate the fruit, the wa-ter drank, But found not love . . . . .  
 man-y dreams no doubt he dreamt, Tho' it is not

- ed; No be-ing like him-self he saw, But quad-ru-  
 - man; He ate the fruit, the wa-ter drank, But found . . not  
 - ed; And man-y dreams no doubt he dreamt, Tho' it . . . is

- ed; No be-ing like him-self he saw, But quad-ru-  
 - man; He ate the fruit, the wa-ter drank, But found . . not  
 - ed; And man-y dreams no doubt he dreamt, Tho' it . . . is

THE LADIES.

a - bound - ed, a - bound - ed;  
 ly wo - man, love - ly wo - man;  
 re - lat - ed, re - lat - ed;

a - bound - ed, a - bound - ed;  
 ly wo - man, love - ly wo - man;  
 re - lat - ed, re - lat - ed;

ped - ed, a - bound - ed;  
 love - ly wo - man, love - ly wo - man;  
 not - ed, re - lat - ed;

ped - ed, a - bound - ed;  
 love - ly wo - man, love - ly wo - man;  
 not - ed, re - lat - ed;

*Piu moto.*

And two of ev' - ry kind . . . there were, Which rath - er made poor Ad - am  
 Then laid him - self in Na - ture's lap, And, be - ing wear - y, be - ing  
 Then from a rib of his, . . . 'tis said, That Na - ture's mas - ter - piece was

And two of ev' - ry kind . . . there were, Which rath - er made poor Ad - am  
 Then laid him - self in Na - ture's lap, And, be - ing wear - y, be - ing  
 Then from a rib of his, . . . 'tis said, That Na - ture's mas - ter - piece was

And two of ev' - ry kind . . . there were, Which rath - er made . . .  
 Then laid him - self in Na - ture's lap, And, be - ing wear - y, be - ing  
 Then from a rib of his, . . . 'tis said, That Na - ture's, Na . . .

And two of ev' - ry kind . . . there were, Which rath - er made poor Ad - am  
 Then laid him - self in Na - ture's lap, And, be - ing wear - y, be - ing  
 Then from a rib of his, . . . 'tis said, That Na - ture's mas - ter - piece was

*Piu moto.*  $\text{♩} = 69.$

THE LADIES.



stare, poor Ad - am stare, poor Ad - am, Ad - - am stare.  
 wear - y, be - ing wear - y, wear - y, took . . a nap.  
 made, That Na - ture's, Na - ture's mas - ter - piece . . was made.

stare, poor Ad - am stare, poor Ad - am, Ad - am stare.  
 wear - y, be - ing wear - y, wear - y, took a nap.  
 made, That Na - ture's, Na - ture's mas - ter - piece was made.

. . . . . poor Ad - am, Ad - am stare.  
 . . . . . - y, wear - y, took a nap.  
 . . . . . - ture's mas - ter - piece was made.

stare, poor Ad - am stare, poor Ad - am, Ad - am stare.  
 wear - y, be - ing wear - y, wear - y, took a nap.  
 made, That Na - ture's, Na - ture's mas - ter - piece was made.

*Andante.*  
*Solo. dolce.*



4. Be - fore him stood, in morn - ing rays, The beau - teous fair en -

*Solo. dolce.*

4. Be - fore him stood, in morn - ing rays, The beau - teous fair en -

*p Solo. dolce.*

4. Be - fore him stood, in morn - ing rays, The beau - teous fair en -

*p Solo. dolce.*

4. Be - fore him stood, in morn - ing rays, The beau - teous fair en -

*Andante. ♩ = 104.*

*p SOLI. dolce.*

THE LADIES.

*rall.*

- shroud - ed, the beau - teous fair en - shroud - - - - ed.

- shroud - ed, the beau - teous fair en - shroud - - - - ed.

- shroud - ed, the beau - teous fair en - shroud - - - - ed.

- shroud - ed, the beau - teous fair en - shroud - - - - ed.

*rall.*

*Più moto.* *pp* *poco cres.*

He fled from her an - gel - ic gaze, His breast with fear . . o'er - cloud - ed ; But

He fled from her an - gel - ic gaze, His breast with fear o'er - cloud - ed ; But

He fled from her an - gel - ic gaze, His breast with fear o'er - cloud - ed ; But

He fled from her an - gel - ic gaze, His breast with fear o'er - cloud - ed ; But

He fled from her an - gel - ic gaze, His breast with fear o'er - cloud - ed ; But

*Più moto.*  $\text{♩} = 69.$  *pp* *poco cres.*

**CHORUS.**

when she spoke in ac - cents sweet, He sank en - rap - tur'd at . . her feet, But

when she spoke in ac - cents sweet, He sank en - rap - tur'd at her feet, But

when she spoke in ac - cents sweet, He sank en - rap - tur'd at her feet, But

when she spoke in ac - cents sweet, He sank en - rap - tur'd at her feet, But

**CHORUS.**

**CHORUS.**

**CHORUS.**

**CHORUS.**

THE LADIES.

when . . she spoke in ac - cents sweet, He sank en - rap - tur'd at . . her feet.

when she spoke in ac - cents sweet, He sank en - rap - tur'd at her feet.

when she spoke in ac - cents sweet, He sank en - rap - tur'd at her feet.

when she spoke in ac - cents sweet, He sank en - rap - tur'd at her feet.

