

THE ORPHEUS

A COLLECTION OF

GLEES AND PART-SONGS

FOR

MALE VOICES.

VOL. IV.

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DOCTOR ST. PAUL

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY

ZELTER.

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

Vivace.

1st TENOR.
St. Paul was once a rare M. D., He gave ad-vice to

2nd TENOR.
a rare M. D.,

1st BASS.
St. Paul was once a rare M. D., He gave ad-vice to

2nd BASS.
a rare M. D.,

PIANO.
♩ = 116.

Vivace.

Tim-oth-y, ad-vice to Tim-oth-y, to . . . Tim-oth-y.

ad-vice to Tim-oth-y, ad-vice to Tim-oth-y, to . . . Tim-oth-

Tim-oth-y, ad-vice to Tim-oth-y, to Tim-oth-

ad-vice to Tim-oth-y, ad-vice to Tim-oth-y, to Tim-oth-

DOCTOR ST. PAUL.

oth - y,
oth - y, "Thy stom - ach weak to keep from
Tim - oth - y,
oth - y, "Thy stomach weak to keep . . . from
mf
mf
"Thy stom - ach weak to keep from ach - ing,
ach - ing, Use
mf
"Thy stom-ach weak to keep . . . from ach - ing,
ach - ing,
Use on - ly
on - ly wine, thy thirst when slak - ing."
Use on - ly
Use on - ly wine, thy thirst . . . when slak - ing."

DOCTOR ST. PAUL.

wine, thy thirst when slak - ing." He, he, he is the
He, he, he,

wine, thy thirst . . . when slak - ing." He, he, he is the
He, he, he,

f

man, he is the man to suit us . . . all, he
he is, he is the man to

man, he is the man to suit us all,
he is, he is the man to

is the man, he is the man to suit us all, he is the
suit us all, he, he is the

he is the man, he is the man to suit us all, he is the
suit us all, he, he is the

DOCTOR ST. PAUL.

man, he is the man to suit us all, he, he,
man, he is the man to suit us all, he is the man, he is the
man, he is the man to suit us all, he, he,
man, he is the man to suit us all, he is the man, he is the

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The lyrics are: "man, he is the man to suit us all, he, he," on the first line; "man, he is the man to suit us all, he is the man, he is the" on the second line; "man, he is the man to suit us all, he, he," on the third line; and "man, he is the man to suit us all, he is the man, he is the" on the fourth line.

he is the man to suit us all, Hur - rah, . . . hur -
man to suit us all, to suit us all, Hur - rah . . .
he is the man, he is the man, . . . Hur - rah . . .
man to suit us all, to suit us all, Hur - rah . . .

This system contains the next four staves. The lyrics are: "he is the man to suit us all, Hur - rah, . . . hur -" on the first line; "man to suit us all, to suit us all, Hur - rah . . ." on the second line; "he is the man, he is the man, . . . Hur - rah . . ." on the third line; and "man to suit us all, to suit us all, Hur - rah . . ." on the fourth line. The piano accompaniment includes a dynamic marking of *ff* (fortissimo).

rah, . . . hur - rah for doc - tors like St. Paul, hur - rah for
for doc - - - tors like St. Paul, hur - rah for
. . . for doc - - - tors like St. Paul, hur - rah for
for doc - - - tors like St. Paul, hur - rah for

This system contains the final four staves. The lyrics are: "rah, . . . hur - rah for doc - tors like St. Paul, hur - rah for" on the first line; "for doc - - - tors like St. Paul, hur - rah for" on the second line; ". . . for doc - - - tors like St. Paul, hur - rah for" on the third line; and "for doc - - - tors like St. Paul, hur - rah for" on the fourth line. The piano accompaniment includes a dynamic marking of *f* (forte).

DOCTOR ST. PAUL.

doc - tors like St. Paul, Such doc - tors as St. Paul for me, He

doc - tors like St. Paul, Such doc - tors as St. Paul for me, He

doc - tors like St. Paul,

doc - tors like St. Paul,

p

cres. *mf* *f*

gave ad - vice to Tim - oth - y; Do like St. Paul, ye

gave ad - vice to Tim - oth - y; Do like St. . . Paul, ye

Such doc - tors as St. Paul for me, He

Such doc - tors as St. Paul for me, He

cres. *mf* *f*

cres. *ff*

doc - tors all, Hur - rah for doc - tors like St. Paul.

doc - tors all, Hur - rah for doc - tors like St. Paul.

gave ad - vice to Tim - oth - y, Hur - rah for doc - tors like St. Paul.

gave ad - vice to Tim - oth - y, Hur - rah for doc - tors like St. Paul.

cres. *ff*

OFT WHEN EVE HAS REST BESTOWED

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.)

Andante. *fp* *p*

1st TENOR.
Oft when eve has rest bestow'd, Day's fa - tigue dis - pell - ing,

2nd TENOR.
Oft when eve has rest bestow'd, Day's fa - tigue dis - pell - ing,

1st BASS.
Oft when eve has rest bestow'd,

2nd BASS.
Oft when eve has rest bestow'd, Day's fa - tigue dis - pell - ing,

PIANO.
Andante. *p* *fp* *p*
♩ = 120.

fp *pp*

Qui - et - ly I seek the road To my lov'd one's dwell - ing ; Her I

Qui - et - ly I seek the road To my lov'd one's dwell - ing ;

Qui - et - ly I seek the road To my lov'd one's dwell - ing ;

Qui - et - ly I seek the road To my lov'd one's dwell - ing ;

fp *pp*

OF T WHEN EVE HAS REST BESTOWED.

wish, at ev'-ning's close, Un-disturb'd and sweet re- pose; Whis-p'ring,

pp Her I wish, at ev'-ning's close, Undisturb'd and sweet re- pose;

pp Her I wish, at ev'-ning's close, Undisturb'd and sweet re- pose;

Her I wish, at ev'-ning's close, Undisturb'd and sweet re- pose; Whis-p'ring,

"dear, once more good night! Ban-ish ev'-ry sor-

Whis-p'ring, "dear, once more good night! Ban-ish ev'-ry sor-

Whis-p'ring, "dear, once more good night!

"dear, once more good night! Ban-ish ev'-ry sor-

row, May our souls in sleep u-nite Un-til dawn of mor-

row, may our souls in sleep u-nite Un-til dawn of mor-

Ban-ish ev'-ry sor-row, Un-til dawn of mor-

row, may our souls in sleep u-nite Un-til dawn of mor-

OFT WHEN EVE HAS REST BESTOWED.

p
 row. All my dreams are fraught with thee, Dream but half as oft of
 row. All my dreams are fraught with thee, Dream but half as oft of
 row. fraught with thee, oft of
 row. fraught with thee, oft of

f
 me, All my dreams are fraught with thee, Dream but half as oft of
 me, All my dreams are fraught with thee, Dream but half as oft of
 me, All my dreams are fraught with thee, Dream but half as oft of
 me, All my dreams are fraught with thee, Dream but half as oft of

p
 me, All my dreams are fraught with thee, Dream but half as oft of me."
p
 me, All my dreams are fraught with thee, Dream but half as oft of me."
p
 me, All my dreams are fraught with thee, Dream but half as oft of me."
p
 me, All my dreams are fraught with thee, Dream but half as oft of me."

THE TWELVE

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY
G. W. FINK.

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

Un poco Grave.
CHORUS.

1st TENOR. *Andante.*
SOLO.

2nd TENOR.

1st BASS.

2nd BASS.

PIANO.
♩ = 120.

f CHORUS. *Andante.*
♩ = 132.

SOLI.

'Tis strangely true, we all con-fess, That num-bers sometimes charms pos-sess; While

'Tis strangely true, we all con-fess, That num-bers sometimes charms pos-sess;

'Tis strangely true, we all con-fess, That num-bers sometimes charms pos-sess;

'Tis strangely true, we all con-fess, That num-bers sometimes charms pos-sess;

Solo.

Har - mon - y in Three is blend - ed, For Nine the Mus - es

While Har - mon - y in Three is blend - ed, For Nine . . . the Mus-es

Solo.

While Har - mon - y in Three is blend - ed, For Nine the

THE TWELVE.

CHORUS. *sf*
 have . . con - tend - - ed ; But, as we no ob - jec - tion see, Our
 have . . con - tend - - ed ; But, as we no ob - jec - tion see, Our
 Mus - es have con - tend - - ed ; But, as we no ob - jec - tion see, Our

mf fav' - rite number Twelve shall be, our fav' - rite num - ber Twelve shall be.
mf fav' - rite number Twelve shall be, . . our fav' - rite num - ber Twelve shall be.
mf fav' - rite number Twelve shall be, . . our fav' - rite num - ber Twelve shall be.
mf fav' - rite number Twelve shall be, . . our fav' - rite num - ber Twelve shall be.
mf fav' - rite number Twelve shall be, . . our fav' - rite num - ber Twelve shall be.

CHORUS. *Andante. Solo.*
 Twelve months we have in ev' - ry year, In each its pleas - ure, hope, and fear, Tho'
 CHORUS. Twelve months we have in ev' - ry year, In each its pleas - ure, hope, and fear,
 CHORUS. Twelve months we have in ev' - ry year, In each its pleas - ure, hope, and fear,
 CHORUS. Twelve months we have in ev' - ry year, In each its pleas - ure, hope, and fear,
f CHORUS. *Andante. Soli.*

THE TWELVE.

some, a - las ! are dark and drear - y, Yet man - y more . . are
 Solo.
 Tho' some, . . a - las ! are dark and drear - y, Yet man - - y more are

Solo.
 Tho' some, a - las ! are dark and drear - y, Yet man - y

bright and cheer - - y ; And as the Twelve so pass a - long, We'll
 bright . . and cheer - - y ; And as the Twelve so pass a - long, We'll
 And as the Twelve so pass a - long, We'll
 more are bright and cheer - - y ; And as the Twelve so pass a - long, We'll

wel - come each with wine and song, we'll wel - come each . . . with wine . . and song.
 wel - come each with wine and song, we'll wel - come each . . . with wine . . and song.
 wel - come each with wine and song, we'll wel - come each with wine and song.
 wel - come each with wine and song, we'll wel - come each . . . with wine and song.

THE TWELVE.

Andante
Solo.

CHORUS.
While on its course the world doth haste, A - round the board let wine be pass'd. When -

CHORUS.
While on its course the world doth haste, A - round the board let wine be pass'd.

CHORUS.
While on its course the world doth haste, A - round the board let wine be pass'd.

CHORUS.
While on its course the world doth haste, A - round the board let wine be pass'd.

f CHORUS. Andante.
SOLL.

When - e'er . . . our num - ber shall be shak - en, And one good

Solo.
When - e'er . . . our num - ber shall be shak - en, And one . .

Solo.
When - e'er our num - ber shall be shak - en, And

soul . . . to heav'n . . . be tak - - en, E - lev - en

f CHORUS.
. . . good soul to heav'n . . . be tak - - en, E - lev - en

f CHORUS.
E - lev - en

f CHORUS.
one good soul to heav'n be tak - - en, E - lev - en

f CHORUS.

THE TWELVE.

shall their friend-ship test, And bear the life-less one to rest, and
 shall their friend-ship test, And bear the life-less one to rest, . . and
 shall their friend-ship test, And bear the life-less one to rest, . . and
 shall their friend-ship test, And bear the life-less one to rest, . . and

bear the life-less one . . to rest. . .
 bear the life-less one . . to rest. And when my
 bear the life-less one . . to rest. And when my
 bear the life-less one to rest. . .

dust to dust is flung, Let o'er my grave a dirge be sung. . .
 dust to dust is flung, Let o'er my grave a dirge be sung. . .

LORD, I PRAY THEE, SET ME FREE

(LIBERA ME, DOMINE)

PART-SONG FOR TWO TENORS AND TWO BASSES

TRANSLATED FROM THE LATIN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY
KALLIWODA.

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

Largo.

1st TENOR. *ff* Lord, I pray Thee, set me free, *pp* Lord, I pray Thee, set me free From bond-age, from *ff*
Li - be - ra me, Do - mi - ne, li - be - ra me, Do - mi - ne, de mor - te, de

2nd TENOR. *ff* Lord, I pray Thee, set me free, *pp* Lord, I pray Thee, set me free From bond-age, from *ff*
Li - be - ra me, Do - mi - ne, li - be - ra me, Do - mi - ne, de mor - te, de

1st BASS. *ff* Lord, I pray Thee, set me free, *pp* Lord, I pray Thee, set me free From bond-age, from *ff*
Li - be - ra me, Do - mi - ne, li - be - ra me, Do - mi - ne, de mor - te, de

2nd BASS. *ff* Lord, I pray Thee, set me free, *pp* Lord, I pray Thee, set me free From bond-age, from *ff*
Li - be - ra me, Do - mi - ne, li - be - ra me, Do - mi - ne, de mor - te, de

PIANO. *ff* *pp* *ff*
♩ = 63.

bond - age e - ter - - nal. *f* And
mor - te æ - ter - - na. *In*

bond - age e - ter - - nal. *f* And let me
mor - te æ - ter - - na. *In* di - e

bond - age e - ter - - nal. *f* And let me not be con -
mor - te æ - ter - - na. *In* di - e il - la tre -

bond - age e - ter - - nal. *f* And let me not be con - found - ed, and
mor - te æ - ter - - na. *In* di - e il - la tre - men - da, in

LORD, I PRAY THEE SET ME FREE.

let me not be con-found-ed, and let me not be con-found-ed, con-found-ed, For in
 di - e il - la tre-men-da, in di - e il - la tre-men - da, tre - men - da, Quando

not be confound-ed, con-found-ed, and let me not be con-found-ed, con-found-ed, For in
 il - la tre-men-da, tre - men-da, in di - e il - la tre-men - da, tre - men - da, Quando

- found - ed, con - found-ed, and let me not be con found-ed, con-found-ed, For in
 - men - da, tre - men-da, in di - e il - la tre-men - da, tre - men - da, Quando

let me not be con-found-ed, and let me not be con-found-ed, con-found-ed, For in
 di - e il - la tre-men-da, in di - e il - la tre-men - da, tre - men - da, Quando

pp *ff* *p*

Thee, for in Thee my heart hath trust-ed, for in Thee, for in Thee my heart hath trust-ed.
 cæ - li mo - ren - di sunt et ter - ra, quando cæ - li mo - ren - di sunt et ter - ra.

Thee, for in Thee my heart hath trust-ed, for in Thee, for in Thee my heart hath trust-ed.
 cæ - li mo - ren - di sunt et ter - ra, quando cæ - li mo - ren - di sunt et ter - ra.

Thee, for in Thee my heart hath trust-ed, for in Thee, for in Thee my heart hath trust-ed.
 cæ - li mo - ren - di sunt et ter - ra, quando cæ - li mo - ren - di sunt et ter - ra.

Thee, for in Thee my heart hath trust-ed, for in Thee, for in Thee my heart hath trust-ed.
 cæ - li mo - ren - di sunt et ter - ra, quando cæ - li mo - ren - di sunt et ter - ra.

f *p*

THE CHAPEL

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY
C. KREUTZER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

Moderato.
CHORUS.

1st TENOR.
What friend - ly light shines from yon - der hill, While stars the heav'ns with

2nd TENOR.
What friend - ly light shines from yon - der hill, While stars the heav'ns with

1st BASS.
What friend - ly light shines from yon - der hill, While stars the heav'ns with

2nd BASS.
What friend - ly light shines from yon - der hill, While stars the heav'ns with

PIANO.
♩ = 84.
f CHORUS.

splen - dour fill ? While stars the heav'ns with *dim.*

splen - dour fill ? While stars the heav'ns with *dim.*

splen - dour fill ? *f* What friend - ly light shines from yon - der hill, While stars the heav'ns with *dim.*

splen - dour fill ? *f* What friend - ly light shines from yon - der hill ? *dim.*

THE CHAPEL.

pp Solo.
 splen - dour fill ? It gleams from the house of God a - far, In - vit - ing the pil - grim to
pp Solo.
 splen - dour fill ? It gleams from the house of God a - far, In - vit - ing the pil - grim to
pp Solo.
 splen - dour fill ? It gleams from the house of God a - far, In - vit - ing the pil - grim to
pp Solo.
 . . . It gleams from the house of God a - far, In - vit - ing the pil - grim to

pp Solo.
 ev' - ning pray'r, It gleams from the house of God a - far, In - vit - ing the pil - grim to
pp Chorus.
 ev' - ning pray'r, It gleams from the house of God a - far, In - vit - ing the pil - grim to
pp Chorus.
 ev' - ning pray'r, It gleams from the house of God a - far, In - vit - ing the pil - grim to
pp Chorus.
 ev' - ning pray'r, It gleams from the house of God a - far, In - vit - ing the pil - grim to

pp Chorus.
 ev' - ning pray'r, in - vit - ing the pil - grim to ev' - ning pray'r.
f
 ev' - ning pray'r, in - vit - ing the pil - grim to ev' - ning pray'r.
f
 ev' - ning pray'r, in - vit - ing the pil - grim to ev' - ning pray'r.
f
 ev' - ning pray'r, in - vit - ing the pil - grim to ev' - ning pray'r.

THE CHAPEL.

CHORUS. *f* What heav'n - ly strains from the chap - el re-sound, And fill with joy the

CHORUS. *f* What heav'n - ly strains from the chap - el re-sound, And fill with joy the

CHORUS. *f* What heav'n - ly strains from the chap - el re-sound, And fill with joy the

CHORUS. *f* What heav'n - ly strains from the chap - el re-sound, And fill with joy the

f CHORUS. *f*

hearts thith - er bound! And

hearts thith - er bound! And

hearts thith - er bound! *f* What heav'n - ly strains from the chap - el re-sound, And

hearts thith - er bound! *f* What heav'n - ly strains from the chap - el re-sound, . . .

f

dim. fill . . . with joy the hearts thith - er bound! *pp* Solo. Sweet voic - es we hear come

dim. fill . . . with joy the hearts thith - er bound! *pp* Solo. Sweet voic - es we hear come

dim. fill with joy the hearts thith - er bound! *pp* Solo. Sweet voic - es we hear come

dim. Sweet voic - es we hear come

pp Solo.

THE CHAPEL.

CHORUS

pp

float - ing nigh, Up - lift - ing a psalm to the Lord on high,

Sweet CHORUS.

pp

float - ing nigh, Up - lift - ing a psalm to the Lord on high,

Sweet CHORUS.

pp

float - ing nigh, Up - lift - ing a psalm to the Lord on high,

Sweet CHORUS.

pp

float - ing nigh, Up - lift - ing a psalm to the Lord on high, Sweet

CHORUS.

pp

voic - es we hear come float - ing nigh, Up - lift - ing a psalm to the

voic - es we hear come float - ing nigh, Up - lift - ing a psalm to the

voic - es we hear come float - ing nigh, Up - lift - ing a psalm to the

voic - es we hear come float - ing nigh, Up - lift - ing a psalm to the

Lord on high, up - lift - ing a psalm to the Lord on high.

Lord on high, up - lift - ing a psalm to the Lord on high.

Lord on high, up - lift - ing a psalm to the Lord on high.

Lord on high, up - lift - ing a psalm to the Lord on high.

THE CHAPEL.

