

"Fair and Fair."

(George Peele.)

ARTHUR WHITING. Op.20.

Soprano.
(*Enone.*)

Tenor.
(*Paris.*)

Piano.

grazioso

Fair and fair, and

twice so fair, — As fair as an - y may be, The fair-est

shep-herd on our green, — A love — for an - y la - dy.

Fair and fair, and twice so fair, As fair as

an - y may be; Thy love is fair for thee a - lone,

Più animato.
My love is fair, my love is
And for no oth - er - la - dy.

Più animato.
gay, As fresh as bin the flow'rs of May, And of my love my roun-de-

gay, As fresh as bin the flow'rs of May, And of my love my roun-de-

lay, And of my love — my rounde - lay, my mer-ry, mer-ry, mer-ry rounde -

lay, Con - cludes with Cu pid's curse: —

Tempo I.

'They that do change old love for new, Pray gods they change for worse! —

'They that do

Tempo I.

f They that do change old love for new, Pray gods they change for

f change old love for new, Pray gods they change for

grazioso

worse!'

Fair and fair, and

worse!'

twice so fair, — As fair as an - - y may be;

The fair-est shep-herd on our green, — A love — for an - y

la - dy.

Fair and fair, and twice so fair, —

As fair as an - y may be; Thy love is fair for thee a -

My love can lone, And for no oth - er - la - dy.

Più animato.

pipe, my love can sing, My love can many a pret - ty thing, And of his

Più animato.

love - ly prais-es ring, and of his love - ly prais-es ring, My mer-ry,

mer-ry, mer-ry roun-de - lay; A - men to Cu-pid's

Tempo I.

curse. 'They that do change old love for new, Pray gods they change for

Tempo I.

worse! They that do change old love for new, Pray gods they

'They that do change old love for new, Pray gods they

change for worse!

"Love is life's end."

(Edmund Spenser.)

7

Adagio e sostenuto.

mf

Love is life's

Love is life's

Adagio e sostenuto.

p

con Pedale

end; an end, but nev-er end - ing,

end; an end, but nev-er end - ing,

più f
All joys, all sweets, all hap - pi-ness a - ward - ing.

più f
All joys, all sweets, all hap - pi-ness a - ward - ing.

più f

mf Love is life's wealth, (ne'er spent, but ev - er *cresc.*

Love is life's wealth, (ne'er

cresc.

spend - ing), *f* Love's life's re - ward, re - - ward - ed in re -

spend but ever spend - ing), *f* Love's life's re - ward, life's re -

ward - ing.

ward.

espressivo Ah! shouldst thou live but once life's

p

molto rall.

sweets, love's sweets to prove, Thou wilt not

p

Thou wilt not

molto rall.

p

2

f slargando

love to live, Un-less thou live, un-less thou

f slargando

love _____ to live, _____ Un-less thou live, un-less thou

f slargando

live to love. _____

live_ to love. _____

8

3

dim.

pp

La

*

"Oh, there's a heart for every one."

(Charles Swain.)

Vivace.

The first system of the musical score. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The tempo is marked *Vivace.* The key signature has one flat (B-flat). The vocal line begins with a rest followed by the word "Oh,". The piano accompaniment starts with a forte (*f*) dynamic and a rhythmic pattern of eighth and sixteenth notes.

The second system of the musical score. The vocal line continues with the lyrics: "there's a heart for ev - 'ry one, If ev - 'ry one could find it, For". The piano accompaniment features a triplet of eighth notes in the left hand and a melodic line in the right hand.

The third system of the musical score. The vocal line continues with the lyrics: "ev - 'ry one, for ev - 'ry one, If ev - 'ry one could find it." The piano accompaniment continues with a similar rhythmic pattern, featuring triplets and sustained chords.

The fourth system of the musical score. The vocal line concludes with the lyrics: "Then up and seek, ere youth be gone, What - e'er the". The piano accompaniment features a final melodic flourish in the right hand and sustained chords in the left hand.

pp
 toil, ne'er mind— it. For if you chance to
pp
 toil, ne'er mind— it. For if you chance to
pp

meet at last With that one heart in - tend - ed To be a bless-ing
 meet at last With that one heart in - tend - ed To be a bless-ing

legato e cresc.
 un - sur - passed Till life it - self is end - ed, How would you
legato e cresc.
 un - sur - passed Till life it - self is end - ed, How would you

prize the la - bor done, How grieve, if you re -
 prize the la - bor done, How

signed, if you re - signed _____ it! Oh, *pp*
 grieve, if you re - signed, if you re - - signed it! Oh, *pp*

The first system of the musical score. It consists of three staves: two vocal staves (treble and bass clef) and one piano accompaniment staff (grand staff). The vocal staves have lyrics. The piano accompaniment starts with a forte (*f*) dynamic and ends with a pianissimo (*pp*) dynamic. The music features long, flowing lines with many ties and slurs.

there's a heart for ev - 'ry one, If ev - - 'ry one could
 there's a heart for ev - 'ry one, If ev - - 'ry one could

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment features a triplet of eighth notes in the left hand.

find it, For ev - 'ry one, for ev - 'ry one, If ev - 'ry one
 find it, for ev - 'ry one, If ev - 'ry one

The third system of the musical score. The piano accompaniment has a forte (*f*) dynamic. The vocal lines continue with the same melodic and harmonic structure.

could find _____ it.
 could find _____ it.

The fourth system of the musical score. The piano accompaniment features a crescendo leading to a forte (*f*) dynamic. The vocal lines end with a long, sustained note.

Two hearts are made, the an - gels say, To suit each —

dim.

oth - er dear - - ly;

But each one takes a diff - rent

pp

way, A way not found so clear - ly!

Yet though we seek and

mf

way, A way not found so clear - ly!

Yet though we seek and

pp

seek for years, The pains are worth the tak - - ing, For what the life of

seek for years, The pains are worth the tak - - ing, For what the life of

home en - dears, Like hearts of an - gels' mak-ing? Then haste, and

home en - dears, Like hearts of an - gels' mak-ing? Then haste, and

flegato

flegato

guard the treasure now, When fond - ly you've en -

guard the treasure now, When

shrined, when you've en - shrined it, For

fond - ly you've en - shrined, when you've en - shrined it, For

pp

pp

pp

there's a heart for ev - 'ry one, If ev - - 'ry one could

there's a heart for ev - 'ry one, If ev - - 'ry one could

find it, For ev - 'ry one, for ev - 'ry one, If ev - 'ry one

find it, for ev - 'ry one, If ev - 'ry one

could find

could find

it.

it.