*Tempo lmo.*

5. Then who would live in Par - a - dise A - lone, and be con - tent - ed? Not  
6. As there - fore joy is ne'er com - plete With - out the aid of la - dies, We'll

5. Then who would live in Par - a - dise A - lone, and be con - tent - ed? Not  
6. As there - fore joy is ne'er com - plete With - out the aid of la - dies, We'll

5. Then who would live in Par - a - dise A - lone, con - tent -  
6. As there - fore joy is ne'er com - plete With - out the la -

5. Then who would live in Par - a - dise A - lone, con - tent -  
6. As there - fore joy is ne'er com - plete With - out the la -

*Tempo lmo. ♩ = 84.*



THE LADIES.

e - ven there could joy be found, Till wo - man was . . . in - vent -  
 sing to them, and drink their health In bump - ers full . . . of Ca - -  
 e - ven there could joy be found, Till wo - man was . . . in - vent -  
 sing to them, and drink their health In bump - ers full . . . of Ca - -  
 - ed? Not e - ven there could joy be found, Till wo - - man  
 - dies, We'll sing to them, and drink their health In bump - - ers  
 - ed? Not e - ven there could joy be found, Till wo - - man  
 - dies, We'll sing to them, and drink their health In bump - - ers

. . . ed, in - - vent - - ed.  
 . . . diz, of Ca - - diz.  
 . . . ed, in - - vent - - ed.  
 . . . diz, of Ca - - diz.  
 was . . . in - vent - - ed, in - - vent - - ed.  
 full . . . of Ca - - - - - diz, of Ca - - diz.  
 was . . . in - vent - - - - - ed, in - - vent - - ed.  
 full . . . of Ca - - - - - diz, of Ca - - diz.

THE LADIES.

*Piu moto.* *p*



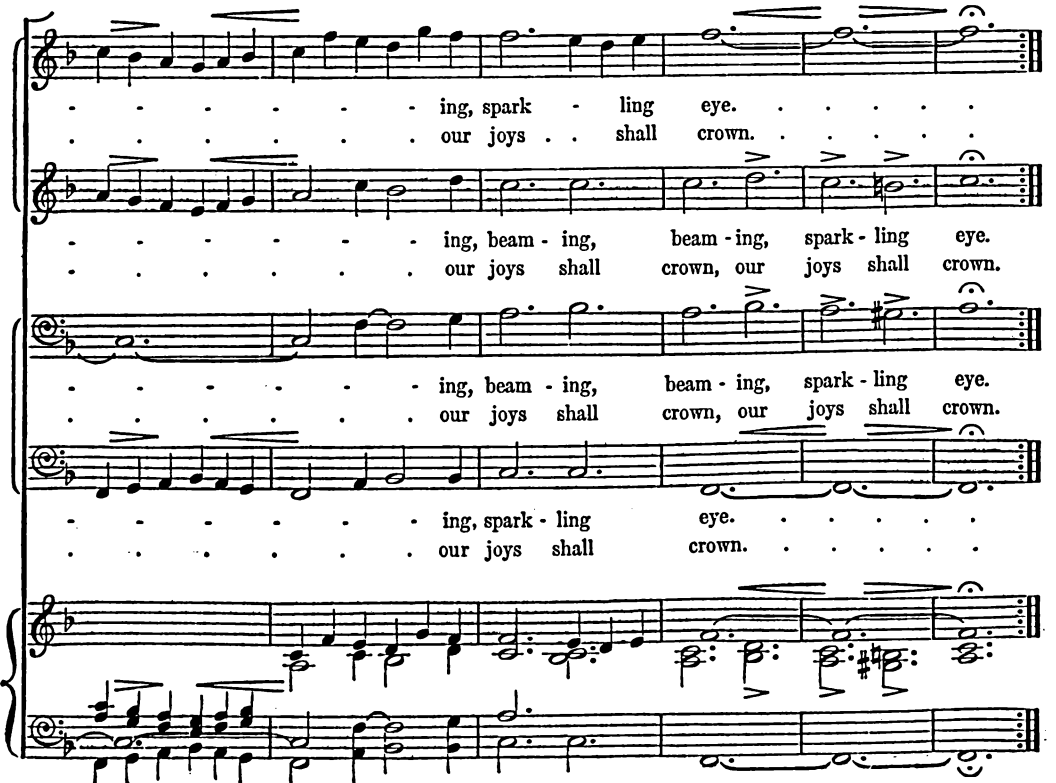
What is it makes the heart . . . beat high? 'Tis wo - man's beam . . .  
With wine and song our cares . . . we'll drown, And la - dies fair . . .

What is it makes the heart . . . beat high? 'Tis wo - man's beam . . .  
With wine and song our cares . . . we'll drown, And la - dies fair . . .

What is it makes the heart . . . beat high? 'Tis wo - man's beam . . .  
With wine and song our cares . . . we'll drown, And la - dies fair . . .

What is it makes the heart . . . beat high? 'Tis wo - man's beam . . .  
With wine and song our cares . . . we'll drown, And la - dies fair . . .

*Piu moto.*  $\text{♩} = 69.$



. . . ing, spark - ling eye. . .  
. . . our joys . . . shall crown. . .

. . . ing, beam - ing, beam - ing, spark - ling eye.  
. . . our joys shall crown, our joys shall crown.

. . . ing, beam - ing, beam - ing, spark - ling eye.  
. . . our joys shall crown, our joys shall crown.

. . . ing, spark - ling eye.  
. . . our joys shall crown. . .

