

NOVELLO'S
PART-SONG BOOK.

(Second Series.)

A COLLECTION OF

Four-Part Songs and Madrigals,

BY

MODERN COMPOSERS.

VOL. V.

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THE RAINY DAY.

WORDS BY LONGFELLOW.

COMPOSED BY

ARTHUR S. SULLIVAN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 55, Foultry (E.C.).

mf Andante quasi Allegretto.

TREBLE.
The day is cold and dark and drea - ry, It rains, and the wind is ne-ver

ALTO.
The day is cold and dark and drea - ry, It rains, and the wind is ne-ver

**TENOR,
(8ve. lower.)**
The day is cold and dark and drea - ry, It rains, and the wind is ne-ver

BASS.
The day is cold and dark and drea - ry, It rains, and the wind is ne-ver

ACCOMP.
♩ = 168.

wea - ry, The vine still clings to the mould-'ring wall, But at

wea - ry, The vine still clings to the mould-'ring wall, But at

wea - ry, The vine still clings to the mould-'ring wall, But at ev' - ry gust, . . .

wea - ry, The vine still clings to the mould-'ring wall, But at

THE RAINY DAY.

ev'-ry gust the dead leaves fall, at ev'-ry gust the dead leaves fall.

ev'-ry gust the dead leaves fall, . . . at ev'-ry gust the dead leaves fall.

at ev'-ry gust the dead leaves fall.

ev'-ry gust the dead leaves fall, . . . at ev'-ry gust the dead leaves fall.

A little slower. And the day is dark and drea-ry, *mf* My life is cold and dark and
mf And the day is dark and drea-ry, *mf* My life is cold and dark and
mf And the day is dark and drea-ry, *mf* My life is cold and dark and
mf And the day is dark and drea-ry, *mf* My life is cold and dark and
a tempo. And the day is dark and drea-ry, *p* My life is cold and dark and

p drea-ry. It rains, and the wind is ne-ver wea-ry, My thoughts still cling to the mould'ring
p drea-ry. It rains, and the wind is ne-ver wea-ry, My thoughts still cling to the mould'ring
p drea-ry. It rains, and the wind is ne-ver wea-ry, My thoughts still cling to the mould'ring
p drea-ry. It rains, and the wind is ne-ver wea-ry, My thoughts still cling to the mould'ring

THE RAINY DAY.

past, But the hopes of youth fall thick in the blast, the hopes of
 past, But the hopes of youth fall thick in the blast, . . . the hopes of
 past, But the hopes of youth, the hopes of
 past, But the hopes of youth fall thick in the blast, . . . the hopes of
 youth fall thick in the blast. And the days are dark and
 youth fall thick in the blast. And the days are dark and
 youth fall thick in the blast. And the days are dark and
 youth fall thick in the blast. And the days are dark and
 drea - ry. Be still, sad heart, and cease re - pi - ning, Be -
 drea - ry. Be still, sad heart, and cease re - pi - ning, Be -
 drea - ry. Be still, sad heart, and cease re - pi - ning, Be -
 drea - ry. Be still, sad heart, and cease re - pi - ning, Be -

THE RAINY DAY.

- hind the clouds is the sun still shi - ning, Thy fate is the com-mon
 - hind the clouds is the sun still shi - ning, Thy fate is the com-mon
 - hind the clouds is the sun still shi-ning, Thy fate is the com - mon fate, the
 - hind the clouds is the sun still shi - ning, Thy fate is the com-mon

fate of all, In - to each life some rain must fall, . . . some rain must
 fate of all, In - to each life some rain must fall, . . In - to each life some rain must
 fate of all, In - to each life some rain must fall, some rain must
 fate of all, In - to each life some rain must fall, . . In - to each life some rain must

fall. Some days must be dark and drea - ry, Some days must be dark and drea - ry.
 fall. Some days must be dark and drea - ry, Some days must be dark and drea - ry.
 fall. Some days must be dark and drea - ry, Some days must be dark and drea - ry.
 fall. Some days must be dark and drea - ry, Some days must be dark and drea - ry.

A little slower. *rall.*
p *pp*
p *pp* *rall.*
p *pp* *rall.*
p *pp* *rall.*
A little slower. *rall.*

O HUSH THEE, MY BABIE.

WORDS BY SIR WALTER SCOTT.

COMPOSED BY

ARTHUR S. SULLIVAN

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

TRIBLE.

ALTO.

TENOR,
(sve. lower.)

BASS.

ACCOMP.

104.

O hush thee, my ba-bie, thy sire was a knight, Thy

O hush thee, my ba-bie, thy sire was a knight, Thy

O hush thee, my ba-bie, thy sire was a knight, Thy

O hush thee, my ba-bie, thy sire was a knight, Thy

cres. *dim.*

mo-ther a la-dy both gen-tle and bright, both gen-tle and bright; The

cres. *dim.*

mo-ther a la-dy both gen-tle and bright, both gen-tle and bright; The

cres. *dim.*

mo-ther a la-dy both gen-tle and bright, both gen-tle and bright; The

cres. *dim.*

mo-ther a la-dy both gen-tle and bright, both gen-tle and bright; The

cres. *dim.* *p*

O HUSH THEE, MY BABIE.

woods and the glens from the tow'rs which we see, They are all be - longing, dear

woods and the glens from the tow'rs which we see, They are all be -

woods and the glens from the tow'rs which we see, They are all be -

woods and the glens from the tow'rs which we see, They are all be -

cres.

cen - do. ba - bie, to thee, They are all be - long - ing, dear ba - bie, to thee. *dim.*

- long - ing to thee, They are all be - long - ing, dear ba - bie, to thee. *pp* O

cen - do. - long - ing to thee, They are all be - long - ing, dear ba - bie, to thee. *dim.* *pp* O

- long - ing to thee, They are all be - long - ing to thee. *pp* O hush thee, O

cen - do. *f* *dim.* *pp*

p O hush . . . thee, my ba - - - bie.

staccato. bush thee, my ba-bie, O hush thee, my ba - bie, O hush thee, my ba - bie.

hush thee, my ba-bie, O hush thee, my ba - bie, O hush thee, my ba - bie.

hush thee, my ba-bie, O hush thee, my ba - bie, O hush thee, my ba - bie.

O HUSH THEE, MY BABIE.

O fear not the bu - gle, though loud - ly it blows; It

O fear not the bu - gle, though loud - ly it blows; It

O fear not the bu - gle, though loud - ly it blows; It

O fear not the bu - gle, though loud - ly it blows; It

cres. calls but the war-ders that guard thy re - pose, *dim.* that guard thy re - pose. Their

cres. calls but the war-ders that guard thy re - pose, *dim.* that guard thy re - pose. Their

cres. calls but the war-ders that guard thy re - pose, *dim.* that guard thy re - pose. Their

cres. calls but the war-ders that guard thy re - pose, *dim.* that guard thy re - pose. Their

cres. bows would be bend-ed, their blades would be red, Ere the step of a foeman draws

cres. bows would be bend-ed, their blades would be red, Ere the step of a

cres. bows would be bend-ed, their blades would be red, Ere the step of a

cres. bows would be bend-ed, their blades would be red, Ere the step of a

O HUSH THEE, MY BABIE.

cen - - do. *f* *dim.*
 near to thy bed, Ere the step of a foe - man draws near to thy bed. *pp*
cen - - do. *f* *dim.*
 foe-man draws near, Ere the step of a foe - man draws near to thy bed. *pp*
cen - - do. *f* *dim.*
 foe-man draws near, Ere the step of a foe - man draws near to thy bed. *pp*
 foe-man draws near, Ere the step of a foe - man draws near. O hush thee, O

p
 O hush . . . thee, my ba - - - bie.
staccato.
 hush thee, my ba-bie, O hush thee, my ba - bie, O hush thee, my ba - bie.
 hush thee, my ba-bie, O hush thee, my ba - bie, O hush thee, my ba - bie.
 hush thee, my ba-bie, O hush thee, my ba - bie, O hush thee, my ba - bie.

p
 O hush thee, my ba - bie, the time soon will come, When thy sleep shall be
p
 O hush thee, my ba - bie, the time soon will come, When thy sleep shall be
p
 O hush thee, my ba - bie, the time soon will come, When thy sleep shall be
p
 O hush thee, my ba - bie, the time soon will come, When thy sleep shall be

O HUSH THEE, MY BABIE.

bro - ken by trum - pet and drum, by trum - pet and drum. Then hush thee, my
 bro - ken by trum - pet and drum, by trum - pet and drum. Then hush thee, my
 bro - ken by trum - pet and drum, by trum - - pet and drum. Then hush thee, my
 bro - ken by trum - pet and drum, by trum - pet and drum. Then hush thee, my

dar - ling, take rest while you may, For strife comes with man-hood, and wa - king with
 dar - ling, take rest while you may, For strife comes with man-hood, and wa - king with
 dar - ling, take rest while you may, For strife comes with man - - -
 dar - ling, take rest while you may, For strife comes with man-hood, and wa - king with

day, For strife comes with man-hood and wa - king with day.
 day, For strife comes with man-hood and wa - king with day. O
 hood, For strife comes with man-hood and wa - king with day. O
 day, For strife comes with man-hood and wa - king with day. O hush thee, O

O HUSH THEE, MY BABIE.

O hush . . . thee, O hush . . . thee, O
 hush thee my ba - bie, O hush thee my ba - bie, O hush thee my ba - bie, O
 hush thee my ba - bie, O hush thee my ba - bie, O hush thee my ba - bie, O
 hush thee my ba - bie, O hush thee my ba - bie, O hush thee my ba - bie, O

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics. The fourth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "O hush . . . thee, O hush . . . thee, O hush thee my ba - bie, O hush thee my ba - bie, O hush thee my ba - bie, O hush thee my ba - bie, O hush thee my ba - bie, O hush thee my ba - bie, O".

hush . . . thee, O hush thee, O hush thee my ba - - - bie!
 hush thee my babe, O hush thee my ba - - - bie!
 hush . . . thee, O hush thee, O hush thee my ba - - - bie!
 hush thee my babe, O hush thee my ba - - - bie!

This system contains the second four staves of the musical score. The first three staves are vocal parts with lyrics. The fourth staff is the piano accompaniment. The lyrics are: "hush . . . thee, O hush thee, O hush thee my ba - - - bie! hush thee my babe, O hush thee my ba - - - bie! hush . . . thee, O hush thee, O hush thee my ba - - - bie! hush thee my babe, O hush thee my ba - - - bie!".

EVENING.

A FOUR-PART SONG.

WORDS TRANSLATED FROM GOETHE BY LORD HOUGHTON.

COMPOSED BY

ARTHUR S. SULLIVAN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Andante quasi Adagio.

TREBLE.
Peace breathes a - long the shades Of ev - 'ry hill,

ALTO.
Peace breathes a - long the shades Of ev - 'ry hill,

TENOR (Svs. lower).
Peace breathes a - long the shades Of ev - 'ry hill,

BASS.
Peace breathes a - long the shades Of ev - 'ry hill,

ACCOMP.
♩ = 72.
p

mf *dim.*
The tree tops of the glades Are hush'd and still; All wood - land

mf *dim.*
The tree tops of the glades Are hush'd and still; All . . . woodland

mf *dim.*
The tree tops of the glades . . . Are hush'd and still; All wood-land

mf *dim.*
The tree tops of the glades Are hush'd and still; All wood-land

mf *dim.* *p*

EVENING.

mur - murs cease; The birds to rest with - in the
 mur - murs cease; The birds to rest with - in the
 mur - murs cease; The birds . . . to rest with - in the
 mur - murs cease; The birds to rest with - in the

This system contains four vocal staves and a piano accompaniment. The lyrics are: "mur - murs cease; The birds to rest with - in the". The piano part features a steady accompaniment in the right hand and a more active line in the left hand.

brake are gone. Peace breathes a - long the shades Of
 brake are gone. Peace breathes a - long the shades Of
 brake, are gone. Peace breathes a - long the shades Of
 brake, are gone, Peace breathes a - long the shades Of

This system contains four vocal staves and a piano accompaniment. The lyrics are: "brake are gone. Peace breathes a - long the shades Of". The piano part continues with a similar accompaniment, marked *pp*.

ev - 'ry hill, The tree - tops of the glades are hush'd and
 ev - 'ry hill, The tree - tops of the glades are hush'd and
 ev - 'ry hill, The tree - tops of the glades . . . are hush'd and
 ev - 'ry hill, The tree - tops of the glades are hush'd and

This system contains four vocal staves and a piano accompaniment. The lyrics are: "ev - 'ry hill, The tree - tops of the glades are hush'd and". The piano part includes dynamic markings *mf*, *dim.*, and *p*.

EVENING.

still; All wood - land mur - murs cease; The birds to
still; All . . . wood-land mur - murs cease; The birds to
still; All wood - land mur - murs cease; The birds . . . to
still; All wood - land mur - murs cease; The birds to

rest with - in the brake are gone. Be pa-tient, wea-ry heart, *cres.*
rest with - in the brake are gone. Be pa-tient, wea-ry heart, *cres.*
rest with - in the brake are gone. Be pa-tient, wea-ry heart, *cres.*
rest with - in the brake are gone. Be pa-tient, wea-ry heart, *cres.*

heart, Be pa-tient, wea-ry heart, . . . wea-ry heart, Be pa -
pa - tient, wea-ry heart, Be pa -
pa - tient, wea-ry heart, Be pa-tient, wea - ry heart,
pa - tient, wea-ry heart, Be pa - tient, wea-ry heart, . . . wea -

EVENING.

tient, wea-ry heart— a - non Thou, too, . . shalt be at peace,

tient, wea-ry heart— a - non Thou, too, . . shalt be at peace, a - non

wea-ry heart— a - non Thou, too, . . shalt be at peace,

ry heart— a - non Thou, too, . . shalt be at peace,

Thou, too, . . shalt be at peace, Thou, too, Thou, too, .

Thou, too, . . shalt be at peace, at peace, at peace, Thou, too, shalt

Thou, too, . . shalt be at peace, . . at peace, Thou, too, shalt

Thou, too, . . shalt be at peace, at peace, Thou, too, . . shalt

. . shalt be at peace, . . shalt be at peace.

be at peace, shalt be at peace, . . shalt be at peace.

be at peace, Thou, . . too, shalt be at peace.

peace, shalt be at peace.

be at peace, shalt be at peace, be at peace.

N.B. The small notes may be added when there is a large Choir.

(SECOND SERIES.)

JOY TO THE VICTORS.

A FOUR-PART SONG.

THE WORDS BY SIR WALTER SCOTT.

COMPOSED BY

ARTHUR S. SULLIVAN.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 25, Poultry (E.C.)

Allegro con brio.

TREBLE.
Joy to the vic-tors! the sons of old As - pen! Joy to the race of the

ALTO.
Joy to the vic-tors! the sons of old As - pen! Joy to the race of the

TENOR
(Svs. lower).
Joy to the vic-tors! the sons of old As - pen! Joy to the race of the

BASS.
Joy to the vic-tors! the sons of old As - pen! Joy to the race of the

ACCOMP.
♩ = 120.
Allegro con brio.
f

bat - tle and scar! Glo - ry's proud gar - lands tri - umph - ant - ly grasp - ing;

bat - tle and scar! Glo - ry's proud gar - lands tri - umph - ant - ly grasp - ing;

bat - tle and scar! Glo - ry's proud gar - lands tri - umph - ant - ly grasp - ing;

bat - tle and scar! Glo - ry's proud gar - lands tri - umph - ant - ly grasp - ing;

JOY TO THE VICTORS.

Gen'rous in peace and vic - to - rious in war. Ho - nour ac - quir - ing, Va - lour in - spir - ing,
 Gen'rous in peace and vic - to - rious in war. Ho - nour ac - quir - ing, Va - lour in - spir - ing,
 Gen'rous in peace and vic - to - rious in war. Ho - nour ac - quir - ing, Va - lour in - spir - ing,
 Gen'rous in peace and vic - to - rious in war. Ho - nour ac - quir - ing, Va - lour in - spir - ing,

Burn - ing, re - sist - less, thro' foe - men they go: War - ax - es wield - ing, Broken ranks yield - ing,
 Burn - ing, re - sist - less, thro' foe - men they go: War - ax - es wield - ing, Broken ranks yield - ing,
 Burn - ing, re - sist - less, thro' foe - men they go: War - ax - es wield - ing, Broken ranks yield - ing,
 Burn - ing, re - sist - less, thro' foe - men they go: War - ax - es wield - ing, Broken ranks yield - ing,

Till from the bat - tle proud Rod' - ric re - tir - ing, Yields in wild rout the fair
 Till from the bat - tle proud Rod' - ric re - tir - ing, Yields in wild rout the fair
 Till from the bat - tle proud Rod' - ric re - tir - ing, Yields in wild rout the fair
 Till from the bat - tle proud Rod' - ric re - tir - ing, Yields in wild rout the fair

JOY TO THE VICTORS.

palm to his foe, Yields

palm to his foe, Till from the bat - tle proud Rod'-ric re - tir - ing, Yields

palm to his foe, Till from the bat - tle proud Rod'-ric re - tir - ing, Yields

palm to his foe, Till from the bat - tle proud Rod'-ric re - tir - ing, Yields

in wild rout the fair palm to his foe, Till from the bat - tle proud Rod'-ric re -

in wild rout the fair palm to his foe, Till from the bat - tle proud R . '-ric re -

in wild rout the fair palm to his foe, Till from the bat - tle proud Rod'ric re -

in wild rout the fair palm to his foe, Till from the bat - tle proud Rod'-ric re -

- tir - ing, Yields in wild rout the fair palm to his foe.