CHORUS. *f* What sil - v'ry tones . . are those we hear, Whose e - cho sounds a -

CHORUS. *f* What sil - v'ry tones . . are those we hear, Whose e - cho sounds a -

CHORUS. *f* What sil - v'ry tones . . are those we hear, Whose e - cho sounds a -

f CHORUS. *f* What sil - v'ry tones . . are those we hear, Whose e - cho sounds a -

- far . . and near, Whose

- far . . and near, Whose

- far . . and near, What sil - v'ry tones are those we hear, Whose

- far . . and near, What sil - v'ry tones are those we hear?

dim. e - cho sounds a - far . . and near? *pp* Solo. They come from the bell in

dim. e - cho sounds a - far . . and near? *pp* Solo. They come from the bell in

dim. e - cho sounds a - far . . and near? *pp* Solo. They come from the bell in

dim. They come from the bell in

dim. *pp* Solo. They come from the bell in

THE CHAPEL.

CHORUS. *pp*

yon - der tow'r, That tells all a-round 'tis the ves - per hour, They

CHORUS. *pp*

yon - der tow'r, That tells all a-round 'tis the ves - per hour, They

CHORUS. *pp*

yon - der tow'r, That tells all a-round 'tis the ves - per hour, They

CHORUS. *pp*

come from the bell in yon - der tow'r, That tells all a-round 'tis the

come from the bell in yon - der tow'r, That tells all a-round 'tis the

come from the bell in yon - der tow'r, That tells all a-round 'tis the

come from the bell in yon - der tow'r, That tells all a-round 'tis the

ves - per hour, that tells all a-round 'tis the ves - per hour.

ves - per hour, that tells all a-round 'tis the ves - per hour.

ves - per hour, that tells all a-round 'tis the ves - per hour.

ves - per hour, that tells all a-round 'tis the ves - per hour.

EVERY RUSTLING TREE

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY
KUHLAU.

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

Poco Andante.

1st TENOR.
Ev' - ry rust - ling tree is at peace, The whisp' - ring winds do

2nd TENOR.
Ev' - ry rust - ling tree is at peace, The whisp' - ring winds do

1st BASS.
Ev' - ry rust - ling tree is at peace, The whisp' - ring winds do

2nd BASS.
Ev' - ry rust - ling tree is at peace, The whisp' - ring winds do

PIANO.
♩ = 72.
p

p

cease, And no sound is heard, The birds are all sunk in slum - ber ;

p

cease, And no scund is heard, The birds are all sunk in slum - ber ;

p

cease, And no sound is heard, The birds are all sunk in slum - ber ;

p

cease, And no sound is heard, The birds are all sunk in slum - ber ;

p

EVERY RUSTLING TREE.

Wait a-while, wait a-while, Soon shalt thou too rest in peace, wait a-while, wait a-while,

Wait a-while, wait a-while, Soon shalt thou too rest in peace, wait a-while, wait a-while,

Wait a-while, wait a-while, Soon shalt thou too rest in peace, wait a-while, wait a-while,

Wait a-while, wait a-while, Soon shalt thou too rest in peace, wait a-while, wait a-while,

Wait a-while, wait a-while, Soon shalt thou too rest in peace, wait a-while, wait a-while,

Soon shalt thou too rest in peace, thou shalt rest in peace.

Soon shalt thou too rest in peace, rest in peace.

Soon shalt thou too rest in peace, thou shalt rest in peace.

Soon shalt thou too rest in peace, thou shalt rest in peace.

Soon shalt thou too rest in peace, thou shalt rest in peace.

THE RIFLEMAN

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.)

Moderato.

1st TENOR. *mf*
There went a ri - fle-man forth to the field, Fare-well, fare - well! His *mf*

2nd TENOR. *mf*
There went a ri - fle-man forth to the field, Fare-well, fare - well! His *mf*

1st BASS. *mf*
There went a ri - fle-man forth to the field, Fare-well, fare - well! His *mf*

2nd BASS. *mf*
There went a ri - fle-man forth to the field, Fare-well, fare - well! His *mf*

PIANO. *mf* *f* *mf*
Moderato.

f *mf*
cour-age to prove, and nev - er to yield, Fare - well, fare - well!.. A

f *mf*
cour-age to prove, and nev - er to yield, Fare - well, fare - well!.. A

f *mf*
cour-age to prove, and nev - er to yield, Fare - well, fare - well!.. A

f *mf*
cour-age to prove, and nev - er to yield, Fare - well, fare - well!.. A

THE RIFLEMAN.

well! He's gone, and her eyes full of tears him be-hold No
 ra. He's gone, and her eyes full of tears him be-hold No
 ra. He's gone, and her eyes full of tears him be-hold No
 ra, tra-ra, tra-ra. He's gone, and her eyes full of tears him be-hold No

more, no more! She weeps, poor girl, and his heart, once bold, Is sore, is
 more, no more! She weeps, poor girl, and his heart, once bold, Is sore, is
 more, no more! She weeps, poor girl, and his heart, once bold, Is sore, is
 more, no more! She weeps, poor girl, and his heart, once bold, Is sore, is

sore! And now he's o-ver the dark blue sea, Once more oh! may he re-turn back to
 sore! And now he's o-ver the dark blue sea, Once more oh! may he re-turn back to
 sore! And now he's o-ver the dark blue sea, Once more oh! may he re-turn back to
 sore! And now he's o-ver the dark blue sea, Once more oh! may he re-turn back to

PLEASING PAIN

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.)

Allegretto.

1st TENOR. Far from this throbbing bo-som haste, Ye doubts and fears that lay it

2nd TENOR. Far from this throbbing bo-som haste, Ye doubts and fears that

1st BASS. Far from this throbbing bo-som haste, Ye doubts and fears that

2nd BASS. Far from this throbbing bo-som haste, Ye doubts and fears that

PIANO. *p*

waste, Dear anxious days of pleas-ing pain, Fly, nev - er to re -

lay it waste, Fly, fly, nev - er to re -

lay it waste, Dear days of pleas-ing pain, Fly, nev - er to re

lay it waste, Dear anxious days of pleas-ing pain, Fly, nev - er to re-turn, fly,

PLEASING PAIN.

turn a - gain. But ah! re - turn, ye smil - ing hours, By
 turn a - gain. But ah! re - turn, ye smil - ing hours,
 turn a - gain. But ah! re - turn, ye smil - ing hours,
 nev - er to re - turn a - gain. But ah! re - turn, ye smil - ing

careless fan - cy crown'd with flow'rs, Come, fai - ry joys, and wishes gay, In sport - ive
 By careless fan - cy crown'd with flow'rs, Come, fai - ry joys, and wishes gay, In sport - ive
 By careless fan - cy crown'd with flow'rs, Come, fai - ry joys, and wishes gay, In sport - ive
 hours, By care - less fan - cy crown'd with flow'rs, Come, fai - ry joys, and

rounds to dance a - way, In . .
 rounds to dance a - way, Come, fai - ry joys, and wish - es gay, In . .
 rounds to dance a - way, Come, fai - ry joys, and wish - es gay, In
 wish - es gay, And dance a - way, In

PLEASING PAIN.

sport - ive rounds to dance a - way, *f* In

sport - ive rounds to dance a - way, *p* Come, fai - ry joys, and wishes gay, *f* In

sport - ive rounds to dance a - way, *p* Come, fai - ry joys, and wishes gay, *f* In

sport - ive rounds to dance a - way, *f* In

sport - ive rounds to dance a - way. *p* So shall the moments gai - ly slide On

sport - ive rounds to dance a - way. *p* So shall the moments gai - ly slide

sport - ive rounds to dance a - way. *p* So shall the moments gai - ly slide

sport - ive rounds to dance a - way. *p* So shall the moments gai - ly slide

life's im - pas - sion'd, chequer'd course, *f* Nor e'er by grief be turn'd a - side. To

On life's im - pas - sion'd, chequer'd course, *f* Ne'er to

On life's im - pas - sion'd, chequer'd course, *f* Nor e'er by grief be turn'd a -

On life's im - pas - sion'd, chequer'd course, *f* Nor e'er by grief be turn'd a - side, To

PLEASING PAIN.

seek ob - liv - ion's peace - - - ful . . source,
 seek ob - liv - ion's peace - - - ful source, Nor e'er by grief be
 - side, To seek ob - liv - - - ion's source, Nor e'er by grief be
 seek ob - liv - ion's peace - ful source, To seek ob - liv - ion's source, Nor

Nor e'er be turn'd a - side, To seek ob - liv - ion's source, Nor
 turn'd a - side, To seek, to seek ob - liv - ion's peaceful, peace - ful source, Nor
 turn'd a - side, To seek, to seek ob - liv - ion's peaceful, peace - ful source, Nor
 e'er by grief be turn'd a - side, To seek ob - liv - ion's peaceful source, Nor e'er be turn'd a -

e'er by grief be turn'd a - side, To seek ob - liv - ion's peace - ful source.
 e'er by grief be turn'd a - side, To seek ob - liv - ion's peace - ful source.
 e'er by grief be turn'd a - side, To seek ob - liv - ion's peace - ful source.
 - side to seek, to seek ob - liv - ion's peace - - - ful source.

THROUGH WOODS AND FIELDS

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.)

Scherzando.

1st TENOR.
Through woods and fields I go se-cure, through woods and fields I

2nd TENOR.
Through woods and fields I go se-cure, through woods and fields I

1st BASS.
Through woods and fields I go se-cure, through woods and fields I

2nd BASS.
go se-cure,

PIANO.
♩ = 96.

Scherzando.

go se-cure, I fear not, I fear not, I fear not rob-bers

go se-cure, I fear not, I fear not, I fear not rob-bers

go se-cure, I fear not, I fear not rob-bers.

go se-cure, I fear not rob-bers.

THROUGH WOODS AND FIELDS.

pp store, all my store, *a tempo.* *f* *cres.* No thief for

store, all my store, *pp* *f* *cres.* No thief for

store, all my store, *pp* *f* *cres.* No thief for

store, all my store, *f* *cres.* No thief for that would care, no

a tempo.

p that, for that would care, *f* A heart that loves is all my store, *f* No

that, for that would care, *p* A heart that loves is all my store, *f* No

that, for that would care, *p* A heart that loves is all my store, *f* No

thief for that would care, *p* A heart that loves is all my store, *f* No

p *f*

thief for that would care, *p* A heart that loves is all my store, *f* No

thief for that would care, *p* A heart that loves is all my store, *f* No

thief for that would care, *p* A heart that loves is all my store, *f* No

thief for that would care, *p* A heart that loves is all my store, *f* No

p *f*

THROUGH WOODS AND FIELDS.

in the wood, what dan - ger, what dan - ger, what dan - ger now a -
 in the wood, what dan - ger, what dan - ger, what dan - ger now a -
 in the wood, what dan - ger, what dan - ger now a -
 in the wood, what dan - ger now a -

- larms, what dan - ger, what dan - ger, what dan - ger now a - larms, what dan - ger, dan - ger now a -
 - larms, what dan - ger, what dan - ger, what dan - ger now a - larms, what dan - ger, dan - ger now a -
 - larms, what dan - ger, what dan - ger now a - larms, what dan - ger, dan - ger now a -
 - larms, what dan - ger now a - larms, what dan - ger, dan - ger now a -

- larms? The fair - est maid, the fair - est maid that ev - er, ev - er breath'd,
 - larms? The fair - est maid that ev - er, ev - er breath'd,
 - larms? The fair - est maid, the fair - est maid that ev - er breath'd,
 - larms? The fair - est maid, the fair - est maid that ev - er breath'd, the

THROUGH WOODS AND FIELDS.

p *cres.* *f* *un poco calando.*
 the fair - est maid that ev - er, ev - er breath'd, ev - er
p *cres.* *f* *p*
 the fair - est maid, the fair - est maid that ev - er breath'd, ev - er
p *cres.* *f* *p*
 tho fair - est maid, the fair - est maid that ev - er breath'd, ev - er
p *cres.* *f* *p*
 fair - est maid, the fair - est maid that ev - er, ev - er breath'd, ev - er
un poco calando.

pp *a tempo.* *f* *cres.*
 breath'd, ev - er breath'd I hold, I
pp *f* *cres.*
 breath'd, ev - er breath'd I hold, I
pp *f* *cres.*
 breath'd, ev - er breath'd I hold, I
pp *f* *cres.*
 breath'd, ev - er breath'd I hold with - in my arms, I
a tempo.

p *f*
 hold with - in my arms, The fair - est maid that ev - er breath'd I
p *f*
 hold with - in my arms, The fair - est maid that ev - er breath'd I
p *f*
 hold with - in my arms, The fair - est maid that ev - er breath'd I
p *f*
 hold with - in my arms, The fair - est maid that ev - er breath'd I

THROUGH WOODS AND FIELDS.

hold with - in my arms, The fair - est maid that ev - er breath'd I

hold with - in my arms, The fair - est maid that ev - er breath'd I

hold with - in my arms, The fair - est maid that ev - er breath'd I

hold with - in my arms, The fair - est maid that ev - er breath'd I

hold with-in my arms, I hold with-in my arms, I

hold with-in my arms, I hold with-in my arms, I hold with-in my

hold with-in my arms, I hold with-in my arms, I hold with-in my

hold with-in my arms, I hold with-in my arms, I hold with-in my

hold, I hold with-in my arms.

arms, I hold with-in my arms, I hold with-in my arms.

arms, I hold with-in my arms, I hold with-in my arms.

arms, I hold with-in my arms, I hold with-in my arms.

THE CUCKOO

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY
L. SPOHR.

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

Andante con moto.

1st TENOR. *mf*
Bird, with voice of warn - ing true, Ver - nal song - ster, oh, Cuc - koo!

2nd TENOR. *mf*
Bird, with voice of warn - ing true, Ver - nal song - ster, oh, Cuc - koo!

1st BASS. *mf*
Bird, with voice of warn - ing true, Ver - nal song - ster, oh, Cuc - koo!

2nd BASS. *mf*
Bird, with voice of warn - ing true, Ver - nal song - ster, oh, Cuc - koo!

PIANO. *mf*
♩ = 80.

The first system of the musical score is for the vocalists and piano. It features four vocal staves (1st Tenor, 2nd Tenor, 1st Bass, 2nd Bass) and a piano accompaniment. The tempo is marked 'Andante con moto' and the dynamics are 'mf'. The lyrics for all parts are: 'Bird, with voice of warn - ing true, Ver - nal song - ster, oh, Cuc - koo!'. The piano part consists of two staves with a tempo marking of ♩ = 80.

p

This young cou - ple begs thy hear - ing, E'er sweet Spring is dis - ap - pear - ing,

This young cou - ple begs thy hear - ing, E'er sweet Spring is dis - ap - pear - ing,

This young cou - ple begs thy hear - ing, E'er sweet Spring is dis - ap -

This young cou - ple begs thy hear - ing, E'er sweet Spring is dis - ap - pear - ing,

p

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The tempo is marked 'p'. The lyrics for all parts are: 'This young cou - ple begs thy hear - ing, E'er sweet Spring is dis - ap - pear - ing,'. The piano part consists of two staves with a tempo marking of 'p'.

THE CUCKOO.

Thy re - ply, dear bird, they seek, Will they pros - per, will they pros - per? do but

Thy re - ply, dear bird, they seek, Will they pros - per? do but

- pear - ing, do but speak, Will they pros - per? do but

Thy re - ply, dear bird, they seek, Will they pros - per? do but

speak, Say cuc - koo, say cuc - koo, still re - peat, cuc - koo, cuc -

speak, Say cuc - koo, say cuc - koo, still re - peat, still re - peat, cuc -

speak, Say cuc - koo, say cuc - koo, still re - peat, still re - peat, cuc -

speak, Say cuc - koo, say cuc - koo, still re - peat, say cuc - koo, cuc -

- koo. Hear them, hear them, 'tis a lov - ing pair, Anx - ious wed - lock's joys to

- koo. Hear them, 'tis a lov - ing pair, Anx - ious wed - lock's joys to

- koo. Hear them, 'tis a lov - ing pair, Anx - ious wed - lock's joys to

- koo. Hear them, 'tis a lov - ing pair, Anx - ious wed - lock's joys to

THE CUCKOO.

share ; In them ar-dent youth is glow - ing, love is
share ; In them ar-dent youth is glow - ing, Thro'their hearts true love is
share ; In them ar-dent youth is glow - ing, Thro'their hearts true love is
share ; In them ar-dent youth is glow - ing, Thro'their hearts true love is

flow - ing, May they not . . venture now to mate ? Say . . how much longer then must they
flow - ing, May they not venture now to mate ? Say . . how much longer then must they
flow - ing, May they not venture now to mate ? Say . . how much longer then must they
flow - ing, May they not venture now to mate ? Say . . how much longer then must they

wait ? How long then ? Hark ! hark ! cuc-koo, cuc-koo,
wait ? How long then ? Hark !
wait ? How long then ? Hark !
wait ? How long then ? Hark ! All is

THE CUCKOO.

All is qui-et, on - ly two! Tho' no fault in them ap -
 All is qui-et, on - ly two! Tho' no fault in them ap -
 All is qui-et, on - ly two! Tho' no fault in them ap -
 qui-et, on - ly two! Tho' no fault in them ap -

- pears, Pa - tient - ly . . they'll wait two years. But when mar - - ried, what a
 - pears, Pa - tient - ly they'll wait two years. But when mar - ried, what a
 - pears, Pa - tient - ly they'll wait two years. But when mar - ried, what a
 - pears, Pa - tient - ly they'll wait two years. But when mar - ried, what a

squall - ing af - ter Pa - pa, Pa - pa call - ing; Know that nought will please them
 squall - ing af - ter Pa - pa, Pa - pa call - ing; Know that nought will please them
 squall - ing af - ter Pa - pa, Pa - pa call - ing; Know that nought will please them
 squall - ing af - ter Pa - pa, Pa - pa call - ing; Know that nought will please them

THE CUCKOO.

more, Pro - phe - cy a good - ly, good - ly store, pro - phe - cy a good - ly, good - ly
 more, Pro - phe - cy a good - ly, good - ly store, pro - phe - cy a good - ly
 more, Pro - phe - cy a good - ly store, pro - phe - cy a good - ly
 more, Pro - phe - cy a good - ly store, pro - phe - cy a good - ly

p *fz*

store. Cuc-koo, cuc-koo, cuc-koo, cuc-koo, cuc-koo, cu - If we're
 store. One, two, not e - nough yet, If we're
 store. One, two, not e - nough yet, If we're
 store. One, two, not e - nough yet, If we're

f

count - ed right you'll see, Less that six, than six there will not be. Wouldst thou
 count - ed right you'll see, Less that six, than six there will not be. Wouldst thou
 count - ed right you'll see, Less that six, than six there will not be. Wouldst thou say . .
 count - ed right you'll see, Less that six, than six there will not be. Wouldst thou say . .

dim. *p*

THE CUCKOO.

say at our en - treat - ing, Will their life be long . . . or fleet - ing?

say at our en - treat - ing, Will their life be long or fleet - ing?

. . . at our en - treat - ing, Will their life . . . be long or fleet - ing? Free - ly,

. . . at our en - treat - ing, Will their life . . . be long or fleet - ing? Free - ly,

Free - ly we the wish con - fess, May long life their un - ion bless. Cuc - koo, cuckoo,

Free - ly we the wish con - fess, May long life their un - ion bless, may long

free - ly we the wish con - fess, May long life their un - ion bless, may long

free - ly we the wish con - fess, May long life their un - ion bless, may long

cuc - koo, cuc - koo, cuc - koo, cuc - koo. Life has here a cer - tain joy;

life their un - ion bless. Life has here a cer - tain joy;

life their un - ion bless. Life has here a cer - tain joy;

life their un - ion bless. Life has here a cer - tain joy;

THE CUCKOO.