# THE MARINER'S SONG

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY

M. HAYDN.

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

*Vivace.*

1st TENOR.  
Come fill the bowl, tho' winds may howl, The sun in the o-cean is sink -

2nd TENOR.  
Come fill the bowl, tho' winds may howl, The sun in the o-cean is sink -

1st BASS.  
Come fill the bowl, tho' winds may howl, The sun in the o-cean is sink -

2nd BASS.  
Come fill the bowl, tho' winds may howl, The sun in the o-cean is sink -

PIANO.  
*f*

♩ = 84.

- - - - ing, The Arc-tic bear sends frost-y air, Be drink-ing, boys, now be

- - - - ing, The Arc-tic bear sends frost-y air, Be drink-ing, boys, now be

- - - - ing, The Arc-tic bear sends frost-y air, Be drink-ing,

- - - - ing, The Arc-tic bear sends frost-y air, Be drink-ing,

THE MARINER'S SONG.

The musical score is arranged in three systems, each with five staves. The top two staves of each system are for vocal parts, and the bottom three are for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

**System 1:**

- Vocal 1: drink - - - ing. Tho' waves may roll, let not a soul on
- Vocal 2: drink - - - ing. Tho' waves may roll, let not a soul on
- Piano 1: boys, now be drink - - - ing. Tho' waves may roll, let not a soul on
- Piano 2: boys, now be drink - - - ing. Tho' waves may roll, let not a soul on
- Piano 3: (Piano accompaniment)

**System 2:**

- Vocal 1: dan - gers ev - er be think - - - ing, With glass in hand we'll
- Vocal 2: dan - gers ev - er be think - - - ing, With glass in hand we'll
- Piano 1: dan - gers ev - er be think - - - ing, With glass in hand we'll
- Piano 2: dan - gers ev - er be think - - - ing, With glass in hand we'll
- Piano 3: (Piano accompaniment)

**System 3:**

- Vocal 1: hail the land, Be drink - ing, boys, now be drink - - - ing.
- Vocal 2: hail the land, Be drink - ing, boys, now be drink - - - ing.
- Piano 1: hail the land, Be drink - ing, boys, now be drink - - - ing.
- Piano 2: hail the land, Be drink - ing, boys, now be drink - - - ing.
- Piano 3: (Piano accompaniment)

# TO SONG

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
C. M. VON WEBER.

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

*Moderato.*

1st TENOR.  
Joy - ful Song, 'tis thee we hon - our, Zest thou

2nd TENOR.  
Joy - ful Song, 'tis thee we hon - our, Zest thou

1st BASS.  
Joy - ful Song, 'tis thee we hon - our, Zest thou

2nd BASS.  
Joy - ful Song, 'tis thee we hon - our, Zest thou

PIANO.  
♩ = 120.

*Moderato.*

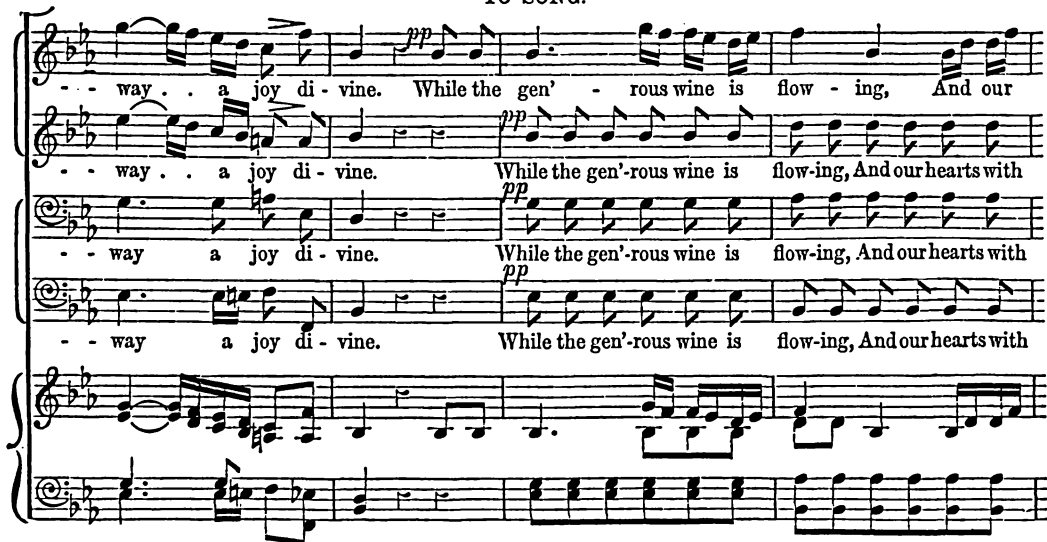
giv - - est un - to wine, Who-so - e'er . . prevents our sing - ing Takes a -

giv - - est un - to wine, Who-so - e'er prevents our sing - ing Takes a -

giv - - est un - to wine, Who-so - e'er prevents our sing - ing Takes a -

giv - - est un - to wine, Who-so - e'er . . prevents our sing - ing Takes a -

TO SONG.



way . . a joy di - vine. While the gen' - rous wine is flow - ing, And our hearts with love are glow - ing, Then shall mu - sic's gladd'ning strain O'er the love, our hearts with love are glow - ing, Then shall mu - sic's gladd'ning strain O'er the love, our hearts with love are glow - ing, Then shall mu - sic's gladd'ning strain O'er the soul its pow'r re - tain, its pow'r re - tain. soul its pow'r re - tain, yes, o'er the soul its pow'r re - tain.



way . . a joy di - vine. While the gen' - rous wine is flow - ing, And our hearts with love are glow - ing, Then shall mu - sic's gladd'ning strain O'er the love, our hearts with love are glow - ing, Then shall mu - sic's gladd'ning strain O'er the love, our hearts with love are glow - ing, Then shall mu - sic's gladd'ning strain O'er the soul its pow'r re - tain, its pow'r re - tain. soul its pow'r re - tain, yes, o'er the soul its pow'r re - tain.



way . . a joy di - vine. While the gen' - rous wine is flow - ing, And our hearts with love are glow - ing, Then shall mu - sic's gladd'ning strain O'er the love, our hearts with love are glow - ing, Then shall mu - sic's gladd'ning strain O'er the love, our hearts with love are glow - ing, Then shall mu - sic's gladd'ning strain O'er the soul its pow'r re - tain, its pow'r re - tain. soul its pow'r re - tain, yes, o'er the soul its pow'r re - tain.