- tir - ing, Yields in wild rout the fair palm to his foe.

- tir - ing, Yields in wild rout the fair palm to his foe.

- - tir - ing, Yields in wild rout the fair palm to his foe.

JOY TO THE VICTORS.

Now to our home, the proud man - sion of As - pen, Bend we gay vic - tors tri -

Now to our home, the proud man - sion of As - pen, Bend we gay vic - tors tri -

Now to our home, the proud man - sion of As - pen, Bend we gay vic - tors tri -

Now to our home the proud man - sion of As - pen, Bend we gay vic - tors, tri -

- um - phant a - way; There each fond dam - sel her gal - lant youth clasp - ing, Shall

- um - phant a - way; There each fond dam - sel her gal - lant youth clasp - ing, Shall

- um - phant a - way; There each fond dam - sel her gal - lant youth clasp - ing, Shall

- - um - phant a - way; There each fond dam - sel her gal - lant youth clasp - ing, Shall

wipe from his forehead the stains of the fray. List'ning the pran - cing Of hor - ses ad - vancing, E'en

wipe from his forehead the stains of the fray. List'ning the prancing Of hor - ses ad - vancing, E'en

wipe from his forehead the stains of the fray. List'ning the prancing Of hor - ses ad - vancing, E'en

wipe from his forehead the stains of the fray. List'ning the prancing Of hor - ses ad - vancing, E'en

JOY TO THE VICTORS.

now on the tur - rets our maid - ens ap - pear; Love our hearts warm - ing, *cres.*

now on the tur - rets our maid - ens ap - pear; Love our hearts warm - ing, *cres.*

now on the tur - rets our maid - ens ap - pear; Love our hearts warm - ing, *cres.*

now on the tur - rets our maid - ens ap - pear; Love our hearts warm - ing, *cres.*

Songs the night charm - ing, Round goes the grape in the gob - let gay danc - ing.

Songs the night charm - ing, Round goes the grape in the gob - let gay danc - ing.

Songs the night charm - ing, Round goes the grape in the gob - let gay danc - ing.

Songs the night charm - ing, Round goes the grape in the gob - let gay danc - ing.

Love, wine and song our blithe eve - ning shall cheer!

Love, wine and song our blithe eve - ning shall cheer! Round goes the grape in the

Love, wine and song our blithe eve - ning shall cheer! Round goes the grape in the

Love, wine and song our blithe eve - ning shall cheer! Round goes the grape in the

JOY TO THE VICTORS.

... Love, Love, wine and song our blithe
 gob - let gay danc - ing, Love, Love, wine and song our blithe
 gob - let gay danc - ing, Love, Love, wine and song our blithe
 gob - let gay danc - ing, Love, Love, wine and song our blithe

eve - - ning shall cheer. Round goes the grape in the gob - let gay *cres.*
 eve - - ning shall cheer. Round goes the grape in the gob - let gay *cres.*
 eve - - ning shall cheer. Round goes the grape in the gob - let gay *cres.*
 eve - - ning shall cheer. Round goes the grape in the gob - let gay *cres.*

danc - ing, Love, wine and song our blithe eve - - ning shall cheer!
 danc - ing, Love, wine and song our blithe eve - - ning shall cheer!
 danc - ing, Love, wine and song our blithe eve - - ning shall cheer!
 danc - ing, Love, wine and song our blithe eve - - ning shall cheer!

PARTING GLEAMS.

A FOUR-PART SONG.

POETRY BY AUBREY DE VERE.

COMPOSED BY

ARTHUR S. SULLIVAN.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Foultry (E.C.).

Andante espressivo.

TREBLE.
The lights on yon-der snow-y range Shine yet intense and ten-der; Or,

ALTO.
The lights on yon-der snow-y range Shine yet intense and ten-der; Or,

TENOR (Svs. lower).
The lights on yon-der snow-y range Shine yet intense and ten-der; Or,

BASS.
The lights on yon-der snow-y range Shine yet intense and ten-der. Or,

ACCOMP.
Andante espressivo.
p
♩ = 60.

slow - ly passing, on-ly change From splendour on to splen - - - dour.

slow-ly pass - ing, on-ly change From splendour on to splen - - - dour.

slow-ly pass - ing, on-ly change From splendour on to splen - dour, to splen - dour.

slow-ly pass - ing, on-ly change From splendour on to splen - - - dour.

PARTING GLEAMS.

cres.
 Be - fore the dy - ing hour of day Im -
cres.
 Be - fore the dy - ing hour, be - fore the dy - ing hour of day Im -
cres.
 Be - fore the dy - ing hour of day Im - mor - tal vi - sions
cres.
 Be - fore the dy - ing hour . . of day Im -

pp
 - - mor - tal vi - sions wan - der, Im - mor - tal vi - sions wan - der;
pp
 - - mor - tal vi - sions wan - der, Im - mor - tal vi - sions wan - der;
pp
 wan - der, Im - mor - tal vi - sions wan - der;
pp
 - - mor - tal vi - sions wan - der, Im - mor - tal vi - sions wan - der;

mf *dim.*
 Dreams prescient of a pur - er ray, And morns spread still be - yond her,
mf *dim.*
 Dreams prescient of a pur - er ray, And morns spread beyond her, And morns spread still be -
mf *dim.*
 Dreams prescient of a pur - er ray, And morns spread still be - yond her, And morns spread still be -
mf *dim.*
 Dreams prescient of a pur - er ray, And morns spread still beyond her, And morns spread still be -

PARTING GLEAMS.

. . . And morns spread still . . be - yond her. Lo! Heavenward now those
 - - yond, And morns still be - yond her. Lo! Heavenward now those
 - - yond, And morns be - yond her. Lo! Heavenward now those
 - - yond, And morns be - yond her. Lo! Heavenward now those

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The music is in a minor key and features a melodic line with some grace notes. A piano dynamic marking 'p' is present in the piano part.

gleams aspire In heaven - ly me - lan - cho - ly; The bar - rier mountains, peak and spire, Re -
 gleams aspire In heaven - ly me - lan - cho - ly; The barrier moun - tains, peak and spire, Re -
 gleams aspire In heaven - ly me - lan - cho - ly; The barrier moun - tains, peak and spire, Re -
 gleams aspire In heaven - ly me - lan - cho - ly; The barrier moun - tains, peak and spire, Re -

The second system of the musical score continues the vocal and piano parts. The lyrics are repeated for each voice part. The piano accompaniment provides harmonic support with chords and moving lines. The overall mood is melancholic and contemplative.

lin - quish - ing them slow - - - ly. Thus shine, O
 lin - quish - ing them slow - - - ly. Thus shine, O God, our
 lin - quish - ing them slow - - - ly, slow - ly. Thus
 lin - quish - ing them slow - - - ly. Thus shine, O

The third system of the musical score concludes the piece. The vocal parts have a more sustained and slower feel, reflecting the 'slowly' instruction in the lyrics. The piano accompaniment also has a more spacious and sustained quality. The piece ends with a final chord in the piano part.

PARTING GLEAMS.

cres.
 God, our mor - tal pow'rs, While grief and snow re -
cres.
 mor - tal pow'rs, our mor - tal pow'rs, While grief and snow re -
cres.
 shine, O God, our mor - tal pow'rs, While grief and snow re - fine them,
cres.
 God, our mor - tal pow'rs, While grief and snow re -

dim.
 - fine them, And when in death they fade, be ours Thus gen - tly to re -
dim.
 - fine them, And when in death they fade, be ours Thus gen - tly re -
dim.
 And when in death they fade, be ours Thus gen - tly to re -
dim.
 - fine them, And when in death they fade, be ours Thus gen - tly to re -

rall.
pp
 - - sign them, . . . Thus gently to re - sign . . . them.
rall.
pp
 - - sign them, Thus gently to re - sign, re - sign . . them, re - sign them.
rall.
pp
 - - sign them, Thus gently to re - sign, re - sign . . . them.
rall.
pp
 - - sign them, Thus gently to re - sign, re - sign . . . them.

ECHOES.

A FOUR-PART SONG.

THE WORDS BY THOMAS MOORE.

COMPOSED BY

ARTHUR S. SULLIVAN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.C.)

Allegretto.

TENOR.
How sweet the an - swer E - cho makes To mu - sic at night, When,

ALTO.
How sweet the an - swer E - cho makes To mu - sic at night, When,

TENOR (Svs. lower).
How sweet the an - swer E - cho makes To mu - sic at night, When,

BASS.
How sweet the an - swer E - cho .makes To mu - sic at night, When,

ACCOMP.
Allegretto. p
♩ = 144.

cres.
rous'd by lute or horn, she wakes, And, far a-way o'er lawns and lakes, Goes an - sw'ring

cres.
rous'd by lute or horn, she wakes, And, far a-way o'er lawns and lakes, And, far a -

cres.
rous'd by lute or horn, she wakes, And, far a-way o'er lawns and lakes, And, far a -

cres.
rous'd by lute or horn, she wakes, And, far a-way o'er lawns and lakes, And, far a -

cres.

ECHOES.

light, an - sw'ring light! . . . How sweet the answer
 way o'er lawns and lakes, Goes ans'ring light, Goes ans'ring light! How sweet the answer
 - way o'er lawns and lakes, Goes ans'ring light! . . . How sweet the answer
 - way o'er lawns and lakes, Goes ans'ring light, Goes ans'ring light! How sweet the answer

dim. *staccato.*
 E - cho makes To mu - sic at night, When, rous'd by lute or horn, she wakes, And,
dim. *p* *staccato.*
 E - cho makes To mu - sic at night, When, rous'd by lute or horn, she wakes, And,
dim. *p* *staccato.*
 E - cho makes To mu - sic at night, When, rous'd by lute or horn, she wakes, And,
dim. *p* *staccato.*
 E - cho makes To mu - sic at night, When, rous'd by lute or horn, she wakes, And,
dim. *p* *staccato.*

far a - way o'er lawns and lakes, Goes ans'ring light, Goes an - sw'ring light!
 far a - way o'er lawns and lakes, Goes ans'ring light, Goes an - sw'ring light!
 far a - way o'er lawns and lakes, Goes ans'ring light, Goes an - sw'ring light!
 far a - way o'er lawns and lakes, Goes ans'ring light, Goes an - sw'ring light!

ECHOES.

Yet love hath e-choes tru-er far, And far more sweet Than

Yet love hath e-choes tru-er far, And far more sweet Than

Yet love hath e-choes tru-er far, And far more sweet Than

Yet love hath e-choes tru-er far, And far more sweet Than

e'er beneath the moon light's star, Of horn, or lute, or soft gui-tar, The songs re -

e'er beneath the moon light's star, Of horn, or lute, or soft gui-tar, The songs re -

e'er beneath the moon light's star, Of horn, or lute, or soft gui-tar, The songs re -

e'er beneath the moon light's star, Of horn, or lute, or soft gui-tar, The songs re -

- peat, The songs re - peat, . . . Yet Love hath e-choes

- peat, . . . The songs re - peat, . . . Yet Love hath e-choes

- peat, The songs re - peat, . . . Yet Love hath e-choes

- peat, re - peat The songs re - peat, . . . Yet Love hath e-choes

ECHOES.

dim. *p* *staccato.*

tru - er far, And far more sweet, Than e'er be - neath the moon light's star, Of

dim. *p* *staccato.*

tru - er far, And far more sweet, Than e'er be - neath the moon light's star, Of

dim. *p* *staccato.*

tru - er far, And far more sweet, Than e'er be - neath the moon light's star, Of

dim. *p* *staccato.*

tru - er far, And far more sweet, Than e'er be - neath the moon light's star, Of

horn, or lute, or soft gui - tar, The songs re - peat, The songs re - peat.

horn, or lute, or soft gui - tar, The songs re - peat, The songs re - peat.

horn, or lute, or soft gui - tar, The songs re - peat, The songs re - peat.

horn, or lute, or soft gui - tar, The songs re - peat, The songs re - peat.

f

'Tis when the sigh in youth sin - cere, And on - ly then,

f

'Tis when the sigh in youth sin - cere, And on - ly then,

f

'Tis when the sigh in youth sin - cere, And on - ly then,

f

'Tis when the sigh in youth sin - cere, And on - ly then,

ECHOES.

The sigh that's breath'd for one to hear Is by that one, that on - ly Dear, Breath'd

The sigh that's breath'd for one to hear Is by that one, that on - ly Dear,

The sigh that's breath'd for one to hear Is by that one, that on - ly Dear,

The sigh that's breath'd for one to hear Is by that one, that on - ly Dear,

back a - gain, Breath'd back a - gain, . . . 'Tis when .

Breath'd back a - gain, . . . Breath'd back a - gain, . . . 'Tis when .

Breath'd back a - gain, Breath'd back a - gain, . . . 'Tis when .

Breath'd back a - gain, a - gain, Breath'd back a - gain, . . . 'Tis when .

the sigh in youth sin - cere, And on - ly then, The

the sigh in youth sin - cere, And on - ly then, The

the sigh in youth sin - cere, And on - ly then, The

the sigh in youth sin - cere, And on - ly then, The

ECHOES.

staccato.

sigh that's breath'd for one to hear Is by that one, that on - ly Dear, Is

staccato.

sigh that's breath'd for one to hear Is by that one, that on - ly Dear, Is

staccato.

sigh that's breath'd for one to hear Is by that one, that on - ly Dear, Is

staccato.

sigh that's breath'd for one to hear Is by that one, that on - ly Dear, Is

pp *rall.*

by that one, that on - ly Dear, Breath'd back a - gain, Breath'd back a - gain.

pp *rall.*

by that one, that on - ly Dear, Breath'd back, Breath'd back a - gain.

pp *rall.*

by that one, that on - ly Dear, Breath'd back, Breath'd back a - gain.

pp *rall.*

by that one, that on - ly Dear, Breath'd back, Breath'd back a - gain.

pp *rall.*

(SECOND SERIES).

S P R I N G.

POETRY BY MARY COWDEN CLARKE.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.C.)

Allegro animato.

TREBLE.
A glee for jo - vial, hap - py Spring, The sea - son when the

ALTO.
A glee for jo - vial, hap - py Spring, The sea - son when the

TENOR
(sve lower).
A glee for jo - vial hap - py Spring, The sea - son when the

BASS.
A glee for jo - vial, hap - py Spring, The sea - son when the

ACCOMP.
♩ = 132.

night - ingale In rap - ture doth her heart out - fling, Re - joicing ev - ry hill and dale. The

night - ingale In rap - ture her heart, Re - joi - - cing hill and dale.

night - ingale In rap - ture her heart, Re - joi - - cing hill and dale.

night - - ingale, when the night - - - in - gale Re - joi - - cing.

SPRING.

con espress.

sea - son when the night - in - gale, the sea - son when the night - in - gale, the sea - son when the

con espress.

The sea - son when the night - in - gale, sea - son, the

con espress.

The sea - son when the

mf

night - in - gale In rap - ture doth her heart outfling; With song we'll laud the

mf

night - in - gale In rap - ture doth her heart outfling; With song we'll

mf

night - in - gale In rap - ture doth her heart outfling; With song we'll

mf

With song we'll

jo - vial Spring, As doth the voice - ful night - in - gale; We'll let our voi - ces

laud the jo - vial Spring, . . . As doth the

laud the jo - vial Spring, As doth the

laud, With song we'll laud the jo - vial Spring, With song we'll

SPRING.

cheer - ful ring, And tune - ful make the woodland vale, We'll let our voi - ces
 voice - - - ful night - - in - - gale, . . . We'll tune-ful
 voice - - - ful night - - in - - gale, We'll let our voi - ces
 laud, . . . With . . . song we'll laud the night - ingale, And tune - - - -

cheer - ful ring, And tune - ful make the vale, . . . *cres.* A glee for jo - vial hap - py
 make We'll make the wood - land vale, . . . *cres.* A glee for jo - vial, hap - py
 cheer - ful ring, And tune - ful make the vale, . . .
 - - - ful make the wood - land vale. . .

cres. Spring, for Spring, Re - joi - - - cing ev'-ry hill and dale.
 Spring, for Spring, Re - joi - - cing ev'-ry hill and dale.
cres. A glee for jo - vial Spring, for Spring, Re - joi - - - cing ev'-ry hill and dale.
cres. A glee for jo - vial Spring, for Spring, Re - joi - - cing ev'-ry hill and dale.

SPRING.

SECOND VERSE.

