

NOVELLO'S
PART-SONG BOOK

(SECOND SERIES)

A COLLECTION OF
PART-SONGS, GLEES,

AND

MADRIGALS

VOL. XVIII.

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INDEX.



VOLUME XVIII.

	PAGE
A garland for our fairest J. L. Hatton	156
Ah! Woe is me H. Lahee... ..	120
A red, red rose R. Schumann	107
Come live with me Sir W. Sterndale Bennett	77
Evening Song R. Schumann	117
Fair land, we greet thee Ciro Pinsuti	140
I love my love in the morning George B. Allen... ..	27
In this hour of softened splendour Ciro Pinsuti	45
It was a lover and his lass... .. J. Barnby	70
Looking for spring Charles H. Lloyd	88
O sunny beam R. Schumann	108
Rise, fair Goddess of the dawn Henry Smart	151
Sweet evening hour Samuel Reay	132
Tell me not in mournful numbers Ciro Pinsuti	89
The East Indian James L. Gregory	15
The Lass of Richmond Hill Henry Leslie	40
The Miller's Wooing Eaton Fanning	1
The Moorland Witch Edward Hecht	68
The sea hath its pearls Ciro Pinsuti	51
The Troubadour Henry Leslie	82
There is music by the river Ciro Pinsuti	96
Wanderer's Song R. Schumann	110
When at Corinna's eyes I gaze Charles H. Lloyd	19
When Twilight dews James L. Gregory	11
Ye gallant men of England Edward Hecht	57

THE MILLER'S WOOING

A CHORAL BALLAD

WITH ACCOMPANIMENT FOR ORCHESTRA OR PIANOFORTE.

THE WORDS BY JULIA GODDARD

(From "Cassell's Family Magazine," by permission.)

THE MUSIC COMPOSED BY

EATON FANING.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 90 & 81, QUEEN STREET (E.C.)

Vivace.

SOPRANO. *Mer - ri - ly, O*

ALTO. *Mer - ri - ly, O*

TENOR. *Mer - ri - ly, O*

BASS. *Mer - ri - ly, O*

PIANO. *f*
♩ = 112.

mer - ri - ly, The mill-wheel turns to - day, With splash, For the

mer - ri - ly, The mill-wheel turns to - day, With splash, For the

mer - ri - ly, The mill-wheel turns to - day, With splash, For the

mer - ri - ly, The mill-wheel turns to - day, With splash and dash, And mer - ry crash, For the

THE MILLER'S WOOING.

mil - ler's heart, the mil - ler's heart is gay.

mil - ler's heart, the mil - ler's heart is gay.

mil - ler's heart, the mil - ler's heart is gay.

mil - ler's heart, the mil - ler's heart is gay.

Mer - ri-ly, O mer - ri-ly, O mer - - - ri-ly, The mill-wheel turns to -

O mer - - - ri-ly, The mill-wheel turns to -

Mer - ri-ly, O mer - ri-ly, The mill-wheel turns to -

Mer - ri-ly, O mer - ri-ly, The mill-wheel turns to -

day, With splash and dash, with splash and dash, And mer - ry crash, For the

day, With splash and dash, with splash and dash, And mer - ry crash, For the

day, With splash and dash, with splash and dash, And mer - ry crash, For the

day, With splash and dash, with splash and dash, And mer - ry crash, For the

Ped.

*

Ped.

THE MILLER'S WOOING.

mil - ler's heart is gay, . . O mer - - - ri - ly The mill-wheel turns to -
 mil - ler's heart is gay, O mer - ri - ly The mill - wheel turns to - -
 mil - ler's heart is gay, The mill-wheel turns to -
 mil - ler's heart is gay, Mer - - - ri - ly The mill - wheel

- day, With splash and dash, And mer - ry crash, with splash and dash, and mer - ry crash, For the
 - day, With splash and dash, And mer - ry crash, with splash and dash, and mer - ry crash,
 - day, With splash and dash, And mer - ry, mer - ry crash, For the
 turns to-day, With splash and dash, And mer - ry, mer - ry crash,

cres.
 mil - ler's heart is gay, . . his heart is gay.
cres.
 For the mil - ler's heart, his heart is gay.
cres.
 mil - ler's heart is gay, . . his heart is gay.
cres.
 For the mil - ler's heart, his heart is gay.

THE MILLER'S WOOING.

First system of piano introduction, featuring a treble and bass clef with a key signature of two flats and a 3/4 time signature. The music consists of flowing sixteenth-note patterns in the right hand and a steady accompaniment in the left hand.

Second system of piano introduction, continuing the melodic and harmonic development. It includes the dynamic marking *ff* and the tempo instruction *molto rall. e dim.*

Vocal introduction system, showing two vocal staves and piano accompaniment. The tempo is marked *Piu lento.* The lyrics "Wea - - - ri - ly" are written under the vocal lines.

Third system of piano introduction, featuring a treble and bass clef. The tempo is marked *Piu lento.* and the tempo marking is set to $\text{♩} = 68$. The music continues with a soft *p* dynamic.

Second system of vocal introduction, with two vocal staves and piano accompaniment. The tempo is marked *Andante con moto.* The lyrics "A maid - en fair, With" are written under the vocal lines.

Third system of vocal introduction, with two vocal staves and piano accompaniment. The tempo is marked *poco rit e dim.* The lyrics "There came at ev - en - tide," are written under the vocal lines.

Fourth system of piano introduction, featuring a treble and bass clef. The tempo is marked *Andante con moto.* and the tempo marking is set to $\text{♩} = 100$. The system includes the dynamic marking *p* and the instruction *poco rit. e dim.*

THE MILLER'S WOOING.

shin - ing hair, O - ver the dark hill - side;

O wea -

O wea -

cres.
A maid - en fair, With shin - ing hair,

ri - ly,

ri - ly,

cres.

dim.
O - ver the dark . . . hill - side;

poco rit.
O wea - ri - ly.

poco rit.
O wea - ri - ly.

dim. *poco rit.*

THE MILLER'S WOOING.

Introduction for piano. The music is in B-flat major and 4/4 time. It begins with a treble clef and a bass clef. The right hand features a melodic line with grace notes and a triplet of eighth notes. The left hand provides a rhythmic accompaniment with chords and a triplet of eighth notes. Dynamics include *cres. e accel.* and *f*.

Vivace. *ff* *rall.*

Cheer - i - ly, O cheer - i - ly The mil - ler spake; quoth he,

ff *rall.*

Cheer - i - ly, O cheer - i - ly The mil - ler spake; quoth he,

ff *rall.*

Cheer - i - ly, O cheer - i - ly The mil - ler spake; quoth he,

ff *rall.* *Andante con moto. espress.*

Cheer - i - ly, O cheer - i - ly The mil - ler spake; quoth he, " Great joy were

Vivace. *sva.* *Andante con moto.*

sf sf p

Ped.

The first system of lyrics is set in 2/4 time. The vocal line is in a soprano register. The piano accompaniment consists of chords and a bass line. Dynamics range from *ff* to *p*. Performance markings include *Vivace*, *rall.*, *Andante con moto. espress.*, and *Ped.*

mine Didst thou in - cline, Sweet maid, my bride to be;

The piano accompaniment for the second system features a dense texture of chords and a steady bass line. The right hand has a melodic line with grace notes.

cres

Great joy . . were mine Didst thou in - cline, Sweet

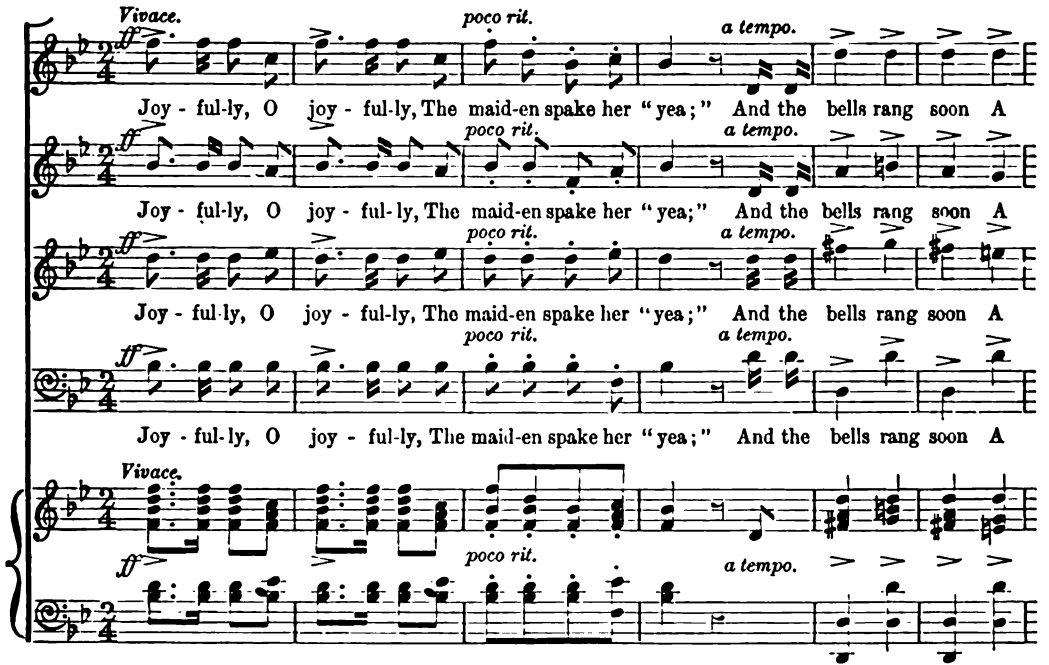
cres.

The piano accompaniment for the third system continues with a similar texture to the previous system, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *cres.*

THE MILLER'S WOOING.



maid, sweet maid, my bride to be."



Vivace. Joy - ful-ly, O joy - ful-ly, The maid-en spake her "yea;" And the bells rang soon A
poco rit. Joy - ful-ly, O joy - ful-ly, The maid-en spake her "yea;" And the bells rang soon A
a tempo. Joy - ful-ly, O joy - ful-ly, The maid-en spake her "yea;" And the bells rang soon A
poco rit. Joy - ful-ly, O joy - ful-ly, The maid-en spake her "yea;" And the bells rang soon A
a tempo. Joy - ful-ly, O joy - ful-ly, The maid-en spake her "yea;" And the bells rang soon A



mer-ry, mer-ry tune, For the
 mer-ry, mer-ry tune, For the mil - ler's wed - ding - day, For the
 mer-ry, mer-ry tune, For the
 mer - ry tune, For the mil - ler's wed - ding - day, For the

THE MILLER'S WOOING.

mil - ler's wed - ding - day.

mil - ler's wed - ding - day.

mil - ler's wed - ding - day.

mil - ler's wed - ding - day.

Péd. *

ff Now lus - ti - ly, O lus - ti - ly, The mil - ler sing - eth

ff Now lus - ti - ly, O lus - ti - ly, The mil - ler sing - eth

ff *stacc.*

he; His voice keeps time With the wa - ter's chime, And his heart . . from

he; His voice keeps time With the wa - ter's chime, And his heart . . from

THE MILLER'S WOOING.

Mer - ri - ly, O mer - ri - ly, O mer - ri - ly, The
 Mer - ri - ly, O mer - ri - ly, O mer - ri - ly, The
 care . . is free, . . . O mer - ri - ly, The
 care . . is free, . . . O mer - ri - ly, O mer - ri - ly, The

mill-wheel whirls a - round, With splash and dash, And mer-ry crash, For the mil-ler joy hath
 mill-wheel whirls a - round, With splash and dash, And mer-ry crash, For the mil-ler joy hath
 mill-wheel whirls a - round, With splash and dash, And mer-ry crash, For the mil-ler joy hath
 mill-wheel whirls a - round, With splash and dash, And mer-ry crash, For the mil-ler

Ped. * *Ped.* *

found, . . O mer - ri - ly, The mill-wheel whirls a - round, With
 found, O mer - ri - ly, The mill - wheel whirls a - round, With
 found, The mill-wheel whirls a - round, With
 joy hath found, mer - ri - ly, The mill - wheel whirls around, With

THE MILLER'S WOOING.

splash and dash, And mer - ry crash, with splash and dash, and mer - ry crash, For the
 splash and dash, And mer - ry crash, with splash and dash, and mer - ry crash,
 splash and dash, And mer - ry, mer - ry crash, For the
 splash and dash, And mer - ry, mer - ry crash,

mil - ler joy hath found, . . the mil - ler joy . . . hath
 For the mil - ler joy hath found, joy . . . hath
 mil - ler joy hath found, . . the mil - ler joy . . . hath
 For the mil - ler joy hath found, joy . . . hath

Ped. *

found.
 found.
 found.
 found.

8va

ff

Ped. *

INSCRIBED TO THE PRESIDENT (REV. E. E. W. KIRKBY, M.A.) AND THE MEMBERS OF THE
WARE MUSICAL SOCIETY.

WHEN TWILIGHT DEWS

A FOUR-PART SONG

THE POETRY WRITTEN BY THOMAS MOORE

THE MUSIC COMPOSED BY

JAMES L. GREGORY, F.C.O.

ORGANIST AND CHOIRMASTER, WARE PARISH CHURCH.

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

Andante con tenerezza.

SOPRANO.

When twi - light dew's are fall - ing soft Up - on the ro - sy

ALTO.

When twi - light dew's are fall - ing soft Up - on the ro - sy

TENOR.

When twi - light dew's are fall - ing soft Up - on the ro - sy

BASS.

When twi - light dew's are fall - ing soft Up - on the ro - sy

Andante con tenerezza.

PIANO. *

sea, love, I watch the star whose beam so oft Has guid - ed me to

sea, love, I watch the star whose beam so oft Has guid - ed me to

sea, love, I watch the star whose beam so oft Has guid - ed me to

sea, love, I watch the star whose beam so oft Has guid - ed me to

* Only to be used for practice.

WHEN TWILIGHT DEWS.

thee, . . love, And thou too on that orb so dear, Ah! dost thou gaze at
 thee, . . love, And thou too on that orb so dear, Ah! dost thou gaze at
 thee, . . love, And thou too on that orb so dear, Ah! dost thou gaze at
 thee, love, And thou too on that orb so dear, Ah! dost thou gaze at

mf
 e'en, . . And think, tho' lost to mem - ry here, Thou'lt yet be mine in heav'n, And
 e'en And think, tho' lost to mem - ry here, Thou'lt yet be mine in heav'n, And
 e'en, And think, tho' lost to mem - ry here, Thou'lt yet be mine in hea - ven, And
 e'en, . . And think, tho' lost to mem - ry here, Thou'lt yet be mine in heav'n, And

pp
 think, tho' lost to mem - ry here, Thou'lt yet be mine in hea - - ven.
 think, tho' lost to mem - ry here, Thou'lt yet be mine in hea - - ven.
 think, tho' lost to mem - ry here, Thou'lt yet be mine in hea - - ven.
 think, tho' lost to mem - ry here, Thou'lt yet be mine in hea - - ven.

WHEN TWILIGHT DEWS.

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The music is in a minor key and 3/4 time. The lyrics are printed below the vocal staves.

mf
 There's not a gar - den walk I tread, There's not a flower I see, love, But
mf
 There's not a gar - den walk I tread, There's not a flower I see, love, But
mf
 There's not a gar - den walk I tread, There's not a flower I see, love, But
mf
 There's not a gar - den walk I tread, There's not a flower I see, love, But

brings to mind some hope that's fled, Some joy I've lost with thee, . . love. And
 brings to mind some hope that's fled, Some joy I've lost with thee, . . love. And
 brings to mind some hope that's fled, Some joy I've lost with thee, love. And
 brings to mind some hope that's fled, Some joy I've lost with thee, love. And

still I wish the hour was near, When, friends and foes for - giv'n, . . The
 still I wish the hour was near, When, friends and foes for - giv'n, The
 still I wish the hour was near, When, friends and foes for - giv'n, The
 still I wish the hour was near, When, friends and foes for - giv'n, . . The

WHEN TWILIGHT DEWS.

pains, the ills we've wept through here, May turn to smiles in heav'n, The

pains, the ills we've wept through here, May turn to smiles in heav'n, The

pains, the ills we've wept through here, May turn to smiles in hea - ven, The

pains, the ills we've wept through here, May turn to smiles in heav'n, The

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "pains, the ills we've wept through here, May turn to smiles in heav'n, The". The bottom two staves are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like *pp*.

pains, the ills we've wept through here, May turn to smiles in hea . ven.

pains, the ills we've wept through here, May turn to smiles in hea - ven.

pains, the ills we've wept through here, May turn to smiles in hea - ven.

pains, the ills we've wept through here, May turn to smiles in hea - ven.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "pains, the ills we've wept through here, May turn to smiles in hea . ven." or "pains, the ills we've wept through here, May turn to smiles in hea - ven.". The bottom two staves are piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music continues with similar notation to the first system, including dynamic markings like *pp*.

INSCRIBED TO THE PRESIDENT (REV. E. E. W. KIRKBY, M.A.) AND THE MEMBERS OF THE
WARE MUSICAL SOCIETY.

THE EAST INDIAN

A FOUR-PART SONG

THE POETRY WRITTEN BY THOMAS MOORE

THE MUSIC COMPOSED BY

JAMES L. GREGORY, F.C.O.

ORGANIST AND CHOIRMASTER, WARE PARISH CHURCH.

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

Allegretto grazioso.

SOPRANO.

mf Come, May, with all thy flow - ers, Thy sweet - ly scent - ed thorn, Thy

ALTO.

mf Come, May, with all thy flow - ers, Thy sweet - ly scent - ed thorn, Thy

TENOR.

mf Come, May, with all thy flow'rs, Thy sweet - ly scent - ed thorn, Thy

BASS.

mf Come, May, with all thy flow - ers, Thy sweet - ly scent - ed thorn, Thy

PIANO.*

mf

cool - ing ev' - ning show - ers, Thy frag - rant breath at morn, . . . When

cool - ing ev' - ning show - ers, Thy fra - grant breath at morn, . . . When

cool - ing ev' - ning show - ers, Thy fra - grant breath at morn, . . . When

cool - ing ev' - ning show - ers, Thy fra - grant breath at morn, . . . When

p

* Only to be used for practice.