# KING JOY

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
H. WERNER.

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

*Allegro.*

1st TENOR. *f* We are the monarchs of the earth, we,

2nd TENOR. *f* We are the monarchs of the earth, we,

1st BASS. *f* We are the monarchs of the earth, we, we are the monarchs of the

2nd BASS. *f* We are the monarchs of the earth, we, we are the monarchs of the

PIANO. *Allegro.*  $\text{♩} = 116.$

*sf* we, we! Our joy pro - claims it loud - ly, our

*mf* we, we! Our

*sf* earth, we! Our joy pro - claims it loud - ly,

*mf* earth, we! Our joy pro - claims it

KING JOY.

joy pro - claims it . . . loud - ly, Like Joy, no  
 joy pro - claims it . . . loud - ly, Like Joy, no  
 Like Joy, no treas - ures, rank, or  
 loud - ly, proclaims it loud - ly, Like Joy, no treas - ures,

Like Joy, no treasures, rank, or birth, Can wear a crown, a crown so proud - ly; Each  
 treas - ures, rank, or birth, Can wear a crown, a crown so proud - ly; Each  
 birth, Can wear a crown, can wear a crown so proud - ly; Each  
 rank, or birth, Can wear a crown, a crown so proud - ly; Each

gob - let shall a king - dom be, each gob - let shall a king - dom be, And  
 gob - let shall a king - dom be, each gob - let shall a king - dom be, And  
 gob - let shall a king - dom be, each gob - let shall a king - dom be, And  
 gob - let shall a king - dom be, each gob - let shall a king - dom be,



KING JOY.

*f* *più stretto.*

joy and wine our sub - - - jects free!

joy and wine our sub - - - jects free!

joy and wine our sub - - - jects free!

Joy and wine our sub - jects free! Let *più stretto.*

A bump-er drain, and nev - er - - end - ing

To Joy a bump-er drain, and nev - er - - end - ing

To Joy a bump - er drain, And nev - er - - end - ing

all to Joy a bump - er drain, And nev - er - - end - ing

be his reign, and nev - er - - end - ing be his reign, nev - er,

be his reign, and nev - er - - end - ing be his reign, nev - er,

be his reign, and nev - er - - end - ing be his reign, nev - er,

be his reign, and nev - er - - end - ing be his reign, nev - er,

KING JOY.

*Tempo lmo.*

nev - er - end - ing be his reign, We are the monarchs of the earth, we!

nev - er - end - ing be his reign, We are the monarchs of the earth, we!

nev - er - end - ing be his reign, We are the monarchs of the earth, we!

nev - er - end - ing be his reign, We are the monarchs of the earth, we!

*f* *ff* *f* *ff*

*Tempo lmo.*

Care would with Joy dis-pute the crown, care,

Care would with Joy dis-pute the crown, care,

Care would with Joy dis-pute the crown, care, care would with Joy dis-pute the

Care would with Joy dis-pute the crown, care, care would with Joy dis-pute the

*f* *f* *f* *f*

care, care! And ban - ish ev - ry pleas - ure, and ban - ish ev - ry

care, care! And ban - ish ev - ry

crown, care! And ban - ish ev - ry pleas - ure,

crown, care! And ban - ish ev - ry pleas - ure, yes, ev - ry

*sf* *mf* *mf* *mf* *mf* *mf* *sf* *mf*

KING JOY.

pleas - ure ; But we will keep the tyr - ant

pleas - ure ; But we will keep the tyr - ant

But we will keep the tyr - ant down, And Joy shall

pleas - ure ; But we will keep the tyr - - ant down, And

down, And Joy shall know, shall know no meas - ure ; Old Care, how - ev - er

down, And Joy shall know, shall know no meas - ure ; Old Care, how - ev - er

know, and Joy shall know no meas - ure ; Old Care, how - ev - er

Joy shall know, shall know no meas - ure ; Old Care, how - ev - er

he may frown, old Care, how - ev - er he may frown, In spark - ling bump - ers

he may frown, old Care, how - ev - er he may frown, In spark - ling bump - ers

he may frown, old Care, how - ev - er he may frown, In spark - ling bump - ers

he may frown, old Care, how - ev - er he may frown,

KING JOY.

*f* *più stretto.* *f*

we will drown. A bump-er drain, And

we will drown. To Joy a bump-er drain, And

we will drown. To Joy a bump-er drain, And

Care in bumpers we will drown. Let all to Joy a bump-er drain, And

*f* *più stretto.*

nev - er - end - ing be his reign, And nev - er - end - ing be his reign, nev - er,

nev - er - end - ing be his reign, And nev - er - end - ing be his reign, nev - er,

nev - er - end - ing be his reign, And nev - er - end - ing be his reign, nev - er,

nev - er - end - ing be his reign, And nev - er - end - ing be his reign, nev - er,

*Tempo lmo.* *ff.*

nev - er - end - ing be his reign, We are the monarchs of the earth, we!

nev - er - end - ing be his reign, We are the monarchs of the earth, we!

nev - er - end - ing be his reign, We are the monarchs of the earth, we!

nev - er - end - ing be his reign, We are the monarchs of the earth, we!