All glo - ry to the jo - - vial Spring, The sea - son of the
 All glo - ry to the jo - - vial Spring, The sea - son of the
 All glo - ry to the jo - - vial Spring, The sea - son of the
 All glo - ry to the jo - - vial Spring, The sea - son of the

night-ingale; Like her, its prais-es will we sing, And greet it with a loud "All hail" The
 night-ingale; Like her, its prais - - - es, prais - - - es will we sing;
 night-ingale; Like her, its prais - - - es, prais - - - es will we sing;
 night - - in-gale; Like her, prais - - - es will we sing; . . .

sea - son when the night - in-gale, the sea - son when the night - in-gale, the sea - son when the
 The sea - son when the night - in-gale, sea - son, the
 The sea - son when the

SPRING.

night - in-gale In rap - ture doth her heart outfling; With song we'll laud the
 night - in-gale In rap - ture doth her heart outfling; With song we'll
 night - in-gale In rap - ture doth her heart outfling; With song we'll
 With song we'll

jo - vial Spring, As doth the voice - ful night-in - gale; Like her its prais - es
 laud the jo - vial Spring, . . And greet it
 laud the jo - vial Spring, And greet it
 laud, With song we'll laud the jo - vial Spring, And greet it . .

will we . sing, and greet it with a loud "All hail!" We'll let our voi - ces
 with a loud "All hail!" . . We'll tune-ful
 with a loud "All hail!" We'll let our voi - ces
 with . . a loud "All hail!" a loud "All hail!" And tune - - - .

SPRING.

cheer - ful ring, And tune - ful make the vale, . . . A glee for jo - vial hap - py

make We'll make the wood-land vale, . . . A glee for jo - vial, hap - py

cheer - ful ring, And tune - ful make the vale, . . .

- - - ful make the wood-land vale. . .

cres.

cres.

cres.

Spring, for Spring, Re - joi - - - cing ev - 'ry hill and dale.

Spring, for Spring, Re - joi - - cing ev - 'ry hill and dale.

A glee for jo - vial Spring, for Spring, Re - joi - - - cing ev - 'ry hill and dale.

A glee for jo - vial Spring, for Spring, Re - joi - - cing each hill . . . and dale.

cres.

cres.

cres.

cres.

f

f

f

f

SUMMER.

POETRY BY MARY COWDEN CLARKE

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 26, Poultry (E.C.).

Non troppo presto.

TREBLE.
cres. cen - do. *f* *dim.*
 Sum - mer, with your ge - nial noons; Oh sum - mer, with your *dim.*

ALTO.
cres. cen - do. *f* *dim.*
 Sum - mer, with your ge - nial noons; Oh sum - mer, with your *dim.*

TENOR
cres. cen - do. *f* *dim.*
 Sum - mer, with your ge - nial noons; Oh sum - mer, with your *dim.*

BASS.
p *cres.* cen - do. *f* *dim.*
 Sum - mer, with your ge - nial noons; Oh sum - mer, with your *dim.*

ACCOMP.
(ad lib.)
p *cres.* *f* *dim.*
♩ = 76.

cres. cen - do. *f* *dim.*
 gold - en moons; Sum - mer, with your skies of blue; Sum - mer, with your *dim.*

cres. cen - do. *f* *dim.*
 gold - en moons; Sum - mer, with your skies of blue; Sum - mer, with your *dim.*

cres. cen - do. *f* *dim.*
 gold - en moons; Sum - mer, with your skies of blue; Sum - mer, with your *dim.*

cres. cen - do. *f* *dim.*
 gold - en moons; Sum - mer, with your skies of blue; Oh sum - mer,

SUMMER.

Gioioso.
p
 skies, with your skies of blue; Glad - ly we welcome you, Glad - ly we
 skies, with your skies of blue; Glad - ly we welcome you, Glad - ly we
 skies. with your skies of blue; Glad - ly we welcome you, Glad - ly we
 with your skies of blue; *sf* Glad - - ly we welcome you, Glad - ly we

The first system of the musical score consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Gioioso'. Dynamics include piano (p) and sforzando (sf).

welcome you, Glad - ly we wel-come, will we wel-come you! Oh! Sum - mer,
 welcome you, Glad - ly we wel-come, we wel-come you! Oh! Sum - mer,
 welcome you, Glad - ly we wel-come, we wel-come you! Oh! Sum - mer,
 welcome you, Glad - ly we wel-come, will we wel-come you! Oh! Sum - mer,

The second system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include mezzo-forte (mf).

cres. *pesante.* *f*
 with your skies of blue; Oh! Summer glad - ly, glad-ly will we welcome you!
 with your skies of blue; Oh! glad - - ly will . . we welcome you!
 with your skies of blue; Oh! Summer glad - ly will we welcome you!
 with your skies of blue; Summer, glad - - ly will . . we welcome you!

The third system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include crescendo (cres.), pesante, and forte (f).

SUMMER.

cres. *dim.*
 Sum - mer, with . your leaf - y bowers; Oh sum - mer, with your
cres. *dim.*
 Sum - mer, with your leaf - y bowers; Oh sum - mer, with your
cres. *dim.*
 Sum - mer, with . your leaf - y bowers; Oh sum - mer, with your
p *cres.* *f* *dim.*

cres. *f* *dim.*
 heaps of flowers; Soft - est showers, ah heaps of flowers; O - pen,
cres. *f* *dim.*
 heaps of flowers; Soft - est showers, ah heaps of flowers; O - pen,
cres. *f* *dim.*
 heaps of flowers; Soft - est showers, ah heaps of flowers; O - pen,
p *cres.* *f* *dim.*

Giojoso.
 air - y . . hap - py hours. Glad - ly we welcome you, Glad - ly we
 air - y hap - py hours. Glad - ly we welcome you, Glad - ly we
 air - y . . hap - py hours. Glad - ly we welcome you, Glad - ly we
 air - y hap - py hours. Glad - - ly we welcome you, Glad - ly we
p *sf*

SUMMER.

welcome you, Glad - ly we wel-come, will we wel-come you! Oh! Sum - mer,

welcome you, Glad - ly we wel-come, we wel-come you! Oh! Sum-mer,

welcome you, Glad - ly we wel-come, we wel-come you! Oh! Sum - mer,

welcome you, Glad - ly we wel-come, will we wel-come you! Oh! Sum-mer,

mf

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two flats. The piano part is in bass clef. The lyrics are repeated across the four vocal staves. The piano accompaniment features a steady eighth-note bass line and a more active treble line. Dynamics include *mf* (mezzo-forte).

with your leaf - y bowers, We re - joice, we re - joice to have you ours!

with your leaf - y bowers, Oh! we re - joice . . to have you ours!

with your leaf - y bowers, . . Oh! we . . re - joice to have you ours!

with your leaf - y bowers, We re - joice, re - joice . . to have you ours!

cres. *pesante.* *f*

cres. *f* *f* *f*

cres. *f* *f* *f*

cres. *f* *f* *f*

cres. *pesante.* *f*

This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated across the four vocal staves. The piano accompaniment features a steady eighth-note bass line and a more active treble line. Dynamics include *cres.* (crescendo), *pesante.* (pesante), and *f* (forte).

AUTUMN.

POETRY BY MARY COWDEN CLARKE.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 25, Poultry (E.C.).

Moderato.

TREBLE.

Thy praises, Au-tumn, will we sing,

ALTO.

Thy praises, Au-tumn, will we sing,

TENOR
(Svs. lower).

Thy praises, Au-tumn, will we sing,

BASS.

Thy prai-ses, Au-tumn, will we sing, Thy praises, Au-tumn, will we sing,

Moderato.

ACCOMP.
(ad lib.)
♩ = 108.

AUTUMN.

Thou, ruddy as thy ru-by wine, Thou, ruddy as thy ru -- by wine,
 Thou, ruddy as thy ru-by wine, Thou, ruddy as ru -- by wine,
 Thou, ruddy as thy ru-by wine, Thou, ruddy as thy ru -- by wine,
 Thou, ruddy as thy ru-by wine, Thou, ruddy as ru -- by wine. Com - par - ed with

how pale the Spring, how pale the Spring, how pale the
 how pale the Spring, how pale the Spring, how pale the
 how pale the Spring, how pale the Spring, how pale the
 thee how pale the Spring, pale .. the Spring, pale .. the Spring, pale .. the

Spring, Com - pared with thee how pale the Spring! Thy col' - ring how rich - ly fine!
 Spring, Compared with thee, how pale the Spring! Thy col' - ring how rich - ly fine!
 Spring, Com - pared with thee, how pale the Spring! Thy col' - ring how rich - ly fine!
 Spring, Compared with thee, how pale the Spring! Thy col' - ring how rich - ly fine!

AUTUMN.

f *Con anima.* ♩ = 126.

rich-ly fine. . . Ripe golden corn and pur - ple grapes, With peach and
 rich-ly fine. . . Ripe golden corn and pur - - ple grapes, With peach and
 rich-ly fine. . . Ripe golden corn and pur - - ple grapes, With peach and
 rich-ly fine. . . Ripe golden corn and pur - - ple grapes, With peach and

ap - ple's ro - sy cheek; Com - bin - ing hue with grace of shape: Who, who shall their
 ap - ple's ro - sy cheek; Com - bin - ing hue with grace of shape; Who, who shall their
 ap - ple's ro - sy cheek; Com - bin - ing hue with grace of shape: Who, who shall their
 ap - ple's ro - sy cheek; Com - bin - ing hue with grace of shape: Who, who shall

beau-ties fit - ly speak? fit - ly speak, shall their beauties, their beauties speak?
 beau-ties fit - ly speak? fit - ly speak, shall their beau - ties fit - ly speak?
 beau-ties fit - ly speak? fit - ly speak, shall their beau - ties fit - ly speak?
 their, who shall their beau-ties fit - - ly speak? their beau-ties speak?

AUTUMN.

Tempo lmo. ♩ = 108.

Thou, rud-dy as thy ru - by wine.

Thou, rud-dy as thy ru - by wine.

Thou, rud-dy as thy ru - by wine.

Thy prai-ses, Au-tumn, will we sing, Thou, rud-dy as thy ru - by wine.

mf *p*

Thy praises, Au - tumn, will we sing.

Thy praises, Au - tumn, will we sing.

Thy praises, Au - tumn, will we sing.

Thy praises, Au - tumn, will we sing. Com - par - ed with thee how pale the spring!

mf *mf*

Ripe golden corn and purple grapes, With peach and ap-ple's ro - sy cheek;

Ripe golden corn and purple grapes, With peach and ap-ple's ro - sy cheek;

Ripe golden corn and purple grapes, With peach and ap-ple's ro - sy cheek;

Ripe golden corn and purple grapes, With peach and ap-ple's ro - sy cheek; Com - bin - ing

p *mf* *mf*

AUTUMN.

Who shall their beau - ties fit - ly speak? Who shall their
 Who shall their beau - ties fit - ly speak? Who shall their
 Who shall their beau - ties fit - ly speak? Who shall their
 hue with grace of shape: Who shall their beau - ties speak? Who shall

beau - ties fit - ly speak, their beau - ties speak? Oh who shall their beau-ties speak,
 beau - ties fit - ly speak, their beau - ties speak? Oh who shall their beau-ties speak,
 beau - ties fit - ly speak, their beau - ties speak? Oh who shall their beau-ties speak,
 their beau - ties fit - ly, fit - ly speak? Oh who shall their beau-ties speak,

Con anima. ♩ = 126.
 fit - ly speak? . . The eye, the taste, thou dost . . re - joice, To love thee,
 fit - ly speak? . . The eye, the taste, thou dost re - joice, To love thee,
 fit - ly speak? . . The eye, the taste, thou dost re - joice, To love thee,
 fit - ly speak? . . The eye, the taste, thou dost . . re - joice, To love thee,

AUTUMN.

Au - tumn, who can fail? Then let us pledge thee heart and voice, In lov - ing

Au - tumn, who can fail? Then let us pledge thee heart and voice, In lov - ing

Au - tumn, who can fail? Then let us pledge thee heart and voice, In lov - ing

Au - tumn, who can fail? Then let us pledge thee heart and voice, In lov - ing

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are repeated on each vocal staff.

cup thine own bright ale; In lov - ing cup thine own bright ale.

cup thine own bright ale; In lov - ing cup thine own bright ale.

cup thine own bright ale; In lov - ing cup thine own bright ale.

cup thine own bright ale; In lov - ing cup thine own bright ale.

pesante.

ff

ff

ff

ff

pesante.

This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are repeated on each vocal staff. The piano part includes dynamic markings of *ff* and a tempo marking of *pesante.* at the end of the system.

W I N T E R.

POETRY BY MARY COWDEN CLARKE.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 38, Poultry (E.C.)

Allegro vivace.

TREBLE.

ALTO.

TENOR
(9 v. lower).

BASS.

f Win - ter, win - ter, win-ter hath its me-rits too; Ne - ver, ne - ver, ne - ver,

f Win - ter, win - ter, win-ter hath its me-rits too; Ne - ver, ne - ver, ne - ver,

f Win - ter, win - ter, win-ter hath its me-rits too; Ne - ver, ne - ver, ne - ver,

f Win - ter, win - ter, win-ter hath its me-rits too; Ne - ver, ne - ver, ne - ver,

Allegro vivace.

ACCOMP.
(ad lib.)
♩ = 80.

ne - ver think that they are few. Win-ter hath its blazing

ne - ver think that they are few. Win-ter hath its blazing

ne - ver think that they are few. its blaz - ing

ne - ver think that they are few, Ne-ver think that they are few. . . .

WINTER.

fires; Right good cheer at hearths of fires.

fires; Right good cheer at hearths of fires.

fires; at hearths of fires. Ne-ver think that they are
its blaz - ing fires- Ne-ver think that they are

The first system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "fires; Right good cheer at hearths of fires." The piano part features a steady accompaniment with some melodic lines in the right hand.

Win-ter hath its fros-ty stars, While, within, its household Lars,

Win-ter hath its fros-ty stars, While, within, its household Lars,

few, its fros - ty stars, its house - hold Lars,
few. its fros-ty stars. Never think that they are

The second system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "Win-ter hath its fros-ty stars, While, within, its household Lars," and "few, its fros - ty stars, its house - hold Lars, few. its fros-ty stars. Never think that they are". The piano part continues with a similar accompaniment style.

While, with - in, its household Lars Shine, shine with ten - fold, ten - fold sparkling

While, with - in, its household Lars Shine with ten - fold spark - ling

While, with - in, its household Lars Shine, shine with ten - fold spark - ling
few, its household Lars Shine with ten - fold, ten - fold spark - ling

The third system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "While, with - in, its household Lars Shine, shine with ten - fold, ten - fold sparkling", "While, with - in, its household Lars Shine with ten - fold spark - ling", and "While, with - in, its household Lars Shine, shine with ten - fold spark - ling few, its household Lars Shine with ten - fold, ten - fold spark - ling". The piano part features dynamic markings such as *cres.*, *ff*, and *dim.*.

WINTER.

p

light, with light, with tenfold light, sparkling light, Near the hol-ly, glos-sy

light, with light, ten - fold spark-ling light, Near the hol-ly, glos-sy

light, sparkling light, ten - fold spark-ling light, Near the hol-ly, glos-sy

light, with light, with spark-ling light, Near hol - ly

cres. *f con fuoco.*

bright. Sing we then win - ter cold, the win - ter cold, And stur - dy, vi - gorous and

bright. Sing we then win - ter cold, And stur - dy, vig' - rous,

bright. Sing we then win - ter cold, And stur - dy, vig' -

bright. win - ter cold, And stur - dy, vig' - rous,

f *f*

bold, Sing win - ter stur - dy, vig' - rous. bold, Sing we with all our

bold, Sing we, . . . then, win - ter bold with all our

. . . rous, bold. . . Sing we win - ter with all our

bold, Sing win - ter stur - dy, vig' - rous, bold, Sing we with all our

WINTER.

might, with all . . our might, . . Sing we, sing we with all our might.

might, Sing we, sing we, Sing with all our might.

might, with all . . our might, . . Sing we, sing we with all our might.

might, Sing we, sing we, sing with all our might.

p *L'istesso tempo.*

Have we not his Christ-mas night? Have we not his Christ-mas night? Have we

Have we not his Christ - mas night? Have we not his Christ - mas night? Have we

Have we not his Christ - mas night? Have we not his Christ-mas night? Have we

Have we not his Christ - mas night? Have we not his Christ- mas night? Yes, have we

not his Christ-mas, Christ-mas, have we not his Christ-mas night? Have we

not his Christ-mas, Christ-mas, have we not his Christ - mas night? Have

not his Christ - mas, Yes, have we not his Christ-mas night? Have we

not his Christ-mas, Christ-mas, have we not his Christ - mas night? Yes, have

WINTER.

not his Christ-mas night? Have we not his Christ-mas night? Have we
 we not his Christ-mas night, his Christ-mas night? Have we
 not his Christ-mas night? Have we not his Christ-mas night? Have we
 we not his Christ-mas night, his Christ-mas night? Have we

not his Christ-mas night? Yes, have we not his Christ-mas night? Sing win-ter
 not his Christ-mas night! Yes, Christ-mas night? Sing win-ter
 not his night, his Christ-mas, Christ-mas night? Sing win-ter
 not his Christ-mas night? Yes, have we not his Christ-mas night? Sing win-ter

bold, Sing win-ter stur-dy, vi-gorous, bold, . . win-ter stur-dy,
 bold, Sing win-ter stur-dy, vig'-rous,
 bold, Sing win-ter stur-dy, vig'-rous, bold, Yes, win-ter stur-dy,
 bold, Sing win-ter stur-dy, vig'-rous, bold, Yes, win-ter stur-dy,

WINTER.

vi-gorous, Have we not his Christmas night? Yes, have we not, Yes, have we not his Christ-mas
 bold, Have we not his Christmas night? Yes, have we not, Yes, have we not his Christ-mas
 vig'-rous, Have we not his Christmas night? Yes, have we not, Have we not his Christ-mas
 vig'-rous, Have we not his Christmas night? Yes, have we not, Yes, have we not his Christ-mas

night? Yes, have we not Christ-mas night? Yes, have we not Christ-mas night? Yes, have we
 night? Christ - mas night? Christ - mas night? Have we
 night? Yes, have we not Christ-mas night? Yes, have we not Christ-mas night? Yes, have we
 night? Christ - mas night? Christ - mas night? Have we

ff *sempre f*
 not his Christ-mas night? his Christ - mas night? his Christ - mas night?
ff not Christ - mas night? his Christ - mas night? his Christ - mas night?
 not Christ-mas night? his Christ - mas night? his Christ - mas night?
ff not Christ - mas night? his Christ - mas night? his Christ - mas night?
ff *sempre f*

YOU STOLE MY LOVE.