Joy that lim - its known de - stroy, joy that lim - its known de - stroy.

Joy that lim - its known de - stroy, joy that lim - its known de - stroy. Sure they

Joy that lim - its known de - stroy, joy that lim - its known de - stroy. Sure they

Joy that lim - its known de - stroy, joy that lim - its known de - stroy. Sure they

Sure they are of love's en - dur - ing While each bliss se - cur - ing; Should they

are of love's en - dur - ing, While each o - ther's bliss se - cur - ing;

are of love's en - dur - ing, While each o - ther's bliss se - cur - ing;

are of love's en - dur - ing, While each o - ther's bliss se - cur - ing;

ev - er false be found, Nought . . in the world could heal the wound, Should they

Should they ev - er false be found, Nought in the world could heal the wound,

Should they ev - er false be found, Nought in the world could heal the wound, Should they

Should they ev - er false be found, Nought in the world could heal the wound, Should they

THE CUCKOO.

fz ev - er false be found, Nought . . in the world could heal the wound, nought . . .
 Should they ev - er false be found, Nought in the world could heal the wound, nought
 ev - er false . . be found, Nought in the world could heal the wound, nought
 ev - er false . . be found, Nought in the world could heal the wound, nought

. . . in the world could heal the wound, nought . . . in the world could heal the wound, Cuc - koo,
 . . . in the world could heal the wound, nought in the world could heal the wound, Cuc - koo,
 . . . in the world could heal the wound, nought in the world could heal the wound, nought . . .
 . . . in the world could heal the wound, nought in the world could heal the wound, nought . . .

cuc-koo, cuc - koo, cuc-koo, cuc-koo, cuc - koo, cuc-koo, cuc-koo, cuc - koo.
 cuc-koo, cuc - koo, cuc-koo, cuc-koo, cuc - koo, cuc-koo, cuc-koo, cuc - koo.

. . . in the world could heal the wound.
 . . . in the world could heal the wound.

Musical notation includes treble and bass clefs, dynamic markings (*fz*, *mf*, *dim.*, *pp*), and triplets.

PEACE OF MIND

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY
STEINACKER.

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

1st TENOR. *mf* *Joyfully.*

Life's de- ceits, to fail - ure tend - ing, Make our anx - ious wish - es

2nd TENOR. *mf*

Life's de- ceits, to fail - ure tend - ing, Make our anx - ious wish - es

1st BASS. *mf*

Life's de- ceits, to fail - ure tend - ing, Make our anx - ious wish - es

2nd BASS. *mf*

Life's de- ceits, to fail - ure tend - ing, Make our anx - ious wish - es

PIANO. *mf* *Joyfully.*

$\text{♩} = 92.$

vain; Blind - ly on . . suc - cess de - pend - ing, Dis - ap - point - ment we ob -

vain; Blind - ly on suc - cess de - pend - ing, Dis - ap - point - ment we ob -

vain; Blind - ly on suc - cess de - pend - ing, Dis - ap - point - ment we ob -

vain; Blind - ly on suc - cess de - pend - ing, Dis - ap - point - ment we ob -

PEACE OF MIND.

tain : Till ex - per - ience, truth re - veal - ing, These de - lu - sions makes us

tain : Till ex - per - ience, truth re - veal - ing, These de -

tain : Till ex - per - ience, truth re - veal - ing, These de -

tain : Till, till ex - per - ience, truth re - veal - ing, truth re - veal - ing, These de - lu - sions, these de -

spurn, Sweet - ly o'er our sen - ses steal - ing, Joy and peace a -

- lu - sions makes us spurn, Sweet - ly o'er our sen - ses steal - ing, Joy and peace a -

- lu - sions makes us spurn, Sweet - ly o'er our sen - ses steal - ing, Joy and peace a -

- lu - sions makes us spurn, steal - ing, Joy and peace a -

- gain re - turn ! Sweetly o'er our sen - ses steal - ing, Joy, joy and

- gain re - turn ! Sweetly o'er our sen - ses steal - ing, Joy and

- gain re - turn ! Sweetly o'er our sen - ses steal - ing, Joy and

- gain re - turn ! Sweetly o'er our sen - ses

PEACE OF MIND.

peace a - - gain re - - turn, Sweet - ly o'er . . . our sen-ses
 peace a - - gain re - - turn, Joy and
 peace a - - gain re - - turn, Joy and
 steal - ing, Joy and peace a - gain re - turn,

steal - ing, Joy and peace . . a - gain re - turn.
 peace a - gain re - turn.
 peace a - gain re - turn.
 a - gain re - turn.

mf In our - selves their source pos - sess - ing, Ev - er flow - ing with de -
mf In our-selves theirsource pos - sess - ing, Ev - er flow - ing with de -
mf In our-selves theirsource pos - sess - ing, Ev - er flow - ing with de -
mf In our-selves theirsource pos - sess - ing, Ev - er flow - ing with de -

PEACE OF MIND.

- light, We, en - joy - ment's thirst re - press - ing, Still re - tain it pure and
 - light, We, en - joy - ment's thirst re - press - ing, Still re - tain it pure and
 - light, We, en - joy - ment's thirst re - press - ing, Still re - tain it pure and
 - light, We, en - joy - ment's thirst re - press - ing, Still re - tain it pure and

bright. *fp* All in vain, . . with hate of - fend - ing, Thro' the world . . we seek for
 bright. *fp* All in vain, with hate of - fend - ing, Thro' the
 bright. All in vain, with hate of - fend - ing, Thro' the
 bright. All, all in vain, in vain, with hate of - fend - ing, Thro' the world we seek, we seek for

joy, Pleasure's flow at once sus - pend - ing, Joy and peace we thus de -
 world we seek for joy, Pleasure's flow at once sus - pend - ing, Joy and peace we thus de -
 world we seek for joy, Pleasure's flow at once sus - pend - ing, Joy and peace we thus de -
 joy, we seek for joy, sus - pend - ing, Joy and peace we thus de -

PEACE OF MIND.

- stroy, Plea-sure's flow at once sus - pend - - - ing, Joy and peace we
 - stroy, Plea-sure's flow at once sus - pend - ing, Joy and peace we
 - stroy, Plea-sure's flow at once sus - pend - ing, Joy and peace we
 - stroy, Plea-sure's flow at once sus - pend - ing, Joy and

thus de - stroy. Plea - sure's flow . . . at once sus - pend - ing, Joy and
 thus de - stroy. Joy and peace we
 thus de - stroy. Joy and peace we
 peace we thus de - stroy,

peace . . . we thus de - stroy. . . . Clear and peace - ful re - tro -
 thus de - stroy. . . . Clear and peace - ful re - tro -
 thus de - stroy. . . . Clear and peace - ful re - tro -
 we thus de - stroy. Clear and peace - ful re - tro -

PEACE OF MIND.

- spec - tion Life's best bless - ing can dis - close, From each storm it yields pro -
 - spec - tion Life's best bless - ing can dis - close, From each storm it yields pro -
 - spec - tion Life's best bless - ing can dis - close, From each storm it yields pro -
 - spec - tion Life's best bless - ing can dis - close, From each storm it yields pro -

- tec - tion, While con - tent - ment brings re - pose. *p* What though clouds . . our path sur -
 - tec - tion, While con - tent - ment brings re - pose. *fp* What though clouds *pp* our
 - tec - tion, While con - tent - ment brings re - pose. What though clouds *fp* our
 - tec - tion, While con - tent - ment brings re - pose. What, *pp* what tho' clouds our path sur -

- round - ing, O'er the fu - - ture dark-ness cast, Peace of mind in us a -
 path sur - round - ing, O'er the fu-ture darkness cast, Peace of mind in us a -
 path sur - round - ing, O'er the fu-ture darkness cast, Peace of mind in us a -
 - rounding, still surrounding, O'er the fu-ture, o'er the fu - ture dark-ness cast, a -

PEACE OF MIND.

- bounding, Lights the pres - ent and the past, Peace of mind in us a - bound

- bounding, Lights the present and the past, Peace of mind in us a -

- bounding, Lights the present and the past, Peace of mind in

- bounding, Lights the present and the past,

f

- ing, Lights the pre - sent and the past, Peace of

- bound - ing, Lights the pre - sent and the past,

us a - bounding, Lights the pre - sent and the past,

Peace of mind in us a - bound - ing, Lights the pre - sent and the past,

p

mind . . in us a - bound - ing, Lights the pre - sent and the past.

Lights the pre - sent and the past.

Lights the pre - sent and the past.

and the past.

HUNTSMAN'S JOY.

- e'er it may a - bound, Like hunt-ing thro' the wood-lands, With ri - fle and with hound.

- e'er it may a - bound, Like hunt-ing thro' the wood-lands, With ri - fle and with hound.

- e'er it may a - bound, Like hunt-ing thro' the wood-lands, With ri - fle and with hound.

- e'er it may a - bound, Like hunt-ing thro' the wood-lands, With ri - fle and with hound.

Solo.

While mer - ry birds are sing - ing, And cheer - ly sounds the horn, Thro' woods and fields we

Solo.

While mer - ry birds are sing - ing, And cheer - ly sounds the horn, Thro' woods and fields we

Solo.

While mer - ry birds are sing - ing, And cheer - ly sounds the horn, Thro' woods and fields we

Solo.

While mer - ry birds are sing - ing, And cheer - ly sounds the horn, Thro' woods and fields we

Solo.

Chorus.

wan - der At ear - ly break of morn. At ear - ly break of

Chorus.

wan - der At ear - ly break of morn. At ear - ly break of morn, at ear - ly break of

Chorus.

wan - der At ear - ly break of morn. At ear - ly break of morn, at ear - ly break of

Chorus.

wan - der At ear - ly break of morn. At ear - ly break of morn, at ear - ly break of

Chorus.

HUNTSMAN'S JOY.

morn. In life there's no en-joy-ment, How-e'er it may a-bound, Like hunt-ing thro' the

morn. In life there's no en-joy-ment, How-e'er it may a-bound, Like hunt-ing thro' the

morn. In life there's no en-joy-ment, How-e'er it may a-bound, Like hunt-ing thro' the

morn. In life there's no en-joy-ment, How-e'er it may a-bound, Like hunt-ing thro' the

wood-lands, With ri-fle and with hound. With joy we range the wood-land, In

wood-lands, With ri-fle and with hound. With joy we range the wood-land, In

wood-lands, With ri-fle and with hound. With joy we range the wood-land, In

wood-lands, With ri-fle and with hound. With joy we range the wood-land, In

wood-lands, With ri-fle and with hound. With joy we range the wood-land, In

wood-lands, With ri-fle and with hound. With joy we range the wood-land, In

wood-lands, With ri-fle and with hound. With joy we range the wood-land, In

quest of lurk-ing deer, While na-ture woos our com-ing With breez-es fresh and clear. CHORUS.

quest of lurk-ing deer, While na-ture woos our com-ing With breez-es fresh and clear. With CHORUS.

quest of lurk-ing deer, While na-ture woos our com-ing With breez-es fresh and clear. With CHORUS.

quest of lurk-ing deer, While na-ture woos our com-ing With breez-es fresh and clear. With CHORUS.

HUNTSMAN'S JOY.

CHORUS.

With breez-es fresh and clear. In life there's no en - joy-ment, How-
 breez-es fresh and clear, with breez-es fresh and clear. In life there's no en - joy-ment, How-
 breez-es fresh and clear, with breez-es fresh and clear. In life there's no en - joy-ment, How-
 breez-es fresh and clear, with breez-es fresh and clear. In life there's no en - joy-ment, How-

- e'er it may a - bound, Like hunt-ing thro' the woodlands, With ri - fle and with hound.
 - e'er it may a - bound, Like hunt-ing thro' the woodlands, With ri - fle and with hound.
 - e'er it may a - bound, Like hunt-ing thro' the woodlands, With ri - fle and with hound.
 - e'er it may a - bound, Like hunt-ing thro' the woodlands, With ri - fle and with hound.

Solo.

I'll live and die a hunts - man; No oth - er joys I crave, And,
 I'll live and die a hunts - man; No oth - er joys I crave, And,
 I'll live and die a hunts - man; No oth - er joys I crave, And,
 I'll live and die a hunts - man; No oth - er joys I crave, And,

HUNTSMAN'S JOY.

when the sport is o - ver, The wood shall be my grave. CHORUS.

when the sport is o - ver, The wood shall be my grave. The wood shall be my CHORUS.

when the sport is o - ver, The wood shall be my grave. The wood shall be my CHORUS.

when the sport is o - ver, The wood shall be my grave. The wood shall be my CHORUS.

CHORUS.

The wood shall be my grave. In life there's no en - joy - ment, How -
grave, . . the wood shall be my grave. In life there's no en - joy - ment, How -
grave, the wood shall be my grave. In life there's no en - joy - ment, How -
grave, the wood shall be my grave, In life there's no en - joy - ment, How -

-e'er it may a - bound, Like hunt-ing thro' the wood - lands, With ri - fle and with hound.

-e'er it may a - bound, Like hunt-ing thro' the wood - lands, With ri - fle and with hound.

-e'er it may a - bound, Like hunt-ing thro' the wood - lands, With ri - fle and with hound.

-e'er it may a - bound, Like hunt-ing thro' the wood - lands, With ri - fle and with hound.

MAIDEN, LISTEN

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY
C. F. ADAM.

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

Andante.

1st TENOR. Maid - en, . . list - en to the lute's soft mu - sic,

2nd TENOR. Maid - en, list - en to the lute's soft mu - sic,

1st BASS. Maid - en, list - en to the lute's . . soft mu - sic,

2nd BASS. Maid - en, list - en to the lute's soft mu - sic,

PIANO. = 116.

mf Gent - ly float - ing on the ev'-ning breeze; *p* Love - ly . .

mf Gent - ly float - ing on the ev'-ning breeze; *p* Love - ly

mf Gent - ly float - ing on the ev'-ning breeze; *p* Love - ly Lu - na's

mf Gent - ly float - ing on the ev'-ning breeze;

MAIDEN, LISTEN.

Lu - na's sil - ver light is shin - ing Through the quiv' - ring ver - dure, the quiv'ring
 Lu - na's sil - ver light is shin - ing Through the quiv' - ring ver - dure, the quiv'ring
 sil - ver light . . . is shin - ing Through the quiv' - ring ver - dure, the quiv'ring
 Love - ly Lu - na's sil - ver light is shin - ing Through the quiv' - ring ver - dure, the quiv'ring

ver - dure of the trees, through the ver - dure of the trees.
 ver - dure of the trees, through the ver - dure of the trees.
 ver - dure of the trees, through the quiv' - ring ver - dure of the trees.

Guard - ian . . . an - gels tend - ing her in slum - ber, Ye . . . shall
 Guard - ian an - gels tend - ing her in slum - ber, Ye shall
 Guard - ian an - gels tend - ing her . . . in slum - ber, Ye shall
 Guard - ian an - gels tend - ing her in slum - ber, Ye shall

MAIDEN, LISTEN.

make love's im - age in her dreams. Rise, and hast - en thith - er, air - y

make love's in - age in her dreams. Rise, and hast - en thith - er, air - y

make love's im - age in her dreams. Rise, and hast - en thith - er, air - - y

make love's im - age in her dreams. Rise, and hast - en thith - er, air - y

vi - sions, Haste, or ere the morn - ing, or ere the ro - sy morn - ing beams,

vi - sions, Haste, or ere the morn - ing, or ere the ro - sy morn - ing beams,

vi - sions, Haste, or ere the morn - ing, or ere the ro - sy morn - ing beams,

vi - sions, Haste, or ere the morn - ing, or ere the ro - sy morn - ing beams, haste, or

haste, or ere the morning beams. Should she ask you

haste, or ere the morning beams. Should she ask you

haste, or ere the morning beams. Should she ask you who had

ere the ro - sy morn - ing beams. Should she ask you

MAIDEN, LISTEN.

who had sent you to her, *mf* Soft - ly whis - p'ring, name her faith - ful swain,
 who had sent you to her, *mf* Soft - ly whis - p'ring, name her faith - ful swain,
 sent . . . you to her, *mf* Soft - ly whis - p'ring, name her faith - ful swain,
 who had sent you to her, *mf* Soft - ly whis - p'ring, name her faith - ful swain.

Give the . . . kiss which love to you en - trust - ed, Straight her kisses bringing, her kisses *pp*
 Give the kiss which love to you en - trust - ed, Straight her kisses bringing, her kisses *pp*
 Give the kiss which love to you . . . en - trust - ed, Straight her kisses bringing, her kisses *pp*
 Give the kiss which love to you en - trust - ed, Straight her kiss - es bringing, her kisses *pp*

bring - ing me a - gain, *p* kiss - es bringing me a - gain.
 bring - ing me a - gain, *p* kiss - es bringing me a - gain.
 bring - ing me a - gain, *p* kiss - es bring - ing me a - gain.
 bring - ing me a - gain, straight her kiss - es bring - ing me a - gain.

BEAUTEOUS CLOUDS

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.)

Moderato.

1st TENOR.
Beau-teous clouds, I see you gild-ed By the west-ward-tend-ing

2nd TENOR.
Beau-teous clouds, I see you gild-ed By the west-ward-tend-ing

1st BASS.
Beau-teous clouds, I see you gild-ed By the west-ward-tend-ing

2nd BASS.
Beau-teous clouds, I see you gild-ed By the west-ward-tend-ing

PIANO.
= 84.

sun, Ye pro-claim, thus bright-ly glow-ing, That an-oth-er day is

sun, Ye pro-claim, thus bright-ly glow-ing, That an-oth-er day is

sun, Ye pro-claim, thus bright-ly glow-ing, That an-oth-er day is

sun, Ye pro-claim, thus bright-ly glow-ing, That an-oth-er day is

BEAUTEOUS CLOUDS.

run; Soon the veil of dark - ness O'er the land a - round us

run; Soon the veil of dark - ness O'er the land a - round us

run; Soon the veil of . . dark - ness O'er the land a - round us

run; Soon the veil of dark - ness O'er the land a - round us

pp

lies, Oth - er re - gions, wak - ing, See the morn - - ing rise.

lies, Oth - er re - - gions, wak - ing, See the morn - - ing rise.

lies, Oth - er re - - gions, wak - ing, See the morning rise.

lies, Oth - er re - - gions, wak - ing, See the morn - - ing rise.

mf

Dis - tant sounds, I hear you float - ing On the breeze, like zeph - yr's sighs, From the

Dis - tant sounds, I hear you float - ing On the breeze, like zeph - yr's sighs, From the

Dis - tant sounds, I hear you float - ing On the breeze, like zeph - yr's sighs, From the

Dis - tant sounds, I hear you float - ing On the breeze, like zeph - yr's sighs, From the

p

BEAUTEOUS CLOUDS.

land of sweet re - mem - brance, Whither oft af - fec - tion flies. Though ye sound so

land of sweet re - mem - brance, Whither oft af - fec - tion flies. Though ye sound so

land of sweet re - mem - brance, Whither oft af - fec - tion flies. Though ye sound so

land of sweet re - mem - brance, Whither oft af - fec - tion flies. Though ye sound so

sweet - ly, As ye meet my list'ning ear, Ye are fraught with sadness, Mingling

sweet - ly, As ye meet my list'ning ear, Ye are fraught with sad - ness, Mingling

sweet - ly, As ye meet my list'ning ear, Ye are fraught with sad - ness,

sweet - ly, As ye meet my list'ning ear, Ye are fraught with sad - ness, Mingling

hope and fear. Gild - ed clouds, my greet - ing bear ye To the

hope and fear. Gild - ed clouds, my greet - ing bear ye To the

Ming - ling hope and fear. Gild - ed clouds, my greet - ing bear ye To the

hope and fear. Gild - ed clouds, my greet - ing bear ye To the

BEAUTEOUS CLOUDS.

land I call my own; Say, my heart for thee is beat - ing, Tho' my youth - ful days are
 land I call my own; Say, my heart for thee is beat - ing, Tho' my youth - ful days are
 land I call my own; Say, my heart for thee is beat - ing, Tho' my youth - ful days are
 land I call my own; Say, my heart for thee is beat - ing, Tho' my youth - ful days are

pp
 flown. Child-hood's sweet-est vis - ions Like yon tint - ed clouds ap -
 flown. *pp* Child-hood's sweet-est vis - ions Like yon tint - ed clouds ap -
 flown. *pp* Child-hood's sweet - est vis - ions Like yon tint - ed clouds ap -
 flown. *pp* Child-hood's sweet-est vis - ions Like yon tint - ed clouds ap -

mf
 - pear, Dis-tant, far more love - ly Than when they were near.
 - pear, *mf* Dis-tant, far more love - ly Than when they were near.
 - pear, *mf* Dis-tant, far more love - ly Than when they were near.
 - pear, *mf* Dis-tant, far more love - ly Than when they were near.