*Tempo lmo.*

# CALM EYES OF BEAUTY

(LUCI SERENI)

PART-SONG FOR TWO TENORS AND TWO BASSES, OR SOPRANO, ALTO, TENOR, AND BASS  
TRANSLATED FROM THE ITALIAN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY  
**R. VON SEYFRIED.**

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

*Cantabile.*  
*dolce.*

SOPRANO  
or 1st  
TENOR.

ALTO  
or 2nd  
TENOR.

TENOR  
or 1st  
BASS.

BASS  
or 2nd  
BASS.

PIANO.  
♩ = 108.

*p dolce.*

Calm eyes of beau - ty, in kind-ness look on me, . . . Pure beams of  
Lu - ci se - re - ni ab - bia - te pur pie - tà, . . . Stra - li se -

Calm eyes of beau - ty, in kind-ness look on me, . . . Pure beams of  
Lu - ci se - re - ni ab - bia - te pur pie - tà, . . . Stra - li se -

Calm eyes of beau - ty, in kind-ness look on me, . . . Pure beams of  
Lu - ci se - re - ni ab - bia - te pur pie - tà, . . . Stra - li se -

Calm eyes of beau - ty, in kind-ness look on me, . . . Pure beams of  
Lu - ci se - re - ni ab - bia - te pur pie - tà, . . . Stra - li se -

glo - ry, your bright - ness let me see. . . I am con - stant and  
re - ni gi - ra - te in me pie - tà. . . Son con - stan - te e fe -

glo - ry, your bright - ness let me see. . . I am con - stant and  
re - ni gi - ra - te in me pie - tà. . . Son con - stan - te e fe -

glo - ry, your bright - ness let me see. . . I am  
re - ni gi - ra - te in me pie - tà. . . Son con -

glo - ry, your bright - ness let me see. . . I am  
re - ni gi - ra - te in me pie - tà. . . Son con -

CALM EYES OF BEAUTY.

faith - ful, and shall ev - er be,      Calm eyes of beau - ty, in  
 - de - le      sem - pre lo sa - ro,      lu - ci se - re - ni ab -

faith - ful, and shall ev - er be,      O, then, calm eyes of beau - ty, in  
 - de - le      sem - pre lo sa - ro, e lu - ci, lu - ci se - re - ni ab -

con - stant, I      am faith - ful, O, then, calm eyes of beau - ty, in  
 - stan - te, son      fe - de - le, lu - ci, lu - ci se - re - ni ab -

con - stant, I      am faith - ful, O, then, calm eyes of beau - ty, in  
 - stan - te, son      fe - de - le, lu - ci, lu - ci se - re - ni ab -

kind - ness, in kind - ness look . . on me,      I am con - stant and  
 - bia - te, ab - bia - te      pur . . pie - tà,      son con - stan - te e fe -

kind - ness, in kind - ness look . . on me,      I am con - stant and  
 - bia - te, ab - bia - te      pur . . pie - tà,      son con - stan - te e fe -

kind - ness, in kind - ness look on me,      I am  
 - bia - te, ab - bia - te      pur pie - tà,      son con -

kind - ness, in kind - ness look on me,      I am  
 - bia - te, ab - bia - te      pur pie - tà,      son con -

CALM EYES OF BEAUTY.

faith - ful, and shall ev - er be, Calm eyes of beau - ty, in  
 - de - - le sem - pre lo sa - ra, lu - ci se - re - ni ab -  
 faith - ful, and shall ev - er be, O, then, calm eyes of beau - ty, in  
 - de - - le sem - pre lo sa - ro e lu - ci, lu - ci se - re - ni ab -  
 con - - stant, I am faith - ful, O, then, calm eyes of beau - ty, in  
 stan - - te, son fe - de - le, lu - ci, lu - ci se - re - ni ab -  
 con - - stant, I am faith - ful, O, then, calm eyes of beau - ty, in  
 - stan - - te, son fe - de - le, lu - ci, lu - ci se - re - ni ab -

kind - - ness, in kind - - ness look . . on me, look on me.  
 - bia - - te, ab - bia - - te, pur . . pie - tà, sol pie - tà.  
 kind - - ness, in kind - - ness look . . on me, look on me.  
 - bia - - te, ab - bia - - te, pur . . pie - tà, sol pie - tà.  
 kind - - ness, in kind - - ness look on me, look on me.  
 - bia - - te, ab - bia - - te, pur pie - tà, sol pie - tà.  
 kind - - ness, in kind - - ness look on me, look on me.  
 - bia - - te, ab - bia - - te, pur pie - tà, sol pie - tà.

# THE MINER'S SONG

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
**ANNACKER.**

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

*Allegretto.*

1st TENOR. *mf* Tho' our life of dan-ger Yields but scan-ty fare, Joy is not a

2nd TENOR. *mf* Tho' our life of dan-ger Yields but scan-ty fare, Joy is not a

1st BASS. *mf* Tho' our life of dan-ger Yields but scan-ty fair, Joy is not a

2nd BASS. *mf* Tho' our life of dan-ger Yields but scan-ty fare, Joy is not a

PIANO. *Allegretto.*  
♩ = 83. *mf*

stran-ger Which we may not share. Daunt-less we per-form our part, *dolce.*

stran-ger Which we may not share. Daunt-less we per-form our part, *dolce.*

stran-ger Which we may not share. Daunt-less we per-form our part, *dolce.*

stran-ger Which we may not share. Daunt-less we per-form our part, *dolce.*

stran-ger Which we may not share. Daunt-less we per-form our part, *dolce.*



THE MINER'S SONG.