POETRY BY ANTHONY MUNDAY. 1863.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.)

Allegro.

TREBLE. *p* You stole my love; fy up-on you, fy! You stole my love, fy, fy, a;

ALTO. *p* You stole my love; fy up-on you, fy! You stole my love, fy, fy, a!

TENOR. *p* You stole my love; fy up-on you, fy! You stole my love, fy, fy, a!

BASS. *p* You stole my love; fy up-on you, fy! You stole my love, fy, fy, a;

ACCOMP. *p* ♩ = 88.

mf

Gussed you but what a pain it is to prove, You for your love would die, a; And

mf

Gussed you but what a pain it is to prove, You . . for your love would die, a; And

mf

Gussed you but what a pain it is to prove, You . . for your love would die, a; And

mf

Gussed you but what a pain it is to prove, You for your love would die, a; And

YOU STOLE MY LOVE.

henceforth ne - ver lon - ger, Be such a craf - ty wrong - er: But

henceforth ne - ver lon - ger, Be such a craf - ty wrong - er: But

henceforth ne - ver lon - ger, Be such a craf - ty wrong - er: But

henceforth ne - ver lon - ger, Be such a craf - ty wrong - er: But

when de - ceit takes such a fall, Then fare - well, sly de - vice and all.

when de - ceit takes such a fall, Then farewell, de - vice and all.

when de - ceit takes such a fall, Then farewell, de - vice and all.

when de - ceit takes such a fall, Then fare - well, sly de - vice and all.

You stole my love; fy up - on you, fy! You stole my love, fy, fy, a,

You stole my love; fy, . . . fy, . . . fy, fy up - on you,

You stole my love; fy, . . . fy, . . . fy, fy up - on you,

You stole my love; fy up - on you, fy! You stole my love, fy, fy, a, fy,

YOU STOLE MY LOVE.

fy up-on you, fy! fy up-on you, fy up-on you, fy up-on you, fy!

fy, fy up-on you, fy, fy, fy! fy, fy up-on you,

fy up-on you, fy, fy, fy! fy up-on you, fy!

fy, fy up-on you, fy fy, fy up-on you, fy, fy, up-on you,

cres. fy up-on you, fy! *f* You stole my love, you stole my love; fy, fy, up-on you; fy, fy,

fy, fy, fy! *cres.* You stole my love, stole my love; fy, fy up-on you,

fy, fy, fy! *cres.* You stole my love, you stole my love; fy, fy up-on you,

fy, fy, fy! *cres.* You stole my love, stole my love; fy, fy up-on you, fy

cres. fy! You stole my love; fy, fy up-on you; *f con fuoco.* You stole my love;

fy! *cres.* You stole my love; fy up-on you, *f* You stole my love;

fy! *cres.* You stole my love; fy, fy up-on you, *f* You stole my love;

fy! *cres.* You stole my love; fy, fy up-on you; *f* You stole my love;

cres. *f con fuoco.*

YOU STOLE MY LOVE.

fy up-on you, fy! You stole my love, fy on you, fy on you, my
fy up-on you, fy! You stole my love, fy on you, fy on you, my
fy up-on you, fy! You stole my love, fy on you, fy on you, my
fy up-on you, fy! You stole my love, fy on you, fy on you, my

ff love, You stole my love; fy, fy, up - on you!
ff love, stole my love; fy, fy up - on you!
ff love, my love; you stole, fy, fy up - on you!
ff love, my love; you stole, fy, fy on you!

DAINTY LOVE.

POETRY BY WILLIAM WAGER. 1500.

COMPOSED BY

WALTER MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.)

Andante con moto.

TENOR
There

ALTO
There

TENOR
(Svs. lower).
There was a maid came out of Kent, Dain - ty love, . . dain - ty love; There

BASS
There was a maid came out of Kent, Dain - ty love, . . dain - ty love;

ACCOMP.
ad lib.
♩. = 60.
Andante con moto.

was a maid came out of Kent, came out of Kent; There was a maid, a maid, There

was a maid came out of Kent, out of Kent; There was a maid came

was a maid came out of Kent, came out of Kent; There was a maid, There

There was a maid came out of Kent; There was a maid, a maid came

DAINTY LOVE.

was a maid of Kent; Danger-ous, dan-ger-ous, dang'rous be she: Danger-ous,
 out of Kent; Danger-ous. dan-gerous, dang'rous be she: Danger-ous,
 was a maid of Kent; Dain - - ty love, Ah, dain - - ty love, Dain - - ty
 out of Kent, Ah, dain - - ty love, Ah, dain - - ty love, Ah, dain - ty

dan-gerous, dang'rous be she. There was a maid came out of Kent, Ah, dang'rous, danger-ous, dang'rous be
 dan-g'rous, dan - g'rous she. There was . . . a maid, . . . Ah, dang'rous, danger - ous, dang'rous be
 love, Ah, dain - - ty love. There was a maid came out of Kent, Ah, dain - ty, dain - ty, dain - - ty
 love, Ah, dain - - ty love, Ah, dain - - ty

she: There was a maid came out of Kent, Ah, dan-ger-ous, dang'rous, dang'rous be she. .
 she: There was . . . a maid . . . came out of Kent, Ah, dang'rous be she. .
 love: There was a maid came out of Kent, Ah, dain - - ty love, Ah, dain - - ty love.
 love Ah, dain - - ty love, Ah, dain - - ty love.

DAINTY LOVE.

There was a maid came
 There was a maid came
 There was a maid came out of Kent, Fair, pro - per, small and gent; There was a maid came
 There was a maid came out of Kent, Fair, pro - per, small and gent; There was a

out of Kent, Fair, pro - per, fair, small, and gent, As e - ver, as e - ver up - on the ground
 out of Kent, Fair, proper, small, and gent, As e - ver up - on the ground
 out of Kent, Fair, proper, small, and gent, As e - ver, as e - ver up - on the ground
 maid came out of Kent, Fair, proper, small, and gent, As e - ver on ground

went; Dan - ge - rous, dan - gerous, dang'rous be she: Dan - ge - rous, dan - gerous, dang'rous be
 went; Dan - ge - rous, dan - gerous, dang'rous be she: Dan - ge - rous, dan - g'rous, dan - g'rous,
 went; Dain - ty love, Ah! dain - ty love; Dain - ty love, Ah! dain - ty
 went; Ah! dain - ty love, Ah! dain - ty love; Ah! dain - ty love, Ah! dain - ty

DAINTY LOVE.

she. There was a maid came out of Kent, Ah! dang'rous, dang'rous, dan-g'rous be
 she. There was a maid, . . . Ah! dang'rous, dan-g'rous, dang'rous be
 love. There was a maid came out of Kent, Ah! dain-ty, dain-ty, dain-ty
 love. Ah! dain-ty

she. There was a maid came out of Kent, Ah! dan-gerous, dang'rous, dang'rous be
 she. There was a maid, . . . Ah! dan-g'rous, dan-g'rous, dang'rous be
 love. There was a maid came out of Kent, Ah! dain-ty love, ah! dain-ty
 love. Ah! dain-ty love, ah! dain-ty

she; Dang'rous she, dang'rous she, dang'rous, dang'rous be she.
 she; dang'rous, dang'rous be she.
 love, dainty love, . . . dain-ty love, . . . dain-ty love, . . . Ah! dain-ty love.
 love, dainty love, dainty love, Ah! dain-ty, dain-ty love.

DROPS OF RAIN.

A FOUR-PART SONG.

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

J. LEMMENS.

[London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.).]

TRIBLE. *pp* *Animato.* *mf* *sf*
Pit, pat, pit, pat, there falls the rain With a me-lan-cho-ly drip,

ALTO. *pp* *mf* *sf*
Pit, pat, pit, pat, pit, pat, pit, pat, there falls the rain With a me-lan-cho-ly drip,

TENOR
(*Svs. lower.*) *mf* *sf*
There falls the rain With a me-lan-cho-ly drip,

BASS. *pp* *mf* *sf*
Pit, pat, pit, pat, pit, pat, pit, pat, there falls the rain With a me-lan-cho-ly drip,

Accomp. *Animato. pp* *mf* *p* *sf*
♩ = 84.

mf *sf*
There falls the rain From the roof's o'er-hang-ing lip,

pp *mf* *sf*
Pit, pat, pit, pat, there falls the rain From the roof's o'er-hang-ing lip,

pp *mf* *sf*
Pit, pat, pit, pat, pit, pat, pit, pat, there falls the rain From the roof's o'er-hang-ing lip,

pp *mf* *sf*
Pit, pat, pit, pat, pit, pat, pit, pat, there falls the rain . . From the roof's o'er-hang-ing lip,

DROPS OF RAIN.

pp, *mf* *p* *sf*

Pit, pat, pit, pat, There falls the rain With a me-lan-cho-ly drip,

pp, *mf* *p* *sf*

Pit, pat, pit, pat, pit, pat, pit, pat, There falls the rain With a me-lan-cho-ly drip,

mf *p* *sf*

There falls the rain With a me-lan-cho-ly drip,

pp, *mf* *p* *sf*

Pit, pat, pit, pat, pit, pat, pit, pat, There falls the rain With a me-lan-cho-ly drip,

cres. *sf* *f*

There falls the rain From the roof's o'erhanging lip, There falls the rain Back to

cres. *sf* *f*

There falls the rain From the roof's o'erhanging lip, There falls the rain Back to

cres. *sf* *f*

There falls the rain From the roof's o'erhanging lip, There falls the rain Back to

cres. *sf* *f*

Pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, There falls the rain Back to

ff

stream-ing earth a-gain; There falls the rain Back to stream-ing earth a-gain;

ff

stream-ing earth a-gain; There falls the rain Back to stream-ing earth a-gain;

ff

stream-ing earth a-gain; There falls the rain Back to stream-ing earth a-gain;

ff

stream-ing earth a-gain; Pit, pat, pit, There falls the rain Back to stream-ing earth a-gain;

DROPS OF RAIN.

Where the yel - low leaves are ly - ing, Where the au - tumn
 Where the yel - low leaves are ly - ing, Where the au - tumn
 Where the yel - low leaves are ly - ing, Where the au - tumn
 Pit, pat, pit, pat, pit, pat, pit, pat, pit, pit, pat, pit, pat, pit,

flowers are dy - ing, while winds are sigh - ing, while winds are sigh - ing,
 flowers are dy - ing, while winds are sigh - ing, while winds are sigh - ing,
 flowers are dy - ing, while winds are sigh - ing, while winds are sigh - ing,
 pat, pit, pat, pit, pat, pit, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat,

Grief-notes in a so - lemn strain, Grief-notes in a so - lemn strain.
 Grief-notes in a so - lemn strain, Grief-notes in a so - lemn strain.
 Grief-notes in a so - lemn strain, Grief-notes in . . a so - lemn strain.
 pat, Grief-notes in a so - lemn strain, Pit, pat, pit, pat, Grief-notes in a so - lemn strain.

SECOND VERSE.

DROPS OF RAIN.

pp Pit, pat, pit, pat, with *mf* gen-tle sound, Where the grass is tall and rank, *sf*

pp Pit, pat, pit, pat, pit, pat, pit, pat, with *mf* gen-tle sound, Where the grass is tall and rank, *sf*

With *mf* gen-tle sound, Where the grass is tall and rank, *sf*

pp Pit, pat, pit, pat, pit, pat, pit, pat, with *mf* gen-tle sound, Where the grass is tall and rank, *sf*

pp *mf* *p* *sf*

mf With gen-tle sound, Where the fo-rest glades are dank, *sf*

pp Pit, pat, pit, pat, with *mf* gen-tle sound, Where the fo-rest glades are dank, *sf*

pp Pit, pat, pit, pat, pit, pat, pit, pat, with *mf* gen-tle sound, Where the fo-rest glades are dank, *sf*

pp Pit, pat, pit, pat, pit, pat, pit, pat, with *mf* gen-tle sound, Where the fo-rest glades are dank, *sf*

mf *sf*

pp Pit, pat, pit, pat, with *mf* gen-tle sound, Where the grass is tall and rank, *sf*

pp Pit, pat, pit, pat, pit, pat, pit, pat, with *mf* gen-tle sound, Where the grass is tall and rank, *sf*

With *mf* gen-tle sound, Where the grass is tall and rank, *sf*

pp Pit, pat, pit, pat, pit, pat, pit, pat, with *mf* gen-tle sound, Where the grass is tall and rank, *sf*

mf *p* *sf*

DROPS OF RAIN.

cres. with gen - tle sound, Where the forest glades are dank, with gen - tle sound, And the
cres. with gen - tle sound, Where the forest glades are dank, with gen - tle sound, And the
cres. with gen - tle sound, Where the forest glades are dank, with gen - tle sound, And the
cres. Pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, with gen - tle sound, And the

sky is wall'd a-round, with gen - tle sound, And the sky is wall'd a-round
 sky is wall'd a-round, with gen - tle sound, And the sky is wall'd a-round
 sky is wall'd a-round, with gen - tle sound, And the sky is wall'd a-round
 sky is wall'd around, Pit, pat, pit, with gen - tle sound, And the sky is wall'd a-round

pp With a for - tress high and lead - en, Which the sick - ly
pp With a for - tress high and lead - en, Which the sick - ly
pp With a for - tress high and lead - en, Which the sick - ly
pp Pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, pit,

DROPS OF RAIN.

sun - beams red - den; the drift leaves dead - en, the drift leaves dead - en Its
 sun - beams red - den; the drift leaves dead - en, the drift leaves dead - en Its
 sun - beams red - den; the drift leaves dead - en, the drift leaves dead - en Its
 pat, pit, pat, pit, pat, pit, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat, pit, pat,

Mu - sic ere it reach the ground, Mu - sic ere it reach the ground.
 Mu - sic ere it reach the ground, Mu - sic ere it reach the ground.
 Mu - sic ere it reach the ground, Mu - sic ere it reach the ground.
 pit, Its Mu - sic ere it reach the ground, Pit, pat, pit, pat, Its Mu - sic ere it reach the ground.

THIRD VERSE.

Pit, pat, pit, pat, so droops the year; As its moist - y hours be - gan
 Pit, pat, pit, pat, pit, pat, pit, pat, so droops the year; As its moist - y hours be - gan
 so droops the year; As its moist - y hours be - gan
 Pit, pat, pit, pat, pit, pat, pit, pat, so droops the year; As its moist - y hours be - gan

DROPS OF RAIN.

so droops the year; So the dark-ling moments ran,
 Pit, pat, pit, pat, so droops the year; So the dark-ling moments ran,
 Pit, pat, pit, pat, pit, pat, pit, pat, so droops the year; So the dark-ling moments ran,
 Pit, pat, pit, pat, pit, pat, pit, pat, so droops the year; So the dark-ling moments ran,

Pit, pat, pit, pat, so droops the year; As its moisty hours began, so droops the year;
 Pit, pat, pit, pat, pit, pat, pit, pat, so droops the year; As its moisty hours began, so droops the year;
 so droops the year; As its moisty hours began, so droops the year;
 Pit, pat, pit, pat, pit, pat, pit, pat, so droops the year; As its moisty hours began, Pit, pat, pit, pat, pit, pat, pit, pat,

So the darkling moments ran, so droops the year; And the win-ter ho-vers near.
 So the darkling moments ran, so droops the year; And the win-ter ho-vers near.
 So the darkling moments ran, so droops the year; And the win-ter ho-vers near.
 pit, pat, pit, pat, pit, pat, pit, pat, so droops the year; And the win-ter hovers near. Pit, pat, pit,

DROPS OF RAIN.

ff so droops the year; And the win-ter hovers near. *pp* Oh! thou ho - ly aum-mer shin-ing!

ff so droops the year; And the win-ter hovers near. *pp* Oh! thou ho - ly sum - mer shin-ing!

ff so droops the year; And the win-ter hovers near. *pp* Oh! thou ho - ly sum - mer shin-ing!

ff so droops the year; And the win-ter hovers near. *pp* Pit,pat,pit, pat,pit,pat, pit,pat,pit,pat,pit,

cres. Oh! thou au - tumn light de - clin - ing! *f* sad hearts re-pin - ing, *sf* sad hearts re - pin - ing

cres. Oh! thou au - tumn light de - clin - ing! *f* sad hearts re-pin - ing, *sf* sad hearts re - pin - ing

cres. Oh! thou au - tumn light de - clin - ing! *f* sad hearts re-pin - ing, *sf* sad hearts re - pin - ing

pp pit,pat, pit, pat,pit, pat, pit,pat,pit,pat,pit, pat,pit,pat,pit,pit,pit,pat,pit,pit, pat, pat,pit,pat,pit,

p For the sun - light held so dear! For the sun - light held so dear! *rall.*

p For the sun - light held so dear! For the sun - light held so dear! *rall.*

p For the sun - light held so dear! For the sun - light held so dear! *rall.*

p pat, For the sun - light held so dear, Pit, pat, pit, pat, For the sun - light held so dear! *rall.*

THE FAIRY RING.