MUST I THEN PART FROM THEE?

(PARTING)

A FOUR-PART SONG FOR MEN'S VOICES

THE MUSIC COMPOSED BY
F. OTTO.

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

Adagio.

1st TENOR.
Must I then part from thee? Part - ing were death to me,

2nd TENOR.
Must I then part from thee? Part - ing were death to me,

1st BASS.
Must I then part from thee? Part - ing were death to me,

2nd BASS.
Must I then part from thee? Part - ing were death to me,

PIANO.
♩ = 69.
p

Could'st thou for - get the past, and faith - less prove! Let thy heart

Could'st thou for - get the past, and faith - less prove! Let thy heart

Could'st thou for - get the past, and faith - less prove! Let thy heart

Could'st thou for - get the past, and faith - less prove! Let thy heart

pp

MUST I THEN PART FROM THEE?

stay with me, My heart will stay with thee, Thus shall we both re-main
 stay with me, My heart will stay with thee, Thus shall we both re-main
 stay with me, My heart will stay with thee, Thus shall we both re-main
 stay with me, My heart will stay with thee, Thus shall we both re-main

still true to love, . . . still true to love.
 still true to love, still true to love.
 still true to love, . . . still true to love.
 still true to love, . . . still true to love.

Take thou this flow' - ret too, Glad in a heaven - ly hue,
 Take thou this flow' - ret too, Glad in a heaven - ly hue,
 Take thou this flow' - ret too, Glad in a heaven - ly hue,
 Take thou this flow' - ret too, Glad in a heaven - ly hue.

Musical score for 'Must I Then Part from Thee?' featuring vocal lines and piano accompaniment. The score is in G major (one flat) and 4/4 time. It consists of four systems of music. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The lyrics are: 'stay with me, My heart will stay with thee, Thus shall we both re-main', 'still true to love, . . . still true to love.', and 'Take thou this flow' - ret too, Glad in a heaven - ly hue,'. The score includes dynamic markings such as *f*, *p*, and *pp*.

MUST I THEN PART FROM THEE ?

"Tis the "For - get - me - not," words tru - ly said. What though the

gift be vain, Yet will its hue re - main, True as my heart to thee,

E'en though it fade, . . . e'en though it fade.

WAR SONG

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.)

Alla marcia.

1st TENOR.
The ban-ners wav-ing to bat-tle call! Brave boys to arms, brave boys to arms! With

2nd TENOR.
The ban-ners wav-ing to bat-tle call! Brave boys to arms, brave boys to arms! With

1st BASS.
f
The ban-ners wav-ing to bat-tle call! Brave boys to arms, brave boys to arms! With

2nd BASS.
f
The ban-ners wav-ing to bat-tle call! Brave boys to arms, brave boys to arms! With

PIANO.
f
Alla marcia.
♩ = 108.

mu - sic's strains, that so gai - ly fall, Each heart soon warms, each heart soon warms. While

mu - sic's strains, that so gai - ly fall, Each heart soon warms, each heart soon warms. While

mu - sic's strains, that so gai - ly fall, Each heart soon warms, each heart soon warms.

mu - sic's strains, that so gai - ly fall, Each heart soon warms, each heart soon warms.

WAR SONG.

drummers and fifers with cheer - ing... sound, with cheer - ing sound, March o'er the

drummers and fifers with cheer - ing... sound, with cheer - ing sound, March o'er the

While drummers and fifers with cheer - ing sound, with cheer - ing sound, March o'er the

While drummers and fifers with cheer - ing sound, March o'er the

ground, we for fight pre-pare, foe in sight, we for fight pre - pare.

ground, Foe in sight, we for fight pre-pare, foe in sight, we for fight pre - pare.

ground, Foe in sight, we for fight pre-pare, foe in sight, we for fight pre - pare.

ground, we for fight pre-pare, foe in sight, we for fight pre - pare.

A pa - triot brave we can right-ly prize In freedom's band, in free-dom's band; Un -

A pa - triot brave we can right-ly prize In freedom's band, in free-dom's band; Un -

A pa - triot brave we can right-ly prize In freedom's band, in free-dom's band; Un -

A pa - triot brave we can right-ly prize In freedom's band, in free-dom's band; Un -

WAR SONG.

daunt - ed he the foe de - fies, With sword in hand, with sword in hand, And
 - daunt - ed he the foe de - fies, With sword in hand, with sword in hand, And
 - daunt - ed he the foe de - fies, With sword in hand, with sword in hand,
 - daunt - ed he the foe de - fies, With sword in hand, with sword in hand,

those who respond to their count - ry's call, For free - dom fall, for free - dom
 those who respond to their count - ry's call, For free - dom fall, for freedom
 And those who respond to their count - ry's call, For free - dom fall, for free - dom
 And those who respond to their count - ry's call, For free - dom

fall, *cres.* Honour'd be their grave, By the free, Honour'd be their grave.
 fall, By the free, Hon - our'd be their grave, By the free, Honour'd be their grave.
 fall, *cres.* By the free, Honour'd be their grave, By the free, Honour'd be their grave.
 fall, *cres.* Honour'd be their grave, By the free, Honour'd be their grave.

SLUMBER SWEETLY, DEAREST

SERENADE 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.)

Lento. *fp.*

1st TENOR.
Slum - ber sweet - ly, dear - est, Close thy wea - ry eyes,

2nd TENOR.
Slum - ber sweet - ly, dear - est, Close thy wea - ry eyes,

1st BASS.
Slum - ber sweet - ly, dear - est, Close thy wea - ry eyes,

2nd BASS.
Slum - ber sweet - ly, dear - est, Close thy wea - ry eyes,

PIANO.
p *fp.*
♩ = 60.

3 3

Guard - ian an - gels round thee ho - ver, Till the morn shall rise; O may

Guard - ian an - gels round thee ho - ver, Till the morn shall rise; O may

Guard - ian an - gels round thee ho - ver, Till the morn shall rise; O may

Guard - ian an - gels round thee ho - ver, Till the morn shall rise; O may

3 3

SLUMBER SWEETLY, DEAREST.

love, on air - y pin - ions, Bear thy heart, in rap - ture bound,
 love, on air - y pin - ions, Bear thy heart, in rap - ture bound,
 love, on air - y pin - ions, Bear thy heart, in rap - ture bound,
 air - y pin - ions, Bear thy heart, in rap - ture bound,

To its own do - min - ions, Where no earth - ly care is found, where no
 To its own do - min - ions, Where no earth - ly care is found, where no
 To its own do - min - ions, Where no earth - ly care is found, where no
 To its own do - min - ions, Where no earth - ly care is found, where no

earth - ly care is found. Maid - en, sleep, sleep in peace.
 earth - ly care is found. Maid - en, sleep, sleep in peace.
 earth - ly care is found. Maid - en, sleep, sleep in peace.
 earth - ly care is found. Maid - en, sleep, sleep in peace.

THE MARINER'S RETURN

PART-SONG FOR FOUR TENORS AND THREE BASSES

THE MUSIC COMPOSED BY
HOESLER.

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

Allegro con moto.

1st & 2nd TENOR. Pull a - way, boys, steer for the cove, Yon - der lie dream - - ing the

3rd & 4th TENOR. Pull a - way, boys, steer for the cove, Yon - der lie dream - - ing the

1st & 2nd BASS. Pull a - way, boys, steer for the cove, Yon - der lie dream - - ing the

3rd BASS. Pull a - way, boys, steer for the cove, Yon - der lie dream - - ing the

PIANO. *f* *Allegro con moto.*

hearts that we love; Let us now ban-ish all trou-ble and sor - row, We shall have *cres.*

hearts that we love; Let us now ban-ish all trou-ble and sor - row, We shall have *cres.*

hearts that we love; Let us now ban-ish all trou-ble and sor - row, We shall have *cres.*

hearts that we love; Let us now ban-ish all trou-ble and sor - row, We shall have *cres.*

hearts that we love; Let us now ban-ish all trou-ble and sor - row, We shall have *cres.*

THE MARINER'S RETURN.

1st TENOR. *f* cause to be joy-ful to-mor-row. *pp* Glit-ter-ing moon-beams be-

2nd TENOR. *f* cause to be joy-ful to-mor-row. *pp* Glit-ter-ing moon-beams be-

3rd TENOR. *f* cause to be joy-ful to-mor-row. *pp* Glit-ter-ing moon-beams be-

4th TENOR. *f* cause to be joy-ful to-mor-row. *pp* Glit-ter-ing moon-beams be-

1st BASS. *f* cause to be joy-ful to-mor-row. *pp* Glit-ter-ing moon-beams be-

2nd BASS. *f* cause to be joy-ful to-mor-row. *pp* Glit-ter-ing moon-beams be-

3rd BASS. *f* cause to be joy-ful to-mor-row. *pp* Glit-ter-ing moon-beams be-

f *pp*

- span-gle the deep, O'er . . . the wide o-cean the

- span-gle the deep, . . . O'er the wide o-cean the

- span-gle the deep, O'er . . . the wide o-cean the

- span-gle the deep, O'er the wide o-cean the

- span-gle the deep, O'er . . . the wide o-cean the

- span-gle the deep, . . . O'er the wide o-cean the

- span-gle the deep, O'er the wide o-cean the

f *pp*

THE MARINER'S RETURN.

winds . . are a - sleep, Yon - der lie dream - ing the hearts that we

winds are a - sleep, Yon - der lie dream - ing the hearts that we

winds . . are a - sleep, Yon - der lie dream - ing the hearts that we

winds are a - sleep, Yon - der lie dream - ing the hearts that we

winds . . are a - sleep, Yon - der lie dream - ing the hearts that we

winds are a - sleep, Yon - der lie dream - ing the hearts that we

winds are a - sleep, Yon - der lie dream - ing the hearts that we

pp love, Glit - ter - ing moon - beams be - span - gle the

pp love, . . . Glit - ter - ing moon - beams be - span - gle the

pp love, Glit - ter - ing moon - beams be - span - gle the

pp love, . . . Glit - ter - ing moon - beams be - span - gle the

pp love, Glit - ter - ing moon - beams be - span - gle the

pp love, . . . Glit - ter - ing moon - beams be - span - gle the

pp love, . . . Glit - ter - ing moon - beams be - span - gle the

THE MARINER'S RETURN.

deep, O'er . . . the wide o - - cean the winds . . are a -
 deep, O'er the wide o - - cean the winds are a -
 deep, O'er . . . the wide o - - cean the winds . . are a -
 deep, O'er the wide o - - cean the winds are a -
 deep, O'er . . . the wide o - - cean the winds . . are a -
 deep, O'er the wide o - - cean the winds are a -
 deep, O'er the wide o - - cean the winds are a -

- sleep. Pull a - way, boys, steer for the cove, pull a - way, boys, steer for the cove. . .
 - sleep. Pull a - way, boys, steer for the cove, pull a - way, boys, steer for the cove. . .
 - sleep. Pull a - way, boys, steer for the cove, pull a - way, boys, steer for the cove. . .
 - sleep, Pull a - way, boys, steer for the cove, pull a - way, boys, steer for the cove. . .
 - sleep, Pull a - way, boys, steer for the cove, pull a - way, boys, steer for the cove. . .
 - sleep, Pull a - way, boys, steer for the cove, pull a - way, boys, steer for the cove. . .
 - sleep, Pull a - way, boys, steer for the cove, pull a - way, boys, steer for the cove. . .
 - sleep. Pull a - way, boys, steer for the cove, pull a - way, boys, steer for the cove. . .

THE MARINER'S RETURN.

Storms are o'er, and land is in sight, . . . Calm - ly we glide . . . thro' the

Storms are o'er, and land is in sight, . . . Calm - ly we glide . . . thro' the

Storms are o'er, and land is in sight, . . . Calm - ly we glide . . . thro' the

Storms are o'er, and land is in sight, . . . Calm - ly we glide . . . thro' the

Storms are o'er, and land is in sight, . . . Calm - ly we glide . . . thro' the

Storms are o'er, and land is in sight, . . . Calm - ly we glide . . . thro' the

Storms are o'er, and land is in sight, . . . Calm - ly we glide . . . thro' the

wa - ters to - night, Man - y a heart will to - mor - row be leap - ing, Which in the

wa - ters to - night, Man - y a heart will to - mor - row be leap - ing, Which in the

wa - ters to - night, Man - y a heart will to - mor - row be leap - ing, Which in the

wa - ters to - night, Man - y a heart will to - mor - row be leap - ing, Which in the

wa - ters to - night, Man - y a heart will to - mor - row be leap - ing, Which in the

wa - ters to - night, Man - y a heart will to - mor - row be leap - ing, Which in the

wa - ters to - night, Man - y a heart will to - mor - row be leap - ing, Which in the

wa - ters to - night, Man - y a heart will to - mor - row be leap - ing, Which in the

THE MARINER'S RETURN.

bos - om is qui - et - ly sleep - ing. *pp* Row - - ing and sing - - ing, we
 bos - om is qui - et - ly sleep - ing. *pp* Row - ing and sing - ing, we
 bos - om is qui - et - ly sleep - ing. *pp* Row - - ing and sing - - ing, we
 bos - om is qui - et - ly sleep - ing. . . Row - ing and sing - ing, we
 bos - om is qui - et - ly sleep - ing. *pp* Row - - ing and sing - - ing, we
 bos - om is qui - et - ly sleep - ing. . . Row - ing and sing - ing, we
 bos - om is qui - et - ly sleep - ing. *pp* Row - ing and sing - ing, we

draw near the shore, Where . . there are joys . . for us
 draw near the shore, . . . Where there are joys for us
 draw . . . near the shore, Where . . there are joys . . for us
 draw near the shore, Where there are joys for us
 draw . . . near the shore, Where . . there are joys . . for us
 draw near the shore, . . . Where there are joys for us.
 draw near the shore, Where there are joys for us

THE MARINER'S RETURN.

sea - men in store, Calm - ly we glide . . thro' the wa - ters to -

sea - men in store, Calm - ly we glide . . thro' the wa - ters to -

sea - men in store, Calm - ly we glide . . thro' the wa - ters to -

sea - men in store, Calm - ly we glide . . thro' the wa - ters to -

sea - men in store, Calm - ly we glide . . thro' the wa - ters to -

sea - men in store, Calm - ly we glide . . thro' the wa - ters to -

sea - men in store, Calm - ly we glide . . thro' the wa - ters to -

sea - men in store, Calm - ly we glide . . thro' the wa - ters to -

- night, *pp* Row - - ing and sing - - ing, we draw near the

- night, . . *pp* Row - ing and sing - ing, we draw near the

- night, *pp* Row - - ing and sing - - ing, we draw . . near the

- night, . . *pp* Row - ing and sing - ing, we draw near the

- night, *pp* Row - - ing and sing - - ing, we draw . . near the

- night, . . *pp* Row - ing and sing - ing, we draw near the

- night, . . *pp* Row - ing and sing - ing, we draw near the

THE MARINER'S RETURN.

shore, Where . . there are joys . . for us sea - - men in

shore, . . Where there are joys for us sea - men in

shore, Where . . there are joys . . for us sea - - men in

shore, Where there are joys for us sea - men in

shore, Where . . there are joys . . for us sea - - men in

shore, . . Where there are joys for us sea - men in

shore, Where there are joys for us sea - men in

store. Storms are o'er, and land is in sight, storms are o'er, and land is in sight.

store. Storms are o'er, and land is in sight, storms are o'er, and land is in sight.

store. Storms are o'er, and land is in sight, storms are o'er, and land is in sight.

store. Storms are o'er, and land is in sight, storms are o'er, and land is in sight.

store. Storms are o'er, and land is in sight, storms are o'er, and land is in sight.

store. Storms are o'er, and land is in sight, storms are o'er, and land is in sight.

store. Storms are o'er, and land is in sight, storms are o'er, and land is in sight.

store. Storms are o'er, and land is in sight, storms are o'er, and land is in sight.

HUNTSMAN'S SONG

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY
POHLENZ.

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

Allegretto con moto.