Far be-neath earth's sur-face fair, Where the sun ne'er glads our heart: But the  
 Far be-neath earth's sur-face fair, Where the sun ne'er glads our heart: But the  
 Far be-neath earth's sur-face fair, Where the sun ne'er glads our heart: But the  
 Far be-neath earth's sur-face fair, Where the sun ne'er glads our heart: But the

rays of hope shine brightly there. Trust in Heav'n a-bove, trust in Heav'n a-bove, trust in  
 rays of hope shine brightly there. Trust in Heav'n a-bove, trust in Heav'n a-bove, trust in  
 rays of hope shine brightly there. Trust in Heav'n a-bove, trust in Heav'n a-bove, trust in  
 rays of hope shine brightly there. Trust in Heav'n a-bove, trust in Heav'n a-bove, trust in

God's pa-ter-nal care, Trust in Heav'n a-bove, trust in Heav'n a-  
 God's pa-ter-nal care, Trust in Heav'n a-bove, trust in Heav'n a-  
 God's pa-ter-nal care, Trust in Heav'n,  
 God's pa-ter-nal care, Trust in Heav'n,

*p rall.* *pp a tempo.* *pp* *pp* *pp* *pp*

THE MINER'S SONG.

bove, trust in Heav'n a - bove, trust in Heav'n a - bove, trust in Heav'n a - bove, trust in  
 - bove, trust in Heav'n a - bove, trust in Heav'n a - bove, trust in Heav'n a - bove, trust in  
 trust in Heav'n, trust in Heav'n a - bove, trust in Heav'n a - bove, trust in  
 trust in Heav'n, trust in Heav'n a - bove, trust in Heav'n a - bove, trust in

Heav'n a - bove, trust in God's pa - ter - nal care, trust in God's . . pa - ter - nal care. *p calando.*  
 Heav'n a - bove, trust in God's pa - ter - nal care, trust in God's pa - ter - nal care.  
 Heav'n a - bove, trust in God's pa - ter - nal care, trust in God's pa - ter - nal care.  
 Heav'n a - bove; trust in God's pa - ter - nal care, trust in God's pa - ter - nal care. *calando.*

*a tempo.*  
 Fear not tem - pest rag - ing, Fear not dis - mal night! Faith, dis - may as - *mf*  
 Fear not tem - pest rag - ing, Fear not dis - mal night! Faith, dis - may as - *mf*  
 Fear not tem - pest rag - ing, Fear not dis - mal night! Faith, dis - may as - *mf*  
*a tempo.*

THE MINER'S SONG.

*dolce.*  
 - - suag ing, Dreads not all their might. We in God a - lone con - fide,  
 - - suag - ing, Dreads not all their might. We in God a - lone con - fide, . . .  
 - - suag - ing, Dreads not all their might. We in God a - lone con - fide,  
 - - suag - ing, Dreads not all their might. We in God a - lone con - fide.

*pp* 3 3 3  
 Nev - er of His help des - pair; In His ways if we a - bide, We may  
 Nev - er of His help des - pair; In His ways if we a - bide, We may  
 Nev - er of His help des - pair; In His ways if we a - bide, We may  
 Nev - er of His help des - pair; In His ways if we a - bide, We may

*f*  
 hope His mer - cy still to share. Look to Heav'n a - bove, look to Heav'n a - bove, Trust in  
 hope His mer - cy still to share. Look to Heav'n a - bove, look to Heav'n a - bove, Trust in  
 hope His mer - cy still to share. Look to Heav'n a - bove, look to Heav'n a - bove, Trust in  
 hope His mer - cy still to share. Look to Heav'n a - bove, look to Heav'n a - bove, Trust in

THE MINER'S SONG.

*p rall.* *pp a tempo.*  
 God's pa - ter - nal care, Look to Heav'n a - bove, look to Heav'n a -  
 God's pa - ter - nal care, Look to Heav'n a - bove, look to Heav'n a -  
 God's pa - ter - nal care, Look to Heav'n,  
 God's pa - ter - nal care, Look to Heav'n,  
*rall.* *a tempo.*  
 - bove, look to Heav'n a - bove, look to Heav'n a - bove, look to Heav'n a - bove, look to  
 - bove, look to Heav'n a - bove, look to Heav'n a - bove, look to Heav'n a - bove, look to  
 look to Heav'n, look to Heav'n a - bove, look to Heav'n a - bove, look to  
 look to Heav'n, look to Heav'n a - bove, look to Heav'n a - bove, look to  
 Heav'n above, Trust in God's pa - ter - nal care, trust in God's . . pa - ter - nal care.  
 Heav'n above, Trust in God's pa - ter - nal care, trust in God's pa - ter - nal care.  
 Heav'n above, Trust in God's pa - ter - nal care, trust in God's pa - ter - nal care.  
 Heav'n above, Trust in God's pa - ter - nal care, trust in God's pa - ter - nal care.  
*calando.*

# WAVE HIGH YOUR HATS

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY  
**BAUR.**

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

*Allegro.*

1st TENOR. Wave high your hats, brave boys, Good wine has crown'd our joys ; Our monarch drinks his

2nd TENOR. Wave high your hats, brave boys, Good wine has crown'd our joys ; Our monarch drinks his