A FOUR-PART SONG.

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

J. LEMMENS.

[London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 25, FOUNTAIN SQUARE (E.C.).]

Animato allegretto.

TREBLE.

1. Light-ly, dance ye, ro- vers from fai- ry land, Star- like, twinkling
2. Gai- ly, fai- ries, sing we our roun- de- lay, Fra- grant val- leys

ALTO.

1. Light-ly, dance ye, ro- vers from fai- ry land, Star- like, twinkling
2. Gai- ly, fai- ries, sing we our roun- de- lay, Fra- grant val- leys

TENOR (8va. lower).

1. Light-ly, dance ye, ro- vers from fai- ry-land, Star- like, twinkling
2. Gai- ly, fai- ries, sing we our roun- de- lay, Fra- grant val- leys

BASS.

1. Light-ly, dance ye, ro- vers from fai- ry-land, Star- like, twinkling
2. Gai- ly, fai- ries, sing we our roun- de- lay, Fra- grant val- leys

ACCOMP.

Animato allegretto.
p

♩ = 138.

fire - spi-rits bring, Night-ly dance we o- ver this mer- ry land, Bound- ing
e-cho with the sound, Soft- ly min- gle voi-ces of gnome and fay, Chim- ing

fire - spi-rits bring, Night-ly dance we o- ver this mer- ry land, Bound- ing
e-cho with the sound, Soft- ly min- gle voi-ces of gnome and fay, Chim- ing

fire - spi-rits bring, Night-ly dance we o- ver this mer- ry land, Bound- ing
e-cho with the sound, Soft- ly min- gle voi-ces of gnome and fay, Chim- ing

fire - spi-rits bring, Night-ly dance we o- ver this mer- ry land, Bound- ing
e-cho with the sound, Soft- ly min- gle voi-ces of gnome and fay, Chim- ing

cres.

THE FAIRY RING.

round our fai - - ry ring. Has-ten through green dells while star - - light
bell-like sweet-ly a - - round. Lul-la - bies chant we where dull bees

round our fai - - ry ring. Has-ten through green dells while star - - light
bell-like sweet-ly a - - round. Lul-la - bies chant we where dull . . . bees

round our fai - - ry ring. Through green dells while star - - light
bell - like, sweet-ly a - round. Lul - la - bies where dull . . . bees

round our fai - - ry ring. Through green dells while star - light
bell - like, sweet-ly a - round. Lul - la - bies where dull bees

gleams, Mortals wea - ried, now lie steep'd in dreams; While springing, flashing, darting,
sleep, Beetles wak'n - ing from green co - vert creep; While hap - py, careless, joyous

gleams, Mortals wea - ried now lie steep'd in dreams; While springing, flashing, darting,
sleep, Beetles wak'n - ing from green co - vert creep; While hap - py, careless, joyous

gleams, Mor - tals now lie steep'd in dreams; While spring - ing, While
sleep, Bee - tles from green co - - verts creep; While hap - py, While

gleams, Mor - tals now lie steep'd in dreams; While spring - ing, While
sleep, Bee - tles from green co - verts creep; While hap - py, While

THE FAIRY RING.

light and free, Now laughing, shouting, singing mer - ri - ly, Then springing, flashing, darting,
 in our song, Now dancing, leaping, springing as we throng; So happy, careless, joyous

light and free, Now laughing, shouting, singing mer - ri - ly, Then springing, flashing, darting,
 in our song, Now dancing, leaping, springing as we throng; So happy, careless, joyous

springing, flashing, darting light and free, so light and free, Now laugh - ing, now
 hap - py, careless, joyous in our song, While in our song, Now danc - ing, now

springing, flashing, darting light and free, so light and free, Now laugh - ing, now
 hap - py, careless, joyous in our song, While in our song, Now danc - ing, now

light and free, Still laughing, shouting, singing mer - ri - ly: Twinkling feet, laughing eyes,
 in our song, Still dancing, leaping, springing, on we throng: Ro - sy lips, flushing cheeks,

light and free, Still laughing, shouting, singing mer - ri - ly: Twinkling feet, laughing eyes,
 in our song, Still dancing, leaping, springing, on we throng: Ro - sy lips, flushing cheeks,

laughing, shouting, singing mer - ri - ly, so mer - ri - ly, Twinkling feet, laughing eyes,
 dancing, leaping, springing as we throng, now as we throng: Ro - sy lips, flushing cheeks,

laughing, shouting, singing mer - ri - ly, so mer - ri - ly, Twinkling feet, laughing eyes,
 dancing, leaping, springing as we throng, now as we throng: Ro - sy lips, flushing cheeks,

THE FAIRY RING.

hands to - ge - ther bound, While the primrose sleeps, drooping on the ground, Sweep we o'er the
hair all floating free, Streaming in the wind as we on - ward flee, Through the gras - sy

hands to - ge - ther bound, While the primrose sleeps, drooping on the ground, Sweep we o'er the
hair all floating free, Streaming in the wind as we on - ward flee, Through the gras - sy

hands to - ge - ther bound, to - - ge - - ther, bound to - -
hair all floating free, all float - - - ing free, all

hands to - ge - ther bound.
hair all floating free.

dim.

dim.

dim.

dim.

grass in our ma - gic, ma - - gic round.
brake or the daisied, dai - - sied lea.

grass, in our ma - gic, ma - - gic round. Lil - ies watch our
brake, or the daisied, dai - - sied lea. Glowworms light our

- ge - - ther bound, gai - ly as we rove, Lil - ies watch our
float - - ing free, where the twin stars meet, Glowworms light our

. Daisies mark our flight; gai - ly as we rove, Lil - ies watch our
. Twilight o'er our heads, where the twin stars meet; Glowworms light our

cres.

cres.

cres.

cres.

THE FAIRY RING.

watch our love. Light - ly, dance ye, ro - vers from fai - ry land, Star - like, twinkling,
 light our feet. Gai - ly, fai - ries, sing we our roun - de - lay, Fra - grant val - leys

love, watch our love. Light - ly, dance ye, ro - vers from fai - ry land, Star - like, twinkling,
 feet, light our feet. Gai - ly, fai - ries, sing we our roun - de - lay, Fra - grant val - leys

love, watch our love. Light - ly, dance ye, ro - vers from fai - ry land, Star - like, twinkling
 feet, light our feet. Gai - ly, fai - ries, sing we our roun - de - lay, Fra - grant val - leys

love, watch our love. Light - ly, dance ye, ro - vers from fai - ry land, Star - like, twinkling,
 feet, light our feet. Gai - ly, fai - ries, sing we our roun - de - lay, Fra - grant val - leys

fire - spi - rits bring, Night - ly dance we o - ver this mer - ry land, Bound - ing
 e - cho with the sound, Soft - ly min - gle voi - ces of gnome and fay, Chim - ing,

fire - spi - rits bring, Night - ly dance we o - ver this mer - ry land, Bound - ing
 e - cho with the sound, Soft - ly min - gle voi - ces of gnome and fay, Chim - ing,

fire - spi - rits bring, . . . Night - ly dance we o - ver this mer - ry land, Bound - ing
 e - cho with the sound, . . . Soft - ly min - gle voi - ces of gnome and fay, Chim - ing,

fire - spi - rits bring, . . . Night - ly dance we o - ver this mer - ry land, Bound - ing
 e - cho with the sound, . . . Soft - ly min - gle voi - ces of gnome and fay, Chim - ing,

THE FAIRY RING.

round our fai - ry ring. Swift as a stream, morn - ing rays
bell - like sweet - ly a - round. Mor - tals, we hear, day - light is

round our fai - ry ring. Swift as a stream, Now a - way!
bell - like sweet - ly a - round. Mor - tals, we hear, Come a - way!

round our fai - ry ring. Now a - way! morn - ing rays
bell - like sweet - ly a - round. Come a - way! day - light is

round our fai - ry ring. Swift as a stream, morn - ing rays
bell - like sweet - ly a - round, Mor - tals we hear, day - light is

p *dim.* *pp*

gleam. Thro' wood and dell at break of day, Ye fays, a - way : a - way, a - way, a - way.
near. Our ring is made ere break of day, Ye fays, a - way : a - way, a - way, a - way.

gleam. Thro' wood and dell at break of day, Ye fays, a - way ; a - way, a - way, a - way.
near. Our ring is made ere break of day, Ye fays, a - way ; a - way, a - way, a - way.

gleam. Thro' wood and dell at break of day, Ye fays, a - way ; a - way, a - way, a - way.
near. Our ring is made ere break of day, Ye fays, a - way ; a - way, a - way, a - way.

gleam. Thro' wood and dell at break of day, Ye fays, a - way ; a - way, a - way, a - way.
near. Our ring is made ere break of day, Ye fays, a - way ; a - way, a - way, a - way.

cres. *ff* *cres.* *ff* *cres.* *ff* *cres.* *ff*

(SECOND SERIES.)

THE LIGHT OF LIFE.

A FOUR-PART SONG.

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

J. LEMMENS.

[London: NOVELLO, EWER AND Co., 1, BARNES STREET (W.), and 34, FOWLTRY (E.C.)]

Animated, with energy.

TREBLE. *p* *sf* *f*
 O, light of life! thou vi - vid spark, Which dartest forth . . .

ALTO. *p* *sf* *f*
 O, light of life! thou vi - vid spark, Which dartest forth . . .

TENOR
(Svs. lower). *p* *sf* *f*
 O, light of life! thou vi - vid spark, Which dartest forth . . . thy fit - ful

BASS. *p* *sf* *f*
 O, light of life! thou vi - vid spark, Which dartest forth . . . thy fit - ful

ACCOMP. *p* *sf* *f*
Animated, with energy.
 ♩ = 100.

THE LIGHT OF LIFE.

thy fit-ful ray, When round a-bout us, close and dark, *cres.*

thy fit-ful ray, When round a-bout us, close and dark, . . . Our worldly *sf* *cres.*

ray, thy fit-ful ray, When round a-bout us, close and dark, . . . Our worldly *sf* *cres.*

ray, thy fit-ful ray, When round about us, close and dark, *cres.*

Our worldly troubles stand at bay, stand at bay. Thou com'st, perchance, as *cres.* *pp*

trou - - bles stand at bay, stand at bay. Thou com'st, perchance, as *pp*

trou - - bles stand at bay, stand at bay. Thou com'st, perchance, as *pp*

our worldly trou-bles stand at bay. Thou com'st, perchance, as *pp*

ti - - ny flow - er, Or bird, or note, or snow - y flake, Or cheer-ful *sf*

ti - - ny flow - er, Or bird, or note, or snow - y flake, Or cheer-ful *sf*

ti - - ny flow - er, Or bird, or note, or snow - y flake, *sf*

ti - - ny flow - er, Or bird, or note, or snow - y flake, *sf*

THE LIGHT OF LIFE.

word— . . . in dull-est hour, in dullest hour— And dost a ve - - - ry glo-ry

word— . . . in dull-est hour, in dullest hour— And dost a ve - - - ry glo-ry

Or cheerful word . . . in dull-est hour— And dost a ve - - -

Or cheerful word— . . . in dull-est hour— And dost a ve - - -

make, And dost a ve - ry glo - ry make, a ve - ry glo - - ry make.

make, And dost a ve - ry glo - ry make, a ve - ry glo - - ry make.

- - - ry glo - ry make, And dost a ve - ry glo - ry, glo - - ry make.

- - - ry glo - ry make, And dost a ve - ry glo - ry, glo - - ry make.

SECOND VERSE.

Animated, with energy.

O, hap-py heart! that can re-joice In sim-ple ef - - -

O, hap-py heart! that can re-joice In sim-ple ef - - -

O, hap-py heart! that can re-joice In sim-ple ef - - - forts to be

O, hap-py heart! that can re-joice In sim-ple ef - - - forts to be

Animated, with energy.

THE LIGHT OF LIFE.

... forts to be glad; And hear sweet sounds in ev'ry voice, *cres.*

... forts to be glad; And hear sweet sounds in ev'ry voice, . . . As if it

glad, to be glad; And hear sweet sounds in ev'ry voice, . . . As if it

glad, to be glad; And hear sweet sounds in ev'ry voice, *cres.*

As if it si-lent mu-sic had, mu-sic had. Laugh-ter, a sigh, a *cres.* *pp*

si - - lent mu-sic had, mu-sic had. Laugh-ter, a sigh, a *pp*

si - - lent mu-sic had, mu-sic had. Laugh-ter, a sigh, a *pp*

As if it si-lent mu-sic had. Laugh-ter, a sigh, a *pp*

snatch of song, Light-ning a cloud in dap-pled heav'n, A hun-dred *sf*

snatch of song, Light-ning a cloud in dap-pled heav'n, A hun-dred *sf*

snatch of song, Light-ning a cloud in dap-pled heav'n, *sf*

snatch of song, Light-ning a cloud in dap-pled heav'n, *sf*

THE LIGHT OF LIFE.

things . . . the live-day long, the live-day long, As chords of joy to thee are

things . . . the live-day long, the live-day long, As chords of joy to thee are

A hundred things the live-day long, As chords of joy

A hundred things the live-day long, As chords of joy

giv'n, As chords of joy to thee are giv'n, to thee, to thee are giv'n.

giv'n, As chords of joy to thee are giv'n, to thee, to thee are giv'n.

to thee are giv'n, As chords of joy to thee, to thee are giv'n.

to thee are giv'n, As chords of joy to thee, to thee are giv'n.

THIRD VERSE.

Animated, with energy.

O light of life! 'tis ours to warm Thy lit - tle spark

O light of life! 'tis ours to warm Thy lit - tle spark

O light of life! 'tis ours to warm Thy lit - tle spark in - to a

O light of life! 'tis ours to warm Thy lit - tle spark in - to a

Animated, with energy.

THE LIGHT OF LIFE.

in - to a blaze; That from our hearts the darkling storm

in - to a blaze; That from our hearts . . . the darkling storm . . . May red-den

blaze, a blaze; That from our hearts . . . the darkling storm . . . May red-den

blaze, a blaze; That from our hearts the darkling storm

May red-den in the joy-ful rays, joy - ful rays. From glo - rious sky to

in the joy-ful rays, joy - ful rays. From glo - rious sky to

in the joy-ful rays, joy - ful rays. From glo - rious sky to

May red-den in the joy - ful rays. From glo - rious sky to

mur - ky ground, In ev - ry hue, and shade, and line, Un-num-b' red

mur - ky ground, In ev - ry hue, and shade, and line, Un-num-b' red

mur - ky ground, In ev - ry hue, and shade, and line,

mur - ky ground, In ev - ry hue, and shade, and line,

THE LIGHT OF LIFE.

flash - - es gleam a - round, gleam around, If our dull eyes . . . would see them

flash - - es gleam a - round, gleam around, If our dull eyes . . . would see them

Unnumb'ed flash - - - es gleam around, If our dull eyes . . .

Unnumb'ed flash - - - es gleam around, If our dull eyes . . .

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include *f* and *ff*.

shine, If our dull eyes would see them shine, would see, would see . . them shine.

shine, If our dull eyes would see them shine, would see, would see . . them shine.

. . . . would see them shine, If our dull eyes would see them, see . . them shine.

. . . . would see them shine, If our dull eyes would see them, see . . them shine.

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. Dynamics include *f* and *ff*.

OH, WELCOME HIM.

A FOUR-PART SONG.

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

J. LEMMENS.

[London: NOVELLO, EWER, AND Co., 1, Berners Street (W.), and 24, Foultry (E.C.)]

Con spirito.

TREBLE.
Oh, welcome him, welcome him! greet him with song; Full and clear, loud and

ALTO.
Oh, welcome him welcome him! greet him with song; Full and clear, loud and

TENOR
(Svs. lower).
Oh, welcome him, welcome him! greet him with song; Full and clear, loud and

BASS.
Oh, welcome him, welcome him! greet him with song; Full and clear, loud and

ACCOMP.
f
Con spirito.
♩. = 66.

strong; From the bur - den of sad - ness Raise your voi - ces in glad - ness. The

strong; From the bur - den of sad - ness Raise your voi - ces in glad - ness. The

strong; From the bur - den of sad - ness Raise your voi - ces in glad - ness, The

strong; From the bur - den of sad - ness Raise your voi - ces in glad - ness, The

OH, WELCOME HIM!

pe-rils of land and of o-ccean are past, We welcome the ro-ver turn'd homeward at last. No
 pe-rils of land and of o-ccean are past, We welcome the ro-ver turn'd homeward at last. No
 pe-rils of land and of o-ccean are past, We welcome the ro-ver turn'd homeward at last. No
 pe-rils of land and of o-ccean are past, We welcome the ro-ver turn'd homeward at last. . No

longer we dream of that shore; . . The waves shall di- vide us no more, no more!
 longer we dream of that desolate shore; The waves shall di- vide us no more. no more!
 longer we dream of that shore; . . The waves shall di- vide us no more, no more!
 longer we dream of that shore; . . The waves shall di- vide us no more. no more! The

Be-neath our feet the gleam-ing sea roll'd.
 Be-neath our feet the gleam-ing sea roll'd.
 Be-neath our feet the gleam-ing sea roll'd.
 night was dark, the wind blew cold, . . . 'Mid ha - zy

OH, WELCOME HIM!