1st TENOR. *p* A huntsman was heard to sound his horn, *dolce.* Tra - ra, tra - ra, tra -

2nd TENOR. *p* A huntsman was heard to sound his horn, *dolce.* Tra - ra, tra - ra, tra -

1st BASS. *p* A huntsman was heard to sound his horn, *dolce.* Tra - ra, tra - ra, tra -

2nd BASS. *p* A huntsman was heard to sound his horn, *dolce.* Tra - ra, tra - ra, tra -

PIANO. *p* *Allegretto con moto.* *dolce.*

♩ = 84.

ra, . . . While pen - sive - ly pac - ing the woods at morn, Tra - ra, tra - ra, tra -

ra, . . . While pen - sive - ly pac - ing the woods at morn, Tra - ra, tra - ra, tra -

ra, . . . While pen - sive - ly pac - ing the woods at morn, Tra - ra, tra - ra, tra -

ra, . . . While pen - sive - ly pac - ing the woods at morn, Tra - ra, tra - ra, tra -

HUNTSMAN'S SONG.

ra . . . He shot nei-ther pheasant, nor hare, nor hind, For he was trou-bled in
 ra . . . He shot nei-ther pheasant, nor hare, nor hind, For he was trou-bled in
 ra . . . He shot nei-ther pheasant, nor hare, nor hind, For he was trou-bled in
 ra . . . For he was trou-bled in

poco rit.
 heart and mind. Tra - ra, tra - ra, tra - ra, tra - ra, Since
 heart and mind. Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, Since
 heart and mind. Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, Since
 heart and mind. Tra - ra, tra - ra, tra - ra, tra - ra, Since
poco rit.

pp>
 maid - en to him had been kind, since maid - en to him had been kind.
 maid - en to him had been kind, since maid - en to him had been kind.
 maid - en to him had been kind, since maid - en to him had been kind.
 maid - en to him had been kind, since maid - en to him had been kind.
pp>

HUNTSMAN'S SONG.

p The call of the horn sur - pris'd her ear, *dolce.* Tra - ra, tra - ra, tra -
p The call of the horn sur - pris'd her ear, *dolce.* Tra - ra, tra - ra, tra -
p The call of the horn sur - pris'd her ear, *dolce.* Tra - ra, tra - ra, tra -
p The call of the horn sur - pris'd her ear, *dolce.* Tra - ra, tra - ra, tra -

- ra, . . . Sank deep in her heart as it drew more near, Tra - ra, tra - ra, tra -
- ra, . . . Sank deep in her heart as it drew more near, Tra - ra, tra - ra, tra -
- ra, . . . Sank deep in her heart as it drew more near, Tra - ra, tra - ra, tra -
- ra, . . . Sank deep in her heart as it drew more near, Tra - ra, tra - ra, tra -

- ra. . . And forth she ran to the gar-den e - late, To see if the hunts-man
- ra. . . And forth she ran to the gar-den e - late, To see if the hunts-man
- ra. . . And forth she ran to the gar-den e - late, To see if the hunts-man
- ra. . . To see if the hunts-man

HUNTSMAN'S SONG.

poco rit.

near'd the gate. Tra - ra, tra - ra, tra - ra, tra - ra, Nor
 near'd the gate. Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, Nor
 near'd the gate. Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, Nor
 near'd the gate. Tra - ra, tra - ra, tra - ra, tra - ra, Nor

poco rit.

pp>

long had the maid - en to wait, nor long had the maid - en to wait.
 long had the maid - en to wait, nor long had the maid - en to wait.
 long had the maid - en to wait, nor long had the maid - en to wait.
 long had the maid - en to wait, nor long had the maid - en to wait.

pp>

p

The maid - en re - ceiv'd her ear - ly guest, Tra - ra, tra - ra, tra -
 The maid - en re - ceiv'd her ear - ly guest, Tra - ra, tra - ra, tra -
 The maid - en re - ceiv'd her ear - ly guest, Tra - ra, tra - ra, tra -
 The maid - en re - ceiv'd her ear - ly guest, Tra - ra, tra - ra, tra -

p

dolce.

dolce.

dolce.

p

dolce.

HUNTSMAN'S SONG.

ra, . . Her hand to his fal - ter - ing lips he press'd, Tra - ra, tra - ra, tra -

ra, . . Her hand to his fal - ter - ing lips he press'd, Tra - ra, tra - ra, tra -

ra, . . Her hand to his fal - ter - ing lips he press'd, Tra - ra, tra - ra, tra -

ra, . . Her hand to his fal - ter - ing lips he press'd, Tra - ra, tra - ra, tra -

ra . . "And wilt thou then with a hunts - man share His hum - ble cot and his

ra . . "And wilt thou then with a hunts - man share His hum - ble cot and his

ra . . "And wilt thou then with a hunts - man share His hum - ble cot and his

ra . . His hum - ble cot and his

poco rit. fru - gal fare?" Tra - ra, tra - ra, tra - ra, tra - ra, Her

fru - gal fare?" Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, Her

fru - gal fare?" Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, Her

fru - gal fare?" Tra - ra, tra - ra, tra - ra, tra - ra, Her

poco rit.

HUNTSMAN'S SONG.

blush - es con - sent did de - clare, her blush - es con - sent did de - clare.

blush - es con - sent did de - clare, her blush - es con - sent did de - clare.

blush - es con - sent did de - clare, her blush - es con - sent did de - clare.

blush - es con - sent did de - clare, her blush - es con - sent did de - clare.

The wreath with her hair was soon en-twin'd, Tra - ra, tra - ra, tra -

The wreath with her hair was soon en-twin'd, Tra - ra, tra - ra, tra -

The wreath with her hair was soon en-twin'd, Tra - ra, tra - ra, tra -

The wreath with her hair was soon en-twin'd, Tra - ra, tra - ra, tra -

ra, . . . The horn to the wed-ding a call did wind, Tra - ra, tra - ra, tra -

ra, . . . The horn to the wed-ding a call did wind, Tra - ra, tra - ra, tra -

ra, . . . The horn to the wed-ding a call did wind, Tra - ra, tra - ra, tra -

ra, . . . The horn to the wed-ding a call did wind, Tra - ra, tra - ra, tra -

HUNTSMAN'S SONG.

ra . . . The youth and his bride the dance did grace, And joy was beam-ing in
 ra . . . The youth and his bride the dance did grace, And joy was beam-ing in
 ra . . . The youth and his bride the dance did grace, And joy was beam-ing in
 ra . . . And joy was beam-ing in

poco rit.
 ev - ry face. Tra - ra, tra - ra, tra - ra, tra - ra, Hur -
 ev - ry face. Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, Hur -
 ev - ry face. Tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, tra - ra, Hur -
 ev - ry face. Tra - ra, tra - ra, tra - ra, tra - ra, Hur -
poco rit.

pp
 rah for the sons of the chase, Hur - rah for the sons of the chase.
 rah for the sons of the chase, Hur - rah for the sons of the chase.
 rah for the sons of the chase, Hur - rah for the sons of the chase.
 rah for the sons of the chase, Hur - rah for the sons of the chase.
pp

SPRINGTIME

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.)

Adagio.
CHORUS. *cres.* *f* *p*

1st TENOR.
Wel - come, wel - come ! gen - tle Springtime, gen - tle Springtime, Thou that

2nd TENOR.
Wel - come, wel - come ! gen - tle Springtime, gen - tle Spring - time, Thou that

1st BASS.
Wel - come, wel - come ! gen - tle Springtime, gen - tle Spring - time, Thou that

2nd BASS.
Wel - come, wel - come ! gen - tle Springtime, gen - tle Spring - time, Thou that

PIANO.
p CHORUS. *cres.* *f* *p*
♩ = 66.

dost with joys a - bound, thou that dost with joys a - bound, With the flow'rs a - gain re -

dost with joys a - bound, thou that dost with joys a - bound, With the flow'rs a - gain re -

dost with joys a - bound, thou that dost with joys a - bound, With the flow'rs a - gain re -

dost with joys a - bound, thou that dost with joys a - bound, With the flow'rs a - gain re -

SPRINGTIME.

pp Solo.

- turn - ing, Breathing love to all a - round, breathing love to all a - round.

pp Solo.

- turn - ing, Breathing love to all a - round, breathing love to all a - round.

pp Solo.

- turn - ing, Breathing love to all a - round, breathing love to all a - round.

pp Solo.

- turn - ing, Breathing love to all a - round, breathing love to all a - round.

pp Solo.

- turn - ing, Breathing love to all a - round, breathing love to all a - round.

Vivace.
CHORUS.

Throw thy verd - ant man - tle o'er us, Fill the air with

f CHORUS.

Throw thy verd - ant man - tle o'er us, Fill the air with

f CHORUS.

Throw thy verd - ant man - tle o'er us, Fill the air with

f CHORUS.

Throw thy verd - ant man - tle o'er us, Fill the air with

Vivace. ♩ = 132.

f CHORUS.

frag - rance mild, Let the haw - thorn's blush - ing blos - som

frag - rance mild, Let the haw - thorn's blush - ing blos - som

frag - rance mild, Let the haw - thorn's blush - ing blos - som

frag - rance mild, Let the haw - thorn's blush - ing blos - som

SPRINGTIME.

p *dim.* *pp* Solo. Say that gen - tle Spring has smil'd, Say that gen - tle
p *dim.* *pp* Solo. Say that gen - tle Spring has smil'd, Say that gen - tle
p *dim.* *pp* Solo. Say that gen - tle Spring has smil'd, Say that gen - tle
p *dim.* *pp* Solo. Say that gen - tle Spring has smil'd, Say that gen - tle
p *dim.* *pp* Solo. Say that gen - tle Spring has smil'd, Say that gen - tle

dim. *pp* CHORUS. Spring has smil'd. Bid thy song - sters, ear - ly fly - ing
dim. *pp* CHORUS. Spring has smil'd. Bid thy song - sters, ear - ly fly - ing
dim. *pp* CHORUS. Spring has smil'd. Bid thy song - sters, ear - ly fly - ing
dim. *pp* CHORUS. Spring has smil'd. Bid thy song - sters, ear - ly fly - ing
dim. *pp* CHORUS. Spring has smil'd. Bid thy song - sters, ear - ly fly - ing

Ov - er . . val - ley, wood, and plain ; Bid the breez - es,
Ov - er . . val - ley, wood, and plain ; Bid the breez - es,
Ov - er val - ley, wood, and plain ; Bid the breez - es,
Ov - er val - ley, wood, and plain ; Bid the breez - es,

SPRINGTIME.

soft - ly . . sigh - ing, Say thou art at . . home a - - gain,
 soft - ly . . sigh - ing, Say thou art at home a - - gain,
 soft - ly . . sigh - ing, Say thou art at home a - - gain,
 soft - ly . . sigh - ing, Say thou art at home a - - gain,

p *dim.* *pp*

Solo. *dim.* *pp* CHORUS. *f*
 Say thou art at . . home a - gain. Bid the gen - tly - -
 Solo. *dim.* *pp* CHORUS. *f*
 Say thou art at . . home a - gain. Bid the gen - tly - -
 Solo. *dim.* *pp* CHORUS. *f*
 Say thou art at home a - gain. Bid the CHORUS.
 Say thou art at home a - gain. Bid the

dim. *pp* *f* CHORUS.

- murm' - ring wa - ters Spread the news wher - e'er they flow,
 - murm' ring wa - ters Spread the news wher - e'er they flow,
 - murm' - ring wa - ters Spread wher - e'er they flow,
 - murm' - ring wa - ters Spread wher - e'er they flow,

SPRINGTIME.

Solo.

And the sun, new life im - part - ing, Make the heart with

Solo.

And the sun, new life im - part - ing, Make the heart with

Solo.

And the sun, new life im - part - ing, Make the heart with

Solo.

And the sun, new life im - part - ing, Make the heart with

Chorus.

glad - ness glow, And the sun, new life im - part - ing, Make the

Chorus.

glad - ness glow, And the sun, new life im - part - ing, Make the

Chorus.

glad - ness glow, And the sun, new life im - part - ing, Make the

Chorus.

glad - ness glow, And the sun, new life im - part - ing, Make the

f Chorus.

heart with glad - ness glow, make the heart with glad - ness glow.

heart with glad - ness glow, make the heart with glad - ness glow.

heart with glad - ness glow, make the heart with glad - ness glow.

heart with glad - ness glow, make the heart with glad - ness glow.

f *p* *dim.*

THE EQUINOX

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.)

Allegro molto.
CHORUS.

1st TENOR.
Hark, the storm, how it howls, See the waves, how they threat - en de - struc - tion!

2nd TENOR.
Hark, the storm, how it howls, See the waves, how they threat - en de - struc - tion!

1st BASS.
Hark, the storm, how it howls, See the waves, how they threat - en de - struc - tion!

2nd BASS.
Hark, the storm, how it howls, See the waves, how they threat - en de - struc - tion!

PIANO.
= 144.
p CHORUS. *f*

Hark, the storm, how it howls, See the waves, how they threat - en de - struc - tion! Hark, the storm, how it

Hark, the storm, how it howls, See the waves, how they threat - en de - struc - tion! Hark, the

Hark, the storm, how it howls, See the waves, how they threat - en de - struc - tion! Hark, the storm, how it

Hark, the storm, how it howls, See the waves, how they threat - en de - struc - tion! Hark, the storm, how it

THE EQUINOX.

howls, See the waves, how they threaten de-struction! Hark, the storm, how it howls,
 storm, how it howls, See the waves, how they threaten de-struction! Hark, the storm, how it howls,
 howls, See the waves, how they threaten de-struction! Hark, the storm, how it howls,
 howls, See the waves, how they threaten de-struction! Hark, the storm, how it howls,

hark, the storm, how it howls, See the waves, how they threaten de - struc - - tion!
 hark, the storm, how it howls, See the waves, how they threaten de - struc - tion, de-struc - tion.
 hark, the storm, how it howls, See the waves, how they threaten de - struc - tion, de-struc - tion.
 hark, the storm, how it howls, See the waves, how they threaten de - struc - - tion.

Aw - ful her - ald of joy, aw - ful her - ald of joy! Sweet bloom-ing
 Aw - ful her - ald of joy, aw - ful her - ald of joy! Sweet blooming Springtime,
 Aw - ful her - ald of joy, aw - ful her - ald of joy! Sweet blooming Springtime,
 Aw - ful her - ald of joy, aw - ful her - ald of joy! Sweet blooming Springtime,

Solo. dolce.
 Solo. dolce.
 Solo. dolce.
 Solo. dolce.

THE EQUINOX.

Spring-time, Spring-time is near. . . Hark, the wind, how it howls, See the waves, how they
pp CHORUS. *cres.*

sweet blooming Spring-time is near. . . Hark, the wind, how it howls, See the waves, how they
pp CHORUS. *cres.*

sweet blooming Spring-time is near. . . Hark, the wind, how it howls, See the waves, how they
pp CHORUS. *cres.*

sweet blooming Spring-time is near. . . Hark, the wind, how it howls, See the waves, how they
pp CHORUS. *cres.*

threat - en de - struction! Hark, the wind, how it howls, See the waves, how they threat - en de -
f *p* *f*

threat - en de - struction! Hark, the wind, how it howls, See the waves, how they threat - en de -
f *p* *f*

threat - en de - struction! Hark, the wind, how it howls, See the waves, how they threat - en de -
f *p* *f*

threat - en de - struction! Hark, the wind, how it howls, See the waves, how they threat - en de
f *p* *f*

- struction! Aw - ful her - ald of joy, aw - ful her - ald of joy! Sweet blooming
fp *fp* *p* SOLO.

- struction! Aw - ful her - ald of joy, aw - ful her - ald of joy! Sweet blooming
fp *fp* *p* SOLO.

- struction! Aw - ful her - ald of joy, aw - ful her - ald of joy! Sweet blooming
fp *fp* *p* SOLO.

- struction! Aw - ful her - ald of joy, aw - ful her - ald of joy! Sweet blooming
fp *fp* *p* SOLO.

THE EQUINOX.

Spring - time, Spring-time is near. Aw - ful her - ald of joy, aw - ful

Spring - time, Spring-time is near. Aw - ful her - ald of joy, aw - ful

Spring - time, sweet Spring-time is near. Aw - ful her - ald of joy, aw - ful

Spring - time, sweet Spring-time is near. Aw - ful her - ald of joy, aw - ful

fp CHORUS. *fp*

fp CHORUS. *fp*

fp CHORUS. *fp*

fp CHORUS. *fp*

fp CHORUS. *fp*

her - ald of joy! Sweet bloom - ing Spring - time is near, . . is near, . .

her - ald of joy! Sweet bloom - ing Spring - time is near, . . is near, . .

her - ald of joy! Sweet bloom - ing Spring - time is near, . . is near,

her - ald of joy! Sweet bloom - ing Spring - time is near, is near, . .

Solo. dolce.

Solo. dolce.

Solo. dolce.

Solo. dolce.

Solo. dolce.

Solo. dolce.

sweet bloom - ing Spring - time is near, is near, is near, is near.

sweet bloom - ing Spring - time is near, is near, is near, is near.

sweet bloom - ing Spring - time is near, is near, is near, is near.

sweet bloom - ing Spring - time is near, is near, is near, is near.

sweet bloom - ing Spring - time is near, is near, is near, is near.

CHORUS. *cres.* *f*

CHORUS. *cres.* *f*

CHORUS. *cres.* *f*

CHORUS. *cres.* *f*

CHORUS. *cres.* *f*

CHORUS. *cres.* *f*

p CHORUS. *cres.* *f*

HILARITY

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY
S. H. DEHN.

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

Allegro molto e spiritoso.

1st TENOR. *f* Fill, fill, fill, now your glass - es fill,

2nd TENOR. *f* Fill, fill, fill, now your glass - es fill,

1st BASS. Fill, fill, fill, now your glass - es fill,

2nd BASS. *f* Fill, fill, your glass-es fill, nev - er mind the bill, Let us fill

Allegro molto e spiritoso.

PIANO. *f*

wine, wine, wine, Come, boys, drink your wine

wine, wine, wine, Come, boys, drink your wine!

wine, wine, wine, Come, boys, drink your wine!

wine, wine, wine from the Rhine, Come, boys, drink your wine, drink your wine,

HILARITY.

dolce.
 Drink to those we kiss, drink to those we
dolce.
 Drink to those we kiss, *dolce.* drink to those we
dolce.
 Kiss, ki, ki, ki, ki, ki, ki, kiss, to those we
dolce.
 Kiss, ki, ki, ki, ki, ki, ki, kiss, to those we

f
 kiss, Kiss - es en-hance our bliss, Wine was
f
 kiss, Kiss - es en-hance our bliss, Wine was
f
 kiss, ki, ki, ki, ki, ki, ki, Kiss - es en-hance our bliss, Wine was
f
 kiss, ki, ki, ki, ki, ki, ki, Kiss - es en-hance our bliss, Wine was

(Spoken). *a tempo.*
 made for those who kiss. "More wine" To love and wine
(Spoken).
 made for those who kiss. "Order." To love and wine
(Spoken).
 made for those who kiss. "The bottle, To love and wine
 if you please."
rall.
 made for those who kiss, for those who kiss. Love and wine we ne'er de-cline,
a tempo.

rall.

HILARITY.

we all in - cline, Fill your glass - es to the brim, boys,
 we all in - cline, Fill your glass - es to the brim, boys,
 we in - - cline. Fill your glass - es to the brim, boys,
 Fill, boys, drink your wine, Fill your glass-es to the brim, boys, Kissing, drink your

Fill, .. and drink your wine, Yes, fill, and drink your
 Fill, .. and drink your wine, Yes, fill, and drink your
 Fill, and drink your wine, Yes, fill, and drink your
 wine, Why don't you drink your wine, why don't you drink your

wine, yes, fill, and drink your wine.
 wine, yes, fill, and drink your wine.
 wine, yes, fill, and drink your wine.
 wine, why don't you drink your wine, drink your wine, drink your wine, drink your wine? ho!

THE REQUEST

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY

C. A. BERTELSMANN.

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

Andantino.

1st TENOR. *p*
O lay me not be - neath the ground, Not un - der a cheer - less

2nd TENOR. *p*
O lay me not be - neath the ground, Not un - der a cheer - less

1st BASS. *p*
O lay me not be - neath the ground, Not un - der a cold and

2nd BASS. *p*
O lay me not be - neath the ground, Not un - der a cold and

PIANO. *p*
♩ = 72.