THE EAST INDIAN.

cres.
 May - flies haunt the wil - low, When May - buds tempt the bee; . . . Then
cres.
 May - flies haunt the wil - low, When May - buds tempt the bee; . . . Then
cres.
 May - flies haunt the wil - low, When May - buds tempt the bee; . . . Then
cres.
 May - flies haunt the wil - low, When May - buds tempt the bee; . . . Then

dim.
 o'er the shin - ing bil - low My love will come to me. . .
dim.
 o'er the shin - ing bil - low My love will come to me. . .
dim.
 o'er the shin - ing bil - low My love will come to me. . .
dim.
 o'er the shin - ing bil - low My love will come to me. . .

mf
 From East - ern isles she wing - eth Through wa - tery wiles her way, . . . And
mf
 From East - ern isles she wing - eth Through wa - tery wiles her way, . . . And
mf
 From East - ern isles she wing - eth Through wa - tery wiles her way, . . . And
mf
 From East - ern isles she wing - eth Through wa - tery wiles her way, . . . And

THE EAST INDIAN.

on her cheek she bring - eth The bright sun's o - rient ray. . . Oh ! come and court her

on her cheek she bring - eth The bright sun's o - rient ray. . . Oh ! come and court her

on her cheek she bring - eth The bright sun's o - rient ray. . . Oh ! come and court her

on her cheek she bring - eth The bright sun's o - rient ray. . . Oh ! come and court her

hi - ther, Ye bree - zes mild and warm ; One win - ter's gale would wi - ther So

hi - ther, Ye bree - zes mild and warm ; One win - ter's gale would wi - ther So

hi - ther, Ye bree - zes mild and warm ; One win - ter's gale would wi - ther So

hi - ther, Ye bree - zes mild and warm ; One win - ter's gale would wi - ther So

soft, so pure a form. . . The fields where she was stray - ing Are

soft, so pure a form. . . The fields where she was stray - ing Are

soft, so pure a form. . . The fields where she was stray - ing Are

soft, so pure a form. . . The fields where she was stray - ing Are

THE EAST INDIAN.

blest with end-less light, .. With ze-phyr's al-ways play - ing Thro' gar-dens al - ways

blest with end-less light, .. With ze-phyr's al-ways play - ing Thro' gar-dens al - ways

blest with end-less light, .. With ze-phyr's al-ways play - ing Thro' gar-dens al - ways

blest with end-less light, .. With ze-phyr's al-ways play - ing Thro' gar-dens al - ways

bright, .. Then now, O May, be sweet - er, Than e'er thou'st been be - fore; .. Let

bright, .. Then now, O May, be sweet - er, Than e'er thou'st been be - fore; .. Let

bright, .. Then now, O May, be sweet - er, Than e'er thou'st been be - fore; .. Let

bright, .. Then now, O May, be sweet - er, Than e'er thou'st been be - fore; .. Let

sighs from ro - ses meet .. her, When she comes near our shore. ..

sighs from ro - ses meet her, When she comes near our shore. ..

sighs from ro - ses meet .. her, When she comes near our shore. ..

sighs from ro - ses meet her, When she comes near our shore. ..

WHEN AT CORINNA'S EYES I GAZE.

gaze, They burn me, they burn me, they burn me with their
 gaze, They burn me, they burn me with their daz - - -
 gaze, They burn me, they burn me
 gaze, They burn me with their daz - -
 gaze, They burn me, they burn me with their

daz - - - zling rays. When at Co - rin - na's eyes I
 - - - zling, daz - - zling rays. When at Co -
 with their daz - - zling rays.
 - - - zling, daz - - zling rays.
 daz - - zling, daz - - zling rays.

WHEN AT CORINNA'S EYES I GAZE.

gaze, when at Co - rin - na's eyes I gaze, when at Co -
 - rin - na's eyes I gaze, when at Co - rin - na's eyes I
 When at Co - rin - na's eyes I gaze, when at Co - rin - na's eyes, when at Co -
 When at Co - rin - na's eyes I gaze, when at Co - rin - na's eyes I gaze,
 When at Co - rin - na's eyes I gaze, when at Co -

- rin - na's eyes I gaze, They burn . . me, they
 gaze, I gaze, They burn . . me, they
 - rin - na's eyes I gaze, They burn . . me, they
 I gaze, . . .
 - rin - na's eyes I gaze, . . They burn . . me,
 They burn . . me,

WHEN AT CORINNA'S EYES I GAZE.

burn me, they burn me with their daz - - - - zling rays.

burn me with their daz - - - - zling, daz - - zling rays.

burn me with their daz - - zling rays.

They burn me with their daz - - - - zling, daz - - zling rays.

they burn me with their daz - - zling, daz - - zling rays.

And . . when my soule, and . . when my . . . soule, . . .

And . . when my soule, and . . . when my . . .

And when . . . my soule, my soule would

And when my soule would rise,

WHEN AT CORINNA'S EYES I GAZE.

And . . . when my soule would rise . . .
 my soule would rise, . . . would
 soule would rise, . . . would rise, would
 rise, . . . and . . . when my soule, my
 . . . And . . . when my

to love, It falls, . . . falls . . .
 rise, would rise . . . to love, It falls . . . as falls . . .
 rise . . . to love . . .
 soule would rise to love, It falls as
 soule would rise to love,

WHEN AT CORINNA'S EYES I GAZE.

dim.
 . . as falls . . . the wound-ed dove.
dim.
 . . . the wound - - - ed dove.
dim.
 It falls . . as falls . . the wound -
dim.
 falls . . the wound - ed dove, falls, . . falls, . . as falls . .
p
 It falls as falls . . the

mp
 Kind Pi - ty, ope her fount of
mp
 . . . ed dove. Kind Pi - ty, ope her fount of
mp
 . . the wound - ed dove. Kind Pi - ty, ope her fount of
 wound - - - ed dove.

WHEN AT CORINNA'S EYES I GAZE.

teares, And dim the fires . . . that..

Kind Pi - ty ope her fount of teares,

teares, Kind Pi - ty, ope her fount of teares,

teares, Kind.. Pi-ty, ope her fount of teares, And dim the fires . . .

Kind.. Pi-ty, ope her fount of teares,

. . . cause my feares, dim the fires . . . that cause my feares, my

And dim the fires . . . that cause my feares,

And dim the fires . . . that cause my feares, my

. . . that cause . . . my feares, that cause my

And dim the fires . . . that cause, that cause my feares, my

WHEN AT CORINNA'S EYES I GAZE.

feares, Ope . . her fount . . . of teares, And
 kind Pi - - ty, ope her fount of teares, . . .
 feares, . . ope . . her fount . . of teares, And dim the
 feares, ope . . her fount, . . her fount of teares, . . And dim . .
 feares, And

dim . . the fires that cause . . my feares.
 . . And dim . . the fires . . that cause my feares.
 fires that cause . . my feares.
 . . the fires that cause . . my feares.
 dim the fires that cause . . my feares.

I LOVE MY LOVE IN THE MORNING

A FOUR-PART SONG

THE POETRY WRITTEN BY GERALD GRIFFIN

THE MUSIC COMPOSED BY

GEORGE B. ALLEN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 & 51, QUEEN STREET (E.C.)

Allegretto con spirito.
legg.

SOPRANO.
I love my love in the morn - ing, For she like morn is

ALTO.
legg.
I love my love in the morn - ing, For she like morn is

TENOR.
p legg.
I love my love in the morn - ing, For she like morn is

BASS.
p legg.
I love my love in the morn - ing, For she like morn is

PIANO.
(ad lib.)
p legg.
Allegretto con spirito.
♩ = 84.

fair, is fair, Her blush - ing cheek, Its crim - son streak, It clouds her gold - en

fair, Her blush - ing cheek, Its crim - som streak, It clouds her gold - en

fair, Her blush - ing cheek, Its crim - son streak, It clouds her fold - en

fair, Her blush - ing cheek, Its crim - son streak, It clouds her gold - en

I LOVE MY LOVE IN THE MORNING.

hair; . . Her glance, its beams so soft and kind, Her tears, its dew - y

hair; . . Her glance, its beams so soft and kind, Her tears, its dew - y

hair; . . Her glance, its beams so soft and kind, Her tears, its dew - y

hair; . . Her glance, its beams so soft and kind, Her tears its dew - y

ad lib. poco più lento. rall.

show'rs, And her voice the ten - der whis - p'ring wind, That stirs the ear - ly

poco più lento. rall.

show'rs, Her voice the ten - der whis - p'ring wind, That stirs the ear - ly

poco più lento. rall.

show'rs, Her voice the ten - der whis - p'ring wind, That stirs the ear - ly

ad lib. poco più lento. rall.

show'rs, Her voice the ten - der whis - p'ring wind, That stirs the ear - ly

f . p a tempo. rall.

bow'rs. Oh! I love my love in the morn - ing, For she like morn is fair.

f . p a tempo. rall.

bow'rs. Oh! I love my love in the morn - ing, For she like morn is fair.

f . p a tempo. rall.

bow'rs. Oh! I love my love in the morn - ing, For she like morn is fair.

f . p a tempo. rall.

bow'rs. Oh! I love my love in the morn - ing, For she like morn is fair.

I LOVE MY LOVE IN THE MORNING.

I love my love in the morn - ing, I love my love at noon, at noon, For
 I love my love in the morn - ing, I love my love at noon, For
 I love my love in the morn - ing, I love my love at noon, For
 I love my love in the morn - ing, I love my love at noon, For

she is bright as the Lord of light, Yet mild as Au - tumn's moon. . . Her
 she is bright as the Lord of light, Yet mild as Au - tumn's moon. . . Her
 she is bright as the Lord of light, Yet mild as Au - tumn's moon. . . Her
 she is bright as the Lord of light, Yet mild as Au - tumn's moon. . . Her

ad lib. poco più lento.
 beau - ty is my bo - som's sun, Her faith my fost - ring shade, And I will love my
poco più lento.
 beau - ty is my bo - som's sun, Her faith my fost - ring shade, I will love my
poco più lento.
 beau - ty is my bo - som's sun, Her faith my fost - ring shade, I will love my
 beau - ty is my bo - som's sun, Her faith my fost - ring shade, I will love my
ad lib. poco più lento.

I LOVE MY LOVE IN THE MORNING.

dar - ling one 'Till even the sun shall fade. Oh! I love my love in the
 dar - ling one 'Till even the sun shall fade. Oh! I love my love in the
 dar - ling one 'Till even the sun shall fade. Oh! I love my love in the
 dar - ling one 'Till even the sun shall fade. Oh! I love my love in the

rall. *a tempo.* *rall.* *a tempo.* *rall.* *a tempo.* *rall.* *a tempo.*

morn - ing, I love my love at noon, I love my love in the
 morn - ing, I love my love at noon, I love my love in the
 morn - ing, I love my love at noon, I love my love in the
 morn - ing, I love my love at noon, I love my love in the

rall. *rall.* *rall.* *rall.*

morn - ing, I love my love at even, at even, Her smile's soft play is like the ray That
 morn - ing, I love my love at even, Her smile's soft play is like the ray That
 morn - ing, I love my love at even, Her smile's soft play is like the ray That
 morn - ing, I love my love at even, Her smile's soft play is like the ray That

I LOVE MY LOVE IN THE MORNING.

lights the west - ern heaven : I loved her when the sun was high, I

lights the west - ern heaven : I loved her when the sun was high, I

lights the west - ern heaven : I loved her when the sun was high, I

lights the west - ern heaven : I loved her when the sun was high, I

ad lib. poco più lento. *rall.*

loved her when he rose, Yes, But best of all when eve-ning's sigh Was murm'ring at . . its

poco più lento. *rall.*

loved her when he rose, Best of all when eve-ning's sigh Was murm'ring at . . its

poco più lento. *rall.*

loved her when he rose, Best of all when eve-ning's sigh Was murm'ring at . . its

poco più lento. *rall.*

loved her when he rose, Best of all when eve-ning's sigh Was murm'ring at its

ad lib. poco più lento. *rall.*

f *p* *a tempo.* *rall.*

close. Oh! I love my love in the morn - ing, I love my love at even.

f *p* *a tempo.* *rall.*

close. Oh! I love my love in the morn - ing, I love my love at even.

f *p* *a tempo.* *rall.*

close. Oh! I love my love in the morn - ing, I love my love at even.

f *p* *a tempo.* *rall.*

close. Oh! I love my love in the morn - ing, I love my love at even.

f *p* *a tempo.* *rall.*

DEDICATED TO THE PENZANCE CHORAL SOCIETY.

THE TROUBADOUR

A FIVE-PART SONG

THE POETRY TRANSLATED BY SIR WALTER SCOTT FROM THE POEMS OF THE
DUCHESS DE ST. LEU

THE MUSIC COMPOSED BY
HENRY LESLIE.

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

Alla marcia.

SOPRANO.
Glow-ing with love on fire for fame, A Trou - ba - dour that ha - ted sor-row Be -

ALTO.
Glow-ing with love on fire for fame, A Trou - ba - dour that ha - ted sor-row Be -

TENOR.
Glow-ing with love on fire for fame, A Trou - ba - dour that ha - ted sor-row Be -

1st BASS.
Glow-ing with love on fire for fame, A Trou - ba - dour that ha - ted sor-row Be -

2nd BASS.
Glow-ing with love on fire for fame, A Trou - ba - dour that ha - ted sor-row Be -

PIANO.
♩ = 116. *mf*

cres *cen* *do.*

- neath his la - dy's win - dow came, And thus he sang his last good - mor - row: "My

cres *cen* *do.*

- neath his la - dy's win - dow came, And thus he sang his last good-mor-row: "My

cres *cen* *do.*

- neath his la - dy's win - dow came, And thus he sang his last good - mor - row: "My

cres *cen* *do.*

- neath his la - dy's win - dow came, And thus he sang his last good - mor - row: "My

cres *cen* *do.* *f* *p*

THE TROUBADOUR.

while he march'd with helm on head, And harp in hand the des-cant rung, As

while he march'd with helm on head, And harp in hand the des-cant rung, As

while he march'd with helm on head, And harp in hand the des-cant rung, As

while he march'd with helm on head, And harp in hand the des-cant rung, As

while he march'd with helm on head, And harp in hand the des-cant rung, As

while he march'd with helm on head, And harp in hand the des-cant rung, As

cres - *cen* - *do.*
 faith - ful to his fa - v'rite maid The min - strel bur - den still he sung : . . . " My

cres - *cen* - *do.*
 faith - ful to his fa - v'rite maid The min - strel bur - den still he sung : " My

cres - *cen* - *do.* *f* *p*
 faith - ful to his fa - v'rite maid The min - strel bur - den still he sung : . . . " My

cres - *cen* - *do.* *f* *p*
 faith - ful to his fa - v'rite maid The min - strel bur - den still he sung : . . . " My

cres - *cen* - *do.* *f* *p*
 faith - ful to his fa - v'rite maid The min - strel bur - den still he sung : . . . " My

cres - *cen* - *do.* *f* *p*

THE TROUBADOUR.

cres *cen*

arm . . it is my coun - try's right, My heart is in my true love's bow'r, Re -

cres *cen*

arm it is my coun - try's right, My heart is in my true love's bow'r, Re -

cres *cen*

arm . . . it is my coun - try's right, My heart . . . is in my true love's bow'r, Re -

cres *cen*

arm it is my coun - try's right, My heart is in my true love's bow'r, Re -

cres *cen*

arm . . . it is my coun - try's right, My heart . . . is in my true love's bow'r, Re -

cres *cen*

do. *f* *mf*

- solv'd for love and fame to fight, I come a gal-lant Trou - ba - dour." Ev'n

do. *f* *mf*

- solv'd for love and fame to fight, I come a gal-lant Trou - ba - dour." Ev'n

do. *f* *mf*

- solv'd for love and fame to fight, I come a gal-lant Trou - ba - dour." Ev'n

do. *f* *mf*

- solv'd for love and fame to fight, I come a gal-lant Trou - ba - dour." Ev'n

do. *f* *mf*

- solv'd for love and fame to fight, I come a gal-lant Trou - ba - dour." Ev'n

THE TROUBADOUR.

when the bat-tle's roar was deep, With dauntless heart he hew'd his way 'Mid splint'ring lance and

when the bat-tle's roar was deep, With dauntless heart he hew'd his way 'Mid splint'ring lance and

when the bat-tle's roar was deep, With dauntless heart he hew'd his way 'Mid splint'ring lance and

when the bat-tle's roar was deep, With dauntless heart he hew'd his way 'Mid splint'ring lance and

when the bat-tle's roar was deep, With dauntless heart he hew'd his way 'Mid splint'ring lance and

fal-chion sweep, And still was heard his war-rior lay: . . . "My arm . . . it is my

fal-chion sweep, And still was heard his war-rior lay: "My arm it is my

fal-chion sweep, And still was heard his war-rior lay: . . . "My arm . . . it is my

fal-chion sweep, And still was heard his war-rior lay: . . . "My arm it is my

fal-chion sweep, And still was heard his war-rior lay: . . . "My arm . . . it is my

THE TROUBADOUR.

cres coun - try's right, My heart is in my true love's bower, For love to die, for *do.*
cres country's right, My heart is in my true love's bower, For love to die, for *do.*
cres country's right, My heart . . . is in my true love's bower, For love to die, for *do.*
cres country's right, My heart is in my true love's bower, For love to die, for *do.*
cres country's right, My heart . . . is in my true love's bower, For love to die, for *do.*

f fame to fight Be-comes the val-iant Trou-ba - dour. *pp* *più lento.* A - las! up-on the bat-tle-field He
f fame to fight Be-comes the val-iant Trou-ba - dour. *pp* A - las! up-on the bat-tle-field He
f fame to fight Be-comes the val-iant Trou-ba - dour. *pp* A - las! up-on the bat-tle-field He
f fame to fight Be-comes the val-iant Trou-ba - dour. *pp* A - las! up-on the bat-tle-field He
f fame to fight Be-comes the va-lient Trou-ba - dour. *pp* *più lento.* A - las! up-on the bat-tle-field He

THE TROUBADOUR.

fell beneath a foeman's glaive, But still re- clin- ing on his shield, Ex - pir- ing sung th'ex -

fell beneath a foeman's glaive, But still re- clin- ing on his shield, Ex - pir- ing sung th'ex -

fell beneath a foeman's glaive, But still re- clin- ing on his shield, Ex - pir- ing sung th'ex -

fell beneath a foeman's glaive, But still re- clin- ing on his shield, Ex - pir- ing sung th'ex -

fell beneath a foeman's glaive, But still re- clin- ing on his shield, Ex - pir- ing sung th'ex -

accel. . . . *poco* . . . *e* . . . *poco* . . .

- ult- ing strain, " My life . . it is my coun- try's right, My heart . . is in my

accel. . . . *poco* . . . *e* . . . *poco* . . .

- ult- ing strain, " My life it is my coun- try's right, My heart is in my

accel. . . . *poco* . . . *e* . . . *poco* . . .

- ult- ing strain, " My life . . it is my coun- try's right, My heart . . is in my

accel. . . . *poco* . . . *e* . . . *poco* . . .

- ult- ing strain, " My life it is my coun- try's right, My heart is in my

accel. . . . *poco* . . . *e* . . . *poco* . . .