While silence bound each quiv-'ring lip. The strong waves woke a sor-row-ing
 While silence bound each quiv-'ring lip. The waves woke a sor-row-ing
 While silence bound each quiv-'ring lip. The strong waves woke a sor-row-ing
 light we mark'd the ship, the ship,

sound, Long ere a - rose the wak-'ning day
 sound, As loud they smote the e - cho-ing ground. Long ere the day His
 sound, a sor - - - - row-ing sound, Long ere the day
 As loud they smote the e - cho-ing sound.

SECOND VERSE.

Our ju - bi - lee, this shall be; wel - come him home!
 bark had borne him far a - way! Our ju - bi - lee, this shall be; wel - come him home!
 his bark had borne him a - way! Our ju - bi - lee, this shall be; wel - come him home!
 his bark had borne him a - way! Our ju - bi - lee, this shall be; wel - come him home!

OH, WELCOME HIM!

From the sea, bright with foam; On the wings of the swal - low,
 From the sea, bright with foam; On the wings of the swal - low,
 From the sea, bright with foam; On the wings of the swal - low,
 From the sea, bright with foam; On the wings of the swal - low,

To the homestead we hal - low. The tempest of life can en-dure but a-while; We'll
 To the homestead we hal - low. The tempest of life can en-dure but a-while; We'll
 To the homestead we hal - low. The tempest of life can en-dure but a-while; We'll
 To the homestead we hal - low. The tempest of life can en-dure but a-while; We'll

lull it to-day with a song and a smile. Our part-ing we'll leave to the past, . . . Nor
 lull it to-day with a song and a smile. Our part-ing we'll leave to the sorrowful past, Nor
 lull it to-day with a song and a smile. Our part-ing we'll leave to the past, . . . Nor
 lull it to-day with a song and a smile. Our part-ing we'll leave to the past, Nor

OH, WELCOME HIM!

think that the hea - vens were e'er o'er - cast.

think that the hea - vens were e'er o'er - cast.

think that the hea - vens were e'er o'er - cast.

think that the hea - vens were e'er o'er - cast. The morn was bright, the sun - shine

The waves o'er-spread with glit - ter - ing gold.

The waves o'er-spread with glit - ter - ing gold.

The waves o'er - spread with glit - ter - ing gold.

cold, The wind was fresh, the sea was

The good ship drew more near and dear. With cry of joy, he bounded on

The good ship drew more near and dear. With cry of joy, he bounded on

The good ship drew more near and dear. With cry of joy, he bounded on

clear was clear.

OH, WELCOME HIM!

land, Oh, joy that al-most trembled in pain,
 land, Oh, kiss of lip!—oh, pressure of hand! trem-bled in pain, We
 land, he bound - - - ed on land, trem-bled in pain,
 Oh, kiss of lip!—oh, pressure of hand!

Our ju-bi-lee, this shall be; wel-come him home!
 ne'er will part with him a-gain! Our ju-bi-lee, this shall be; wel-come him home!
 ne'er will part with him a-gain! Our ju-bi-lee, this shall be; wel-come him home!
 ne'er will part with him a-gain! Our ju-bi-lee, this shall be; wel-come him home!

From the sea, bright with foam; On the wings of the swal-low, To the
 From the sea, bright with foam; On the wings of the swal-low, To the
 From the sea, bright with foam; On the wings of the swal-low, To the
 From the sea; bright with foam; On the wings of the swal-low, To the

OH, WELCOME HIM!

homestead we hal - low. The tempest of life can en-dure but a-while; We'll lull it to-day with a
 homestead we hal - low. The tempest of life can en-dure but a-while; We'll lull it to-day with a
 homestead we hal - low. The tempest of life can en-dure but awhile; We'll lull it to-day with a
 homestead we hal - low. The tempest of life can en-dure but a - while; We'll lull it to-day with a

sf *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

song and a smile, Our parting we'll leave to the past, . . . To the homestead we hallow
 song and a smile, Our parting we'll leave to the sor-row-ful past, To the homestead we hallow.
 song and a smile, Our parting we'll leave to the past, . . . To the homestead we hallow.
 song and a smile, Our parting we'll leave to the past, . . . To the homestead we hallow.

sf *p* *ff* *sf* *p* *ff* *sf* *p* *ff* *sf* *p* *ff* *sf* *p* *ff* *sf* *p* *ff*

SUNSHINE THROUGH THE CLOUDS.

A FOUR-PART SONG.

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

J. L E M M E N S.

[London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 25, Poultry (E.C.)]

Tranquillo.

TRIBLE. *p* When o'er the peace-ful, scent-ed glade, The an - gry storm has swept, The

ALTO. *p* When o'er the peace-ful, scent-ed glade, The an - gry storm has swept, The

TENOR (Svs. lower). *p* When o'er the peace-ful, scent-ed glade, The an - gry storm has swept, The

BASS. *p* When o'er the peace-ful, scent-ed glade, The an - gry storm has swept, The

ACCOMP. *p* *Tranquillo.* *f*

♩ = 88.

an - gry storm has swept; And droop - ing hangs each ten - der blade, As

an - gry storm has swept; And droop - ing hangs each ten - der blade, As

an - gry storm has swept; And droop - ing hangs each ten - der blade, As

an - gry storm has swept; And droop - ing hangs each ten - der blade, As

SUNSHINE THROUGH THE CLOUDS

though the flow - ers wept, the flow - ers wept, As though the flow - ers wept, the
 though the flow - ers wept, the flow - ers wept, As though the flow - ers wept, the
 though the flow - ers wept, the flow - ers wept, As though the flow - ers wept, the
 though the flow - ers wept, the flow - ers wept, As though the flow - ers wept, the

ff
 flow - ers wept; How glo - rious-ly a - wak - - ing, Where frown-ing, frowning
 flow - ers wept; How glo - rious-ly a - wak - - ing, Where frown-ing, frowning
 flow - ers wept; How glo - rious-ly a - wak - - ing, Where frown-ing, frowning
 flow - ers wept; How glo - rious-ly a - wak - - ing, Where frown - ing, frown - ing

pp *cres.*
 va - pour crowds, O'er mist and gloom comes break - ing, comes break - ing, The
 va - pour crowds, O'er mist and gloom comes break - ing, comes break - ing, The
 va - pour crowds, O'er mist and gloom comes break - ing, comes break - ing, The
 va - pour crowds, O'er mist and gloom comes break - ing, comes break - ing, The

SUNSHINE THROUGH THE CLOUDS.

f *ritardando.*

sun-shine thro' the clouds, The sun-shine thro' the clouds, The sun-shine thro' the clouds!

f *ritardando.*

sun-shine thro' the clouds, The sun-shine thro' the clouds, The sun-shine thro' the clouds!

f *ritardando.*

sun-shine thro' the clouds, The sun-shine thro' the clouds, The sun-shine thro' the clouds!

f *ritardando.*

sun-shine thro' the clouds, The sun-shine thro' the clouds, The sun-shine thro' the clouds!

ff a tempo. *sf*

Sparkling and flashing, All like a jewelled stream; The light of joy and beau-ty In

ff a tempo. *sf*

Sparkling and flashing, All like a jewelled stream; The light of joy and beau-ty In

ff a tempo. *sf*

Sparkling and flashing, All like a jewelled stream; The light of joy and beau-ty In

ff a tempo. *sf*

Sparkling and flashing, All like a jewelled stream; The light of joy and beau-ty In

cres. ritardando poco a poco.

ev' - ry golden beam! The light of joy and beau - ty In ev' - ry gold-en beam!

cres.

ev' - ry golden beam! The light of joy and beau-ty In ev' - ry gold-en beam!

cres. ritardando poco a poco.

ev' - ry golden beam! The light of joy and beau - ty In ev' - ry gold-en beam!

cres.

ev' - ry golden beam! The light of joy and beau-ty In ev' - ry gold-en beam.

cres. ritardando poco a poco.

SUNSHINE THROUGH THE CLOUDS

SECOND VERSE.

Tranquillo.

When o'er the ten - der, sad - den'd heart, The storm of grief has past, The

When o'er the ten - der, sad - den'd heart, The storm of grief has past, The

When o'er the ten - der, sad - den'd heart, The storm of grief has past, The

When o'er the ten - der, sad - den'd heart, The storm of grief has past, The

p Tranquillo.

storm of grief has past; Each breath a sigh, each thought a smart, It

storm of grief has past; Each breath a sigh, each thought a smart, It

storm of grief has past; Each breath a sigh, each thought a smart, It

storm of grief has past; Each breath a sigh, each thought a smart, It

hopes to be the last, to be the last, It hopes to be the last, to

hopes to be the last, to be the last, It hopes to be the last, to

hopes to be the last, to be the last, It hopes to be the last, to

hopes to be the last, to be the last, It hopes to be the last, to

SUNSHINE THROUGH THE CLOUDS.

ff
 be the last! How joy - ous - ly a - wak - - ing, Where sor - row's, sor - row's
ff
 be the last! How joy - ous - ly a - wak - - ing, Where sor - row's, sor - row's
ff
 be the last! How joy - ous - ly a - wak - - ing, Where sor - row's, sor - row's
ff
 be the last! How joy - ous - ly a - wak - - ing, Where sor - row's, sor - row's

f *ff*
 gloom en - shrouds; O'er fear and doubt comes break - ing, comes break - ing The
pp *cres.*
 gloom en - shrouds; O'er fear and doubt comes break - ing, comes break - ing The
pp *cres.*
 gloom en - shrouds; O'er fear and doubt comes break - ing, comes break - ing The
pp *cres.*
 gloom enshrouds; O'er fear and doubt comes break - ing, comes break - ing The

f *ritardando.*
 sun - shine thro' the clouds, The sun - shine thro' the clouds, The sun - shine thro' the clouds!
f *ritardando.*
 sun - shine thro' the clouds, The sun - shine thro' the clouds, The sun - shine thro' the clouds!
f *ritardando.*
 sun - shine thro' the clouds, The sun - shine thro' the clouds, The sun - shine thro' the clouds!
f *ritardando.*
 sun - shine thro' the clouds, The sun - shine thro' the clouds, The sun - shine thro' the clouds!

SUNSHINE THROUGH THE CLOUDS.

ff a tempo.
 Sparkling and flashing, All like a jewelled stream, The light of love and com-fort In
 Sparkling and flashing, All like a jewelled stream, The light of love and com-fort In
ff a tempo.
 Sparkling and flashing, All like a jewelled stream, The light of love and com-fort In
 Sparkling and flashing, All like a jewelled stream, The light of love and comfort, In

cres. ritardando poco a poco.
 ev'-ry golden beam! The light of love and com-fort In ev'-ry gold-en beam!
 ev'-ry golden beam! The light of love and com-fort In ev'-ry gold-en beam!
 ev'-ry golden beam! The light of love and com-fort In ev'-ry gold-en beam!
 ev'-ry golden beam! The light of love and comfort In ev'-ry gold-en beam.

THIRD VERSE.
Tranquillo.

p There's not a day but has its grief, An hour but has its smile, An hour but has its smile; And ah! how sweet is
p There's not a day but has its grief, An hour but has its smile, An hour but has its smile; And ah! how sweet is
p There's not a day but has its grief, An hour but has its smile, An hour but has its smile; And ah! how sweet is
p There's not a day but has its grief, An hour but has its smile, An hour but has its smile; And ah! how sweet is

SUNSHINE THROUGH THE CLOUDS.

the be-lief That pain lasts but awhile! lasts but a-while! That pain lasts but awhile! lasts
 the be-lief That pain lasts but awhile! lasts but a-while! That pain lasts but awhile! lasts
 the be-lief That pain lasts but awhile! lasts but a-while! That pain lasts but awhile! lasts
 the be-lief That pain lasts but awhile! lasts but a-while! That pain lasts but awhile! lasts

but a - while! And when the heart is ach - - ing, As sad - ness, sadness
 but a - while! And when the heart is ach - - ing, As sad - ness, sadness
 but a - while! And when the heart is ach - ing, As sad - ness, sadness
 but awhile! And when the heart is ach - ing, As sad - ness, sad - ness

o'er . . it crowds, O'er fear and doubt comes break - ing, comes break - ing The
 o'er it crowds, O'er fear and doubt comes break - ing, comes break - ing The
 o'er it crowds, O'er fear and doubt comes break - ing, comes break - ing The
 o'er it crowds, O'er fear and doubt comes break - ing, comes break - ing The

SUNSHINE THROUGH THE CLOUDS.

f *ritardando.*
 sun-shine thro' the clouds, The sun-shine thro' the clouds, The sun-shine thro' the clouds!
f *ritardando.*
 sun-shine thro' the clouds, The sun-shine thro' the clouds, The sun-shine thro' the clouds!
f *ritardando.*
 sun-shine thro' the clouds, The sun-shine thro' the clouds, The sun-shine thro' the clouds!
f *ritardando.*
 sun-shine thro' the clouds, The sun-shine thro' the clouds, The sun-shine thro' the clouds!

ff a tempo.
 Sparkling and flashing, All like a jewelled stream; The light of joy and beau-ty In
ff *a tempo.*
 Sparkling and flashing, All like a jewelled stream; The light of joy and beau-ty In
ff *a tempo.*
 Sparkling and flashing, All like a jewelled stream; The light of joy and beau - ty In
ff *a tempo.*
 Sparkling and flashing, All like a jewelled stream; The light of joy and beau-ty In

cres. ritardando poco a poco.
 ev' - ry golden beam! The light of joy and beau - ty In ev' - ry gold - en beam!
cres.
 ev' - ry golden beam! The light of joy and beau-ty In ev' - ry gold - en beam!
cres. ritardando poco a poco.
 ev' - ry golden beam! The light of joy and beau - ty In ev' - ry gold - en beam!
cres.
 ev' - ry golden beam! The light of joy and beau-ty In ev' - ry gold - en beam.
cres. ritardando poco a poco.

(SECOND SERIES.)

THE CORN FIELD.

A FOUR-PART SONG,

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

J. LEMMENS

[London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)]

Allegretto ma non troppo.

TREBLE. *p* We roam'd up - on one hap-py day Where golden wheat was

ALTO. *p* We roam'd up - on one hap-py day Where golden wheat was

TENOR (Sve. lower). *p* We roam'd up - on one hap-py day Where gold - en

BASS. *p* We . . roam'd up - on one hap-py day Where golden

Allegretto ma non troppo.

ACCOMP. *p*

♩ = 132.

THE CORN FIELD.

grow - ing, Where corn-flow'rs, star like, gemm'd the way, And pop - pies red were
 grow - ing, Where corn-flow'rs, star like, gemm'd the way, And poppies red were
 wheat was grow - ing, Where corn-flow'rs, star like, gemm'd the way, And pop - pies
 wheat was grow - ing, Where corn-flow'rs, star like, gemm'd the way, And poppies

glow - ing. We cross'd the field, and reach'd the stile, With green boughs sha - ded
 glow - ing. We cross'd the field, and reach'd the stile, With green boughs sha - ded
 red were glowing. We cross'd the field, and reach'd the stile, With green boughs sha - ded
 red were glow - ing. We cross'd the field, and reach'd the stile, . . sha - ded

o - ver, And watch'd the mer - ry birds a - while A - mong the pur - ple
 o - ver, And watch'd the mer - ry, mer - ry birds a - while A - mong the pur - ple
 o - ver, And watch'd the mer - ry birds a - while A - mong the pur - ple
 o - ver, And watch'd the mer - ry birds A - mong the pur - ple

THE CORN FIELD.

cres.
 clo - ver. And watch'd the mer - ry birds a - while A - mong the pur - ple
 clo - ver. And watch'd the mer - ry birds a - while A - mong the pur - ple
 clo - ver. And watch'd the mer - ry birds a - while A - mong the pur - ple
 clo - ver. And watch'd the mer - ry birds a - while A - mong the pur - ple

f *p*
 clo - ver. How blest were we that hap - py day, Where gold - en wheat was
 clo - ver. How blest were we that hap - py day, Where gold - en wheat was
 clo - ver. How blest were we that hap - py day, Where gold - en wheat was
 clo - ver. How blest were we that hap - py day, Where gold - en wheat was

f *ff*
 grow - ing, Where, star - like, corn - flow'rs gemm'd the way, And poppies scar - let glow - ing.
 grow - ing, Where, star - like, corn - flow'rs gemm'd the way, And poppies scar - let glow - ing.
 grow - ing, Where, star - like, corn - flow'rs gemm'd the way, And poppies scar - let glow - ing.
 grow - ing, Where, star - like, corn - flow'rs gemm'd the way, And poppies scar - let glow - ing.