Andantino.

mound, a cheer-less mound, Yet must a grave be made?

mound, a cheer-less mound, Yet must a grave be made?

cheer - - less mound, Yet must a grave be made?

cheer - - less mound, Yet must a grave be made? yet must a grave be made? yet must a

THE REQUEST.

pp Solo.
 yet must a grave be made? Nay, on the grass . . . I would
 yet must a grave be made? Nay, on the grass . . . I would
 yet must a grave be made? Nay, on the grass I would
 grave be made? a grave be made Nay, on the

pp Solo.
 fain . . . be laid . . . Lay me on ver - dure, on
 fain be laid. Lay me on ver - dure, on
 fain be laid. Lay . . . me on ver - dure, on
 grass I would be laid. Lay . . . me on ver - dure, on

CHORUS.
pp
 ver - dure lay my head, Lay me on ver - dure, of
 ver - dure lay my head, Make of ver - dure, of ver - dure . .
 ver - dure lay my head, Make of ver - dure, of ver - dure . .
 ver - dure lay my head, Make of ver - dure, of ver - dure

THE REQUEST.

ritard. *a tempo.* *p*

ver - dure makemy bed. O lay me not be-neath the ground, lay me
 make my bed. O lay me not be-neath the ground, lay me
 make my bed. O lay me not be-neath the ground, lay me
 make my bed. O lay me not be-neath the ground, not be - -

ritard. *a tempo.* *f* *p*

not be-neath the ground, Un - der a cold and cheerless mound, Yet must a
 not be-neath the ground, Un - der a cold and cheerless mound, Yet must a
 not be-neath the ground, Un - der a cold and cheerless mound, Yet must a
 - - neath, not be-neath the ground, Un - der a cold and cheerless mound, Yet must a

ritard. *Solo.* *a tempo.* *pp*

grave be made, a grave be made? Mid blooming flow'rs I'd rath-er lie, When music's
 grave be made, a grave be made? Mid blooming flow'rs I'd rath-er lie, When music's
 grave be made, a grave be made? Mid blooming flow'rs I'd rath-er lie, When music's
 grave be made, a grave be made? Mid blooming flow'rs I'd rath-er lie, When music's

ritard. *a tempo.* *pp* *Solo.*

THE REQUEST.

strain is pass-ing by, When fleec-y clouds a-rise, when fleec-y clouds a-rise To deck the
 strain is pass-ing by, When fleec-y clouds a-rise, when fleec-y clouds a-rise To deck the
 strain is pass-ing by, When fleec-y clouds a-rise, when fleec-y clouds a-rise To deck the
 strain is pass-ing by, When fleec-y clouds a-rise, when fleec-y clouds a-rise To deck the

CHORUS.
 a - zure of the skies, . . . When clouds a - rise . . . to deck the skies. O lay me
 a - zure of the skies, . . . When clouds a - rise . . . to deck the skies. O lay me
 a - zure of the skies, . . . When clouds a - rise . . . to deck the skies. O lay me
 a - zure of the skies, . . . When clouds a - rise . . . to deck the skies. O lay me
 a - zure of the skies, When clouds a - rise to deck the skies. O lay me

dolce.
 not, not be-neath the ground, 'Mid blooming flow'rs I'd like to lie, When mu-sic's
 not, not be-neath the ground, 'Mid blooming flow'rs I'd like to lie, When mu-sic's
 not, not be-neath the ground, 'Mid blooming flow'rs I'd like to lie, When mu-sic's
 not, not be-neath the ground, 'Mid blooming flow'rs I'd like to lie, When mu-sic's

THE REQUEST.

strain . . is pass-ing by, When fleec-y clouds a-rise, when fleec-y clouds a-rise To deck the

strain is pass-ing by, When fleec-y clouds a-rise, when fleec-y clouds a-rise To deck the

strain is pass-ing by, When fleec-y clouds a-rise, when fleec-y clouds a-rise To deck the

strain is pass-ing by, When fleec-y clouds a-rise, when fleec-y clouds a-rise To deck the

a - zure of the skies, to deck the a - zure of the skies, to deck the

a - zure of the skies, to deck the a - zure of the skies, . . to deck the

a - zure of the skies, to deck the a - zure of the skies, to deck the

a - zure of the skies, to deck the a - zure of the skies, . . to deck the

a - zure of the skies, to deck the a - zure skies. . . .

a - zure of the skies, to deck the a - zure skies, the a - zure skies.

a - zure of the skies, to deck the a - zure skies, the a - zure skies.

a - zure of the skies, While clouds a - rise to deck the skies, to deck the skies.

HOPE AND FEAR

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.)

Andantino.
mez. voce.

1st TENOR.
Go, plaintive sounds, and to the fair My se - cret griefs im -

2nd TENOR.
Go, plaintive sounds, and to the fair My se - cret griefs im -

1st BASS.
Go, plaintive sounds, and to the fair My se - cret griefs im -

2nd BASS.
Go, plaintive sounds, and to the fair My se - cret griefs im -

PIANO.
- 80.
Andantino.
mez. voce.

- part; Tell all I hope, tell all I fear, Each mo-tion of my heart, each mo-tion

- part; Tell all I hope, tell all I fear, Each mo-tion of my heart, each mo-tion

- part; Tell all I hope, tell all I fear, Each mo-tion of my heart, each mo-tion

- part; Tell all I hope, tell all I fear, Each mo-tion of my heart, each mo-tion

HOPE AND FEAR.

of my heart. Go, plaintive sounds, my grief im - part. But she, methinks, is
of . . my heart. Go, plaintive sounds, my grief im - part. But she, methinks, is
of . . my heart. Go, plaintive sounds, my grief im - part. But she, methinks, is
of my heart. Go, plaintive sounds, my grief im - part. But she, methinks, is

mez. voce.
pp
mez. voce.
pp
mez. voce.
pp
mez. voce.

list' - ning now To some en - chant - ing strain ; The smile that
list' - ning now To some en - chant - ing strain ; The
list' - ning now To some en - chant - ing strain ;
list' - ning now To some en - chant - ing strain ; 'The smile that

tri - umphs o'er her brow, the smile that tri - umphs o'er her brow Seems
smile that tri - umphs o'er her brow, that tri - umphs o'er her brow Seems
The smile that tri - umphs o'er her brow, o'er her brow Seems
tri - umphs o'er her brow, that tri - umphs o'er her brow Seems

HOPE AND FEAR.

not to heed my pain. Stay, plaintive sounds, de-lay, de-
 not to heed my pain, seems not to heed my pain. Stay, plaintive sounds, de-
 not to heed my pain, seems not to heed my pain. Stay, plaintive sounds, de-
 not to heed my pain, seems not to heed my pain. Stay, plaintive sounds, de-

mez. voce.
p
mez. voce.
p
mez. voce.
p
mez. voce.

lay! How-e'er my love re-pine; Let that gay mo-ment pass a-way, Her heart may
 lay, de-lay! How-e'er my love re-pine; Let that gay mo-ment pass a-
 lay, de-lay! How-e'er my love re-pine; Let that gay mo-ment
 lay, de-lay! How-e'er my love re-pine; Let that gay mo-ment

dolce.
p
p dolce.
p
p dolce.

still, may still be thine, still . . . be thine . . .
 way, Her heart, her heart may still be thine . . .
 pass a-way, Her heart may still be thine, be thine . . .
 pass a-way, Her heart may still be thine, be thine . . .

pp
pp
dolce.
dolce.
pp

(NEW SERIES.)

HAIL TO THE CHIEF

(BOAT SONG)

THE WORDS TAKEN FROM SIR WALTER SCOTT'S "LADY OF THE LAKE"

THE MUSIC COMPOSED BY

FRANZ SCHUBERT.

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

Moderato.

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

PIANO.
♩ = 92.

1. Hail to the Chief who in tri - umph ad - vanc - es! Honour'd and
2. Row, vas - sals, row, for the pride of the High - lands! Stretch to your

1. Hail to the Chief who in tri - umph ad - vanc - es! Honour'd and
2. Row, vas - sals, row, for the pride of the High - lands! Stretch to your

1. Hail to the Chief who in tri - umph ad - vanc - es! Honour'd and
2. Row, vas - sals, row, for the pride of the High - lands! Stretch to your

1. Hail to the Chief who in tri - umph ad - vanc - es! Honour'd and
2. Row, vas - sals, row, for the pride of the High - lands! Stretch to your

Moderato.

bless'd be the ev - er - green Pine! Long may the tree, in his ban - ner that
oars, for the ev - er - green Pine! O that the rose - bud that grac - es you

bless'd be the ev - er - green Pine! Long may the tree, in his ban - ner that
oars, for the ev - er - green Pine! O that the rose - bud that grac - es you

bless'd be the ev - er - green Pine! Long may the tree, in his ban - ner that
oars, for the ev - er - green Pine! O that the rose - bud that grac - es you

bless'd be the ev - er - green Pine! Long may the tree, in his ban - ner that
oars, for the ev - er - green Pine! O that the rose - bud that grac - es you

HAIL TO THE CHIEF.

glanc - es, Flour - ish, the shelt - er and grace of our line! Heav - en
is - lands, Werewreath'd in a gar - land, a - round him to twine! O

glanc - es, Flour - ish, the shelt - er and grace of our line! Heav - en
is - lands, Werewreath'd in a gar - land, a - round him to twine! O

glanc - es, Flour - ish, the shelt - er and grace of our line! Heav - en
is - lands, Werewreath'd in a gar - land, a - round him to twine! O

glanc - es, Flour - ish, the shelt - er and grace of our line!
is - lands, Werewreath'd in a gar - land, a - round him to twine!

send it hap - py dew, Earth lend it sap a -
that some seed - ling gem, Wor - thy such no - ble

send it hap - py dew, Earth lend it sap a -
that some seed - ling gem, Wor - thy such no - ble

send it hap - py dew, Earth lend it sap a -
that some seed - ling gem, Wor - thy such no - ble

Heav - en send it hap - py dew, Earth lend it sap a -
O that some seed - ling gem, Wor - thy such

HAIL TO THE CHIEF.

- new, Gai - ly to bour - geon, and broad - ly to grow, gai - ly to bour - geon, and
stem, Hon - our'd and bless'd in their shad - ow might grow, hon - our'd and bless'd in their

- new, Gai - ly to bour - geon, and broad - ly to grow, gai - ly to bour - geon, and
stem, Hon - our'd and bless'd in their shad - ow might grow, hon - our'd and bless'd in their

- new, Gai - ly to bour - geon, and broad - ly to grow, gai - ly to bour - geon, and
stem, Hon - our'd and bless'd in their shad - ow might grow, hon - our'd and bless'd in their

- new, Gai - ly to bour - geon, and broad - ly to grow, gai - ly to bour - geon, and
stem, Hon - our'd and bless'd in their shad - ow might grow, hon - our'd and bless'd in their

broad - ly to grow, . . . While ev' - ry High - land glen
shad - ow might grow! . . . Loud should Clan - Al - pine then

broad - ly to grow, . . . While ev' - ry High - land glen
shad - ow might grow! . . . Loud should Clan - Al - pine then

broad - ly to grow, . . . While ev' - ry High - land glen
shad - ow might grow! . . . Loud should Clan - Al - pine then

broad - ly to grow, . . . While ev' - ry Highland glen
shad - ow might grow! . . . Loud should Clan - Al - pine then

HAIL TO THE CHIEF.

Sends our shout back a - gen, "Ro - de - righ Vich Al - pine dhu, ho! ie -
 Ring from her deep - most glen, "Ro - de - righ Vich Al - pine dhu, ho! ie -

Sends our shout back a - gen, "Ro - de - righ Vich Al - pine dhu, ho! ie -
 Ring from her deep - most glen, "Ro - de - righ Vich Al - pine dhu, ho! ie -

Sends our shout back a - gen, "Ro - de - righ Vich Al - pine dhu, ho! ie -
 Ring from her deep - most glen, "Ro - de - righ Vich Al - pine dhu, ho! ie -

Sends our shout back a - gen, "Ro - de - righ Vich Al - pine dhu, ho! ie -
 Ring from her deep - most glen, "Ro - de - righ Vich Al - pine dhu, ho! ie -

- roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! ie - roe!"
 - roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! ie - roe!"

- roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! ie - roe!"
 - roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! ie - roe!"

- roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! ie - roe!"
 - roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! ie - roe!"

- roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! ie - roe!"
 - roe! Ro - de - righ Vich Al - pine dhu, ho! ie - roe! ie - roe!"

THE DYING CHILD

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY

I. I. VIOTTA.

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

Adagio.
pp

1st TENOR.
What is it breaks my dream so sweet? Those sounds my

2nd TENOR.
What is it breaks my dream so sweet? Those sounds my

1st BASS.
What is it breaks my dream so sweet? Those sounds my

2nd BASS.
What is it breaks my dream so sweet? Those sounds my

PIANO.
pp
♩ = 84.

Adagio.
pp

heart de - light. . . Oh, moth-er, pray who may it be At this late

heart de - light. . . Oh, moth-er, pray who may it be At this late

heart de - light. . . Oh, moth-er, pray who may it be At this late

heart de - light. . . Oh, moth-er, pray, who may it be At this late

THE DYING CHILD.

hour of night, . . . at this late hour of night? . . .

hour of night, . . . at this late hour of night? . . .

hour of night, . . . at this late hour of night? . . .

hour of night, . . . at this late hour of night? . . .

I hear no sounds, my poor sick child, It is thy fan - - cy, dear; . .

I hear no sounds, my poor sick child, It is thy fan - - cy, dear; . .

I hear no sounds, my poor sick child, It is thy fan - - cy, dear; . .

I hear no sounds, my poor sick child, It is thy fan - - cy, dear; . .

There's no one would thy rest dis - turb, Or sing to please thine ear, . .

There's no one would thy rest dis - turb, Or sing to please thine ear, . .

There's no one would thy rest dis - turb, Or sing to please thine ear, . .

There's no one would thy rest dis - turb, Or sing to please thine ear, . .

THE DYING CHILD.

or sing to please thine ear. . . It is not mu - sic this world

or sing to please thine ear. . . It is not mu - sic this world

or sing to please thine ear. . . It is not mu - sic this world

or sing to please thine ear. . . It is not mu - sic this world

gives, That brings me such de - light; . . I hear the an - gels call - ing

gives, That brings me such de - light; . . I hear the an - gels call - ing

gives, That brings me such de - light; . . I hear the an - gels call - ing

gives, That brings me such de - light; . . I hear the an - gels call - ing

me, Oh, moth - er dear, good night, . . Oh, moth - er dear, good night! . .

me, Oh, moth - er dear, good night, . . Oh, moth - er dear, good night! . .

me, Oh, moth - er dear, good night, . . Oh, moth - er dear, good night! . .

me, Oh, moth - er dear, good night, . . Oh, moth - er dear, good night! . .

SOLDIER'S LOVE

PART-SONG FOR TWO TENORS AND TWO BASSES

THE MUSIC COMPOSED BY
KÜCKEN.

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

Con anima.

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

PIANO.
♩ = 112.

1. Be - fore the morning sun is beam - ing, And sol-diers of their con-quests are
2. And while the call to arms is peal - ing, Each sol-dier to his true love is

1. Be - fore the morning sun is beam - ing, And sol-diers of their con-quests are
2. And while the call to arms is peal - ing, Each sol-dier to his true love is

1. Be - fore the morning sun is beam - ing, And sol-diers of their con-quests are
2. And while the call to arms is peal - ing, Each sol-dier to his true love is

Con anima.

sf *un poco lento.*

dream - ing, The drum re-sounds to arms, to arms.
steal - ing, Per - haps to bid the last fare - well.

dream - ing, The drum re-sounds to arms, to arms. } Did - e -
steal - ing, Per - haps to bid the last fare - well. }

dream - ing, The drum re-sounds to arms, to arms. } Did - e -
steal - ing, Per - haps to bid the last fare - well. }

dream - ing, The drum re-sounds to arms, to arms. } Did - e -
steal - ing, Per - haps to bid the last fare - well. }

sf *un poco lento.*

SOLDIER'S LOVE.

Solo. con espress.

Dear - est maid, now fare . . thee well, Dear - est
 -rum dum dum, did - erum dum dum, did - e - rum dum dum, did - erum dum dum, dide - rum dum dum, diderum dum dum, dide -
 -rum dum dum, did - erum dum dum, did - e - rum dum dum, did - erum dum dum, dide - rum dum dum, diderum dum dum, dide -
 -rum dum dum, did - erum dum dum, did - e - rum dum dum, did - erum dum dum, dide - rum dum dum, diderum dum dum, dide -

CHORUS.

poco riten.

SOLO.

maid, now fare . . thee well, Dear - est maid, now fare thee well, now fare . . thee
 -rum dum dum, diderum dum dum, dide - rum. Dear - est maid, now fare thee well, now fare thee
 -rum dum dum, diderum dum dum, dide - rum. Dear - est maid, now fare thee well, now fare thee
 -rum dum dum, diderum dum dum, dide - rum. Dear - est maid, now fare thee well, now fare thee
 poco riten.

a tempo.

SOLO.

ritard.

well, Dearest maid, now fare thee well, now fare . . thee well, farewell, fare - well . .
 well, Dearest maid, now fare thee well, fare thee well, farewell, fare - well . .
 well, Dearest maid, now fare thee well, fare thee well, farewell, fare - well . .
 well, Dearest maid, now fare thee well, fare thee well, farewell, fare - well . .
 a tempo. ritard.

SOLDIER'S LOVE.

Con anima.

3. While un - disturb'd the rest are sleep - ing, Her eyes are from her high win-dow
4. Fare - well, dear maid, and cease thy weep - ing, We all are here in heav'n's ho - ly

3. While un - disturb'd the rest are sleep - ing, Her eyes are from her high win-dow
4. Fare - well, dear maid, and cease thy weep - ing, We all are here in heav'n's ho - ly

3. While un - disturb'd the rest are sleep - ing, Her eyes are from her high win-dow
4. Fare - well, dear maid, and cease thy weep - ing, We all are here in heav'n's ho - ly

3. While un - disturb'd the rest are sleep - ing, Her eyes are from her high win-dow
4. Fare - well, dear maid, and cease thy weep - ing, We all are here in heav'n's ho - ly

Con anima.

peep - ing, Her gen - tle heart is torn with fear.
keep - ing, The sol - dier's love will true re - main.

peep - ing, Her gen - tle heart is torn with fear. } Did - e -
keep - ing, The sol - dier's love will true re - main. }

peep - ing, Her gen - tle heart is torn with fear. } Did - e -
keep - ing, The sol - dier's love will true re - main. }

peep - ing, Her gen - tle heart is torn with fear. } Did - e -
keep - ing, The sol - dier's love will true re - main. }

SOLDIER'S LOVE.

Solo. *con espress.*

Dear - est maid, now fare . . thee well, . . . Dear - est
 -rum dum dum, did - erum dum dum, did - e - rum dum dum, did - erum dum dum, dide - rum dum dum, diderum dum dum, dide -
 -rum dum dum, did - erum dum dum, did - e - rum dum dum, did - erum dum dum, dide - rum dum dum, diderum dum dum, dide -
 -rum dum dum, did - erum dum dum, did - e - rum dum dum, did - erum dum dum, dide - rum dum dum, diderum dum dum, dide -

Chorus.

poco riten.

Solo.

maid, now fare . . thee well, Dear - est maid, now fare thee well, now fare . . thee
 -rum dum dum, diderum dum dum, dide - rum. Dear - est maid, now fare thee well, now fare thee
 -rum dum dum, diderum dum dum, dide - rum. Dear - est maid, now fare thee well, now fare thee
 -rum dum dum, diderum dum dum, dide - rum. Dear - est maid, now fare thee well, now fare thee
 -rum dum dum, diderum dum dum, dide - rum. Dear - est maid, now fare thee well, now fare thee

a tempo.

Solo.

ritard.

well, Dearest maid, now fare thee well, now fare . . thee well, farewell, fare - well. . .
 well, Dearest maid, now fare thee well, fare thee well, farewell, fare - well. . .
 well, Dearest maid, now fare thee well, fare thee well, farewell, fare - well. . .
 well, Dearest maid, now fare thee well, fare thee well, farewell, fare - well. . .
 well, Dearest maid, now fare thee well, fare thee well, farewell, fare - well. . .