- ult- ing strain, " My life . . it is my coun- try's right, My heart . . is in my

THE TROUBADOUR.

al *f* *Tempo lmo.*
 true . . love's bow'r, For love and fame to fall in fight Be - fits the gal-lant Trou - ba -

al *f* *Tempo lmo.*
 true love's bow'r, For love and fame to fall in fight Be - fits the gal-lant Trou - ba -

al *f* *Tempo lmo.*
 true love's bow'r, For love and fame to fall in fight Be - fits the gal-lant Trou - ba -

al *f* *Tempo lmo.*
 true love's bow'r, For love and fame to fall in fight Be - fits the gal-lant Trou - ba -

al *f* *Tempo lmo.*
 true love's bow'r, For love and fame to fall in fight Be - fits the gal-lant Trou - ba -

al *f* *Tempo lmo.*

ral - len - tan - do.
 - dour, For love and fame to fall in fight Be - fits the gallant Trou - ba - dour."

ral - len - tan - do.
 - dour, . . For love and fame to fall in fight Be - fits the gallant Trou - ba - dour."

ral - len - tan - do.
 - dour, . . For love and fame to fall in fight Be - fits the gallant Trou - ba - dour."

ral - len - tan - do.
 - dour, . . For love and fame to fall in fight Be - fits the gallant Trou - ba - dour."

ral - len - tan - do.
 - dour, . . For love and fame to fall in fight Be - fits the gallant Trou - ba - dour."

ral - len - tan - do.
 - dour, . . For love and fame to fall in fight Be - fits the gallant Trou - ba - dour."

ral - len - tan - do.

THE LASS OF RICHMOND HILL

OLD BALLAD

COMPOSED BY

JAMES HOOK

ARRANGED AS A FOUR-PART SONG BY

HENRY LESLIE.

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

Allegretto.

SOPRANO. *mf*
On Rich - mond Hill there lives a lass, More bright than May - day

ALTO. *mf*
On Rich - mond Hill there lives a lass, More bright than May - day

TENOR. *mf*
On Rich - mond Hill there lives a . . lass, More bright than May - day

BASS. *mf*
On Rich - mond Hill there lives a . . lass, More bright than May - day

PIANO. *mf*
Allegretto.

morn, . . Whose charms all oth - er maids sur - pass, A rose without a thorn; This

morn, . . Whose charms all oth - er maids sur - pass, A rose with - out a thorn; This

morn, . . Whose charms all oth - er maids sur - pass, A rose with - out a thorn; This

morn, Whose charms all oth - er maids sur - pass, A rose with - out a thorn; .

THE LASS OF RICHMOND HILL.

lass so neat, with smile so sweet, Has won my right good - will, . . . I'd crowns re - sign To
 lass so neat, with smile so sweet, Has won my right good - will, . . . I'd crowns re - sign To
 lass so neat, with smile so sweet, Has won my right good - will, . . . I'd crowns re - sign To
 I'd crowns re - sign To

call her mine, Sweet lass of Rich-mond Hill, *cres* sweet lass of Rich-mond Hill, *cen* sweet
 call her mine, Sweet lass of Rich-mond Hill, *cres* sweet lass of Rich-mond Hill, *cen*
 call her mine, Sweet lass of Rich-mond Hill, *cres* sweet lass of Richmond
 call her mine, Sweet lass of Rich-mond Hill, . . . sweet

lass of Rich-mond Hill, *do.* I'd crowns re-sign To call her mine, Sweet lass of Richmond Hill.
 I'd crowns re-sign To call her mine, Sweet lass of Richmond Hill.
 Hill, *cres* I'd crowns, I'd crowns re-sign To call her mine, Sweet lass of Richmond Hill.
 lass of Rich-mond Hill, *do.* I'd crowns re-sign To call her mine, Sweet lass of Richmond Hill.

THE LASS OF RICHMOND HILL.

Ye ze-phurs gay that fan the air, And wan-ton thro' the grove, . . Oh, whis-per to my
 Ye ze-phurs gay that fan the air, And wan-ton thro' the grove, . . Oh, whis-per my
 Ye ze-phurs gay that fan the air, And wan-ton thro' the grove, . . Oh, whis-per to my
 Ye ze-phurs gay that fan the air, And wan-ton thro' the grove, Oh, whis-per to my

mf

charm-ing fair, I die for her I love; This lass so neat, with smiles so sweet, Has
 charm-ing fair, I die for her I love; This lass so neat, with smiles so sweet, Has
 charm-ing fair, I die for her I love; This lass so neat, with smiles so sweet, Has
 charm-ing fair, I die for her I love;

won my right good will; . . I'd crowns re-sign To call her mine, Sweet lass of Rich-mond
 won my right good will; . . I'd crowns re-sign To call her mine, Sweet lass of Rich-mond
 won my right good will; . . I'd crowns re-sign To call her mine, Sweet lass of Rich-mond
 I'd crowns re-sign To call her mine, Sweet lass of Rich-mond

THE LASS OF RICHMOND HILL.

cres *cen* *do.*
Hill, Sweet lass of Richmond Hill, sweet lass of Richmond Hill, I'd crowns re-sign To
Hill, Sweet lass of Richmond Hill, I'd crowns re-sign To
Hill, Sweet lass of Richmond Hill, I'd crowns, I'd crowns re-sign To
Hill, Sweet lass of Richmond Hill, I'd crowns re-sign To
cres *cen* *do.* *f*

mf
call her mine, Sweet lass of Richmond Hill. How hap-py will the shep-herd be, Who
call her mine, Sweet lass of Richmond Hill. How hap-py will the shep-herd be, Who
call her mine, Sweet lass of Richmond Hill. How hap-py will the shep-herd be, Who
call her mine, Sweet lass of Richmond Hill. How hap-py will the shep-herd be, Who
mf

calls this nymph his own; O may her choice be fix'd on me, Mine's fix'd on her a
calls this nymph his own; O may her choice be fix'd on me, Mine's fix'd on
calls this nymph his own; O may her choice be fix'd on me, Mine's fix'd on her a
calls this nymph his own; O may her choice be fix'd on me, Mine's fix'd on

THE LASS OF RICHMOND HILL.

- lone ; This lass so neat, with smiles so sweet, Has won my right good will ; . . I'd
 her a-lone ; This lass so neat, with smiles so sweet, Has won my right good will ; . . I'd
 - lone ; This lass so neat, with smiles so sweet, Has won my right good will ; . . I'd
 her a - lone ; I'd

cres - *cen* -
 crowns re-sign To call her mine, Sweet lass of Richmond Hill, sweet lass of Richmond Hill, sweet
cres *cen*
 crowns re-sign To call her mine, Sweet lass of Richmond Hill, sweet lass of Richmond Hill.
cres *cen*
 crowns re-sign To call her mine, Sweet lass of Richmond Hill, sweet lass of Richmond
cres
 crowns re-sign To call her mine, Sweet lass of Richmond Hill, sweet
cres *cen*

do.
 lass of Richmond Hill, I'd crowns re-sign To call her mine, Sweet lass of Richmond Hill.
do.
 I'd crowns re-sign To call her mine, Sweet lass of Richmond Hill.
do.
 Hill, I'd crowns, I'd crowns re-sign To call her mine, Sweet lass of Richmond Hill.
cen *do.* *f*
 lass of Richmond Hill, I'd crowns re-sign To call her mine, Sweet lass of Richmond Hill.
do. *f*

DEDICATED TO SIR JOHN AND LADY HARRINGTON.

IN THIS HOUR OF SOFTENED SPLENDOUR

SERENADE FOR FOUR VOICES

THE POETRY WRITTEN BY MISS HORACE SMITH

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

Andante.

SOPRANO. *p* In this hour of soft-en'd splen - dour, When the moon, fair queen, on

ALTO. *p* In this hour of soft-en'd splen - dour, When the moon, fair queen, on

TENOR. *p* In this hour of soft-en'd splen - dour, When the moon, fair queen, on

BASS. *p* In this hour of soft-en'd splen - dour, When the moon, fair queen, on

PIANO. *p* *Andante.*
♩ = 63.

high, Bids the stars due hom - age ren - der To their sovereign in the sky ;

high, Bids the stars due hom - age ren - der To their sovereign in the sky ;

high, Bids the stars due hom - age ren - der To their sovereign in the sky ;

high, Bids the stars due hom - age ren - der To their sovereign in the sky ;

IN THIS HOUR OF SOFTENED SPLENDOUR.

f con energia. *p*

In this hour, oh! La - dy, hear me, Bid me my pas-sion prove, With thy roy - al glance ah!

f con energia. *p*

In this hour, oh! La - dy, hear me, Bid me my pas-sion prove, With thy roy - al glance ah!

f con energia. *p*

In this hour, oh! La - dy, hear me, Bid me my pas-sion prove, With thy roy - al glance ah!

f con energia. *p*

In this hour, oh! La - dy, hear me, Bid me my pas-sion prove, With thy roy - al glance ah!

p

cheer me, While I tell all my love, tell all my love,

p *con grazia.* *cres.*

cheer me, While I tell all my love, tell all my love, tell all my love,

p

cheer me, While I tell all my love, tell my love, tell my

p

cheer me, While I tell all my love, tell all my love,

cres. *f* *ff*

tell all my love, tell all my love, . . . tell all my love, . . . my

cres. *f* *ff*

tell all my love, tell all my love, tell all my love, . . . my

love, tell my love, tell all my love, . . . my

cres. *f* *ff*

tell all my love, tell all my love, tell all my love, my

IN THIS HOUR OF SOFTENED SPLENDOUR.

cres. molto. *rall. dim.* *a tempo.* *pp*
 love. In this hour of soften'd splendour, When the

cres. molto. *rall. dim.* *a tempo.* *pp*
 love. In this hour of soften'd splendour, When the

p *cres. molto.* *rall. dim.* *pp* *a tempo.*
 love. In this hour of soften'd splendour, When the

p *cres. molto.* *rall. dim.* *pp* *a tempo.*
 love. In this hour of soften'd splendour, When the

p *cres. molto.* *rall. dim.* *pp* *a tempo.*
 moon holds court on high, Hear, oh! hear me homage ren - der, And give me sigh for sigh,

f *ff* *p*
 moon holds court on high, Hear, oh! hear me homage ren - der, And give me sigh for sigh,

f *ff* *p*
 moon holds court on high, Hear, oh! hear me homage ren - der, And give me sigh for sigh, for

f *ff* *p*
 moon holds court on high, Hear, oh! hear me homage ren - der, And give me sigh for sigh,

ral *len* *tan* *do.* *pp*
 give sigh for sigh, for sigh, for sigh.

ral *len* *tan* *do.* *pp*
 give sigh for sigh, for sigh, for sigh.

ral *len* *tan* *do.* *pp*
 sigh, for sigh.

ral *p* *len* *tan* *do.* *pp*
 give sigh for sigh, for sigh, for sigh.

ral *p* *len* *tan* *do.* *pp*
 give sigh for sigh, for sigh, for sigh.

IN THIS HOUR OF SOFTENED SPLENDOUR.

Tempo primo.

See the gen - tle moon now pa - leth In the ra - diance of the dawn, And in
 See the gen - tle moon now pa - leth In the ra - diance of the dawn, And in
 See the gen - tle moon now pa - leth In the ra - diance of the dawn, And in
 See the gen - tle moon now pa - leth In the ra - diance of the dawn, And in

Tempo primo.

pure white robe she sail - eth, All her queenly glo - ries gone. In this hour, oh! La - dy,
 pure white robe she sail - eth, All her queenly glo - ries gone. In this hour, oh! La - dy,
 pure white robe she sail - eth, All her queenly glo - ries gone. In this hour, oh! La - dy,
 pure white robe she sail - eth, All her queenly glo - ries gone. In this hour, oh! La - dy,

con energia.
f con energia.
f con energia.
f con energia.

hear me, Bid me my pas - sion prove, With thy roy - al glance ah! cheer me,
 hear me, Bid me my pas - sion prove, With thy roy - al glance ah! cheer me,
 hear me, Bid me my pas - sion prove, With thy roy - al glance ah! cheer me,
 hear me, Bid me my pas - sion prove, With thy roy - al glance ah! cheer me

IN THIS HOUR OF SOFTENED SPLENDOR.

While I tell all my love, tell all my love, . .
 While I tell all my love, *con grazia.* tell all my love, . . *cres.*
 While I tell all my love, tell my love, tell my
 While I tell all my love, tell all my love, . . *cres.*
 tell all my love, . . tell all my love, . . tell all my
 tell all my love, . . tell all my love, tell all my
 love, tell my love, tell all my
 tell all my love, . . tell all my love, . . tell all my
 love, . . my love. *cres. molto.* *rall. dim.* *pp a tempo.*
 love, . . my love, *cres. molto.* *rall. dim.* *pp a tempo.*
 love, . . my love, *cres. molto.* *rall. dim.* *pp a tempo.*
 love, my love, *cres. molto.* *rall. dim.* *pp a tempo.*
 love, my love, *cres. molto.* *rall. dim.* *pp a tempo.*

IN THIS HOUR OF SOFTENED SPLENDOUR.

hour so soft and ten - der, When the moon for - gets to shine, And the
 hour so soft and ten - der, When the moon for - gets to shine, And the
 hour so soft and ten - der, When the moon for - gets to shine, And the
 hour so soft and ten - der, When the moon for - gets to shine, And the

cres. molto. *ff* *dim.*
 day breaks forth in splen-dour, Say, say thou wilt be mine, thou wilt be
cres. molto. *ff* *dim.*
 day breaks forth in splen-dour, Say, say thou wilt be mine, thou wilt be
cres. molto. *ff* *dim.* *p*
 day breaks forth in splen-dour, Say, say thou wilt be mine, be mine, . . .
cres. molto. *ff* *dim.* *p*
 day breaks forth in splen-dour, Say, say thou wilt be mine, thou wilt be

ral *len* *tan* *do.* *pp*
 mine, be mine, be mine. . .
ral *len* *tan* *do.* *pp*
 mine, be mine, be mine. . .
ral *len* *tan* *do.* *pp*
 mine, be mine, be mine. . .
ral *len* *tan* *do.* *pp*
 mine, be mine, be mine. . .

DEDICATED TO HENRY LESLIE, ESQ.

THE SEA HATH ITS PEARLS

A FOUR-PART SONG

THE POETRY WRITTEN BY H. W. LONGFELLOW

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

Andante moderato.
pp e stac.

SOPRANO.
The sea hath its pearls, The heaven hath its

ALTO.
The sea hath its pearls, The heaven hath its

TENOR.
The sea hath its pearls, The heaven hath its

BASS.
The sea hath its pearls, The heaven hath its

PIANO.
(*ad lib.*)
Andante moderato.
pp e stac.
♩ = 72.

sosten. e cres. *f*

stars, But my heart, my heart, . . . my heart hath its love.

sosten. e cres. *f* *p*

stars, But my heart, my heart, . . . my heart hath its love.

sosten. e cres. *f* *p*

stars, But my heart, my heart, . . . my heart hath its love.

sosten. e cres. *f* *p*

stars, But my heart, my heart, . . . my heart hath its love.

THE SEA HATH ITS PEARLS.

risoluto. *ff.*
Great are the sea and the heaven; Yet great - er is my heart, And

risoluto. *ff.*
Great are the sea and the heaven; Yet great - er is my heart, And

risoluto. *ff.*
Great are the sea and the heaven; Yet great - er is my heart, And

risoluto. *ff.*
Great are the sea and the heaven; Yet great - er is my heart, And

f risoluto. *ff.* *p*

f
fair - er than pearls and stars Flash - es and beams my love. . . Thou

f
fair - er than pearls and stars Flash - es and beams my love. . . Thou

f
fair - er than pearls and stars Flash - es and beams my love. . .

f
fair - er than pearls and stars Flash - es and beams my love. . .

p

dolce.
lit - tle youth - ful maid - en, Come un - to my great heart,

dolce.
lit - tle youth - ful maid - en, Come un - to my great heart,

sf. *p*
Come . . un - to my great heart, Thou

sf. *p*
Come . . un - to my great heart, Thou

dolce. *p*

THE SEA HATH ITS PEARLS.

sf Come . . . un-to my great heart;
sf Come . . . un-to my great heart;
 lit-tle youth-ful maid-en, Come un-to my great heart;
 lit-tle youth-ful maid-en, Come un-to my great heart; My

mf My heart, and the sea and the heaven Are
mf con molto accento. heart, and the sea and the heaven Are melt-ing a-way with love, are

mf con molto accento. My heart, and the sea and the heaven Are
con molto accento. heart, and thesea and the heaven Are melt-ing a-way with love, are
 melt-ing a-way with love, are melt-ing a-way with love, are
 melt-ing a-way with love, are

THE SEA HATH ITS PEARLS.

melt - - ing a-way with love, a - way with love, are melt - ing a -
 melt - - - ing a - way, . . are melt - - ing a - -
 melt - - - ing a - way, . . are melt - - ing a - -
 melt - ing a - way, a - way with love, are melt - ing a - way, are

dim.
dim.
dim.
dim.
dim.

- way, a - way with love, . . are melt - ing a - way, . . are
 - way . . . with love, . . are melt - ing a - way, . . are
 - way . . . with love, . . are melt - ing a - way, . . are
 melt - ing a - way with love, . . are melt - ing a - way, . . are

pp *f* *p* *pp*
pp *f* *p* *pp*
pp *f* *p* *pp*
p *pp* *f* *p* *pp*

melt - ing a - way with love, are melt - ing a - way, a - way with
 melt - ing a - way with love, are melt - ing a - way, a - way with
 melt - ing a - way with love, with love. . . with love,
 melt - ing a - way with love, with love, . . with love,

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

THE SEA HATH ITS PEARLS.

rall. *molto rall.*

love, are melt-ing a-way, a-way with love!

love, are melt-ing a-way, a-way with love!

with love, with love, are melt-ing a-way with

with love, with love!

p *rall.* *molto rall.*

p *rall.* *p molto rall.*

pp e stac. a tempo.

The sea hath its pearls, The heaven hath its

pp e stac. a tempo.

The sea hath its pearls, The heaven hath its

love! The sea hath its pearls,

pp e stac. a tempo.

The sea hath its pearls, The heaven hath its

pp e stac. a tempo.

sost. e cres. *f.* *dim.* *p*

stars, But my heart, .. my heart, . . my heart hath its

sost. e cres. *f.* *dim.* *p*

stars, But my heart, my heart, . . my heart hath its

The heav'n hath its stars, But my heart, my heart hath its

sost. e cres. *f.* *dim.* *p*

stars, But my heart, my heart, *dim.* my heart hath its

sost. e cres. *f.* *f.* *dim.* *p*

THE SEA HATH ITS PEARLS.

rall.

cres. e animando molto.

love, my heart, my heart, my heart, . . . my

cres. e animando molto.

love, my heart, my heart, my heart hath its love,

cres. e animando molto.

love, my heart, my heart, my heart hath its love,

cres. e animando molto.

love, my heart, my heart, my heart hath its love,

p *cres. e animando molto.* *ff* *rall.*

a tempo.

heart, my heart,

a tempo. *p e stac.* *pp e stac.*

my heart hath its love, my heart hath its

a tempo. *p e stac.* *pp e stac.*

my heart hath its love, my heart hath its

a tempo. *p e stac.* *pp e stac.*

my heart hath its love, my heart hath its

a tempo. *p e stac.* *pp e stac.*

rall. *grandioso.*

my heart hath its love!

rall. *grandioso.* *p* *pp*

love, my heart hath its love!

rall. *grandioso.* *p* *pp*

love, my heart . . . hath its love!

rall. *grandioso.* *p* *pp*

love, my heart hath its love!

rall. *grandioso.* *p* *pp*

DEDICATED TO THE STRETFORD CHORAL SOCIETY.