THE CORN FIELD.

SECOND VERSE.

p Sun-light with - in the crim-son West In glo-ried rays was
p Sun-light with - in the crim-son West In glo-ried rays was
 Sun - - light with - in the crim-son West In glo - ried
p Sun - - light with - in the crim-son West In glo-ried

sink - ing; With bliss-ful thoughts, our hearts at rest, On heav'n and love were
 sink - ing; With bliss-ful thoughts, our hearts at rest, On heav'n and love were
 rays was sink - ing; With bliss - ful thoughts, our hearts at rest, On heav'n and
 rays was sink-ing; With bliss-ful thoughts, our hearts at rest, On heav'n and

think - ing. We sought within each o - ther's eyes, With pure and fond e -
 think - ing. We sought with-in each o - ther's eyes, With pure and fond e -
 love were think-ing. We sought with-in each o - ther's eyes, With pure and fond e -
 love were think - ing. We sought with-in each o - ther's eyes, . . fond e -

THE CORN FIELD.

- - mo - tion, And read at once their bright re-plies—Our bo - som's deep de -
 - - motion, And read at once their bright, their bright re-plies—Our bo - som's deep de -
 - - mo - tion, And read at once their bright re-plies—Our bo - som's deep de -

This system contains the first three vocal staves and the piano accompaniment. The piano part consists of two staves (treble and bass clef) with a grand staff bracket. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are: "mo - tion, And read at once their bright re-plies—Our bo - som's deep de -".

- - vo - tion. And read at once their bright re-plies—Our bo - som's deep de -
 - - vo - tion. And read at once their bright re-plies—Our bo - som's deep de -
 - - vo - tion. And read at once their bright re-plies—Our bo - som's deep de -

This system contains the second three vocal staves and the piano accompaniment. The piano part continues from the first system. The lyrics are: "vo - tion. And read at once their bright re-plies—Our bo - som's deep de -". There are dynamic markings "cres." above the first and second vocal staves and below the piano accompaniment.

- - vo - tion. How blest were we that hap - py day, Where gold - en wheat was
 - - vo - tion. How blest were we that hap - py day, Where gold - en wheat was
 - - vo - tion. How blest were we that hap - py day, Where gold - en wheat was

This system contains the third three vocal staves and the piano accompaniment. The piano part continues from the previous systems. The lyrics are: "vo - tion. How blest were we that hap - py day, Where gold - en wheat was". There are dynamic markings "f" and "p" above the first and second vocal staves and below the piano accompaniment.

THE CORN FIELD.

grow - ing, Where, star-like, corn-flow'rs gemm'd the way, And poppies scar - let glow - ing.

grow - ing, Where, star-like, corn-flow'rs gemm'd the way, And poppies scar - let glow - ing.

grow - ing, Where, star-like, corn flow'rs gemm'd the way, And poppies scar - let glow - ing.

grow - ing, Where, star-like, corn-flow'rs gemm'd the way, And poppies scar - let glow - ing.

THIRD VERSE.

We sat up - on the rus - tic gate, 'Mong the sweet climb - ing

We sat up - on the rus - tic gate, 'Mong the sweet climb - ing

We sat up - on the rus - tic gate, A - mong the

We . . . sat up - on the rus - tic gate, 'Mong the sweet

flow - ers; No lord - ly hearts in pom - pous state So hap - py were as

flow - ers; No lord - ly hearts in pom - pous state So hap - py were as

climbing flow - ers; No lord - ly hearts in pom - pous state So hap - py

climbing flow - ers; No lord - ly hearts in pom - pous state So hap - py

THE CORN FIELD.

ours. . . "One word," I cried, "as pure and blest As are the heav'ns a -
 ours. . . "One word," I cried, "as pure and blest As are the heav'ns a -
 were as ours. "One word," I cried, "as pure and blest As are the heav'ns a -
 were as ours. . . "One word," I cried, "as pure and blest, . . heav'ns a -

- - bove you!" She drooped her head up - on my breast, And whis-pered, "Yes, I
 - - bove you!" She drooped her head, her head up - on my breast, And whis-pered, "Yes, I
 - - bove you!" She drooped her head up - on my breast, And whis-pered, "Yes, I
 - - bove you!" She drooped up - on my breast, And whis-pered, "Yes, I

cres.
 love you!" She drooped her head up - on my breast, And whis - pered, "Yes, I
cres.
 love you!" She drooped her head up - on my breast, And whis-pered, "Yes, I
cres.
 love you!" She drooped her head up - on my breast, And whis-pered, "Yes, I
cres.
 love . . you!" She drooped her head up - on my breast, And whis-pered, "Yes, I

THE CORN FIELD.

love you!" Oh! blest were we that hap - py day, Where gold - en wheat was

love you!" Oh! blest were we that hap - py day, Where gold - en wheat was

love you!" Oh! blest were we that hap - py day, Where gold - en wheat was

love you!" Oh! blest were we that hap - py day, Where gold - en wheat was

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano).

grow - ing, Where, star-like, corn-flow'rs gemm'd the way, And poppies scarlet glow - ing.

grow - ing, Where, star-like, corn-flow'rs gemm'd the way, And poppies scarlet glow - ing.

grow - ing, Where, star-like, corn-flow'rs gemm'd the way, And poppies scarlet glow - ing.

grow - ing, Where, star-like, corn-flow'rs gemm'd the way, And poppies scarlet glow - ing.

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are repeated for each voice part. The piano accompaniment features more complex textures, including triplets and sixteenth notes. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

WAKE TO THE HUNTING.

A FOUR-PART SONG.

POETRY BY BISHOP HEBER.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, Berners Street, W., and 35 Poultry, E.C.

Vivace ma moderato. ritard. a tempo. ritard.

TREBLE.
Wake! wake! wake to the hunt - ing! Wake ye, wake! morning is nigh! . . .

ALTO.
Wake! wake! wake to the hunt - ing! Wake ye, wake! morning is nigh! morning is

ritard. p a tempo. pp ritard.

TENOR (Svs. lower).
Wake! wake! wake to the hunt - ing! Wake ye, wake! morning is nigh! morning is

BASS.
Wake! wake! wake to the hunt - ing! Wake ye, wake! morning is nigh! morning is

Vivace ma moderato. ritard. f a tempo. pp

ACCOMP.
♩. = 80.

a tempo. p a tempo. cres.

. Chilly the breez-es blow up from the sea be-low, Chilly the twi-light creeps over the

p a tempo. cres.

nigh. Chilly the breez-es blow up from the sea be-low, Chilly the twi-light creeps over the

p a tempo. cres.

nigh. Chilly the breez-es blow up from the sea be-low, Chilly the twi-light creeps over the

p a tempo. cres.

nigh. Chilly the breez-es blow up from the sea be-low, Chilly the twi-light creeps over the

WAKE! TO THE HUNTING.

sky! Chil-ly the twilight creeps o-ver the sky! A-wake! . . . awake! a -
 sky! Oh-ly the twilight creeps o-ver the sky! A-wake! a - wake! a-wake! a -
 sky! Chil-ly the twilight creeps o-ver the sky! A-wake! a - wake! a-wake! a -
 sky! Chil-ly the twilight creeps o-ver the sky! a - wake! a -

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

- wake! Mark how fast the stars are fad-ing! Mark how wide the dawn is
 - wake! Mark how fast the stars are fad-ing! Mark how wide the dawn is
 - wake! Mark how fast the stars are fad-ing! Mark how wide the dawn is
 - wake! Mark how fast the stars are fad-ing! Mark how wide the dawn is

p *p* *p* *p*

cres. spread - ing; Ma - ny a fal - low deer feeds in the fo - rest near; Ma - ny a
cres. spread - ing! Ma - ny a fal - low deer feeds in the fo - rest near; Ma - ny a
cres. spread - ing! Ma - ny a fal - low deer feeds in the fo - rest near; Ma - ny a
cres. spread - ing! Ma - ny a fal - low deer feeds in the fo - rest near; Ma - ny a

f *f* *f* *f*

WAKE! TO THE HUNTING.

gal-lant wolf waits for the hun-ter's spear; Now is no time on the hea-ther to

gal-lant wolf waits for the hun-ter's spear; Now is no time on the hea-ther to

gal-lant wolf waits for the hun-ter's spear; Now is no time on the hea-ther to

gal-lant wolf waits for the hun-ter's spear; Now is no time on the hea-ther to

lie, . . . No . . . time on the hea-ther to lie! A-wake! a-wake!

lie, . . . No time on the hea-ther to lie! A-wake! a-wake!

lie, . . . No . . . time on the hea-ther to lie! A-wake! . . . A-wake! . . .

lie, . . . No . . . time . . . on the heather to lie! A-wake! . . . A-wake! .

ritard. *a tempo ma lento.* *ritard.*
This is no time on the hea-ther to lie!

ritard. *ritard.*
This is no time on the hea-ther to lie!

pp ritard. *ff ritard.* *ritard.*
a-wake! This is no time on the hea-ther to lie!

pp ritard. *ff ritard.*
a-wake! This is no time on the hea-ther to lie!

pp ritard. *ff ritard.*
a tempo ma lento.
(107)

WAKE! TO THE HUNTING.

ritard. *a tempo.* *ritard.*

Rise, rise! look on the o - cean! Rise ye, rise, look on the sky! . . .

Rise, rise! look on the o - cean! Rise ye, rise, look on the sky! look on the

Rise, rise! look on the o - cean! Rise ye, rise, look on the sky! look on the

Rise, rise! look on the o - cean! Rise ye, rise, look on the sky! look on the

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

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

a tempo. *cres.*

Soft-ly the vapours sweep o - ver the le - vel deep, Softly the mists on the waterfall

sky! Soft-ly the vapours sweep o - ver the le - vel deep, Softly the mists on the waterfall

sky! Soft-ly the vapours sweep o - ver the le - vel deep, Softly the mists on the waterfall

sky! Soft-ly the vapours sweep o - ver the le - vel deep, Softly the mists on the waterfall

p a tempo. *cres.*

p a tempo. *cres.*

lie! Soft-ly the mists on the wa-terfall lie! A-wake! . . . awake! a -

lie! Soft-ly the mists on the wa-terfall lie! A-wake! a - wake! a - wake! a -

lie! Soft-ly the mists on the wa-terfall lie! A-wake! a - wake! a - wake! a -

lie! Soft-ly the mists on the wa-terfall lie! a - wake! a -

pp *pp* *pp*

WAKE! TO THE HUNTING.

- wake! In the cloud red tints are glow-ing! On the hill the black-cock

- wake! In the cloud red tints are glow-ing! On the hill the black-cock

- wake! In the cloud red tints are glow-ing! On the hill the black-cock

- wake! In the cloud red tints are glow-ing! On the hill the black-cock

cres.
crow - ing! And thro' the wel - kin red, see where he lifts his head, King of the

cres.
crow - ing! And thro' the wel - kin red, see where he lifts his head, King of the

cres.
crow - ing! And thro' the wel - kin red, see where he lifts his head, King of the

cres.
crow - ing! And thro' the wel - kin red, see where he lifts his head, King of the

cres.

morning, rous'd from his pur-ple bed; Forth to the hunt-ing! the sun's rid-ing high! Forth to the

morning, rous'd from his pur-ple bed; Forth to the hunt-ing! the sun's rid-ing high! Forth to the

morning, rous'd from his pur-ple bed; Forth to the hunt-ing! the sun's rid-ing high! Forth to the

morning, rous'd from his pur-ple bed; Forth to the hunt-ing! the sun's rid-ing high! Forth to the

WAKE! TO THE HUNTING.

hunt - ing, the sun's rid-ing high! A-wake! a - wake! . . .

hunt - ing, the sun's rid-ing high! A-wake! a - wake! . . .

hunt - ing, the sun's rid-ing high! A - wake! . . . A - wake! . . .

hunt - ing, the sun's rid-ing high! A - wake! . . . A - wake! . . .

p *pp* *pp*

ritard. *a tempo ma lento. ritard.*

. . . . Forth to the hunt - ing! the sun's rid-ing high!

ritard. *ritard.*

. . . . Forth to the hunt - ing! the sun's rid-ing high!

pp ritard. *a tempo ma lento. ritard.*

a - wake! Forth to the hunt - ing! the sun's rid-ing high!

pp ritard. *ritard.*

a - wake! Forth to the hunt - ing! the sun's rid-ing high!

pp ritard. *a tempo ma lento. ritard.*

DOST THOU IDLY ASK.

A FOUR-PART SONG.

POETRY BY W. C. BRYANT.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

Allegretto.

TREBLE.
Dost thou id - ly ask to hear At what gen - tle sea - sons Nymphs re - lent when

ALTO.
Dost thou id - ly ask to hear At what gen - tle sea - sons Nymphs re - lent when

TENOR (Svs. lower).
Dost thou id - ly ask to hear At what gen - tle sea - sons Nymphs re -

BASS.
Dost thou id - ly ask to hear At what gen - tle sea - sons Nymphs re -

ACCOMP.
Allegretto.
p
♩ = 132.

cres. lo - vers near Press the tend'rest rea - sons, Press the tend'rest rea - sons?

cres. lo - vers near Press the tend'rest rea - sons, Press the tend'rest rea - sons?

cres. - lent when lo - vers Press the tend'rest rea - sons, Press the tend'rest rea - sons?

cres. - lent when lo - vers Press the tend'rest rea - sons, Press the tend'rest rea - sons?

DOST THOU IDLY ASK?

p *cres.* *dim.*
 Ah! they give their faith too oft To the care-less woo - - er;
p *cres.* *dim.*
 Ah! they give their faith too oft To the care-less woo - - er;
p *cres.* *dim.*
 Ah! they give their faith too oft To the care-less woo - - er;
pp *cres.* *dim.*
 Ah! they give their faith too oft To the care-less woo - - er;
p *cres.* *dim.*
 Ah! they give their faith too oft To the care-less woo - - er;

pp
 Mai - den's hearts are al - ways soft, Would that men's were tru - - er!
pp
 Mai - den's hearts are al - ways soft, Would that men's were tru - - er!
pp
 Mai - den's hearts are al - ways soft, Would that men's were tru - - er!
pp
 Mai - den's hearts are al - ways soft, Would that men's were tru - - er!
pp
 Mai - den's hearts are al - ways soft, Would that men's were tru - - er!

cres. e ritard. *a tempo.*
 Mai - den's hearts are al - ways soft, Would that men's were tru - er!
cres. e ritard. *a tempo.*
 Mai - den's hearts are al - ways soft, Would that men's were tru - er;
cres. e ritard. *a tempo.*
 Mai - den's hearts are al - ways soft, Would that men's were tru - er!
p
 Mai - den's hearts are al - ways soft, Would that men's were tru - er!

cres. e ritard. *a tempo.*
 Mai - den's hearts are al - ways soft, Would that men's were tru - er!

DOST THOU IDLY ASK?

Woo the fair one, when a-round Ear-ly birds are sing - ing ; When o'er all the
 Woo the fair one, when a-round Ear-ly birds are sing - ing ; When o'er all the
 Woo the fair one, when a-round Ear-ly birds are sing - ing ; When o'er
 Woo the fair one, when a-round Ear-ly birds are sing - ing ; When o'er

fragrant ground Ear - ly herbs are spring - ing, Ear - ly herbs are spring-ing :
 fragrant ground Ear - ly herbs are spring - ing, Ear - ly herbs are spring-ing :
 all the ground Ear - ly herbs are spring - ing, Ear - ly herbs are spring-ing :
 all the ground Ear - ly herbs are spring - ing, Ear - ly herbs are spring-ing :

When the brook-side bank and grove, All with blos-soms la - den,
 When the brook-side bank and grove, All with blos-soms la - den,
 When the brook-side bank and grove, All with blos - soms la - den,
 When the brook-side bank and grove, All with blos-soms la - den,

DOST THOU IDLY ASK?

Shine with beau - ty, breathe of love, Woo the ti - mid maid - en,
 Shine with beau - ty, breathe of love, Woo the ti - mid maid - en,
 Shine with beau - ty, breathe of love, Woo the ti - mid maid - en,
 Shine with beau - ty, breathe of love, Woo the ti - mid maid - en,

Shine with beau - ty, breathe of love, Woo the ti - mid maid - en. Woo her when the
 Shine with beau - ty, breathe of love, Woo the ti - mid maid - en. Woo her when the
 Shine with beau - ty, breathe of love, Woo the ti - mid maid - en. Woo her when the
 Shine with beau - ty, breathe of love, Woo the ti - mid maid - en. Woo her when the

north winds call, At the lat - tice night - ly; When, with - in the cheer - ful hall,
 north winds call, At the lat - tice night - ly; When, with - in the cheer - ful hall,
 north winds call, At the lat - tice night - ly; When, with - in the cheer - ful hall,
 north winds call, At the lat - tice night - ly; When, with - in the cheer - ful hall,

DOST THOU IDLY ASK?

cres.
Blaze the fa-gots bright - - ly While the win-try tem - pest round Sweeps the land-scape

cres.
Blaze the fa-gots bright - ly While the win-try tem - pest round Sweeps the land-scape

cres.
Blaze the fa-gots bright - ly While the win-try tem - pest round Sweeps the land-scape

cres.
Blaze the fa-gots bright - ly While the win-try tem - pest round Sweeps the land-scape

hoa - ry, Sweet - er in her ear shall sound Love's de-light-ful sto - - ry,

hoa - ry, Sweet - er in her ear shall sound Love's de-light-ful sto - - ry,

hoa - ry, Sweet - er in her ear shall sound Love's de-light-ful sto - - ry.

noa - - ry, Sweet - er in her ear shall sound Love's de-light - ful sto - - ry,

cres. e ritard. Sweet - er in her ear shall sound Love's de - light - ful sto - ry. *p a tempo.*

Sweet - er in her ear shall sound Love's de - light - ful sto - ry. *p*

cres. e ritard. Sweet - er in her ear shall sound Love's de - light - ful sto - ry. *p a tempo.*

Sweet - er in her ear shall sound Love's de - light - ful sto - ry. *p*

cres. e ritard. Sweet - er in her ear shall sound Love's de - light - ful sto - ry. *p a tempo.*

A PSALM OF LIFE.