GONDOLIER'S SERENADE

PART-SONG FOR TWO TENORS AND TWO BASSES, WITH PIANOFORTE ACCOMPANIMENT

THE MUSIC COMPOSED BY
FRANZ SCHUBERT.
(Op. 28.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 60 & 8r, Queen Street (E.C.)

Andante con moto.

PIANO.
♩ = 80.

1st TENOR. *molto p*

2nd TENOR. *molto p* While moon and stars a -

1st BASS. *molto p* While moon and stars a -

2nd BASS. *molto p* While moon and stars a - bove us Their
While moon and stars a - bove us Their

- bove . . . us Their air - - y dance re - new, . . . Say,

- bove us Their air - - y dance re - new, . . . Say,

air - y dance re - new, While moon and stars a - bove us Their air - y dance re - new, Say,

air - y dance re - new, While moon and stars a - bove us Their air - y dance re - new, Say,

GONDOLIER'S SERENADE.

why should sad-ness move us, Or earth-born care, or care pur -
 why should sad-ness move us, Or earth-born care pur-sue? While,
 why should sad-ness move us, should sad-ness move us, Or earth-born care, or care pur-sue? While
 why should sad-ness move us, should sad-ness move us, Or earth-born care, or care pur-sue? While

- sue, While moon and stars a - bove . . us Their
 moon and stars a - bove . . us Their air - - y dance re -
 moon and stars a - bove us Their air - y dance re - new, While moon and stars a - bove us Their
 moon and stars a - bove us Their air - y dance re - new, While moon and stars a - bove us Their

air - - y dance re - new, . . Say, why should sad-ness
 - new, . . their dance re - new, Say, why should sad-ness
 air - y dance re - new, their air - y dance re - new, Say, why should sad-ness move us, should
 air - y dance re - new, their air - y dance re - new, Say, why should sad-ness move us, should

GONDOLIER'S SERENADE.

rit. poco. *a tempo.*

move us, Or earth-born care, or care pur - sue ?

move us, Or earth-born care, or care pur - sue ?

sad - ness move us, Or earth-born care, or earth-born care pur - sue ?

sad - ness move us, Or earth-born care, or earth-born care pur - sue ?

rit. poco. *a tempo.*

Be - hold, the soft beams play, love,

Be - hold, the soft beams play, love,

Be - hold, the soft beams play, love,

Be - hold, the soft beams play, love,

Come in my bark a - way, love, Be - hold the soft beams play, love, Come in my bark a - way, love, And

Come in my bark a - way, love, Be - hold the soft beams play, love, Come in my bark a - way, love, And

Come in my bark a - way, love, Be - hold the soft beams play, love, Come in my bark a - way, love, And

Come in my bark a - way, love, Be - hold the soft beams play, love, Come in my bark a - way, love, And

GONDOLIER'S SERENADE.

cres. glide, from bond-age free, A - cross the dark blue sea, And glide, from bond-age free, A -
cres. glide, from bond-age free, A - cross the dark blue sea, And glide, from bond-age free, A -
cres. glide, from bond-age free, A - cross the dark blue sea, And glide, from bond-age free, A -
cres. glide, from bond-age free, A - cross the dark blue sea, And glide, from bond-age free, A -

rall. poco. *f* - cross the dark blue sea, *pp* the soft beams play, love, Come in my bark a - way, love,
f - cross the dark blue sea, *pp* Be - hold the soft beams play, love, Come in my bark a - way, love, Be -
f - cross the dark blue sea, *pp* Be - hold the soft beams play, love, Come in my bark a - way, love, Be -
f - cross the dark blue sea, *pp* Be - hold the soft beams play, love, Come in my bark a - way, love, Be -

rall. poco. *a tempo.* *pp*

the soft beams play, love, Come in my bark a - way, love, *cres.* from bond-age free, A -
cres. hold the soft beams play, love, Come in my bark a - way, love, And glide, from bond-age free, A -
cres. hold the soft beams play, love, Come in my bark a - way, love, And glide, from bond-age free, A -
cres. hold the soft beams play, love, Come in my bark a - way, love, And glide, from bond-age free, A -

cres.

GONDOLIER'S SERENADE.

ritard molto.

- cross the dark blue sea, And glide, from bond-age free, A - cross the dark blue
 - cross the dark blue sea, And glide, from bond-age free, A - cross, a - cross the dark blue
 - cross the dark blue sea, And glide, from bond-age free, A - cross, a - cross the dark blue
 - cross the dark blue sea, And glide, from bond-age free, A - cross, a - cross the dark blue

ritard molto.

a tempo.

sea.
 sea.
 sea.
 sea.

a tempo.

mf *p*

p ma marcato.

Now mid - night's bod - ing num - ber From good Saint
 Now mid - night's bod - ing num - ber From good Saint
 Now mid - night's bod - ing num - ber From good Saint
 Now mid - night's bod - ing num - ber From good Saint

fz *fz*

GONDOLIER'S SERENADE.

assai tranquillo.

pp
 Mark's I hear, . . . And all are hush'd in
pp
 Mark's I hear, . . . And all are hush'd in slum - ber, and
pp
 Mark's I hear, . . . And all are hush'd in slumber, and all are hush'd in slumber, and
pp
 Mark's I hear, . . . And all are hush'd in slumber, and all are hush'd in slumber, and
assai tranquillo.
dim. *pp*
 slum - ber, and all are hush'd in slum - ber, Ex - -
 all are hush'd in slum - ber, in slum - - ber, Ex - -
 all are hush'd in slum - ber, and all are hush'd in slum - ber, Ex - cept thy gon - do - lier, ex -
 all are hush'd in slum - ber, and all are hush'd in slum - ber, Ex - cept thy gon - do - lier, ex -
meno pp
 - cept thy gon - do - lier, *meno pp* And all are hush'd in *dim.*
 - cept thy gon - do - lier, *meno pp* And all are hush'd in slum - ber, and *dim.*
 - cept thy gon - do - lier, *meno pp* And all are hush'd in slum - ber, and all are hush'd in slum - ber, and *dim.*
 - cept thy gon - do - lier, *meno pp* And all are hush'd in slum - ber, and all are hush'd in slum - ber, and *dim.*

GONDOLIER'S SERENADE.

slum - ber, and all are hush'd in slum - ber, Ex - cept, ex -
 all are hush'd in slum - ber, in slum - ber, Ex - cept, ex -
 all are hush'd in slum - ber, and all are hush'd in slum - ber, Ex - cept thy gon - do - lier, ex -
 all are hush'd in slum - ber, and all are hush'd in slum - ber, Ex - cept thy gon - do - lier, ex -

cres. riten.
cres.
cres.
cres.
riten.
cres.

- cept thy gon - do - lier, ex - cept thy gon - do -
 - cept thy gon - do - lier, ex - cept thy gon - do -
 - cept, ex - cept thy gon - do - lier, ex - cept thy gon - do -
 - cept, ex - cept thy gon - do - lier, ex - cept thy gon - do -

a tempo. *p*
p
p
a tempo. *p*

- lier, . . . ex - cept thy gon - do - lier. . . .
 - lier, . . . ex - cept thy gon - do - lier. . . .
 - lier, . . . ex - cept thy gon - do - lier. . . .
 - lier, . . . ex - cept thy gon - do - lier. . . .

pp *riten.* *a tempo.*
pp
pp
pp
pp *riten.* *a tempo.*

HIE THEE, SHALLOP

SOLO AND CHORUS FOR MEN'S VOICES

THE MUSIC COMPOSED BY

KÜCKEN.

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

Agitato.

TENOR SOLO.
Hark! Hie thee,shal - lop, 'mid the ros - es Blooming bright on ei - ther

1st TENOR.
Hark! Hie thee,shallop,'mid the ros-es Blooming bright on ei - ther

2nd TENOR.
Hark! Hie thee,shallop,'mid the ros-es,Blooming bright on ei - ther

1st BASS.
Hark! Hie thee,shallop,'mid the ros-es Blooming bright on ei - ther

2nd BASS.
Hark! Hie thee,shallop,'mid the ros-es Blooming bright on ei - ther

PIANO.
♩ = 118.

poco ritenuto.

hand, Bring thy love - ly bur - then hi - ther, Bear her on - ward safe to

hand, Bring thy love-ly bur-then hi-ther,Bear her on-ward safe to

hand, Bring thy love-ly bur-then hi-ther,Bear her on-ward safe to

hand, Bring thy love-ly bur-then hi-ther,Bear her on-ward safe to

hand, Bring thy love-ly bur-then hi-ther,Bear her on-ward safe to

cres.

poco ritenuto.

HIE THEE, SHALLOP.

land, Shal - lop, quick - ly fly a - long, Stay not, dear - est, stay not

p sempre.

land, Shal - lop, quick - ly fly a - long, . . Stay not, dear - est, stay not

p sempre.

land, Shal - lop, quick - ly fly a - long, . . Stay not, dear - est, stay not

p sempre.

land, Shal - lop, quick - ly fly a - long, Stay not, dear - est, stay not

p sempre.

land, Shal - lop, quick - ly fly a - long, . . Stay not, dear - est, stay not

p sempre.

land, Shal - lop, quick - ly fly a - long, . . Stay not, dear - est, stay not

p sempre.

land, Shal - lop, quick - ly fly a - long, . . Stay not, dear - est, stay not

p sempre.

long! Shal - lop, quick - ly fly a - long, Stay not, dear - est, stay . . not

cres.

long! Shal - lop, quick - ly fly a - long, Stay not, dear - est, stay not

cres. *fp* *pp*

long! Shal - lop, quick - ly fly a - long, Stay not, dear - est, stay not

cres. *fp* *pp*

long! Shal - lop, quick - ly fly a - long, Stay not, dear - est, stay not

cres. *fp* *pp*

long! Shal - lop, quick - ly fly a - long, Stay not, dear - est, stay not

cres. *fp* *pp*

long! Shal - lop, quick - ly fly a - long, Stay not, dear - est, stay not

cres. *fp* *pp*

HIE THEE, SHALLOP.

long, Shal-lop, quick - - ly fly a - long, . Stay not, dear - - est, stay not

long, Shal-lop, quick-ly fly a - long, . . . Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, . . . Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, . . . Stay not, dear - est, stay not

musical notation with triplets and accents

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - - est, stay not

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not

musical notation with dynamics: mf cres., f, p

HIE THEE, SHALLOP.

ad lib. ritard.

long, stay not, dear - est, stay not long, stay not, stay . . . not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

ritenuto.

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - est, stay not long.

ritenuto.

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - est, stay not long.

ritenuto.

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto.

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto.

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto.

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

HIE THEE, SHALLOP.

Frag - rant breez - es, waft her quick - - ly On th'im - pa - tient wings of
See, a sail is now ap - pear - - ing, 'Neath the shade of yon - der

p leggiero.

Frag-rant breez-es, waft her quick-ly On th'im-pa-tient wings of
See, a sail is now ap-pear-ing, 'Neath the shade of you-der

p leggiero.

Frag-rant breez-es, waft her quick-ly On th'im-pa-tient wings of
See, a sail is now ap-pear-ing, 'Neath the shade of you-der

p leggiero.

Frag-rant breez-es, waft her quick-ly On th'im-pa-tient wings of
See, a sail is now ap-pear-ing, 'Neath the shade of you-der

p leggiero.

Frag-rant breez-es, waft her quick-ly On th'im-pa-tient wings of
See, a sail is now ap-pear-ing, 'Neath the shade of you-der

p

love, Rip-pling wa - ters, gent - ly mur - mur, While the bark . . ye on - - ward
hill, 'Tis the bark my treas - ure bear - ing, Soon se - cure . . from ev - 'ry

cres. *ad lib. poco ritenuto.*

love, Rip-pling wa-ters, gent-ly mur-mur, While the bark ye on - - ward
hill, 'Tis the bark my treasure bear-ing, Soon se-secure from ev - - 'ry

love, Rip-pling wa-ters, gent-ly mur-mur, While the bark ye on - - ward
hill, 'Tis the bark my treasure bear-ing, Soon se-secure from ev - - 'ry

love, Rip-pling wa-ters, gent-ly mur-mur, While the bark ye on - - ward
hill, 'Tis the bark my treasure bear-ing, Soon se-secure from ev - - 'ry

cres. *poco ritenuto.*

HIE THEE, SHALLOP.

move, Tell her all . . . the love I bear, That my heart . . . beats but for
ill, All my fears . . . will be at rest, When I clasp . . . her to my

p sempre.

move, Tell her all the love I bear, . . . That my heart beats but for
ill, All my fears will be at rest, . . . When I clasp her to my

p sempre.

move, Tell her all the love I bear, . . . That my heart beats but for
ill, All my fears will be at rest, . . . When I clasp her to my

p sempre.

move, Tell her all the love I bear, . . . That my heart beats but for
ill, All my fears will be at rest, . . . When I clasp her to my

p sempre.

ad lib.

her . . . tell her all . . . the love I bear, that my heart beats but . . . for
breast, all my fears . . . will be at rest, when I clasp her to . . . my

cres.

her . . . tell her all the love I bear, that my heart beats but for
breast, all my fears will be at rest, when I clasp her to my

cres.

her . . . tell her all the love I bear, that my heart beats but for
breast, all my fears will be at rest, when I clasp her to my

cres.

her, tell her all the love I bear, that my heart beats but for
breast, all my fears will be at rest, when I clasp her to my

cres.

her . . . tell her all the love I bear, that my heart beats but for
breast, all my fears will be at rest, when I clasp her to my

cres. *fp* *pp*

HIE THEE, SHALLOP.

her. } Shal-lop, quick - - ly fly a - long, Stay not, dear - - est, stay not
breast. }

her. } Shal-lop, quick-ly fly a - long, . . . Stay not, dear - est, stay not
breast. }

her. } Shal-lop, quick-ly fly a - long, . . . Stay not, dear - est, stay not
breast. }

her. } Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not
breast. }

her. } Shal-lop, quick-ly fly a - long, . . . Stay not, dear - est, stay not
breast. }

Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not

Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - - est, stay not

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not

HIE THEE, SHALLOP.

ad lib. *ritard.*

long, stay not, dear - est, stay not long, stay not, stay . . . not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

long, not long, stay not, dear-est, stay not long, not long, stay not

dolce. *p* *colla parte.*

ritenuto. \wedge \wedge \wedge

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - est, stay not long.

ritenuto. \wedge \wedge \wedge

long, Shal-lop, quick-ly fly a - long, . . Stay not, dear - est, stay not long.

ritenuto. \wedge \wedge \wedge

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto. \wedge \wedge \wedge

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto. \wedge \wedge \wedge

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto. \wedge \wedge \wedge

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto. \wedge \wedge \wedge

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto. \wedge \wedge \wedge

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto. \wedge \wedge \wedge

long, Shal-lop, quick-ly fly a - long, Stay not, dear - est, stay not long.

ritenuto. \wedge \wedge \wedge

(NEW SERIES.)

THE BANNERS WAVE, THE DRUMS ARE BEATING

(WAR SONG)

A FOUR-PART SONG FOR MEN'S VOICES

THE MUSIC COMPOSED BY

KÜCKEN.

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

Energico.

1st TENOR.
The ban-ners wave, the drums are beat-ing, With cou - rage, comrades, to the

2nd TENOR.
The ban-ners wave, the drums are beat-ing, With cou - rage, comrades, to the

1st BASS.
The ban-ners wave, the drums are beat-ing, With cou - rage, comrades, to the

2nd BASS.
The ban-ners wave, the drums are beat-ing, With cou - rage, comrades, to the

PIANO.
♩ = 120.

Energico.

fray, The swords are drawn, com-mand en - treat - ing, Then forward press, and ours shall be the

fray, The swords are drawn, command en - treat - ing, Forward, and ours shall be the

fray, The swords are drawn, command en - treat - ing, Forward, and ours shall be the

fray, The swords are drawn, command en - treat - ing, Forward, and ours shall be the

THE BANNERS WAVE, THE DRUMS ARE BEATING.

f ten.
 day, . . . for-ward, ours shall be the day. Now hear the trum - pets' mar - tial
f ten.
 day, . . . for-ward, ours shall be the day. Now hear the trum - pets' mar - tial
f ten.
 day, . . . for-ward, ours shall be the day. Now hear . . . the trum -
 day, then forward press, then forward, ours shall be the day. Now hear . . . the trum -

song, . . . Its notes are call - ing all the throng, The watchful foe is near at
 song, . . . Its notes are call - ing all the throng, The watch-ful foe is near at
sf
 pets' martial song, Its notes are call-ing all the throng, The watchful foe is near at
 pets' martial song, Its notes are call-ing all the throng, The watchful foe is near at

sf
 hand, Then for - ward press for Fath - er - land, then for - ward press for Fath - er -
p
 hand, for - ward press for Fath - er - land, then for - ward press for Fath - er -
p
 hand, for - ward press for Fath - er - land, then for - ward press for Fath - er -
p
 hand, for - ward press for Fath - er - land, then for - ward press for Fath - er -

THE BANNERS WAVE, THE DRUMS ARE BEATING.

land, then for - ward press for Fath - er - land, then for - ward press for Fath - er -
 land, for - ward press for Fath - er - land, then for - ward press for Fath - er -
 land, for - ward press for Fath - er - land, then for - ward press for Fath - er -
 land, for - ward press for Fath - er - land, then for - ward press for Fath - er -

land, The watchful foe is near at hand, Hur - rah, hurrah! the foe is near at hand, the watchful foe is near at
 land, The watchful foe is near at hand, Hur - rah, hurrah! the foe is near at hand, the watchful foe is near at
 land, The watchful foe is near at hand, Hur - rah, hurrah! the foe is near at hand, the watchful foe is near at
 land, The watchful foe is near at hand, Hur - rah, hurrah! the foe is near at hand, the watchful foe is near at

hand, Hur - rah, .. hur - rah! the foe is near at hand, Hur - rah, hur - rah!
 hand, Hur - rah, .. hur - rah! the foe is near at hand, Hur - rah, hur - rah!
 hand, Hur - rah, .. hur - rah! the foe is near at hand, Hur - rah, hur - rah!
 hand, Hur - rah, .. hur - rah! the foe is near at hand, Hur - rah, hur - rah!

THE BANNERS WAVE, THE DRUMS ARE BEATING.

We hear the foe in tri - umph cheer - ing; He thinks the fight will soon be

We hear the foe in tri - umph cheer - ing; He thinks the fight will soon be

We hear the foe in tri - umph cheer - ing; He thinks the fight will soon be

We hear the foe in tri - umph cheer - ing; He thinks the fight will soon be

won; He'll find the stuff, that, no - thing fear - ing, Ne'er cried, ne'er cried "e-nough" till all was

won; He'll find the stuff, that, no - thing fear - ing, Ne'er cried "e-nough" till all was

won; He'll find the stuff, that, no - thing fear - ing, Ne'er cried "e-nough" till all was

won; He'll find the stuff, that, no - thing fear - ing, Ne'er cried "e-nough" till all was

f ten. done, . . . cried "e-nough" till all was done. When honour calls, then war has

f ten. done, . . . cried "e-nough" till all was done. When honour calls, then war has

f ten. done, . . . cried "e-nough" till all was done. When hon - our calls, . .

done, Ne'er cried "enough" ne'er cried "enough" till all was done. When hon - our calls, . .