YE GALLANT MEN OF ENGLAND

A FOUR-PART SONG

THE POETRY WRITTEN BY EDWIN WAUGH

THE MUSIC COMPOSED BY

EDWARD HECHT

(Op. 28, No. 1).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 & 51, QUEEN STREET (E.C.)

Con molto di moto.

SOPRANO.
Ye gal-lant men of Eng-land, of no-ble ra-ces bred, Re-

ALTO.
Ye gal-lant men of Eng-land, of no-ble ra-ces bred, Re-

TENOR.
Ye gal-lant men of Eng-land, of no-ble ra-ces bred, Re-

BASS.
Ye gal-lant men of Eng-land, of no-ble ra-ces bred, Re-

PIANO.*
♩ = 120.
f

- mem-ber how your fa-thers for lib-er-ty have bled; Stand to your

- mem-ber how your fa-thers for lib-er-ty have bled; Stand to your

- mem-ber how your fa-thers for lib-er-ty have bled; Stand to your

- mem-ber how your fa-thers for lib-er-ty have bled; Stand to your

* For Rehearsal only.

YE GALLANT MEN OF ENGLAND.

cres.
 an - cient ban - ners in a thou - sand bat - tles torn,
cres.
 an - cient ban - ners in a thou - sand bat - tles torn,
cres.
 an - cient ban - ners in a thou - sand bat - tles torn,
cres.
 an - cient ban - ners in a thou - sand bat - tles torn, The ban - ners of Great
cres.
 The ban - ners, the ban - ners to a thou - sand vic - t'ries
f cres.
 The ban - ners of Great Bri - tain to a thou - - - sand
f cres.
 The ban - ners, the ban - ners to a thou - - - sand
f cres.
 Bri - tain, the ban - ners, the ban - ners to a thou - - - sand
f cres.
 borne, . . to a thou - sand vic - t'ries borne, . . the ban - ners of Great
sempre f
 vic - t'ries, to a thou - sand vic - t'ries borne, . . the ban - ners of Great
sempre f
 vic - t'ries, to a thou - sand vic - t'ries borne, . . the ban - ners
sempre f
 vic - t'ries, to a thou - sand vic - t'ries borne, . . the ban - - - ners
sempre f

YE GALLANT MEN OF ENGLAND.

Bri - tain to a thou - sand, thou - sand vic - t'ries borne.
 Bri - tain to a thou - sand vic - to - ries, vic - t'ries borne.
 of . . . Great Bri - tain to a thou - sand vic - t'ries borne.
 of Great Bri - tain to a thou - sand vic - t'ries borne.

Ye sons of an - cient he - roes, and heirs to Eng - land's fame, Wher -
 Ye sons of an - cient he - roes, and heirs to Eng - land's fame, Wher -
 Ye sons of an - cient he - roes, and heirs to Eng - land's fame, Wher -
 Ye sons of an - cient he - roes, and heirs to Eng - land's fame, Wher -

- ev - er dan - ger threat - ens, be wor - thy of your name; And hurl each bold ag -
 - ev - er dan - ger threat - ens, be wor - thy of your name; And hurl each bold . . ag -
 - ev - er dan - ger threat - ens, be wor - thy of your name; And hurl each bold ag -
 - ev - er dan - ger threat - ens, be wor - thy of your name; And hurl each bold ag -

YE GALLANT MEN OF ENGLAND.

- gres-sor in - to his na-tive lair, To rule the
 - gres-sor in - to his na-tive lair, To rule the slaves and
 - gres-sor in - to his na-tive lair, To rule the
 - gres-sor in - to his na-tive lair, To rule the slaves and traitors, to rule the

f cres.

trai-tors that crawl a - round him there, . . . that crawl a - round him there, . . . to
 trai-tors that crawl a - round him, that crawl a - round him there, . . . to
 trai-tors that crawl . . . a - round him, that crawl around him there, . . . to
 trai-tors that crawl a - round him, that crawl a - round him there, . . . to

ff

rule the slaves and trai-tors that crawl, that crawl a - round him there.
 rule the slaves and trai-tors that crawl a - round him there, round him there.
 rule . . . the slaves . . . and trai-tors that crawl a - round him there.
 rule the slaves and trai-tors that crawl a - round him there.

sempre f

YE GALLANT MEN OF ENGLAND.

cres. *f*

Though knaves and cow-ards tremble be-neath de-spo-tic sway, And fools to wi-ly

cres. *f*

Though knaves and cow-ards tremble be-neath de-spo-tic sway, And fools to wi-ly

cres. *f*

Though knaves and cow-ards tremble be-neath de-spo-tic sway, And fools to wi-ly

p *cres.* *f*

Though knaves and cow-ards tremble be-neath de-spo-tic sway, And fools to wi-ly

p *cres.* *f*

dim. *molto cresc.*

ty-rants re-sign a will-ing prey, The race of is-land li-ons, bred

dim. *molto cresc.*

ty-rants re-sig-a will-ing prey, The race of is-land li-ons, bred

dim. *molto cresc.*

ty-rants re-sign a will-ing prey, The race of is-land li-ons, bred

dim. *molto cresc.*

ty-rants re-sign a will-ing prey, The race of is-land li-ons, bred

dim. *molto cresc.*

ty-rants re-sign a will-ing prey, The race of is-land li-ons, bred

f *cres.*

by the West-ern main, The free-dom won by bat-tle, the free-dom won by

f *cres.*

by the West-ern main, The free-dom won by bat-tle, the free-dom won by

f *cres.*

by the West-ern main, The free-dom won by bat-tle, the free-dom won by

f *cres.*

by the West-ern main, The free-dom won by bat-tle, the free-dom won by

f *cres.*

by the West-ern main, The free-dom won by bat-tle, the free-dom won by

YE GALLANT MEN OF ENGLAND.

ff

bat-tle, by bat-tle can main-tain, the
 bat-tle, by bat-tle can main-tain, . . . by bat-tle can main-tain, . . . the
 bat-tle, the free-dom by bat-tle can main-tain, main-tain, . . . the
 bat-tle, the free-dom can main-

cres.

free-dom won, the free-dom by bat-tle can main-tain, . . . the free-dom won by
 free-dom won, the free-dom by bat-tle can main-tain, . . . the free-dom won by
 free-dom won, the free-dom by bat-tle can main-tain, . . . the free-dom
 -tain, the free-dom by bat-tle can main-tain, . . . the free-dom

ff *molto marcato.* *fz* *largamente.* *fz*

bat-tle can main-tain, can main-tain.
 bat-tle, by . . . bat-tle can main-tain, . . . can . . . main-tain.
 won . . . by bat-tle can main-tain, . . . can main-tain.
 won by bat-tle can main-tain, . . . can main-tain.

DEDICATED TO THE ST. CECILIA CHORAL SOCIETY IN BRADFORD (YORKS.)

THE MOORLAND WITCH

A FOUR-PART SONG

THE POETRY WRITTEN BY EDWIN WAUGH

THE MUSIC COMPOSED BY

EDWARD HECHT

(Op. 28, No. 3).

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

Animato leggiero. *cres.* *p*

SOPRANO.
There lives a lass on yon - der moor, She wears a gown of green; She's

ALTO.
There lives a lass on yon - der moor, She wears a gown of green; She's

TENOR.
There lives a lass on yon - der moor, She wears a gown of green; She's

BASS.
There lives a lass on yon - der moor, She wears a gown of green; She's

PIANO.*
p *cres.* *p*
♩ = 72.

L'istesso tempo. *cres.* *f*

hand - some, young, and spright - ly, With a pair of ro - guish e'en, with a

hand - some, young, and spright - ly, With a pair of ro - guish e'en, with a

hand - some, young, and spright - ly, With a pair, . . . a pair of ro-guish

hand - some, young, and spright - ly, With a pair, . . . a pair of ro-guish

L'istesso tempo. ♩ = 72. *cres.* *f*

* For Rehearsal only.

THE MOORLAND WITCH.

pair of ro-guish e'en: She's grace-ful as the moun-tain doe, That snuffs the
 pair of ro-guish e'en: She's grace-ful as the moun-tain doe, That snuffs the
 e'en, ro-guish e'en: She's grace-ful as the moun-tain doe, That snuffs the
 e'en, ro-guish e'en: She's grace-ful as the moun-tain doe, That snuffs the

dim. *p* *cres.*

dim. *p* *cres.*

dim. *p* *cres.*

dim. *p* *cres.*

dim. *p* *cres.*

fo-rest air; . . . And she brings the smell of the hea-ther-bell In the
 fo-rest air; . . . And she brings the smell of the hea-ther-bell In the
 fo-rest air; . . . And she brings the smell of the hea-ther-bell In the
 fo-rest air; . . . And she brings the smell of the hea-ther-bell

un poco più tranquillo. *dim.*

un poco più tranquillo. *dim.*

un poco più tranquillo. *dim.*

un poco più tranquillo. *dim.*

un poco più tranquillo. *dim.*

tress - - - es, the tress - es of her hair. 'Twas
 tress - - - es of her hair. 'Twas
 tress - - - es of her hair. 'Twas
 In the tress - - - es of her hair. 'Twas

dim. *Tempo primo.*

dim. *p*

dim. *p*

dim. *p* *Tempo primo.*

dim. *p*

THE MOORLAND WITCH.

roam - ing care - less o'er the hills, As sun - light left the sky, That

roam - ing care - less o'er the hills, As sun - light left the sky, . . . That

roam - ing care - less o'er the hill, As sun - light left the sky, . . . That

roam - ing care - less o'er the hills, As sun - light left the sky, That

L'istesso tempo. first I met this moor - land maid - en Bring - ing home her kye ! bring - ing

first I met this moor - land maid - en Bring - ing home her kye ! bring - ing

first I met this moor - land maid - en Bring - - ing, bringing home her

first I met this moor - land maid - en Bring - - ing, bringing home her

home . . her kye : Her na - tive grace, her love - ly face, The pride of

home . . her kye : Her na - tive grace, her love - ly face, The pride of

kye, home her kye : Her na - tive grace, her love - ly face, The pride of

kye, home her kye : Her na - tive grace, her love - ly face, The pride of

THE MOORLAND WITCH.

un poco più tranquillo. *dim.*

art out - shone, . . . I won - der'd that so sweet a flow'r Should

art out - shone, . . . I won - der'd that so sweet a flow'r Should

art out - shone, . . . I won - der'd that so sweet a flow'r Should

art out - shone, . . . I won - der'd that so sweet a flow'r

un poco più tranquillo. *dim.*

dim. *Tempo primo.*

blos - - - som, should blossom thus a - lone. A - las, that ev - er

blos - - - som thus . . . a - lone. A - las, that ev - er

blos - - - som thus . . . a - lone. A - las, that ev - er

Should blos - som thus . . . a - lone. A - las, that ev - er

dim. *p Tempo primo.*

cres. *L'istesso tempo.*

I should meet Those beam-ing eyes of blue, That round a - bout my

I should meet Those beam-ing eyes of blue, That round a - bout my

I should meet Those beam-ing eyes of blue, That round a - bout my

I should meet Those beam-ing eyes of blue, That round a - bout my

cres. *p L'istesso tempo.*

THE MOORLAND WITCH.

cres. *f* *dim.*
 thought - less heart Their strong en - chant - ment threw, their strong en - chant - ment
cres. *f* *dim.*
 thought - less heart Their strong en - chant - ment threw, their strong en - chant - ment
cres. *f* *dim.*
 thought - less heart Their strong. . . their strong en - chant - ment threw, en - chant - ment
cres. *f* *dim.*
 thought - less heart Their strong, . . . their strong en - chant - ment threw, en - chant - ment

p *cres.*
 threw. I could not dream that false - hood lurked in such an an - gel . .
p *cres.*
 threw. I could not dream that false - hood lurked in such an an - gel . .
p *cres.*
 threw. I could not dream that false - hood lurked in such an an - gel
p *cres.*
 threw. I could not dream that false - hood lurked in such an an - gel

un poco più tranquillo. *p* *dim.*
 smile; . . I could not fly . . the fate that lured With such . . a
p *dim.*
 smile; . . I could not fly the fate that lured With such . . a
p *dim.*
 smile; . . I could not fly . . the fate that lured With such . . a
p *dim.*
 smile; . . I could not fly the fate that lured With

THE MOORLAND WITCH.

love - ly, with such a love - ly wife. And when she comes in - to the vale, To
 love - ly, . . . love - ly wife. And when she comes in - to the vale, To
 love - ly, love - ly wife. And when she comes in - to the vale, To
 such . . . a love - ly wife. And when she comes in - to the vale, To

try her beau - ty's power, She'll leave a spell on many a heart, That
 try her beau - ty's power, She'll leave a spell on many a heart, That
 try her beau - ty's power, She'll leave a spell on many a heart, That
 try her beau - ty's power, She'll leave a spell on many a heart, That

flut - tered free be - fore, that flut - tered free be - fore. But oh, be - ware her
 flut - tered free be - fore, that flut - tered free be - fore. But oh, be - ware her
 flut - tered, flut - tered free be - fore, free be - fore. But oh, be - ware her
 flut - tered, flut - tered free be - fore, free be - fore. But oh, be - ware her

THE MOORLAND WITCH.

cres. *p* *Animato.*

witch - ing smile, 'Tis but a fowl - er's snare; .. She's fic - kle as .. the

cres. *p*

witch - ing smile, 'Tis but a fowl - er's snare; .. She's fic - kle as the

p *cres.* *p*

witch - ing smile, 'Tis but a fowl - er's snare; .. She's fic - kle as .. the

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

dim. *dim.*

moun - tain wind That fro - lies with her hair, . . . that fro - lies with her

dim. *dim.*

moun - tain wind That fro - lies, fro - lies . . . with . . . her

dim. *dim.*

moun - tain wind That fro - lies with her hair, . . . with . . . her

dim. *dim.*

moun - tain wind That fro - lies with . . . her

p *cres.* *rit. e dim.* *pp*

hair! . . . She's fic - kle, fic - kle, oh, be - ware!

p *cres.* *rit. e dim.* *pp*

hair! . . . She's fic - kle, fic - kle, oh, be - ware!

p *cres.* *rit. e dim.* *pp*

hair! . . . She's fic - kle, fic - kle, oh, be - ware!

p *cres.* *rit. e dim.* *pp*

hair! . . . She's fic - kle, fic - kle, oh, be - ware!

IT WAS A LOVER AND HIS LASS

MADRIGAL

THE WORDS FROM SHAKESPEARE'S "AS YOU LIKE IT"

THE MUSIC COMPOSED EXPRESSLY FOR THE NORWICH FESTIVAL, 1884, BY

J. BARNBY.

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

Allegretto molto vivace.

SOPRANO.
It was a lov - er and his lass, With a hey, and a

ALTO.
It was a lov - er and his lass, With a hey, and a

TENOR.
It was a lov - er and his lass, and a

BASS.
It was a lov - er and his lass, With a hey,

PIANO.
Allegro molto vivace.
♩ = 84.

ho, and a hey no-ni - no, with a hey, and a ho, and a hey no-ni -

ho, and a hey no-ni - no, with a hey, and a ho, and a hey no-ni -

ho, no-ni - no, with a hey, and a hey,

and a hey, and a ho, no-ni -

Also published in Novello's Tonic Sol-fa Series, No. 252, price 1½d.

IT WAS A LOVER AND HIS LASS.

mf
 - no, That o'er the green corn - field did pass In spring - time, the on - ly pret - ty
mf
 - no, That o'er the green corn - field did pass In spring - time, the pret - ty spring -
mf
 That o'er the green corn - field did pass In spring - time, the pret - ty spring -
mf
 - no, That o'er the green corn - field did pass In spring - time, the on - ly pret - ty

ring - time, When birds do sing, Hey, ding a ding a
 - time, When birds do sing, when birds do sing, Hey,
 - time, When birds do sing, when birds do sing, Hey, ding a
 ring - time, When birds do sing, Hey, ding a ding a ding, ding a

ding, hey, ding a ding a ding,
 ding a ding a ding, hey, ding a ding a ding, hey, ding a ding a
 ding a ding, hey, ding a ding a ding, ding a ding a ding, hey, ding a ding a
 ding, ding a ding, ding a ding, ding a ding, hey, ding a ding a ding, hey,

IT WAS A LOVER AND HIS LASS.

hey, ding a ding a ding, Sweet lov - ers love the Spring, sweet
 ding, Sweet lov - ers love the Spring, sweet
 ding, ding a ding a ding a ding, Sweet lov - ers love the Spring, sweet
 ding a ding a ding, ding a ding, Sweet lov - ers love the Spring, sweet

lov - ers love the Spring. This ca - rol they be - gan that hour, With a hey, and a
 lov - ers love the Spring. This ca - rol they be - gan that hour, With a hey, and a
 lov - ers love the Spring. This ca - rol they be - gan that hour, and a
 lov - ers love the Spring. This ca - rol they be - gan that hour, With a hey,

ho, and a hey, no - ni - no, with a hey, and a ho and a hey no - ni -
 ho, and a hey, no - ni - no, with a hey, and a ho and a hey no - ni -
 ho, no - ni - no, with a hey, and a hey,
 and a hey, and a ho, no - ni -

IT WAS A LOVER AND HIS LASS.