1st BASS. Wave high your hats, brave boys, Good wine has crown'd our joys ; Our monarch drinks his

2nd BASS. Wave high your hats, brave boys, Good wine has crown'd our joys ; Our monarch drinks his

PIANO. *f*

*Allegro.*

wine in state, While smil - ing courtiers round him wait, Yet tastes he none that's better, yet

wine in state, While smil - ing courtiers round him wait, Yet tastes he none that's better, yet

wine in state, While smil - ing courtiers round him wait, Yet tastes he none that's better, yet

wine in state, While smil - ing courtiers round him wait, Yet tastes he none that's better, yet

WAVE HIGH YOUR HATS.

tastes he none that's bet-ter, none bet-ter. And while our glass we

tastes he none that's bet-ter, none bet-ter. And while our glass we

tastes he none that's bet-ter, none bet-ter. And while our glass we

tastes he none that's bet-ter, none bet-ter. And while our glass we

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "tastes he none that's bet-ter, none bet-ter. And while our glass we".

drain, We'll sing a mer-ry strain, In peace-ful and in so-ber guise; Then

drain, We'll sing a mer-ry strain, In peace-ful and in so-ber guise; Then

drain, We'll sing a mer-ry strain, In peace-ful and in so-ber guise; Then

drain, We'll sing a mer-ry strain, In peace-ful and in so-ber guise; Then

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "drain, We'll sing a mer-ry strain, In peace-ful and in so-ber guise; Then".

each right hap-py homeward hies; Such guests may meet full oft-en, such guests may meet full

each right hap-py homeward hies; Such guests may meet full oft-en, such guests may meet full

each right hap-py homeward hies; Such guests may meet full oft-en, such guests may meet full

each right hap-py homeward hies; Such guests may meet full oft-en, such guests may meet full

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics are: "each right hap-py homeward hies; Such guests may meet full oft-en, such guests may meet full".

WAVE HIGH YOUR HATS.

oft-en, yes, oft-en. Now, broth-ers all, good night! The moon in heav'n is  
 oft-en, yes, oft-en. Now, broth-ers all, good night! The moon in heav'n is  
 oft-en, yes, oft-en. Now, broth-ers all, good night! The moon in heav'n is  
 oft-en, yes, oft-en. Now, broth-ers all, good night! The moon in heav'n is

bright, But be she up, or be she set, We'll find the steps and house-door yet, And  
 bright, But be she up, or be she set, We'll find the steps and house-door yet, And  
 bright, But be she up, or be she set, We'll find the steps and house-door yet, And  
 bright, But be she up, or be she set, We'll find the steps and house-door yet, And

sink in peaceful slumber, and sink in peaceful slumber, in slumber.  
 sink in peaceful slumber, and sink in peaceful slumber, in slumber.  
 sink in peaceful slumber, and sink in peaceful slumber, in slumber.  
 sink in peaceful slumber, and sink in peaceful slumber, in slumber.

# SONG OF HAROLD HARFAGER

PART-SONG FOR TWO TENORS AND TWO BASSES

THE WORDS FROM SIR WALTER SCOTT'S "PIRATE"

THE MUSIC COMPOSED BY  
H. WERNER.

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

*Firmly.*

1st TENOR.

2nd TENOR.

1st BASS. *sotto voce.*

2nd BASS. *sotto voce.*

PIANO. *Firmly.*

$\text{♩} = 100.$  *sotto voce.*

The wind is wail - ing low and dread ;

The sun is ris - ing dim - ly red, The wind is wail - ing low and dread ;

*sotto voce.* *cres - -*

From his cliff the ea - gle sal - lies, Leaves the wolf his dark - someval - leys, In the midst the

*sotto voce.* *cres -*

Leaves the wolf his dark - someval - leys, In the midst the

*cres -*

From his cliff the ea - gle sal - lies, Leaves the wolf his dark - someval - leys, In the midst the

*cres -*

From his cliff the ea - gle sal - lies, Leaves the wolf his dark - someval - leys, In the midst the

*cres -*



SONG OF HAROLD HARFAGER.

*cen do. poco a poco.*  
*cen do. poco a poco.*  
*cen do. poco a poco.*  
*cen do. poco a poco.*

ra - vens hov - er, Peep the wild dogs from the cov - er, Screaming, croaking, bay - ing, yell - ing, Each in his wild  
ra - vens hov - er, Peep the wild dogs from the cov - er, Screaming, croaking, bay - ing, yell - ing, Each in his wild  
ra - vens hov - er, Peep the wild dogs from the cov - er, Screaming, croaking, bay - ing, yell - ing, Each in his wild  
ra - vens hov - er, Peep the wild dogs from the cov - er, Screaming, croaking, bay - ing, yell - ing, Each in his wild

*ff*  
*ff*  
*ff*  
*ff*

ac - cents tell - ing, "Soon we feast on dead and dy - ing, Fair - hair'd Ha - rold's flag is fly - ing."  
ac - cents tell - ing, "Soon we feast on dead and dy - ing, Fair - hair'd Ha - rold's flag is fly - ing."  
ac - cents tell - ing, "Soon we feast on dead and dy - ing, Fair - hair'd Ha - rold's flag is fly - ing."  
ac - cents tell - ing, "Soon we feast on dead and dy - ing, Fair - hair'd Ha - rold's flag is fly - ing."

*sotto voce.*  
*sotto voce.*  
*sotto voce.*

Man - y a hel - met dark - ly gleam - ing,  
Man - y a crest in air is stream - ing, Man - y a hel - met dark - ly gleam - ing,  
Man - y a hel - met dark - ly gleam - ing,

SONG OF HAROLD HARFAGER.