THE BANNERS WAVE, THE DRUMS ARE BEATING.

charms . . . For men who ne'er laid down their arms, When Eng-lish hearts are in the
 charms . . . For men who ne'er laid down their arms, When Eng-lish hearts are in the
 . . . then war has charms For men who ne'er laid down their arms, When English hearts are in the
 . . . then war has charms For men who ne'er laid down their arms, When English hearts are in the

fray, Then Eng-lish arms . . shall gain the day, then Eng-lish
 fray, Eng-lish arms shall gain the day, then Eng-lish
 fray, Eng-lish arms shall gain the day, then Eng-lish
 fray, Eng-lish arms shall gain the day, then Eng-lish

arms shall gain the day, Then for-ward press . . for Fath-er-
 arms shall gain the day, for-ward press for Fath-er-
 arms shall gain the day, for-ward press for Fath-er-
 arms shall gain the day, for-ward press for Fath-er-

THE BANNERS WAVE, THE DRUMS ARE BEATING.

land, then . . for - ward press for Fath - er - land. The watchful foe is near at
 land, then for - ward press for Fath - er - land. The watchful foe is near at
 land, then for - ward press for Fath - er - land. The watchful foe is near at
 land, then for - ward press for Fath - er - land. The watchful foe is near at

hand, Hur-rah, . . . hur-rah! the foe is near at hand, the watchful foe is near at
 hand, Hur-rah, . . . hur-rah! the foe is near at hand, the watchful foe is near at
 hand, Hur-rah, . . . hur-rah! the foe is near at hand, the watchful foe is near at
 hand, Hur-rah, . . . hur-rah! the foe is near at hand, the watchful foe is near at

hand, Hur-rah, . . . hur-rah! the foe is near at hand, Hur-rah, hur - rah!
 hand, Hur-rah, . . . hur-rah! the foe is near at hand, Hur-rah, hur - rah!
 hand, Hur-rah, . . . hur-rah! the foe is near at hand, Hur-rah, hur - rah!
 hand, Hur-rah, . . . hur-rah! the foe is near at hand, Hur-rah, hur - rah!

THE MILLER'S DAUGHTER

A FOUR-PART SONG FOR MEN'S VOICES

THE MUSIC COMPOSED BY

A. HÄRTEL.

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

Allegretto.

1st TENOR.
Stream and mill, your mur-murs cease, Sounds, to si - lence all de - cline :

2nd TENOR.
Stream and mill, your mur-murs cease, Sounds, to si - lence all de - cline :

1st BASS.
Stream and mill, your mur-murs cease, Sounds, to si - lence all de - cline :

2nd BASS.
Stream and mill, your mur-murs cease, Sounds, to si - lence all de - cline :

PIANO.
♩ = 84.

dolce. *mez. voce.* 1st time.

Now, ye woodbirds, rest in peace, Or in this my bur-then join, or in this my bur-then join,

dolce. *mez. voce.*

Now, ye woodbirds, rest in peace, Or in this my bur-then join, or in this my bur-then join,

dolce. *mez. voce.*

Now, ye woodbirds, rest in peace, Or in this my bur-then join, or in this my bur-then join,

dolce. *mez. voce.*

Now, ye woodbirds, rest in peace, Or in this my bur-then join, or in this my bur-then join,

dolce. 1st time.

THE MILLER'S DAUGHTER.

TENOR SOLO.

She is mine, . . . she is mine, . . .

2nd time.

join, She is mine, she is mine, she is mine, she is mine,

join, She is mine, she is mine, she is mine, she is mine,

join, She is mine, she is mine, she is mine, she is mine, she has

join, She is mine, she is mine, she is mine, she is mine, she has

2nd time. SOLO.

CHORUS.

she has said, said she is mine, she is mine, she is mine,

she has said, said she is mine, she is mine, she is mine,

said, said she is mine, she is mine, she is mine,

said, said she is mine, she is mine, . . . she is

THE MILLER'S DAUGHTER.

TENOR SOLO.

she is mine, she is mine, she has said, said she is mine,
 she is mine, she is mine, she has said, said she is mine,
 BASS SOLO.
 Now in
 she is mine, she is mine, she has said, said she is mine,
 mine, . . . she has said, said she is mine,

mine, mine, mine,
 mine, mine, mine,
 this my on - ly bur-then join, mine, . . now in this my on - ly bur-then join,
 mine, mine, mine,
 mine, mine, mine,

THE MILLER'S DAUGHTER.

Now in this my on - - ly bur - then join, mine, .
mine, . . . mine, mine, . . mine, . . . mine, .
mine, . . . mine, mine, . . mine, . . . mine, .
mine, . . . mine, mine, . . mine, . . .
mine, . . . mine, mine, . . mine, . . . mine, .

. . . . she has said that she is mine, is . . mine.
. . . she has said that she is mine, is . . mine.
. . . she has said that she is mine, is . . mine.
mine, she has said that she is mine, is mine.
. . . she has said that she is mine, is mine.

THE MILLER'S DAUGHTER.

Love - ly Spring - time, Spring-time, thee I welcome mer - ri - ly, All thy
 Love - ly Spring - time, Spring-time, thee I welcome mer - ri - ly,.. All thy
 Love - ly Spring - time, Spring-time, thee I welcome mer - ri - ly,.. All thy
 Love - ly Spring - time, Spring-time, thee I welcome mer - ri - ly, All thy

flow' - rets bloom - ing smile so cheer - i - ly, Now no more, with care o'er - grown,
 flow' - rets bloom - ing smile so cheer - i - ly,.. Now no more, with care o'er - grown,
 flow' - rets bloom - ing smile so cheer - i - ly,.. Now no more, with care o'er - grown,
 flow' - rets bloom - ing smile so cheer - i - ly, Now no more, with care o'er - grown,

THE MILLER'S DAUGHTER.

mf ritard. *a tempo.* **1st time.**

Feels my beat - ing heart a - lone, no more, no more a - lone, no more a - lone.

mf *f*

Feels my beat - ing heart a - lone, no more, no more a - lone, no more a - lone.

mf *f*

Feels my beat - ing heart a - lone, no more, no more a - lone, no more a - lone.

mf *f*

Feels my beat - ing heart a - lone, no more, no more a - lone, no more a - lone.

mf *f*

ritard. *a tempo.* **1st time.**

mf *f*

TENOR SOLO. *f*

Now no more, with care o'er - grown,

2nd time. *pp*

- lone. Now no more, with care o'er-grown, Feels my beat-ing heart a -

- lone. Now no more, with care o'er-grown, Feels my beat-ing heart a -

- lone. Now no more, with care o'er-grown, Feels my beat-ing heart a -

- lone. Now no more, with care o'er-grown, Feels my beat-ing heart a -

2nd time. SOLO. *pp* **CHORUS.**

THE MILLER'S DAUGHTER.

- lone, feels my heart, my beating heart no more a - lone, mine, . . .
 - lone, feels my heart, my beating heart no more a - lone, mine, . . .
 Bass Solo.
 Yes, the miller's daughter now is mine,

- lone, feels my heart, my beating heart no more a - lone, mine, . . .
 - lone, feels my heart, my beating heart no more a - lone, mine, . . .

Yes, the
 mine, . . . mine, . . . mine, . . .
 mine, . . . mine, . . . mine, . . .
 mine, . . . yes, the mill-er's daughter now is mine, mine, . . .
 mine, . . . mine, . . . mine, . . .
 mine, . . . mine, . . . mine, . . .

THE MILLER'S DAUGHTER.

mill - er's daugh - ter now is mine, mine, . . . yes, the mill - er's daugh-ter

pp mine, mine, . . . mine, . . . mine, . . . yes, the mill - er's daugh-ter

pp mine, mine, . . . mine, . . . mine, . . . yes, the mill - er's daugh-ter

mine, mine, . . . mine, . . . mine, . . . yes, the mill - er's daugh-ter

mine, mine, . . . mine, . . . mine, . . . yes, the mill - er's daugh-ter

mine, mine, . . . mine, . . . mine, . . . yes, the mill - er's daugh-ter

Tutti. now is mine, mine, mine, mine, mine, *dim.*

now is mine, mine, mine, mine, mine, *dim.*

BASS SOLO. Yes, the mill - er's daugh-ter now is *dim.*

now is mine, mine, mine, mine, mine, *dim.*

now is mine, mine, mine, mine, mine,

THE MILLER'S DAUGHTER.

mine, mine, mine, mine, mine, . . . mine, mine,
 mine, mine, mine, mine, mine, . . . mine, mine,
 mine, mine, mine, mine, Yes, the mill - er's daugh-ter now is mine, mine,
 mine, mine, mine, mine, mine, . . . mine, mine,
 mine, mine, mine, mine, mine, . . . mine, mine,

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

. . . Yes, the mill - er's daugh-ter now is mine, mine, . . . mine, mine.
 . . . Yes, the mill - er's daugh-ter now is mine, mine, . . . mine, mine.
Tutti. . . . Yes, the mill - er's daugh-ter now is mine, mine, . . . mine, mine.
 . . . Yes, the mill - er's daugh-ter now is mine, mine, . . . mine, mine.

GO SPEED THY FLIGHT

A FOUR-PART SONG FOR MEN'S VOICES

THE MUSIC COMPOSED BY
F. OTTO.

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

Vivace.

1st TENOR.
Go speed thy flight, sweet ev' - ning breeze, Far off to her be -

2nd TENOR.
Go speed thy flight, sweet ev' - ning breeze, Far off to her be -

1st BASS.
Go speed thy flight, sweet ev' - ning breeze, Far off to her be -

2nd BASS.
Go speed thy flight, sweet ev' - ning breeze, Far off to her be -

PIANO.
p
♩ = 104.

- yond the seas, For me to woo her try

- yond the seas, For me to woo her try thou, to woo her try

- yond the seas, For me to woo her try . . thou, to woo her try

- yond the seas, For me to woo her try thou, to woo her try

dim.

GO SPEED THY FLIGHT

thou: Go move her locks of sun-ny hair, And let her drink the balm-y . . air, *cres.*

thou: Go move her locks of sun-ny hair, And let her drink the balm-y . . air, *cres.*

thou: Go move her locks of sun-ny hair, And let her drink the balm-y air, *mez. voce.*

thou: Go move her locks of sun-ny hair, And let her drink the balm-y air, As *cres. voce.*

p *cres.*

mez. voce. *pp*

As sent by spring-time fly

mez. voce. *pp*

As sent by spring - - time fly thou, as sent by springtime

mez. voce. *pp*

As sent by spring - time . . fly . . . thou, as sent by springtime

sent by spring - time . . fly . . . thou, as sent by

pp

thou.

fly thou, as sent by springtime, sent by springtime fly . . . thou.

fly . . . thou, as sent by springtime, sent by springtime fly . . . thou.

spring-time fly . . . thou, as sent by spring - - time fly thou.

GO SPEED THY FLIGHT.

And I will take my lute in hand, O bear its voice to yon - der strand, And
 And I will take my lute in hand, O bear its voice to yon - der strand, And
 And I will take my lute in hand, O bear its voice to yon - der strand, And
 And I will take my lute in hand, O bear its voice to yon - der strand, And

shouldst thou stray - ing meet . . . her, Then
 shouldst thou stray - ing meet her, shouldst stray - ing meet her, Then go with
 shouldst thou stray - ing meet . . her, shouldst stray - ing meet her, Then
 shouldst thou stray - ing meet her, shouldst stray - ing meet her, Then

go with her the way a - long, De - clare whence thou hast brought the song, And
 her the way a - long, De - clare whence thou hast brought the song, And say 'tis
 go with her the way a - long, De - clare whence thou hast brought the song, And say 'tis
 go with her the way a - long, De - clare whence thou hast brought the song, And say 'tis

p, *dim.*, *cres.*, *mez. voce.*

GO SPEED THY FLIGHT.

say 'tis sent to greet *pp*
 sent to greet her, and say 'tis sent to greet her, and say 'tis sent, and
 sent to . . greet . . her, and say 'tis sent to greet . . her, and say 'tis sent, and
 sent to . . greet . . her, and say 'tis sent to greet her, and say 'tis

her. Then gent - ly take of
 say 'tis sent to greet . . her. Then gent - ly take of
 say 'tis sent to greet . . her. Then gent - ly take of
 sent to greet her. Then gent - ly take of

her thy leave, Fly back to me, sweet breeze of eve; Thy ti - dings I shall pre -
 her thy leave, Fly back to me, sweet breeze of eve; Thy ti - dings I shall pre - sage, thy
 her thy leave, Fly back to me, sweet breeze of eve; Thy ti - dings I shall pre - sage, thy
 her thy leave, Fly back to me, sweet breeze of eve; Thy ti - dings I shall pre - sage, thy

GO SPEED THY FLIGHT.

sage; O tell me, does she think of me, And tell me all she
 ti - dings pre - sage; O tell me, does she think of me, And tell me all she
 ti - dings pre - sage; O tell me, does she think of me, And tell me all she
 ti - dings pre - sage; O tell me, does she think of me, And tell me all she
 said to thee, De - liv - er quick thy mes - sage, de - liv - er quick thy
 said to thee, De - liv - er quick thy mes - sage, de - liv - er quick thy
 said to thee, De - liv - er quick thy mes - sage, de - liv - er
 sage.
 mes - sage, de - liv - er quick, de - liv - er quick thy mes - sage.
 mes - sage, de - liv - er quick, de - liv - er quick thy mes - sage.
 quick thy mes - sage, de - liv - er quick thy mes - sage.

LET US BE JOYFUL

A FOUR-PART SONG FOR MEN'S VOICES

THE MUSIC COMPOSED BY
SCHNEIDER.

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

Allegretto.

1st TENOR.
Let us be joy-ful while life is yet glow-ing, Let us not

2nd TENOR.
Let us be joy-ful while life is yet glow-ing, Let us not sigh, not

1st BASS.
Let us be joy-ful while life is yet glow-ing, Let us not sigh, not

2nd BASS.
Let us be joy-ful while life is yet glow-ing, Let us not sigh, let us not

PIANO.
♩ = 84.

sigh, Grief let us drown in the wine that is flow-ing, Joy with this life to en-twine let us

sigh, Grief let us drown in the wine that is flow-ing, Joy with this life to en-twine let us

sigh, Grief let us drown in the wine that is flow-ing, Joy with this life to en-twine let us

sigh, Grief let us drown in the wine that is flow-ing, Joy with this

LET US BE JOYFUL.

try, joy with this life to en-twine let us try, joy with this life . . . to en -

try, joy with this life to en-twine let us try, joy with this life . . . to en -

try, joy with this life to en-twine let us try, joy with this life, yes, joy with this

life to en-twine let us try, joy with this life to en-twine let us try, joy with this

f

-twine let us try, to entwine let us try, to entwine let us try, Of

-twine let us try, to entwine let us try, to entwine let us try, Of

life to en-twine let us try, to entwine let us try, to entwine let us try, Of

life, with this life to en-twine let us try, to en-twine let us try, Of

p *f*

Bac - chus and Cu - pid the gifts let us treas - ure, Flo - ra's fair gar - lands will

Bac - chus and Cu - pid the gifts let us treas - ure, Flo - ra's fair gar - lands will

Bac - chus and Cu - pid the gifts let us treas - ure, Flo - ra's fair gar - lands will

Bac - chus and Cu - pid the gifts let us treas - ure, Flo - ra's fair gar - lands will

LET US BE JOYFUL.

add to our pleas - - ure, Of Bac - chus and Cu - pid the gifts let us

add to our pleas - - ure, Of Bac - chus and Cu - pid the gifts let us

add to our pleas - - ure, Of Bac - chus and Cu - pid the gifts let us

add to our pleas - - ure, Of Bac - chus and Cu - pid the gifts let us

treas - ure, Flo - ra's fair gar - lands will add to our pleas - ure, Flo - ra's fair garlands will add to our

treas - ure, Flo - ra's fair gar - lands will add to our pleas - ure, Flo - ra's fair garlands will add to our

treas - ure, Flo - ra's fair gar - lands will add to our pleas - ure, Flo - ra's fair garlands will add to our

treas - ure, Flo - ra's fair gar - lands will add to our pleas - ure, Flo - ra's fair garlands will add to our

pleas - ure, Flo - ra's fair gar - lands will add to our pleas - ure.

pleas - ure, Flo - ra's fair gar - lands will add to our pleas - ure.

pleas - ure, Flo - ra's fair gar - lands will add to our pleas - ure.

pleas - ure, Flo - ra's fair gar - lands will add to our pleas - ure.

LET US BE JOYFUL.

Yes, all your mo - ments with joy be en - twin - ing, Ere they are
 Yes, all your mo - ments with joy be en - twin - ing, Ere they are flown, are
 Yes, all your mo - ments with joy be en - twin - ing, Ere they are flown, are
 Yes, all your mo - ments with joy be en - twin - ing, Ere they are flown, ere they are

flown, While we en - joy it, life is not de - clin - ing, Joy nev - er tells us how old we are
 flown, While we en - joy it, life is not de - clin - ing, Joy nev - er tells us how old we are
 flown, While we en - joy it, life is not de - clin - ing, Joy nev - er tells us how old we are
 flown, While we en - joy it, life is not de - clin - ing, Joy nev - er

grown, joy nev - er tells us how old we are grown, joy nev - er tells . . us . . how
 grown, joy nev - er tells us how old we are grown, joy nev - er tells . . us . . how
 grown, joy nev - er tells us how old we are grown, joy nev - er tells us, joy nev - er
 tells us how old we are grown, joy nev - er tells us how old we are grown, joy nev - er

LET US BE JOYFUL.

old we are grown, how old we are grown, how old we are grown. Then
 old we are grown, how old we are grown, how old we are grown. Then
 tells us how old we are grown, how old we are grown, how old we are grown. Then
 tells us how old, how old we are grown, how old we are grown. Then

p *f* *p* *f* *p* *f* *p* *f*

close not your hearts, shun-ning so - cial en - joy - ment, Wine, love, and song give us
 close not your hearts, shun-ning so - cial en - joy - ment, Wine, love, and song give us
 close not your hearts, shun-ning so - cial en - joy - ment, Wine, love, and song give us
 close not your hearts, shun-ning so - cial en - joy - ment, Wine, love, and song give us

hap - py em - ploy - - ment, Then close not your hearts, shun-ning so - cial en -
 hap - py em - ploy - - ment, Then close not your hearts, shun-ning so - cial en -
 hap - py em - ploy - - ment, Then close not your hearts, shun-ning so - cial en -
 hap - py em - ploy - - ment, Then close not your hearts, shun-ning so - cial en -

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

LET US BE JOYFUL.

- joy-ment, Wine, love, and song give us hap - py em - ploy - ment, wine, love, and song give us hap - py em -
 - joy-ment, Wine, love, and song give us hap - py em - ploy - ment, wine, love, and song give us hap - py em -
 - joy-ment, Wine, love, and song give us hap - py em - ploy - ment, wine, love, and song give us hap - py em -
 - joy-ment, Wine, love, and song give us hap - py em - ploy - ment, wine, love, and song give us hap - py em -

- ploy - - ment, wine, love, and song give us hap - py em - ploy - - ment.
 - ploy - - ment, wine, love, and song give us hap - py em - ploy - - ment.
 - ploy - - ment, wine, love, and song give us hap - py em - ploy - - ment.
 - ploy - - ment, wine, love, and song give us hap - py em - ploy - - ment.