- no, How that a life was but a flow'r, In spring - time, the on - ly pret - ty

- no, How that a life was but a flow'r, In spring - time, the pret - ty spring -

How that a life was but a flow'r, In spring - time, the pret - ty spring -

- no, How that a life was but a flow'r, In spring - time, the on - ly pret - ty

ring - time, When birds do sing, Hey, ding a ding a

- time, When birds do sing, when birds do sing, Hey,

- time, When birds do sing, when birds do sing, Hey, ding a

ring - time, When birds do sing, Hey, ding a ding a ding, ding a

ding, hey, ding a ding a ding,

ding a ding a ding, hey, ding a ding a ding, hey, ding a ding a

ding a ding, hey, ding a ding a ding, ding a ding a ding, hey, ding a ding a

ding, ding a ding, ding a ding, ding a ding, hey, ding a ding a ding, hey,

IT WAS A LOVER AND HIS LASS.

hey, ding a ding a ding, Sweet lov - ers love the Spring, sweet lov - ers love the
 ding, Sweet lov - ers love the Spring, sweet lov - ers love the
 ding, ding a ding a ding a ding, Sweet lov - ers love the Spring, sweet lov - ers love the
 ding a ding a ding, ding a ding, Sweet lov - ers love the Spring, sweet lov - ers love the

ff Spring, And there - fore take the pre - sent time, With a hey, and a
mf Spring, And there - fore take the pre - sent time, With a hey, and a
ff Spring, And there - fore take the pre - sent time, With a hey,
mf Spring, And there - fore take the pre - sent time, and a

cres. ho, and a hey no - ni - no, with a hey, and a ho, and a hey no - ni -
cres. ho, and a hey no - ni - no, with a hey, and a ho, and a hey no - ni -
cres. and a hey, with a hey, and a hey,
cres. ho, no - ni - no, and a ho, no - ni -

IT WAS A LOVER AND HIS LASS.

no, For love is crown-ed with the prime, In spring - time, the on - ly pret - ty

no, For love is crown-ed with the prime, In spring - time, the pret - ty

For love is crown-ed with the prime, In spring - time, the pret - ty

no, For love is crown-ed with the prime, In spring - time, the pret - ty

f *p*

ring - time, spring - time, the on - ly pret - ty ring - time, ding a ding a

ring - time, spring - time, the pret - ty ring - time, ding a ding a

ring - time, spring - time, the pret - ty Spring, ding a ding, Hey,

ring - time, spring - time, the ring - time. Ding a ding a ding, Hey,

cres. *f*

ding, hey, ding a ding a ding, hey, ding a ding a ding, Sweet

ding, hey, ding a ding a ding, hey, ding a ding a ding, Sweet

ding a ding a ding, hey, ding a ding a ding, ding, ding, Sweet

ding a ding a ding, hey, ding a ding a ding, ding, ding, ding ding ding, Sweet

p

IT WAS A LOVER AND HIS LASS.

cres. *ff*
 lov - ers love the Spring, sweet lov - ers love the Spring, sweet lov - ers
cres. *ff*
 lov - ers love the Spring, sweet lov - ers love the Spring, ding a ding, sweet lov - ers
 1st. TENOR. *f* *cres.* *ff*
 lov - ers love the Spring, ding a ding, sweet lov - ers love the Spring, sweet lov - ers
 2nd. TENOR. *f* *cres.* *ff*
 lov - ers love the Spring, ding a ding, sweet lov - ers love the Spring, sweet lov - ers
 1st. BASS. *cres.* *ff*
 lov - ers love the Spring, sweet lov - ers love the Spring, sweet lov - ers
 2nd. BASS. *cres.* *ff*
 lov - ers love the Spring, sweet lov - ers love the Spring, sweet lov - ers

rall.
 love the Spring, sweet lov - ers love the Spring.
rall.
 love the Spring, lov - ers love the Spring.
rall.
 love the Spring, . . . sweet lov - ers, sweet lov - ers love the Spring.
rall.
 . . . love the Spring, sweet lov - ers love the Spring.
rall.
 love the Spring, sweet lov - ers love the Spring, the Spring.
rall.
 love the Spring, love the Spring.

COME LIVE WITH ME

A FOUR-PART SONG

POETRY FROM CHRISTOPHER MARLOWE'S "SHEPHERD'S SONG," 1590

THE MUSIC COMPOSED BY

SIR W. STERNDALE BENNETT.

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

With spirit.

SOPRANO.
Come live with me, . . and be my love, And we will all . . the plea-sures

ALTO.
Come live with me, . . and be my love, And we will all . . the plea-sures

TENOR.
Come live with me, . . and be my love, And we will all . . the plea-sures

BASS.
Come live with me, . . and be my love, And we will all . . the plea-sures

PIANO.
With spirit.
f
♩ = 100.

prove, . . That hill and val - ley, dale and field, that hill and val - ley, dale and

prove, . . That hill and val - ley, dale and field, hill and val - ley, that dale and

prove, That hill, that hill and val - ley, dale and field, hill and val - ley, dale and

prove, . . That hill and val - ley, dale and field, hill and val - ley, dale and

COME LIVE WITH ME.

dim.

field, And all the crag - gy mountains yield. There will we sit up-on the
 field, And all the crag - gy mountains yield. There will we sit up-on the
 field, . . And all the crag - gy mountains yield. There will we sit . . up-on the
 field, And all the crag - gy mountains yield. There will we

dim. *p*

rocks, And see the shep - herds feed their flocks, By shallow ri - vers, to whose
 rocks, And see the shep - herds feed their flocks, By shallow ri - vers to whose
 rocks, And see . . the shepherds feed . . their flocks, By shallow ri - vers to whose
 sit up - on the rocks, By shal - low ri - vers, to whose

ca - lan - do sempre .
ca - lan - do sempre .
ca - lan - do sempre .
ca - lan - do sempre .

falls . . Me - lodious birds sing ma-dri-gals. And if these plea - sures may thee
 falls . . Me - lodious birds sing ma-dri-gals. And if these plea - sures may thee
 falls . . Me - lodious birds . . sing ma-dri - gals. And if these plea - sures may thee
 falls . . Me - lodious birds sing ma-dri-gals. And if these plea - sures may thee

p *pp* *f*
p *pp* *f*
p *pp* *f*
pp *f*

COME LIVE WITH ME.

move, Then live with me, . . and be my love, And if these plea - sures may thee

move, Then live with me, . . and be my love, And if these plea - sures may thee

move, Then live with me, . . and be my love. And if these plea - sures may thee

move, Then live with me, . . and be my love, And if . . these plea - sures may thee

ff

dim. move, Then live with me, . . and be my love, then live with me, . .

dim. move, Then live with me, and be my love, then live with me, . .

dim. move, Then live with me, and be my love, then live with me, . .

dim. move, Then live with me, and be my love, Then live, then

dim. move, Then live with me, and be my love, Then live, then

dim. *p* *f*

and be my love, then live with me, . .

and be my love, then live with me, . .

then live with me, . . and be my love,

live, then live with me, . . and be my love, then live with

COME LIVE WITH ME.

and be my love. There will I make thee beds of
 and be my love. There will I make thee beds of
 then live with me, . . . and be my love. There will I make thee beds of
 me, then live with me, . . . and be my love. There will I make thee beds of

ro - ses, With a thou - sand fra - grant po - sies, A cap of flow - ers and a
 ro - ses, With a thou - sand fra - grant po - sies, A cap of flow - ers and a
 ro - ses, With a thou - sand fra - grant po - sies, A cap of flow - ers and a
 ro - ses, With a thou - sand fra - grant po - sies, A cap of flow - ers and a

kir - tle, a cap of flow - ers, and a kir - tle Em - broi - der'd all . . . with leaves of *dim.*
 kir - tle, cap of flow - ers, and a kir - tle Em - broi - der'd all . . . with leaves of *dim.*
 kir - tle, cap of flow - ers, and a kir - tle Em - broi - der'd all . . . with leaves of *dim.*
 kir - tle, cap of flow - ers, and a kir - tie Em - broi - der'd all . . . with leaves of *dim.*

COME LIVE WITH ME.

myr - tle ; The shepherd swains shall dance and sing For thy de - light, . . each May morn -

myr - tle ; The shepherd swains shall dance and sing For thy de - light, . . each May morn -

myr - tle ; The shepherd swains . . shall dance and sing For thy . . de - light, each May . . morn -

myr - tle, The shep - - herd swains shall dance and

ca - lan - - do . . sempre. *pp*

ing, The shepherd swains shall dance and sing . . For thy de - light, each

ca - lan - - do . . sempre. *pp*

ing, The shepherd swains shall dance and sing . . For thy de - light, each

ca - lan - - do . . sempre. *pp*

ing, The shepherd swains shall dance and sing . . For thy de - light . . each May morn -

ca - lan - - do . . sempre. *pp*

sing, The shep - herd swains shall sing . . For thy de - light, each

ca - lan - - do . . sempre. *pp*

May morning ; If these de - lights thy mind may move, Then live with me, . . and be my

May morning ; If these de - lights thy mind may move, Then live with me, . . and be my

ing ; If these de - lights thy mind may move, Then live with me, . . and be my

May morning ; If these de - lights thy mind may move, Then live with me, . . and be my

COME LIVE WITH ME.

love, If these de - lights thy mind may move, Then live with me, . . . and be my
 love, If these de - lights thy mind may move, Then live with me, and
 love, If these de - lights thy mind may move, Then live with me, and
 love, If these . . . de - lights thy mind may move, Then live with me, and

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

love, then live with me, . . . and be my
 be my love, then live with me, . . . and be my
 be my love, then live with me, . . . and be my
 be my love, then live, then live, then live with me, and be my

ff *dim.* *p*

love, then live with me, . . . and be my love.
 love, then live with me, . . . and be my love.
 love, then live with me, . . . and be my love.
 love, then live with me, then live with me, and be my love.

DEDICATED TO JOHN BARRETT, JUN., ESQ. (CLIFTON), AND THE MEMBERS OF HIS CHOIR.

LOOKING FOR SPRING

A FOUR-PART SONG

THE POETRY WRITTEN BY F. WYVILLE HOME

THE MUSIC COMPOSED BY

CHARLES H. LLOYD.

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

Allegretto.
mf

SOPRANO.
As a bride-groom a - wait - ing the bride, as a

ALTO.
As a bride-groom a - wait - ing the bride, a - wait - ing the

TENOR.
mf
As a bride-groom a - wait - ing the

BASS.
mf
As a bride-groom a - wait - ing the

PIANO.
ad lib.
mf
♩ = 120.

bride-groom a - wait - ing the bride, We have long'd . . . for thy com - ing, O

bride, a - wait - ing the bride, We have long'd . . . for thy com - ing, O

bride, a - wait - ing the bride, We have long'd . . . for thy com - ing, O

bride, a - wait - ing the bride, We have long'd . . . for thy com - ing, O

LOOKING FOR SPRING.

tar-ries, and time grows late, And we grow wea-ry, we grow wea-ry,
 tar-ries, and time grows late, And we grow wea-ry, we grow wea-ry,
 tar-ries, and time grows late, And we grow wea-ry, we grow wea-ry,
 tar-ries, and time grows late, And we grow wea-ry, we grow wea-ry,

pp wea-ry that wait. . . *mf* Come hi-ther, come hi-ther, O
pp wea-ry that wait. . . *mf* Come hi-ther, come hi-ther, O
pp wea-ry that wait. . . *mf* Come
pp wea-ry that wait. . . *mf* Come
pp wea-ry that wait. . . *mf* Come
pp wea-ry that wait. . . *mf* Come

Spring, come hi-ther, come hi-ther, O Spring, come hither, O
 Spring, come hi-ther, O Spring, come hi-ther, O Spring, come hither, O
 hi-ther, come hi-ther, O Spring, come hi-ther, O Spring, come hi-ther, O Spring,
 hi-ther, come hi-ther, O Spring, come hi-ther, O Spring, come hi-ther, O Spring,

LOOKING FOR SPRING.

Spring, come hi - ther, O Spring! The cro - cus that strewed for thy
 Spring, come hi - ther, O Spring! The cro - cus that strewed for thy
 come hi - ther, O Spring! The

mf

way Its pur - ple and gold to - ge - ther Has look'd for
 way Its pur - ple and gold to - ge - ther Has look'd for
 cro - cus that strewed Its pur - ple and gold to - ge - ther Has look'd for
 cro - cus that strewed Its pur - ple and gold to - ge - ther Has look'd for

thee day af - ter day; No more now, no more now,
 thee day af - ter day; No more now, no more now,
 thee day af - ter day; No more now, no
 thee day af - ter day; No more now, no

p

LOOKING FOR SPRING.

no more now, no more can it stay, no more now, no more can it stay,
 no more now, no more can it stay, no more now, no more can it stay,
 more now, no more now, no more can it stay, no more now, no more can it stay,
 more now, no more now, no more can it stay, no more now, no more can it stay,

mf It be-gins to sick - en and wi - - ther. *p* *rit.* The swal - lows look *mf* *a tempo.*
mf It be-gins to sick - en and wi - - ther. *p* *rit.* The swal - lows look *mf* *a tempo.*
mf It be-gins to sick - en and wi - - ther. *p* *rit.* The swal - lows look *mf* *a tempo.*
mf It be-gins to sick - en and wi - - ther. *p* *rit.* The swal - lows look *mf* *a tempo.*

out o'er the deep, the swal - lows look out o'er the deep, And the buds are a -
 out o'er the deep, the swal - lows look out o'er the deep, And the buds are a -
 out o'er the deep, the swal - lows look out o'er the deep, And the buds are a -
 out o'er the deep, the swal - lows look out o'er the deep, And the buds are a -

LOOKING FOR SPRING.

wea - ry, the buds are a - wea - ry, a - wea - ry of
 wea - ry, the buds are a - wea - ry, a - wea - ry of
 wea - ry, the buds are a - wea - ry, a - wea - ry of
 wea - ry, the buds are a - wea - ry, a - wea - ry of

a tempo. *mf*
 sleep. . . O Spring, O Spring, come hi - ther, O Spring, O Spring, come
 sleep. . . O Spring, O Spring, come hi - - - ther, come
 sleep. . . O Spring, O Spring, come hi - ther, O
 sleep. . . O Spring, O Spring, come hi - ther, O

hi - ther, come hi - ther, O Spring, come hi - ther, O Spring.
 hi - ther, come hi - ther, O Spring, come hi - ther, O Spring.
 Spring, come hi - ther, O Spring, come hi - ther, O Spring.
 Spring, come hi - ther, O Spring, come hi - ther, O Spring.

† If preferred, either the upper or lower notes alone may be sung, but it is intended that the Sopranos should divide.

TELL ME NOT, IN MOURNFUL NUMBERS

A FOUR-PART SONG

THE POETRY WRITTEN BY H. W. LONGFELLOW

THE MUSIC COMPOSED BY
CIRO PINSUTI.

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

Andante moderato.

SOPRANO.
Tell me not, in mourn-ful num - bers, "Life is but an emp - ty

ALTO.
Tell me not, in mourn-ful num - bers, "Life is but an emp - ty

TENOR.
Tell me not, in mourn-ful num - bers, "Life is but an emp - ty

BASS.
Tell me not, in mourn-ful num - bers, "Life is but an emp - ty

PIANO.
(*ad lib.*)
♩ = 54.
Andante moderato.
p

dream!" For the soul is dead that slum - bers, And things are not what they

dream!" For the soul is dead that slum - bers, And things are not what they

dream!" For the soul is dead that slum - bers, And things are not what they

dream!" For the soul is dead that slum - bers, And things are not what they

p

TELL ME NOT, IN MOURNFUL NUMBERS.

Poco più mosso.

seem. Life is re - al, life is ear - nest! And the grave is not its
 seem. Life is re - al, life is ear - nest! And the grave is not its
 seem. Life is re - al, life is ear - nest! And the grave is not its
 seem. Life is re - al, life is ear - nest, And the grave is not its

mf *f* *p* *mf* *f* *p*

goal; "Dust thou art, to dust re - turn - est," Was not spo - ken of the
 goal; "Dust thou art, to dust re - turn - est," Was not spo - ken of the
 goal; "Dust thou art, to dust re - turn - est," Was not spo - ken of the
 goal; "Dust thou art, to dust re - turn - est," Was not spo - ken of the

mf *f* *p* *mf* *f* *p*

Con grazia.

soul. Not en - joy - ment, and not sor - row, Is our des - tined end or
 soul. Not en - joy - ment, and not sor - row, Is our des - tined end or
 soul. Not en - joy - ment, and not sor - row, Is our des - tined end or
 soul. Not en - joy - ment, and not sor - row, Is our des - tined end or

p *p* *p* *p*

Con grazia.

TELL ME NOT, IN MOURNFUL NUMBERS.

p animando e cres.

way; But to act, that each to-mor-row Find us far-ther than to -

p animando e cres.

way; But to act, that each to-mor-row Find us far-ther than to -

p animando e cres.

way; But to act, that each to-mor-row Find us far-ther than to -

p animando e cres.

way; But to act, that each to-mor-row Find us far-ther than to -

p rall.

- day, But to act, that each to-mor-row Find us far-ther than to - day.

p rall.

- day, But to act, that each to-mor-row Find us far-ther than to - day.

p rall.

- day, But to act, that each to-mor-row Find us far-ther than to - day.

p rall.

- day, But to act, that each to-mor-row Find us far-ther than to - day.

Tempo lmo.

p

Art is long, and time is fleet-ing, And our hearts, though stout and

p

Art is long, and time is fleet-ing, And our hearts, though stout and

p

Art is long, and time is fleet-ing, And our hearts, though stout and

p

Art is long, and time is fleet-ing, And our hearts, though stout and

Tempo lmo.

TELL ME NOT, IN MOURNFUL NUMBERS.

brave, Still like muf - fled drums are beat - ing Fu - ne - ral march - es to the

brave, Still like muf - fled drums are beat - ing Fu - ne - ral march - es to the

brave, Still like muf - fled drums are beat - ing Fu - ne - ral march - es to the

brave, Still like muf - fled drums are beat - ing Fu - ne - ral march - es to the

Poco più mosso.
grave. In the world's broad field of bat - tle, In the bi - vou - ac of

grave. In the world's broad field of bat - tle, In the bi - vou - ac of

grave. In the world's broad field of bat - tle, In the bi - vou - ac of

grave. In the world's broad field of bat - tle, In the bi - vou - ac of

Poco più mosso.

life, Be not like dumb driv - en cat - tle, Be a he - ro in the

life, Be not like dumb driv - en cat - tle, Be a he - ro in the

life, Be not like dumb driv - en cat - tle, Be a he - ro in the

life, Be not like dumb driv - en cat - tle, Be a he - ro in the

TELL ME NOT, IN MOURNFUL NUMBERS.

Con grazia.

strife! Trust no fu - ture, how - e'er plea - sant! Let the dead Past bu - ry its

strife! Trust no fu - ture, how - e'er plea - sant! Let the dead Past bu - ry its

strife! Trust no fu - ture, how - e'er plea - sant! Let the dead Past bu - ry its

strife! Trust no fu - ture, how - e'er plea - sant! Let the dead Past bu - ry its

Con grazia.

animando e cres.

dead! Act - act in the liv - ing Pre - sent, Heart with - in, and God o'er head,

dead! Act - act in the liv - ing Pre - sent, Heart with - in, and God o'er head,

dead! Act - act in the liv - ing Pre - sent, Heart with - in, and God o'er head,

dead! Act - act in the liv - ing Pre - sent, Heart with - in, and God o'er head,

animando e cres.

cres.

rall. *f*

Act - act in the liv - ing Pre - sent, Heart with - in, and God o'er head.

Act - act in the liv - ing Pre - sent, Heart with - in, and God o'er head.

Act - act in the liv - ing Pre - sent, Heart with - in, and God o'er head.