*sotto voce.* *cres* - -

Man - y an arm the axe up-rears, Doom'd to hew the wood of spears. All a-long the

*sotto voce.* *cres* - -

Doom'd to hew the wood of spears. All a-long the

*cres* *cres* - -

Man - y an arm the axe up-rears, Doom'd to hew the wood of spears. All a-long the

*cres*

Man - y an arm the axe up-rears, Doom'd to hew the wood of spears. All a-long the

*cres*

*cen do. poco a poco.*

crowd-ed ranks, Horses neigh and arm-our clanks; Chiefs are shouting, clar-ions ring-ing, Loud-er still the

*cen do. poco a poco.*

crowd-ed ranks, Horses neigh and arm-our clanks; Chiefs are shouting, clar-ions ring-ing, Loud-er still the

*cen do. poco a poco.*

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*cen do. poco a poco.*

crowd-ed ranks, Horses neigh and arm-our clanks; Chiefs are shouting, clar-ions ring-ing, Loud-er still the

*ff*

bard is sing-ing, "Gather, footmen! gath-er, horsemen! To the field, ye val-iant Norsemen!"

*ff*

bard is sing-ing, "Gather, footmen! gath-er, horsemen! To the field, ye val-iant Norsemen!"

*ff*

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*ff*

bard is sing-ing, "Gather, footmen! gath-er, horsemen! To the field, ye val-iant Norsemen!"

*ff*

bard is sing-ing, "Gather, footmen! gath-er, horsemen! To the field, ye val-iant Norsemen!"

SONG OF HAROLD HARFAGER.

*sotto voce.* View not van - tage, count not num - ber;

*sotto voce.* "Halt ye not for food or slum - ber, View not van - tage, count not num - ber;

*sotto voce.*

*sotto voce.* Jol - ly reap - ers, for - ward still, Grow the crop on vale or hill, Thick or scat - ter'd, *cres*

*sotto voce.* Grow the crop on vale or hill, Thick or scat - ter'd, *cres*

Jol - ly reap - ers, for - ward still, Grow the crop on vale or hill, Thick or scat - ter'd, *cres*

Jol - ly reap - ers, for - ward still, Grow the crop on vale or hill, Thick or scat - ter'd, *cres*

*cres*

*cen do. poco a poco.* thick or lithe, It shall down be - fore the scythe. For - ward with your sic - kles bright, Reap the har - vest

*cen do. poco a poco.* thick or lithe, It shall down be - fore the scythe. For - ward with your sic - kles bright, Reap the har - vest

*cen do. poco a poco.* thick or lithe, It shall down be - fore the scythe. Forward with your sic - kles bright, Reap the har - vest

*cen do. poco a poco.* thick or lithe, It shall down be - fore the scythe. Forward with your sic - kles bright, Reap the har - vest

*cen do. poco a poco.*

SONG OF HAROLD HARFAGER.

of the fight. Onward, footmen! onward, horsemen! To . . . the charge, ye gal-lant Norse-men!

of the fight. Onward, footmen! onward, horsemen! To . . . the charge, ye gal-lant Norse-men!

of the fight. Onward, footmen! onward, horsemen! To . . . the charge, ye gal-lant Norse-men!

of the fight. Onward, footmen! onward, horsemen! To . . . the charge, ye gal-lant Norse-men!

*sotto voce.*

*sotto voce.* O'er you hov-ers O-din's daugh-ter,

Fa-tal choos-er of the slaugh-ter, O'er you hov-ers O-din's daugh-ter,

*sotto voce.*

*sotto voce.*

Hear the choice she spreads be-fore ye—Vic-to-ry and wealth and glo-ry;

*sotto voce.*

Vic-to-ry and wealth and glo-ry;

Hear the choice she spreads be-fore ye—Vic-to-ry and wealth and glo-ry;

Hear the choice she spreads be-fore ye—Vic-to-ry and wealth and glo-ry;

SONG OF HAROLD HARFAGER.

*cres - cen do. poco*  
 Or old Val - hal - la's roar - ing hail, Her ev - er - cir - cling mead and ale,  
*cres - cen do. poco*  
 Or old Val - hal - la's roar - ing hail, Her ev - er - cir - cling mead and ale,  
*cres - cen do. poco*  
 Or old Val - hal - la's roar - ing hail, Her ev - er - cir - cling mead and ale,  
*cres - cen do. poco*  
 Or old Val - hal - la's roar - ing hail, Her ev - er - cir - cling mead and ale,

*a poco. . . . . cresc. con fuoco.*  
 Where for e - ter - ni - ty u - nite The joys of was - sail and of fight.  
*a poco. . . . . cresc. con fuoco.*  
 Where for e - ter - ni - ty u - nite The joys of was - sail and of fight.  
*a poco. . . . . cresc. con fuoco.*  
 Where for e - ter - ni - ty u - nite The joys of was - sail and of fight.  
*a poco. . . . . cresc. con fuoco.*  
 Where for e - ter - ni - ty u - nite The joys of was - sail and of fight.

*ff*  
 Head - long for - ward, foot and horse-men! Charge and fight, and die like Norse-men!"  
*ff*  
 Head - long for - ward, foot and horse-men! Charge and fight, and die like Norse-men!"  
*ff*  
 Head - long for - ward, foot and horse-men! Charge and fight, and die like Norse-men!"  
*ff*  
 Head - long for - ward, foot and horse-men! Charge and fight, and die like Norse-men!"