Act - act in the liv - ing Pre - sent, Heart with - in, and God o'er head.

rall. *f*

TELL ME NOT, IN MOURNFUL NUMBERS.

p *Tempo lmo.*

Lives of great men all re-mind us We can make our lives su-blime, And, de-

Lives of great men all re-mind us We can make our lives su-blime, And, de-

Lives of great men all re-mind us We can make our lives su-blime, And, de-

Lives of great men all re-mind us We can make our lives su-blime, And, de-

Tempo lmo.

mf *Poco più mosso.*

- part - ing, leave be - hind us Footprints on the sands of time - Footprints that per - haps an -

- part - ing, leave be - hind us Footprints on the sands of time - Footprints that per - haps an -

- part - ing, leave be - hind us Footprints on the sands of time - Footprints that per - haps an -

- part - ing, leave be - hind us Footprints on the sands of time - Footprints that per - haps an -

mf *Poco più mosso.*

f *p* *mf* *f* *p*

- oth - er, Sail - ing o'er Life's so - lemn main, A for - lorn and shipwrecked bro - ther, See - ing

- oth - er, Sail - ing o'er Life's so - lemn main, A for - lorn and shipwrecked bro - ther, See - ing

- oth - er, Sail - ing o'er Life's so - lemn main, A for - lorn and shipwrecked bro - ther, See - ing

- oth - er, Sail - ing o'er Life's so - lemn main, A for - lorn and shipwrecked bro - ther, See - ing

f *p* *mf* *f* *p*

TELL ME NOT, IN MOURNFUL NUMBERS.

Con grazia.

shall take heart a - gain. Let us then be up . . and do - ing, With a
 shall take heart a - gain. Let us then be up . . and do - ing, With a
 shall take heart a - gain. Let us then be up and do - ing, With a
 shall take heart a - gain. Let us then be up and do - ing, With a

Con grazia.

heart for a - ny fate; Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to
 heart for a - ny fate; Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to
 heart for a - ny fate; Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to
 heart for a - ny fate; Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to

p animando e cres.

wait, Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to wait.
 wait, Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to wait.
 wait, Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to wait.
 wait, Still a - chiev - ing, still pur - su - ing, Learn to la - bour and to wait.

f rall.

A Folio Edition of this Part-Song is also published by Novello, Ewer and Co., price 2s. 6d.

THERE IS MUSIC BY THE RIVER

A FOUR-PART SONG

THE POETRY WRITTEN BY FRANCES R. HAVERGAL

THE MUSIC COMPOSED BY
CIRO PINSUTI.

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

Andante tranquillo.

SOPRANO.
There is mu - sic by the riv - er, And mu - sic by the sea, . . . And

ALTO.
There is mu - sic by the riv - er, And mu - sic by the sea, And

TENOR.
There is mu - sic by the riv - er, And mu - sic by the sea, . . . And

BASS.
There is mu - sic by the riv - er, And mu - sic by the sea, And

PIANO.
(*ad lib.*)
♩ = 66.

mu - sic in . . . the wa - ter-fall That is gush - ing glad and free.

mu - sic in the wa - ter-fall That is gush - ing glad and free.

mu - sic in the wa - ter-fall That is gush - ing glad and free.

mu - sic in the wa - ter-fall That is gush - ing glad and free.

THERE IS MUSIC BY THE RIVER.

There is mu - sic in the brook - let That sing - eth all a -
 There is mu - sic in the brook - let That sing - eth all a -
 There is mu - sic in the brook - let That sing - eth all a -
 There is mu - sic in the brook - let That sing - eth all a -

lone, . . . There is mu - sic in the foun - tain,
 lone, . . . There is mu - sic in the foun - tain,
 lone, . . . There is mu - sic in the foun - tain,
 lone, . . . There is mu - sic in the foun - tain, With its

With its sil - ver - tink - ling tone; But the mu - sic of thy
 With its sil - ver - tink - ling tone; But the mu - sic of thy
 With its sil - ver - tink - ling tone; But the mu - sic of thy
 sil - ver - tink - ling tone, its tink - ling tone; But the mu - sic

f dim. pp sempre dolcissimo.
dim. pp sempre dolcissimo.
dim. pp sempre dolcissimo.
dim. pp sempre dolcissimo.

THERE IS MUSIC BY THE RIVER.

spi - rit Is . . sweet - er far to me Than the mel - o - dy of
 spi - rit Is sweet - er far to me Than the mel - o - dy of
 spi - rit Is . . sweet - er far to me Than the mel - o - dy of
 of thy spi - rit Is sweet-er far to me Than the mel - o - dy of

cres.

riv - ers, Or the an - thems of the sea.
 riv - ers, Or the an - thems of the sea.
 riv - ers, Or the an - thems of the sea.
 riv - ers, Or the an - thems of the sea.

f *ff* *dim. e rall.*

Why should I dwell in si - lence, When the mu - sic is so near, That may
 Why should I dwell in si - lence, When the mu - sic is so near, That may
 Why should I dwell in si - lence, When the mu - sic is so near, That may
 Why should I dwell in si - lence, When the mu - sic is so near, That may

a tempo. *p* *cres.*

THERE IS MUSIC BY THE RIVER.

animando assai. *f un poco rit.* *a tempo. con dolcezza.*
o - ver - flow my spi - rit, So full, so clear, so full, so clear! Oh, let me
animando assai. *f un poco rit.* *a tempo.*
o - ver - flow my spi - rit, So full, so clear, so full, so clear!
animando assai. *f un poco rit.* *a tempo.*
o - ver - flow my spi - rit, So full, so clear, so full, so clear!
animando assai. *f un poco rit.* *a tempo.*
o - ver - flow my spi - rit, So full, so clear, so full, so clear!

rall. assai.
lis - ten, Oh, let me
pp un poco rall. *rall. assai.*
Oh, let me lis - ten, Oh, let me lis - ten!
pp rall. assai.
Oh, let me lis - ten, Oh, let me
pp rall. assai.
Oh, let me lis - ten, Oh, let me
pp un poco rall. *pp rall. assai.*
lis - ten!

p
lis - ten! There is mu - sic in the for - est, A . . .
p
There is mu - sic in the for - est, A
p
lis - ten! There is mu - sic in the for - est, A
p
lis - ten! There is mu - sic in the for - est, A

THERE IS MUSIC BY THE RIVER.

my - riad - voic - ed song; And mu - sic on the moun - tains, As the
 my - riad - voic - ed song; And mu - sic on the moun - tains, As the
 my - riad - voic - ed song; And mu - sic on the moun - tains, As the
 my - riad - voic - ed song; And mu - sic on the moun - tains, As the

great winds rush a - long: There is mu - sic in the glad - ness Of
 great winds rush a - long: There is mu - sic in the glad - ness Of
 great winds rush a - long: There is mu - sic in the glad - ness Of
 great winds rush a - long: There is mu - sic in the glad - ness Of morn -

f Con grazia.

morn - ing's mer - ry light, And in si - lence of the noon - tide,
 morn - ing's mer - ry light, And in si - lence of the noon - tide,
 morn - ing's mer - ry light, And in si - lence of the noon - tide,
 - - ing's mer - ry light, And in si - lence of the noon - tide, And in

p

THERE IS MUSIC BY THE RIVER.

And in hush of star - ry night. But a deep - er, ho - lier mu - sic Is the

And in hush of star - ry night. But a deep - er, ho - lier mu - sic Is the

And in hush of star - ry night. But a deep - er, ho - lier mu - sic Is the

hush of star - ry night, of star - ry night. But a deep - er, ho - lier mu - sic

dolcis.

mu - sic of thy soul, And I think the an - gels lis - ten As its

mu - sic of thy soul, And I think the an - gels lis - ten As its

mu - sic of thy soul, And I think the an - gels lis - ten As its

Is the mu - sic of thy soul, And I think the an - gels lis - ten As its

cres.

star - ry e - choes roll. Why should I dwell in

star - ry e - choes roll. Why should I dwell in

star - ry e - choes roll. Why should I dwell in

star - ry e - choes roll. Why should I dwell in

ff dim. e rall. *a tempo.*

THERE IS MUSIC BY THE RIVER.

si - lence, When the mu - sic that is thine May o - ver-flow my
 si - lence, When the mu - sic that is thine May o - ver-flow my
 si - lence, When the mu - sic that is thine May o - ver-flow my
 si - lence, When the mu - sic that is thine May o - ver-flow my

spi - rit, And blend with mine, and blend with mine! Oh, let me lis - ten!
 spi - rit, And blend with mine, and blend with mine! Oh, let me
 spi - rit, And blend with mine, and blend with mine! Oh, let me
 spi - rit, And blend with mine, and blend with mine! Oh, let me

lis - ten! Oh, let me lis - ten!
 lis - ten! Oh, let me lis - ten!
 lis - ten! Oh, let me lis - ten!

A Folio Edition of this Part-Song is also published by Novello, Ewer and Co., price 3s.

O SUNNY BEAM

(AN DEN SONNENSCHEN)

A FOUR-PART SONG

THE POETRY TRANSLATED FROM THE GERMAN BY JOHN OXENFORD

THE MUSIC COMPOSED BY

R. SCHUMANN.

ARRANGED BY GEO. F. GROVER.

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

Semplice.

SOPRANO. *mf*
O sun - ny beam, O sun - ny beam, Deep in my heart now

ALTO. *mf*
O sun - ny beam, O sun - ny beam, Deep in my heart now

TENOR. *mf*
O sun - ny beam, O sun - ny beam, Deep in my heart now

BASS. *mf*
O sun - ny beam, O sun - ny beam, Deep in my heart now

PIANO. *Semplice.*
mf

sinks thy gleam, And with it sinks a wel - come guest, The love-dream in my

sinks thy gleam, And with it sinks a wel - come guest, The love-dream in my

sinks thy gleam, And with it sinks a wel - come guest, The love-dream in my

sinks thy gleam, And with it sinks a wel - come guest, The love-dream in my

O SUNNY BEAM.

ach - ing breast. Too nar - row is my
 ach - ing breast. Too nar - row is my
 ach - ing breast. Too nar - row is my
 ach - ing breast. my

p *p* *p* *p*

Ped. *

room, my home, And in the bow'r - y
 room, my home, And in the bow'r - y
 room, my home, And in the bow'r - y
 room, my home, in the

p *p* *p* *p*

f *p*

Ped. *

grove I roam ; But there I see, a - midst its shade, So ma - ny a pret - ty
 grove I roam ; But there I see, a - midst its shade, So ma - ny a pret - ty
 grove I roam ; But there I see, a - midst its shade, So ma - ny a pret - ty
 grove I roam ; But there I see, a - midst its shade, So ma - ny a pret - ty

O SUNNY BEAM.

smil - ing maid, so ma - ny a pret - ty smil - ing maid.

smil - ing maid, so ma - ny a pret - ty smil - ing maid.

smil - ing maid, so ma - ny a pret - ty smil - ing maid.

smil - ing maid, so ma - ny a pret - ty smil - ing maid.

And mean'st thou, that like thee I'll do? That I shall ev - 'ry . .

And mean'st thou, that like thee I'll do? That I shall ev - 'ry

And mean'st thou, that like thee I'll do? That I shall ev - 'ry

And mean'st thou, that like thee I'll do? That I shall ev - 'ry

maid - en woo, As thou dost kiss each frag - rant flow'r Fresh bloom - ing in the

maid - en woo, As thou dost kiss each frag - rant flow'r Fresh bloom - ing in the

maid - en woo, As thou dost kiss each frag - rant flow'r Fresh bloom - ing in the

maid - en woo, As thou dost kiss each frag - rant flow'r Fresh bloom - ing in the

O SUNNY BEAM.

light green bow'r; So long time dost on earth thou shine, And know'st my deeds are not like thine?

light green bow'r; So long time dost on earth thou shine, And know'st my deeds are not like thine?

light green bow'r; So long time dost on earth thou shine, And know'st my deeds are not like thine?

light green bow'r; So long time dost on earth thou shine, And know'st my deeds are not like thine?

f

Why then a-wake love's pain-ful dream? O sun - ny beam, O sun - ny beam!

Why then a-wake love's pain-ful dream? sun - ny beam, O sun - ny beam!

Why then a-wake love's pain-ful dream? sun - ny beam, O sun - ny beam!

Why then a-wake love's pain-ful dream? sun - ny beam, O sun - ny beam!

f

p

Ped.

*

A RED, RED ROSE

(RÖTHES RÖSLEIN)

A FOUR-PART SONG
THE POETRY WRITTEN BY BURNS

THE MUSIC COMPOSED BY
R. SCHUMANN.

ARRANGED BY GEO. F. GROVER.

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

Andantino. *p* *rit.*

SOPRANO.
O, my luv'e's like a red, red rose That's new - ly sprung in

ALTO.
O, my luv'e's like a red, red rose That's new - ly sprung in

TENOR.
O, my luv'e's like a red, red rose That's new - ly sprung in

BASS.
O, my luv'e's like a red, red rose That's new - ly sprung in

PIANO.
p *rit.*

a tempo. *rit.*

June, . . O, my luv'e's like the me - lo - die That's sweet - ly play'd in

a tempo. *rit.*

June, O, my luv'e's like the me - lo - die That's sweet - ly play'd in

a tempo. *rit.*

June, O, my luv'e's like the me - lo - die That's sweet - ly play'd in

a tempo. *rit.*

June, O, my luv'e's like the me - lo - die That's sweet - ly play'd in

A RED, RED ROSE.

a tempo. *rit.*

tune. . . . As fair art thou, my bon - nie lass, So deep in luvè am

tune. As fair art thou, my bon - nie lass, So deep in luvè am

tune. As fair art thou, my bon - nie lass, So deep in luvè am

tune. As fair art thou, my bon - nie lass, So deep in luvè am

a tempo. *rit.*

a tempo.

I, . . . And I will luvè thee still, my dear, Till a' the seas gang

I, And I will luvè thee still, my dear, Till a' the seas gang

I, And I will luvè thee still, my dear, Till a' the seas gang

I, And I will luvè thee still, my dear, Till a' the seas gang

a tempo.

dry, Till a' the seas gang dry, my dear, And rocks melt wi' the

dry, . . . Till a' the seas gang dry, my dear, And rocks melt wi' the

dry, . . . till a' the seas gang dry, my dear, And rocks melt wi' the

dry, till a' the seas gang dry, my dear, And rocks melt wi' the

A RED, RED ROSE.

sun, . . . And I will luv^e thee still, my dear, While the sands o' life shall

sun, . . . And I will luv^e thee still, my dear, While the sands o' life shall

sun, . . . And I will luv^e thee still, my dear, While the sands o' life shall

sun, . . . And I will luv^e thee still, my dear, While the sands o' life shall

run. . . . And fare thee weel, my on - ly luv^e, And fare thee weel a - -

run. . . . And fare thee weel, my on - ly luv^e, And fare thee weel a - -

run. . . . And fare thee weel, my on - ly luv^e, And fare thee weel a - -

run. . . . And fare thee weel, my on - ly luv^e, And fare thee weel a - -

- while, And I will come a - gain, my luv^e, Tho' it were ten thou - sand miles.

- while, And I will come a - gain, my luv^e, Tho' it were ten thou - sand miles. . .

- while, And I will come a - gain, my luv^e, Tho' it were ten thou - sand miles. . .

- while, And I will come a - gain, my luv^e, Tho' it were ten thou - sand miles. . .

WANDERER'S SONG (WANDERLIED)

A FOUR-PART SONG

THE POETRY TRANSLATED FROM THE GERMAN BY JOHN OXENFORD

THE MUSIC COMPOSED BY

R. SCHUMANN.

ARRANGED BY GEO. F. GROVER.

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

Vivace.

SOPRANO. Once more fill the gob - let with

ALTO. Once more fill the gob - let with

TENOR. Once more fill the gob - let with

BASS. Once more fill the gob - let,

PIANO. *f* *Vivace.*

wine sparkling bright, To those I am leav - ing my heart I will plight; Fare -

wine sparkling bright, To those I am leav - ing my heart I will plight; Fare -

wine sparkling bright, To those I am leav - ing my heart I will plight; Fare -

To those I am leav - ing my heart I will plight; Fare -

p

WANDERER'S SONG.

The musical score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are as follows:

well, all a-round me, fare-well to my home, I long in the wide world a -
 well, all a-round me, fare-well to my home, I long in the wide world a -
 well, all a-round me, fare-well to my home, I long in the wide world a -
 well, all a-round me, fare-well to my home, I long in the wide world a -

far off to roam. . . . The sun does not shine on this
 far off to roam. . . . The sun does not shine on this
 far off to roam. . . . The sun does not shine on this
 far off to roam. . . . The sun does not shine on this

one spot a-lone, He lights earth and o-ccean from zone un-to zone; The
 one spot a-lone, He lights earth and o-ccean from zone un-to zone; The
 one spot a-lone, He lights earth and o-ccean from zone un-to zone; The
 He lights earth and o-ccean from zone un-to zone; The

Performance markings include *rit.* (ritardando), *f* (forte), and *a tempo*. The piano part features various textures, including chords and melodic lines.

WANDERER'S SONG.

rit. *a tempo.*
 wave does not cease where it leaves the white strand, But winds rest-less drive it with
rit. *a tempo.*
 wave does not cease where it leaves the white strand, But winds rest-less drive it with
rit. *a tempo.*
 wave does not cease where it leaves the white strand, But winds rest-less drive it with
rit. *a tempo.*
 wave does not cease where it leaves the white strand, But winds rest-less drive it with
 might thro' the land. Like clouds, too, the birds they must
 might thro' the land. Like clouds, too, the birds they must
 might thro' the land. Like clouds, too, the birds they must
 might thro' the land.
 wan-der a-lone, But wher-e'er they tar-ry they sing their old song; And
 wan-der a-lone, But wher-e'er they tar-ry they sing their old song; And
 wan-der a-lone, But wher-e'er they tar-ry they sing their old song; And
 But wher-e'er they tar-ry they sing their old song; And

WANDERER'S SONG.

rit. *a tempo.*

like them, the wan - d'rer his ban - ner un-furl'd, He fol - lows the mo - ther, the

rit. *a tempo.*

like them, the wan - d'rer his ban - ner un-furl'd, He fol - lows the mo - ther, the

rit. *a tempo.*

like them, the wan - d'rer his ban - ner un-furl'd, He fol - lows the mo - ther, the

rit. *a tempo.*

like them, the wan - d'rer his ban - ner un-furl'd, He fol - lows the mo - ther, the

rit. *a tempo.*

Più moderato.

wan - der - ing world. But far off he's greet-ed by

wan - der - ing world.

wan - der - ing world.

wan - der - ing world.

Più moderato.

notes sweet and clear, The birds of his own home they bring him good cheer; The flow'rets they seem like old

The flow'rets they seem like old

The flow'rets they seem like old

The flow'rets they seem like old

WANDERER'S SONG.

mf

friends as of yore Their fragrance it fol-lowed from shore un-to shore. The birds knew his cot - tage, his
 friends as of yore Their fragrance it fol-lowed from shore un-to shore.
 friends as of yore Their fragrance it fol-lowed from shore un-to shore.
 friends as of yore Their fragrance it fol-lowed from shore un-to shore.

rit.

own country's air, The flow'r - ets a - dorn - ed his maid true and fair; And
 And
 And
 And

rit.

love e'er es-corts him and lends him a hand, And home thus he finds in the
 love e'er es-corts him and lends him a hand, And home thus he finds in the
 love e'er es-corts him and lends him a hand, And home thus he finds in the
 love e'er es-corts him and lends him a hand, And home thus he finds in the

WANDERER'S SONG.

most dis-tant land, and home thus he finds in the most dis-tant land.

most dis-tant land, and home thus he finds in the most dis-tant land.

most dis-tant land, and home thus he finds in the most dis-tant land.

most dis-tant land, and home thus he finds in the most dis-tant land.

Tempo 1mo.

Once more fill the gob - let with wine sparkling bright, To

Once more fill the gob - let with wine sparkling bright, To

Once more fill the gob - let with wine sparkling bright, To

Once more fill the gob - let with wine sparkling bright, To

Tempo 1mo.

those I am leav - ing my heart I will plight, Fare - well, all a - round me, fare -

those I am leav - ing my heart I will plight, Fare - well, all a - round me, fare -

those I am leav - ing my heart I will plight, Fare - well, all a - round me, fare -

those I am leav - ing my heart I will plight, Fare - well, all a - round me, fare -

WANDERER'S SONG.

The musical score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of four systems of music. The first system contains four vocal staves and a piano accompaniment. The lyrics for the first system are: "well to my home, I long in the wide world a - far off to roam, I". The second system contains four vocal staves and a piano accompaniment. The lyrics for the second system are: "long in the wide world a - far off to roam. . . .". The third system contains a piano accompaniment. The fourth system contains a piano accompaniment. Performance markings include *rit.* (ritardando), *Tempo lmo.* (tempo largo), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte).

EVENING SONG (ABENDLIED)

A FOUR-PART SONG

THE POETRY TRANSLATED FROM THE GERMAN BY JOHN OXENFORD

THE MUSIC COMPOSED BY

R. SCHUMANN.

ARRANGED BY GEO. F. GROVER.

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

Andante.

SOPRANO.

ALTO.

TENOR. Now hill and dale are wrapp'd in si-lence deep,

BASS.

PIANO. *pp una corda.*

Andante.

TENOR. The wea-ry world is sink-ing fast to sleep,

PIANO. *pp*

EVENING SONG.

And through the branch-es rus - tle The eve - ning breeze, the eve - ning breeze.

fp *espress.*

My heart, may'st thou rest now, with all thy grief, . . . with
 My heart, may'st thou rest now, with all thy grief, with
 My heart, may'st thou rest now, with all thy grief, . . . with
 My heart, may'st thou rest now, with all thy grief, . . . with

pp *p*

all thy grief, Heart, rest al - so thou, . . . rest thee
 all thy grief, . . . Heart, rest al - so thou, rest . . .
 all thy grief, Heart, rest al - so thou, rest . . .
 all thy grief, . . . Heart, rest al - so thou, . . . rest . . .

dim. *p* *pp* *tr*

EVENING SONG.

now, . . . In slum - ber find re - lief, The
 thee now, In slum - ber find re - lief, The
 thee now, In slum - ber find re - lief, The
 thee now, In slum - ber find re - lief, The

tr
espress. *p*

eve - ning breeze thro' the trees sings lul - la - by, The day would slumber now, slum - ber
 eve - ning breeze thro' the trees sings lul - la - by, . . . The day would slumber now, slum - ber
 eve - ning breeze thro' the trees sings lul - la - by, . . . The day would slumber now, slum - ber
 eve - ning breeze thro' the trees sings lul - la - by, The day would slum - ber

Ped.

now, . . . slum - ber now, . . . Rest al - so thou.
 now, . . . Rest . . . al - so thou.
 now, . . . slum - ber now, Rest . . . al - so thou.
 now, slum - ber now, Rest al - so thou.

pp

AH! WOE IS ME

MADRIGAL FOR SIX VOICES*

THE WORDS AND MUSIC BY

H. LAHEE.

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

Moderato.

1st SOPRANO. Ah! . . . woe is me!

2nd SOPRANO. Ah! . . . woe is me!

ALTO. Ah! . . . woe,

1st TENOR. Ah! . . . woe is me! . . . ah!

2nd TENOR. Ah! . . . woe is me! ah!

BASS. Ah! . . . woe is me! ah! woe, . . . woe is

PIANO. *Moderato.* $\text{♩} = 66.$

ah! woe, woe . . . is me, my love is cold, *cres.*

ah! woe, woe . . . is me, my love is cold, *cres.*

woe . . . my love is

woe is me! woe . . . is me! my love is

woe! ah! . . . woe . . . is . . . me!

me! ah! woe! ah! woe . . . is . . . me!

* This Madrigal gained the Madrigal Society's Prize, 1884.

AH! WOE IS ME!

And when I sigh, . . . and when I sigh, . . . she
 And when I sigh, . . . and when I sigh, . . . she flies . .
crea. cold, . . . And when I sigh, . . . she flies, she
crea. cold, . . . And when I sigh, . . . she flies, she
 And when I sigh, she
 And when I sigh, she

flies me! Ah! . . . woe is
 me! Ah! woe is
 flies me! Ah! woe is me! ah! . . . woe is
 flies me! Ah! . . . woe is me!
 flies me! Ah! . . . woe is me! ah! woe is
 flies me! Ah! woe is me!

AH! WOE IS ME!

me! ah! . . . woe . . . is me!
me! ah! . . . woe . . . is me!
me! ah! woe is me! my love is cold, . . .
ah! woe is me! my love is cold,
me! ah! woe is me! my love is
ah! woe! ah! woe is me! my love is

And when I sigh, she
And when I sigh, she flies . .
. . . And when I sigh, and when I sigh, she
. . . And when I sigh, and when I sigh, she
cold, And when I sigh, and when I sigh, she
cold, And when I sigh, and when I sigh, she

AH! WOE IS ME!

This system contains the first six staves of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "flies me, Ah! . . . woe is me! ah! . . . woe is me! ah! . . . me, Ah! . . . woe is me! ah! woe is me! ah! . . . flies me, Ah! woe is me! ah! . . . woe is me! ah! . . . flies me, Ah! flies me, Ah! woe is me! ah! flies me, Ah!". The piano part includes dynamic markings such as *p* and *f*.

This system contains the second six staves of the musical score. The lyrics continue: ". . . woe . . . is me! . . . Per -", ". . . woe . . . is me! . . . Per-chance a smile,", ". . . woe . . . is me! . . .", "woe . . . is me! . . . Per-chance a smile, per -", "woe, woe is me! . . .", "woe, woe is me! . . .". The piano accompaniment continues with dynamic markings like *p* and *f*.

AH! WOE IS ME!

- chance, a smile, per-chance, per-chance a smile her heart . . . may
 per-chance a smile her heart . . . may
 - chance, per-chance a smile, per-chance, per-chance a smile, a smile her heart may
 Per-chance a smile, per-chance a smile her heart may
 Per-chance a smile, a smile her heart may

move, per - chance a smile her heart may move, A
 move, per - chance a smile her heart may move,
 per - chance a smile her heart may move, per - chance a smile her heart may
 move, per - chance a smile her heart may move, per - chance a smile her heart may
 move, per - chance a smile her heart may
 move, per - chance a smile her heart may

AH! WOE IS ME!

mer-ry, mer-ry laugh may win her, a mer-ry, mer-ry laugh may
A mer-ry, mer-ry laugh may win her, a
move.
move.
move. A mer-ry, mer-ry laugh may win her, A mer-ry, mer-ry
move. A mer-ry, mer-ry laugh may win her,

win her, a mer-ry, mer-ry laugh may win her, a
mer-ry, mer-ry laugh may win her, a mer-ry, mer-ry laugh may
laugh may win her, a mer-ry, mer-ry laugh may win her,
a mer-ry, mer-ry laugh may win her, a mer-ry, mer-ry

AH! WOE IS ME!

mer-ry, mer-ry laugh may win her, a mer-ry, mer-ry laugh may
 win her, a mer-ry, mer-ry laugh may
 a mer-ry, mer-ry laugh may win, a mer-ry, mer-ry
 a mer-ry, mer-ry laugh may win, a mer-ry, mer-ry
 a laugh may win her, a laugh, a
 laugh may win her, win her, a laugh, a

win her, a mer-ry laugh may win her!
 win her, a mer-ry laugh may win her!
 laugh, a mer-ry, mer-ry, mer-ry, mer-ry laugh may win her!
 laugh, a mer-ry, mer-ry, mer-ry, mer-ry laugh may win her! Fa
 mer-ry, mer-ry laugh, a mer-ry laugh may win her!
 mer-ry, mer-ry laugh, a mer-ry laugh may win her!
 mer-ry, mer-ry laugh, a mer-ry laugh may win her!

AH! WOE IS ME!

la la, Fa la,
la, Fa la, Fa la,
A mer-ry, mer-ry laugh may win her,
. . . A mer-ry, mer-ry laugh may win her, a mer-ry, mer-ry
A mer-ry, mer-ry laugh may win her, a
mer-ry, mer-ry laugh may win her, a mer-ry, mer-ry laugh may

. . . fa la, fa la,
. fa la,
a mer-ry, mer-ry laugh may win her! Fa la,
laugh may win her, a mer-ry, mer-ry laugh may win her,
mer-ry, mer-ry laugh may win her, a mer-ry, mer-ry laugh may
win her! a mer-ry, mer-ry laugh may win her!

AH ! WOE IS ME !

fa la, fa la. *rall.*
fa la, fa la, fa la, fa la, fa la, fa la. *rall.*
fa la, fa la, fa la, fa la, fa la. *rall.*
A laugh may win her! Fa, fa la, fa la, fa la. *rall.*
win her! Fa la, fa la, fa la, fa la. *rall.*
Fa la, fa la. *rall.*

Andante tranquillo. *p*
Then sighs be - gone! Then sighs be -
Then sighs be - gone!
Then sighs be - gone!
Then sighs be - gone!
Then sighs be - gone! Then sighs be -
Then sighs be - gone!
Andante tranquillo. *p*

AH! WOE IS ME!

gone! Let mirth a - lone at - tend . . . her!

Then sighs be - gone! Let mirth at - tend . . . her!

Then sighs be - gone! Let mirth at - tend . . . her!

Then sighs be -

gone! Let mirth a - lone at - - tend . . . her!

be - gone!

The first system of the musical score for 'AH! WOE IS ME!' consists of six staves. The top five staves are vocal parts with lyrics. The lyrics are: 'gone! Let mirth a - lone at - tend . . . her!', 'Then sighs be - gone! Let mirth at - tend . . . her!', 'Then sighs be - gone! Let mirth at - tend . . . her!', 'Then sighs be -', 'gone! Let mirth a - lone at - - tend . . . her!', and 'be - gone!'. The sixth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

Then sighs be - gone! Let mirth a - lone,

Then sighs be - gone! Let mirth a - lone, let

Then sighs be - gone! Let mirth a - lone, let

gone! Then sighs be - gone! Let mirth a -

Then sighs be - gone! . . . Let mirth a -

Then sighs be - gone! . . . Let mirth a - lone, . . .

The second system of the musical score continues with six staves. The top five staves are vocal parts with lyrics. The lyrics are: 'Then sighs be - gone! Let mirth a - lone,', 'Then sighs be - gone! Let mirth a - lone, let', 'Then sighs be - gone! Let mirth a - lone, let', 'gone! Then sighs be - gone! Let mirth a -', 'Then sighs be - gone! . . . Let mirth a -', and 'Then sighs be - gone! . . . Let mirth a - lone, . . .'. The sixth staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

AH! WOE IS ME!

let mirth a - lone . . at - tend . . . her,
mirth at - tend her, let
mirth a - lone . . at - tend her, let mirth a -
lone, mirth a - lone . . at - tend her, let mirth a -
lone, . . a - lone . . . at - tend . . . her,
let mirth a - lone at - tend her,

The first system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "let mirth a - lone . . at - tend . . . her, mirth at - tend her, let mirth a - lone . . at - tend her, let mirth a - lone, mirth a - lone . . at - tend her, let mirth a - lone, . . a - lone . . . at - tend . . . her, let mirth a - lone at - tend her,"

let mirth a - lone at - tend her !
mirth a - lone at - tend her !
lone, a - lone at - tend her !
lone, a - lone at - tend her !
let mirth a - lone at - tend her !
let mirth at - tend her !

The second system of the musical score consists of seven staves. The top six staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "let mirth a - lone at - tend her ! mirth a - lone at - tend her ! lone, a - lone at - tend her ! lone, a - lone at - tend her ! let mirth a - lone at - tend her ! let mirth at - tend her !"

Inscribed to D. W. ROTHAM, Esq., Conductor of the Bristol Madrigal Society.

SWEET EVENING HOUR

A FOUR-PART SONG

THE POETRY WRITTEN BY THE REV. H. F. LYTE

THE MUSIC COMPOSED BY

SAMUEL REAY.

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

Andante.

SOPRANO. Sweet evening hour, sweet eve - ning hour, . . . That calms the air and *cres.*

ALTO. Sweet eve - ning hour, That calms, that calms *cres.* the air and

TENOR. Sweet evening hour, sweet eve - - ning hour, That calms the air and *cres.*

BASS. Sweet eve - - ning hour, That calms . . . the air and

PIANO. (*ad lib.*) *Andante.* *p* *cres.*

shuts the flower, That brings the wild bee to its nest, that *cres.*

shuts the flower, That brings the wild bee to its *cres.*

shuts the flower, That brings the wild . . . bee to its *cres.*

shuts the flower, That brings the wild bee to its *cres.*

p *p* *cres.*

SWEET EVENING HOUR.

brings . . the wild bee to its nest, And lays the wear - y
 nest, the wild bee to its nest, And
 nest, that brings the wild bee to its nest, And lays the wear - y
 nest, that brings the wild bee to its nest, And

wear - y down to rest, the wear - y down . . . to rest. O
 lays . . the wear - y down to rest, down to rest, O
 down . . to rest, the wear - y down to rest, to rest, to
 lays the wear - y down, and lays the wear - y down to rest. . .

sea - son of soft sounds and hues, Of twilight walks a - mong the dews, a -
 sea - son of soft sounds and hues, Of
 rest. O sea - son of soft sounds and hues, Of twi - light walks, O
 O sea - son of soft sounds and hues, Of

SWEET EVENING HOUR.

p legato. *cres.* *dim.*
 - mong the dews, of twi-light walks . . a-mong the dew, of twilight walks a -
cres. *dim.*
 twi - - light walks . . a - mong, . . a - mong the
cres. *dim.*
 sea - son of soft sounds and hues, of twi-light walks a - mong the dews . . .
cres. *dim.*
 twi - - light walks, of twi-light walks a-mong the dews,
cres. *dim.*
 - mong the dews, a - mong the dews, of twilight walks a - mong, a - mong the
cres. *mf*
 dews, a - mong the dews, O sea - son of soft sounds and hues, Of
cres. *mf*
 O sea - son of soft hues, Of twi-light walks a-mong the
cres. *legato.* *mf*
 O sea - son of soft sounds and hues, Of
cres. *mf*
 dews, O sea - son of soft sounds and hues,
cres.
 twilight walks a - mong the dews, O sea - son of soft sounds, Of
cres.
 dews, of twilight walks a-mong the dews, O sea-son of soft sounds and
cres.
 twi - light walks a - mong the dews of twi - - light walks a - -
cres.

SWEET EVENING HOUR.

Of twi-light walks, Of
 twi - light walks a - mong the dew,
 hues, sounds and hues, A - mong the dew,
 - mong the dew, Of

p *mf* *cres.* *dim.* *p* *mf*

feel - ings calm and con-verse sweet, And thoughts too shadowy to re - peat, Of
 feel - ings calm . . . and con - verse sweet, And thoughts, and thoughts too
 Of feel - ings calm and con - verse sweet, And thoughts too shadowy to re - peat, Of
 feel - ings calm and con - verse sweet, And thoughts, and

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

feel-ings calm and converse sweet, And thoughts too sha - dowy to re - peat. . .
 sha - dowy to re - peat, and thoughts too sha - dowy to re - peat, to re - peat.
 thoughts . . . too sha - dowy to re - peat, to re - peat.
 thoughts too sha - dowy to re - peat, re - peat.

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

SWEET EVENING HOUR.

mf The wea-ry soul that loathes the day *cres.* Finds peace be-neath thy

mf The wea-ry soul that loathes the day Finds peace be-

mf The wea-ry soul that loathes the day Finds peace be-neath thy

mf The wea-ry soul Finds peace . . . be-neath, be-

sooth-ing sway, And trem-bling through the dew-y skies, and

-neath thy sway, And trem-bling through . . the dew-y

sooth-ing sway, And trem-bling through . . the dew-y

-neath thy sway, And trem-bling through the dew-y

cres. trem-bling, trem-bling through the skies, *dim.* Look out the

cres. skies, and trem-bling through . . the skies, *dim.* Look

cres. skies, and trem-bling through the dew-y skies, *dim.* Look out, look out the

cres. skies, and trem-bling, trembling through the dew-y skies, *dim.* Look

SWEET EVENING HOUR.

cres. stars, the stars with thoughtful eyes, *dim.* with thought - - - ful eyes, *mf* Let
cres. out . . the stars with thought - - ful eyes, *dim.* eyes, *mf* thought-ful eyes, Let
cres. stars, the stars with thought - ful eyes, *dim.* with thought - - ful eyes, *mf* Let
cres. out the stars with thought - - ful eyes, the stars with thoughtful eyes . .

o - thers hail the ri-sing day, I praise it when it fades a - way, it
o - thers hail the ri - - sing day, I *cres.* *dim.* *mf*
o - thers hail the ri-sing day, I praise it when it fades, Let
. . Let o - thers hail the ri-sing day, I

legato. fades a-way, I praise it when . . it fades a - way, I praise it when it
cres. *dim.*
praise it when . . it fades, . . it fades a - .
cres. *dim.*
o - thers hail the ri-sing day, I praise it when it fades a - way, . .
cres. *dim.*
praise it when it fades a - way, it fades a - way,
cres. *dim.*

SWEET EVENING HOUR.

cres.
fades a-way, it fades a-way, I praise it when it fades, it fades a -
cres.
- way, it fades a-way, Let o - thers hail the ri-sing day I
cres.
Let o - thers hail the day I praise it when it fades a -
cres.
Let o - thers hail the ri - - sing day, I
mf

cres.
- way, Let o - thers hail the ri-sing day
cres.
praise it when it fades a-way, Let o-thers hail the day, I
cres.
- way, I praise it when it fades a - way, I praise it when it fades a -
cres.
praise it when it fades a-way, I praise it when it
cres.

p
it fades a-way, *mf* When the
praise it when it fades a-way, *p* it fades a-way, When the
dim.
- way, fades a - - way, *dim.* it fades a-way, *mf*
dim.
fades a - - way, *dim.* When the
dim. *p* *mf*

FAIR LAND, WE GREET THEE

A FOUR-PART SONG, WITH SOLO AD LIB.

THE MUSIC COMPOSED AND ADAPTED BY
CIRO PINSUTI.

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

Andante mosso assai.

PIANO.

Musical score for the piano introduction, consisting of two staves. The music is in 3/4 time and G major. It features a melody with triplets and a bass line with chords. Dynamics include *sf* and *p*.

Continuation of the piano accompaniment, featuring more complex rhythmic patterns and triplets. Dynamics include *p* and *cres.*

CHORUS.

SOPRANO.

Fair land, we greet thee! Dear are thy plains and moun - tains, Fond - ly

ALTO.

Fair land, we greet thee! Dear are thy plains and moun - tains, Fond - ly

TENOR.

Fair land, we greet thee! Dear are thy plains and moun - tains, Fond - ly

BASS.

fp Fair land, we greet thee! Dear are thy plains and moun - tains, *fp* Fond - ly

Four-part vocal setting of the chorus with piano accompaniment. The vocal parts are Soprano, Alto, Tenor, and Bass. The piano accompaniment is at the bottom. Dynamics include *f*, *p*, and *fp*.

FAIR LAND, WE GREET THEE!

greet thee, O love-ly . . land of Wales!

greet thee, O love-ly . . land of Wales!

greet thee, O love-ly land of Wales! *maestoso.* *p* 3

greet thee, O love-ly land of Wales! There is

cres. 3 And

p 3 There is mu-sic in thy foun-tains,

There is mu-sic in thy foun-tains, *cres.* 3

mu-sic in thy foun-tains, And sun-light in thy

sun-light in thy vales, Yes! there's sun-light in thy vales.

And . . sun-light in thy vales, There is sunlight in thy vales.

And . . sun-light in thy vales, There is sunlight in thy vales.

vales, There is mu-sic in thy foun-tains, 3

FAIR LAND, WE GREET THEE!

Yes, we greet thee, love - ly land, love - ly land! yes, we
 Yes, we greet thee, love - ly land, love - ly land! yes, we
 Yes, we greet thee, love - ly land, love - ly land! yes, we
 Yes, we greet thee, love - ly land, love - ly land! yes, we

pp *cres.* *f*

Poco meno mosso.
 greet thee, love - ly land! we greet
 greet thee, love - ly land! we greet
 greet thee, love - ly land! we greet
 greet thee, love - ly land! we greet

ff *f* *f* *f*

Sra

thee!
 thee, we greet thee!
 thee!
 thee, we greet thee!

rall. *dim.*

TENOR SOLO. *rall.*
 Ah!

FAIR LAND, WE GREET THEE.

Andante cantabile.

Dear home of our fa - thers, we hear that sweet mu - sic, And mem' - ry brings
dolce con espress.

back the first days of our youth, When free as a wild - bird in
rinf.
BASS SOLO.
When free

glad - ness we wan - der'd, And earth seem'd a gar - den of sun - light and
as a bird we wan - der'd, And earth . . . all sun - light and

CHORUS. SOPRANO.
grandioso.

Dear land of our fa - thers, we hear thy sweet
CHORUS. ALTO.
Dear land of our fa - thers, we hear thy sweet
CHORUS. TENOR.
truth. Dear land of our fa - thers, we hear thy sweet
CHORUS. BASS.
truth. Dear land of our fa - thers, we hear thy sweet
grandioso.

FAIR LAND, WE GREET THEE!

mu - sic, And mem' - ry brings back the first days of our youth.

mu - sic, And mem' - ry brings back the first days of our youth.

mu - sic, And mem' - ry brings back the first days of our youth.

mu - sic, And mem' - ry brings back the first days of our youth.

rit.

rit.

rit.

rit.

rit.

Tempo primo.

pp *pp* *cres.*

Fair land, we greet thee! O peaceful scenes of child - hood, Wel - come!

Fair land, we greet thee! O peaceful scenes of child - hood, Wel - come!

Fair land, we greet thee! O peaceful scenes of child - hood, Wel - come!

Fair land, we greet thee! O peaceful scenes of child - hood, Wel - come!

f *f*

FAIR LAND, WE GREET THEE!

wel - come un - to the wand'rer's sight. . .
 wel - come un - to the wand'rer's sight. . .
 wel - come un - to the wand' - rer's sight. . . *maestoso.* 3
 wel - come un - to the wand' - rer's sight. . . The

Yes! the
 The birds a - mid thy wild - woods
 The birds a - mid thy wild - woods *cres.*
 birds a - mid thy wild - woods. Still sing in the golden
cres. *a poco* *poco.* *cres.* 3
 song-birds 'mid thy wild woods Sing in the gold - en light.
 Sing in the gold - en . light, sing - ing in the gold - en light.
 Yes! still they're sing - ing, sing - ing in the gold - en light.
 light, still they're sing - ing, are . . sing - ing, 3

FAIR LAND, WE GREET THEE.

Yes, we greet thee, love-ly land, love-ly land! yes, we

Yes, we greet thee, love-ly land, love-ly land! yes, we

Yes, we greet thee, love-ly land, love-ly land! yes, we

Yes, we greet thee, love-ly land, love-ly land! yes, we

Meno mosso.

greet thee, love-ly land! we greet

greet thee, love-ly land! we greet

greet thee, love-ly land! we greet

greet thee, love-ly land! we greet

Svt.

thee!

thee, we greet thee!

thee!

thee, we greet thee!

SOPRANO SOLO. rall.

rall.

FAIR LAND, WE GREET THEE !

Andante cantabile.

Thy . . bards tune their harps to the lays that are sweet - est, Thy

Andante cantabile.

p

war - riors for va - lour e'er bore off the crown, Thy

rinf.

maid - ens the fair - est, the pu - - rest, the neat - est Are

ALTO.

Thy maid - - - ens the fair - est,

wor - thy a race of such an - cient re - nown.

al lib. *grandioso.*

Are wor - - thy their an - cient re - nown.

CHORUS. SOPRANO. Thy . .

CHORUS. ALTO. Thy

CHORUS. TENOR. Thy

CHORUS. BASS. Thy

Thy

f grandioso.

FAIR LAND, WE GREET THEE!

bards tune their harps to the lays that are sweet - est, Thy
 bards tune their harps to the lays that are sweet - est, Thy
 bards tune their harps to the lays that are sweet - est, Thy
 bards tune their harps to the lays that are sweet - est, Thy

The first system of the musical score consists of five staves. The top staff is a blank treble clef staff. The second, third, and fourth staves are vocal staves with lyrics. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

war - riors for val - our e'er bore off the crown. Thy maid - ens the
 war - riors for val - our e'er bore off the crown. Thy
 war - riors for val - our e'er bore off the crown.
 war - riors for val - our e'er bore off the crown.

The second system of the musical score also consists of five staves. The top staff is a blank treble clef staff. The second, third, and fourth staves are vocal staves with lyrics. The fifth staff is a piano accompaniment consisting of a grand staff. Dynamics markings include *p* (piano) and *cres.* (crescendo).

FAIR LAND, WE GREET THEE!

Thy maid - ens Are
 fair - est, the pur - est, the neat - est, Are wor - thy a race of such
 maid - ens the neat - est, A race of such
 the pur - est, the neat - est, of
 pur - est, neat - est,

wor - thy, are wor - - thy, are . . . wor - - -
 an - cient re - nown. Thy . . . maid - ens the fair - est, the
 an - cient re - nown. Thy maid - ens the fair - est, the
 an - cient re - nown. Thy maid - ens the fair - est, the
 re - nown. Thy maid - ens the fair - est, the

FAIR LAND, WE GREET THEE !

thy thy an - - -

pur - est, the neat - est, Are wor - thy a race of such

pur - est, the neat - est, Are wor - thy a race of such

pur - est, the neat - est, Are wor - thy a race of such

pur - est, the neat - est, Are wor - thy a race of such

A musical score for the first system of the piece. It consists of five vocal staves and two piano accompaniment staves. The vocal parts are in G major and 4/4 time. The lyrics are: "thy thy an - - -", "pur - est, the neat - est, Are wor - thy a race of such", "pur - est, the neat - est, Are wor - thy a race of such", "pur - est, the neat - est, Are wor - thy a race of such", and "pur - est, the neat - est, Are wor - thy a race of such". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

- - cient re - nown.

an - cient re - nown.

an - cient re - nown.

an - cient re - nown.

an - cient re - nown.

an - cient re - nown.

col canto. a tempo. f ff f

A musical score for the second system of the piece. It consists of five vocal staves and two piano accompaniment staves. The vocal parts are in G major and 4/4 time. The lyrics are: "- - cient re - nown.", "an - cient re - nown.", "an - cient re - nown.", "an - cient re - nown.", and "an - cient re - nown.". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes performance markings: "a tempo.", "rit.", "col canto.", "a tempo.", "f", "ff", and "f".

RISE, FAIR GODDESS OF THE DAWN

(HYMN TO AURORA)

A FOUR-PART SONG

THE POETRY WRITTEN BY JESSICA RANKIN

THE MUSIC COMPOSED BY

HENRY SMART.

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

Poco maestoso.

SOPRANO.
Rise, fair god - dess of the dawn, Ope thy gates . . with ro - sy

ALTO.
Rise, fair god - dess of the dawn, Ope thy gates . . with ro - sy

TENOR.
Rise, fair god - dess of the dawn, Ope thy gates . . with ro - sy

BASS.
Rise, fair god - dess of the dawn, Ope thy gates . . with ro - sy

PIANO.
(*ad lib.*)
f

cres.

fin - ger, Mists that veil the smil - ing morn Round thy gold - en por - tals

cres.

fin - ger, Mists that veil the smil - ing morn Round thy gold - en por - tals

cres.

fin - ger, Mists that veil the smil - ing morn Round thy gold - en por - tals

cres.

fin - ger, Mists that veil the smil - ing morn Round thy gold - en por - tals

cres.

f

RISE, FAIR GODDESS OF THE DAWN.

lin - ger. Rise, fair god - dess of the dawn, Ope thy gates . . with ro - sy

lin - ger. Rise, fair god - dess of the dawn, Ope thy gates . . with ro - sy

lin - ger. Rise, fair god - dess of the dawn, Ope thy gates . . with ro - sy

lin - ger. Rise, fair god - dess of the dawn, Ope thy gates . . with ro - sy

p

fin - ger, Mists that veil the smil - ing morn Round thy

fin - ger, Mists that veil the smil - ing morn Round thy

fin - ger, Mists that veil the smil - ing morn Round thy

fin - ger, Mists that veil the smil - ing morn Round thy

cres.

cres.

cres.

cres.

cres.

gold - en por - tals lin - ger: See the stars be - fore . . thee fleet - ing,

gold - en por - tals lin - ger: See the stars be - fore . . thee fleet - ing,

gold - en por - tals lin - ger: Sa - ble night, sa - ble

gold - en por - tals lin - ger: Sa - ble night, sa - ble

f

p

RISE, FAIR GODDESS OF THE DAWN.

cres.
Hides her ter - rors from thine eyes : God - dess
cres.
in fear re - treat - ing, Hides her ter - rors from thine eyes : God - dess
cres.
night, in fear . . re - treat - ing, Hides her ter - rors from thine eyes : God - dess
cres.

of the dawn, a - rise, god - dess of the dawn, . . a - rise ! . .
of the dawn, a - rise, god - dess of the dawn, a - rise !
of the dawn, a - rise, god - dess of the dawn, a - rise ! . .
of the dawn, a - rise, god - dess of the dawn, a - rise ! . .

When the first pale light ap - pears, Earth is bathed . . in dew - y
When the first pale light ap - pears, Earth is bathed . . in dew - y
When the first pale light ap - pears, Earth is bathed . . in dew - y
When the first pale light ap - pears, Earth is bathed . . in dew - y

RISE, FAIR GODDESS OF THE DAWN.

showers, Bright - ly shine 'mid smiles and tears, Wake to

showers, Bright - ly shine 'mid smiles and tears, Wake to

showers, Bright - ly shine 'mid smiles and tears, Wake to

showers, Bright - ly shine 'mid smiles and tears, Wake to

life the blush - ing flowers. When the first pale light ap - pears, Earth is

life the blush - ing flowers. When the first pale light ap - pears, Earth is

life the blush - ing flowers. When the first pale light ap - pears, Earth is

life the blush - ing flowers. When the first pale light ap - pears, Earth is

bathed in dew - y showers, Bright - ly shine 'mid smiles and tears, Wake to

bathed in dew - y showers, Bright - ly shine 'mid smiles and tears, Wake to

bathed in dew - y showers, Bright - ly shine 'mid smiles and tears, Wake to

bathed in dew - y showers, Bright - ly shine 'mid smiles and tears, Wake to

RISE, FAIR GODDESS OF THE DAWN.

life the blush - ing flowers. Ro - sy clouds be - fore . . thee send - ing,

life the blush - ing flowers. Ro - sy clouds be - fore . . thee send - ing,

life the blush - ing flowers. Ro - sy clouds, glow - ing

life the blush - ing flowers. Ro - sy clouds, glow - ing

Clothe with light the east - ern skies : God - dess

soft - ly blend - ing, Clothe with light the east - ern skies : God - dess

co - lours soft - ly blend - ing, Clothe with light the east - ern skies : God - dess

co - lours soft - ly blend - ing, Clothe with light the east - ern skies : God - dess

of the dawn, a - rise, god - dess of the dawn, a - rise ! . .

of the dawn, a - rise, god - dess of the dawn, a - rise !

of the dawn, a - rise, god - dess of the dawn, a - rise ! . .

of the dawn, a - rise, god - dess of the dawn, a - rise ! . .

A Folio Edition of this Part-Song is also published by Novello, Ewer and Co., price 3s. ; separate parts, 3d. each.

A GARLAND FOR OUR FAIREST

A FOUR-PART SONG

THE POETRY WRITTEN BY B. J. MONTGOMERY

THE MUSIC COMPOSED BY
J. L. HATTON.

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

Allegretto.

SOPRANO. *f* A gar - land for our fair - est, For

ALTO. *f* A gar - land for our fair - est, For

TENOR. *f* A gar - land for our fair - est, For

BASS. *f* A gar - land for our fair - est, For

PIANO. (*ad lib.*) *f* *Allegretto.*

her we love so well, . . . We'll weave with flowers the ra - rest In

her we love so well, . . . We'll weave with flowers the ra - rest In

her we love so well, . . . We'll weave with flowers the ra - rest In

her we love so well, . . . We'll weave with flowers the ra - rest In

A GARLAND FOR OUR FAIREST.

gar - den and in dell. . . The dai - sy, like her gen - tle heart, So

gar - den and in dell. . . The dai - sy, like her gen - tle heart, So

gar - den and in dell. . . The dai - sy, like her gen - tle heart, So

gar - den and in dell. . . The dai - sy, like her gen - tle heart, So

mod - est, pure and meek; The rose to match the blush - ing bloom That

mod - est, pure and meek; The rose to match the blush - ing bloom That

mod - est, pure and meek; The rose to match the blush - ing bloom That

mod - est, pure and meek; The rose to match the blush - ing bloom That

dim. decks her dain - ty cheek, that decks her dain - ty cheek, her

dim. decks her dain - ty cheek, decks . . her

dim. decks her dain - ty cheek, *p* her dain - ty cheek, that decks her

dim. decks her dain - ty cheek, *p* her dain - ty cheek, her

A GARLAND FOR OUR FAIREST.

Con brio.

dain - ty cheek. Thus bloom - ing, sweet - ly bloom - ing, Our gar - land bright shall

dain - ty cheek. Thus bloom - ing, sweet - ly bloom - ing, Our gar - land bright shall

dain - ty cheek. Thus bloom - ing, sweet - ly bloom - ing, Our gar - land bright shall

dain - ty cheek. Thus bloom - ing, sweet - ly bloom - ing, Our gar - land bright shall

Con brio.

go! . . . Ah! when she sees We fain would please, Will she one smile be -

go! . . . Ah! when she sees We fain would please, Will she one smile be -

go! Ah! when she sees We fain would please, Will she one smile be -

go! Ah! when she sees We fain would please, Will she one smile be -

- stow, will she one smile be - stow, one smile, will she one smile . . . be -

- stow, will she one smile be - stow, one smile, one smile be -

- stow, will she one smile be - stow, one smile . . . be -

- stow, Ah! will she one smile . . . be -

A GARLAND FOR OUR FAIREST.

prize! And vio - lets for the li - quid light, With - in her dark blue

prize! And vio - lets for the li - quid light, With - in her dark blue

prize! And vio - lets for the li - quid light, With - in her dark blue

prize! And vio - lets for the li - quid light, With - in her dark blue

eyes. . . But oh! no flower be - neath the sun Can e'er to her im -

eyes. . . But oh! no flower be - neath the sun Can e'er to her im -

eyes. . . But oh! no flower be - neath the sun Can e'er to her im -

eyes. . . But oh! no flower be - neath the sun Can e'er to her im -

- part The change - less love whose ten - drils cling So close - ly round each

- part . . The change - less love whose ten - drils cling So close - ly round each

- part The change - less love whose ten - drils cling So close - ly round each

- part The change - less love whose ten - drils cling So close - ly round each

A GARLAND FOR OUR FAIREST.

heart, whose ten - drils cling . . so close - - ly round each

heart, close - - ly round each

heart, . . whose ten - drils cling so close - ly round each

heart, . . that cling . . so close - - ly round each

Con brio.

heart. Thus bloom - ing, sweet - ly bloom - ing, Our gar - land bright shall

heart. Thus bloom - ing, sweet - ly bloom - ing, Our gar - land bright shall

heart. Thus bloom - ing, sweet - ly bloom - ing, Our gar - land bright shall

heart. Thus bloom - ing, sweet - ly bloom - ing, Our gar - land bright shall

Con brio.

go! . . Ah! when she sees We fain would please, Will she one smile be -

go! . . Ah! when she sees We fain would please, Will she one smile be -

go! Ah! when she sees We fain would please, Will she one smile be -

go! Ah! when she sees We fain would please, Will she one smile be -

A GARLAND FOR OUR FAIREST.

dim.
 - stow, will she one smile be - stow, one smile, . . will she one smile . . be -
 - stow, will she one smile be - stow, one smile, one smile be -
 - stow, will she one smile be - stow, one smile . . be -
 - stow! Ah! will she one smile . . be -
p

dim.
 - stow, will she one smile be - stow, one smile be -
 - stow, Ah! will she one smile . . be -
 - stow, will she one smile be - stow, one smile, will she one smile be -
 - stow, will she one smile be - stow, one smile, one smile be -
cres. *dim.* *cres.* *dim.* *cres.* *dim.*

f *p* *f*
 - stow, one smile be - stow, one smile, will she one smile be - stow!
 - stow, one smile be - stow, one smile, will she one smile be - stow!
 - stow, one smile be - stow, one smile, will she one smile be - stow!
 - stow, one smile be - stow, one smile, will she one smile be - stow!
f *p* *f*