A FOUR-PART SONG.

POETRY BY LONGFELLOW.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.)

Andante con moto.

TREBLE.
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
(Sve. lower).
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

ACCOMP.
Andante con moto.
p
♩ = 84.

cres.

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

cres.

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

cres.

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

cres.

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

cres.

A PSALM OF LIFE.

are not what they seem. Life is re - al! Life is ear - nest! And the

are not what they seem. Life is re - al! Life is ear - nest! And the

are not what they seem. Life is re - al! Life is ear - nest! And the

are not what they seem. Life is re - al! Life is ear - nest! And the

grave is not its goal; Dust thou art, to dust re - turn - est, Was not

grave is not its goal; Dust thou art, to dust re - turn - est, Was not

grave is not its goal; Dust thou art, to dust re - turn - est, Was not

grave is not its goal; Dust thou art, to dust re - turn - est, Was not

cres. spo - ken of the soul, *ritard.* Was not spo - ken of the soul.

cres. spo - ken of the soul, *ritard.* Was not spo - ken of the soul.

cres. spo - ken of the soul, *ritard.* Was not spo - ken of the soul.

cres. spo - ken of the soul, *ritard.* Was not spo - ken of the soul.

spo - ken of the soul, . . Was not spo - ken of the soul.

A PSALM OF LIFE.

Not en - joy - ment and not sor - row Is our des - tin'd end or

Not en - joy - ment and not sor - row Is our des - tin'd end or

Not en - joy - ment and not sor - row Is our des - tin'd end or

Not en - joy - ment and not sor - row Is our des - tin'd end or

way; But to act that each to - mor - row Finds us farther than to - day, Finds us

way; But to act that each to - mor - row Finds us farther than to - day, Finds us

way; But to act that each to - mor - row Finds us farther than to - day, Finds us

way; But to act that each to - mor - row Finds us farther than to - day, Finds us

far - ther than to - day; Art is long, and Time is fleet - ing, And our

far - ther than to - day; Art is long, and Time is fleet - ing, And our

far - ther than to - day; Art is long, and Time is fleet - ing, And our

far - ther than to - day; Art is long, And time is fleet - ing, And our

A PSALM OF LIFE.

hearts, though stout and brave, Still like muf-fled drums are beat-ing Fune-ral

hearts, though stout and brave, Still like muf-fled drums are beat-ing Fune-ral

hearts, though stout and brave, Still like muf-fled drums are beat-ing Fune-ral

hearts, though stout and brave, Still like muf-fled drums are beat-ing Fune-ral

p

cres. march-es to the grave, *ritard.* Fune-ral march-es to the grave.

cres. march-es to the grave, *ritard.* Fune-ral march-es to the grave.

cres. march-es to the grave, *ritard.* Fune-ral march-es to the grave.

cres. march-es to the grave, *ritard.* Fune-ral march-es to the grave.

cres. *f ritard.* *p*

O N L Y T H O U.

A FOUR-PART SONG.

THE WORDS FROM THE GERMAN.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

Andante con moto.

TREBLE.
When the ev-'ning's glow is fad - ed, Moon and stars o'er heaven soar, And when

ALTO.
When the ev-'ning's glow is fad - ed, Moon and stars o'er heaven soar,

TENOR
(Svs. lower).
When the ev-'ning's glow is fad - ed, Moon and stars o'er heaven soar,

BASS.
When the ev-'ning's glow is fad - ed, Moon and stars o'er heaven soar,

ACCOMP.
♩ = 69.
Andante con moto.

cres. moon and stars wax pal - er, Steps the sun, steps the sun thro' golden door, The

cres. And when moon and stars wax pal - er, Steps the sun, . . . steps the sun thro' golden door, . .

cres. And when moon and stars wax pal - er, Steps the sun thro' golden door, Steps the

cres. And when moon and stars wax pal - er, Steps the sun thro' golden door. Steps the

p cres.

ONLY THOU.

dim. sun thro' gol - den door. In the ro-sy tints of Hea - ven, *cres.* In the sun's il - luming

dim. Thro' gol - den door. In the ro-sy tints of Hea - ven, *cres.* In the sun's il - luming

dim. sun thro' gol - den door. In the ro-sy tints of Hea - ven, *cres.* In the sun's il - luming

dim. sun thro' gol - den door. In the ro - sy tints of Hea - ven, *cres.* In the sun's il - luming

f zone, In the stars and in the moon-beam *p* I be - hold thy face a - lone, *cres.* be - hold thy

f zone, In the stars and in the moonbeam *p* I be - hold thy face a - lone,

f zone, In the stars and in the moon-beam *p* I be - hold thy face a - lone, be - hold . . .

f zone, In the stars and in the moon-beam *p* I be - hold thy face a - lone, be - hold thy

f face a - lone, In the stars and moon-beam *p* I be - hold thy face a - lone.

cres. thy face a - lone, In the stars and moon-beam *p* I be - hold thy face a - lone.

cres. thy face . . a - lone, In the stars and moon-beam *p* I be - hold thy face a - lone.

cres. face a - lone, In the stars and in the moon-beam *p* I be - hold thy face a - lone.

ONLY THOU.

Andante con moto.

O - thers come and pass be - fore me, But I lift not up mine eyes; From a -
 O - thers come and pass be - fore me, But I lift not up mine eyes;
 O - thers come and pass be - fore me, But I lift not up mine eyes;
 O - thers come and pass be - fore me, But I lift not up mine eyes;

Andante con moto.

- far I feel thy com-ing, Ere thy form, Ere thy form I re-cog-nize, thy
 From a - far I feel thy com-ing, Ere thy form, . . . Ere thy form I re-cog - nize, . .
 From a - far I feel thy com - ing, Ere thy form I re - cog - nize, Ere thy
 From a - far I feel thy coming, Ere thy form I re - cog - nize, Ere thy

form I re - - cog - nize. But when thou dost stand be - side me, In - distinct thy form ap -
 . . . I re - cog - - nize. But when thou dost stand be - side me, In - distinct thy form ap -
 form I re - cog - - nize. But when thou dost stand be - side me, In - distinct thy form ap -
 form I re - cog - - nize. But when thou dost stand be - side me, In - distinct thy form ap -

ONLY THOU.

- - pears, For with joy . . and pain and trembling, Are mine eyes suffus'd with tears, suffus'd with
 - - pears, For with joy . . and pain and trembling, Are mine eyes suffus'd with tears,
 - - pears, For with joy . . and pain and trembling, Are mine eyes suffus'd with tears, mine eyes
 - - pears, For with joy and pain and trembling, Are mine eyes suffus'd with tears, mine eyes suf -

tears, For with joy and pain and trem-bling, are mine eyes suffus'd with tears.
 . . . suffus'd with tears, From pain and trem-bling, are mine eyes suffus'd with tears.
 . . . suf - fus'd with tears, From pain and trem-bling, are mine eyes suffus'd with tears.
 - - fus'd . . . with tears, From pain and trem-bling are mine eyes suffus'd with tears.

I PRITHEE SEND ME BACK MY HEART.

A FOUR-PART SONG.

POETRY BY SIR JOHN SUCKLING.

COMPOSED BY

HENRY SMART.

LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), AND 35, POULTRY (E.C.).

Andante con moto.

TREBLE. I prithee send me back my heart, Since I can not have

ALTO. I prithee send me back my heart, . . . Since I . . . can not have

TENOR (Svs. lower). I prithee send me back my heart, Since I can not have

BASS. I prithee send me back my heart, . . . Since I . . . can not have

ACCOMP. *Andante con moto. p*
♩ = 58.

cres.

thine; For if from yours you will not part, Why, then, should'st thou have

cres.

thine; For if from yours you will not part, Why, then, should'st thou have

cres.

thine; For if from yours . . . you will not part, Why, then, should'st thou have

cres.

thine; For if from yours . . . you will not part, Why, then, should'st thou have

I PRITHEE SEND ME BACK MY HEART.

mine? Why, why, then, should'st thou have mine? Yet, now I think on't, let it
 mine? Why, why, then, should'st thou have mine? Yet, now I think on't, let it
 mine? Why, why, then, should'st thou have mine? Yet,
 mine? Why, why, then, should'st thou have mine? Yet,

lie, . . . To find . . . it were in vain; . . . For thou'st a thief in
 lie, . . . To find . . . it were in vain; . . . For thou'st a thief in
 now I think on't, let it lie, To find it were in vain; . . . For thou'st a thief in
 now I think on't, let it lie, To find it were in vain; . . . For thou'st a thief in

ei-ther eye Would steal it back a - gain, . . . Would steal it, steal it back a - gain.
 ei-ther eye Would steal it back a - gain, Would steal it, steal it back a - gain.
 ei-ther eye Would steal it back a - gain, Would steal it, steal it back a - gain.
 ei-ther eye Would steal it back a - gain, Would steal it back, would steal it back a - gain.

I PRITHEE SEND ME BACK MY HEART.

Why should two hearts in one breast lie, . . . And yet not lodge to -
 Why should two hearts in one breast lie, . . . And yet not lodge to -
 Why should two hearts in one breast lie, . . . And yet not lodge to -
 Why should two hearts in one breast lie, . . . And yet not lodge to -

p

cres.

- ge - ther? O Love! where is thy sym - pa - thy, If thus our breasts thou
 - ge - ther? O Love! where is thy sym - pa - thy, If thus our breasts thou
 - ge - ther? O Love! where is . . . thy sym - pa - thy, If thus our breasts thou
 - ge - ther? O Love! where is . . . thy sym - pa - thy, If thus our breasts thou

cres.

f se - ver, If thus our breasts thou se - ver. Then, fare - well care, and fare - well
 se - ver, If thus our breasts thou se - ver. Then, fare - well care, and fare - well
 se - ver, If thus our breasts thou se - ver. Then,
 se - ver, If thus our breasts thou se - ver. Then,

p

I PRITHEE SEND ME BACK MY HEART.

woe, . . . I will . . . no lon-ger pine; . . . For I'll be-lieve I
 woe, . . . I will . . . no lon-ger pine; . . . For I'll be-lieve I
 fare-well care, and farewell woe, I will no lon-ger pine; . . . For I'll be-lieve I
 fare-well care, and farewell woe, I will no lon-ger pine; . . . For I'll be-lieve I

pp

pp

pp

pp

have her heart As much as she has mine, . . . As much, as much as she has mine.
 have her heart As much as she has mine, As much, as much as she has mine.
 have her heart As much as she has mine, As much, as much as she has mine.
 have her heart As much as she has mine, As much as she has mine, as she has mine.

ritard.

ritard.

ritard.

(SECOND SERIES.)

THE MOON.

A FOUR-PART SONG.

THE POETRY FROM THE GERMAN.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

Andante con moto.

TREBLE. *cres.*
How bright-ly and se - rene - ly She takes her night-ly round! Who

ALTO. *cres.*
How bright-ly and se - rene - ly She takes her night-ly round! Who

TENOR (Svs. lower). *cres.*
How bright-ly and se - rene - ly She takes her night-ly round! Who

BASS. *cres.*
How bright-ly and se - rene - ly She takes her night-ly round! Who

ACCOMP. *Andante con moto.*
♩ = 92.
p

dim.

in yon star - ry chap - let Is thus with beau - ty crown'd? How mo - -

dim.

in yon star - ry chap - let Is thus with beau - ty crown'd? How mo - -

dim.

in yon star - ry chap - let Is thus with beau - ty crown'd? How

dim.

in yon star - ry chap - let Is thus with beau - ty crown'd?

dim.

p

THE MOON.

dest-ly she wan-ders, Her face con-ceal'd from sight, Yet

dest-ly she wan-ders, Her face con-ceal'd from sight. Yet

mo-dest-ly she wan-ders, Her face con-ceal'd from sight. Yet

How mo-dest-ly, Her face con-ceal'd from sight, Yet spreads a -

spreads a-round her glad-ness, With soft and beam-ing light, With soft and beam-ing

spreads a-round her glad-ness, With soft and beam-ing light, With soft and beam-ing

spreads a-round her glad-ness, With soft and beam-ing light, With soft and beam-ing

- round her glad-ness, With soft and beam-ing light, With soft and beam-ing

light, With soft and beam-ing light, With soft and beam-ing light.

light, With soft and beam-ing light, . . . With soft and beam-ing light.

light, With soft and beam-ing light, . . . with beam-ing light.

light, With soft and beam-ing, soft and beam-ing light.

THE MOON.

Day's la-bour she re-ward-eth, And bids the eye-lids close, The

Day's la-bour she re-ward-eth, And bids the eye-lids close, The

Day's la-bour she re-ward-eth, And bids the eye-lids close, The

Day's la-bour she re-ward-eth, And bids the eye-lids close, The

sons of earth in-vit-ing To si-lent night's re- pose. She fills . .

sons of earth in-vit-ing To si-lent night's re- pose. She fills . .

sons of earth in-vit-ing To si-lent night's re- pose. She

sons of earth in-vit-ing To si-lent night's re- pose.

the soul with glad-ness, When ev-'ning's breath is chill; Doth

the soul with glad-ness, When ev-'ning's breath is chill; Doth

fills the soul with glad-ness, When ev-'ning's breath is chill; Doth

She fills with glad-ness, When ev-'ning's breath is chill; Doth pure and

THE MOON.

pure and ho - ly feel - ings In - to our breast in - stil, In - to our breast in -
 pure and ho - ly feel - ings In - to our breast in - stil, In - to our breast in - -
 pure and ho - ly feel - ings In - to our breast in - stil, In - to our breast in - -
 ho - ly feel - ings In - to our breast in - stil, In - to our breast in - -

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

- stil, In - to our breast in - stil.
 - stil, In - to our breast in - stil, . . . in - to our breast in - stil. . .
 - stil, In - to our breast in - stil, . . . our breast in - stil. . .
 - stil, In - to our breast in - stil, our breast in - stil. . .

ritard. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Thou, who to us hast giv - en Her sweet and friend - ly light, Thou, *crea.*
 Thou, who to us hast giv - en Her sweet and friend - ly light, Thou, *crea.*
 Thou, who to us hast giv - en Her sweet and friend - ly light, Thou, *crea.*
 Thou, who to us hast giv - en Her sweet and friend - ly light, Thou, *crea.*

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

THE MOON

in a life of glad - ness Must sure - ly take de - light, Must sure - ly
 in a life of glad - - ness Must sure - ly take de - light, Must sure - ly
 in a life of glad - - ness Must sure - ly take de - light, Must sure - ly
 in a life of glad - - ness Must sure - ly take de - light, Must sure - ly,

take de - light. For all our joys we thank thee; We
 take de - - light. For all our joys we thank thee; We
 sure - ly take de - light. For all . . . our joys we thank thee; We
 sure - ly take de - light. For all our joys we thank thee; We

thank thee for thy moon, Who rich - ly thus re - ward - eth The
 thank thee for thy moon, Who rich - ly thus re - ward - eth The
 thank thee for thy moon, Who rich - ly thus re - ward - eth The
 thank thee for thy moon, Who rich - ly thus re - ward - eth The

THE MOON.

anx - ious cares of noon, The anx - ious cares of noon, The
 anx - ious cares of noon, The anx - ious cares of noon, The anx - ious
 anx - ious cares of noon, The anx - ious cares of noon, The anx - ious
 anx - ious cares of noon, The anx - ious cares of noon,

ritard.
 anx - ious cares of noon.
ritard.
 cares of noon, . . . , The anx - ious cares of noon. . .
ritard.
 cares of noon, the cares of noon. . .
ritard.
 The anx - ious cares of noon, the cares of noon. . .
ritard.

(SECOND SERIES.)

A SPRING SONG.

A FOUR-PART SONG.

POETRY FROM THE "AFTERGLOW."

(With the Author's permission.)

COMPOSED BY

CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Allegretto moderato.

TRIPLE. *legato.* *stac.*
I sat be-neath the Abeles old, The meads were shot with green and gold, And

ALTO. *legato.* *stac.*
I sat be-neath the Abeles old, The meads were shot with green and gold, And

TENOR (8ve. lower). *p.* *leggero e stac.*
I sat be-neath the Abeles old, The meads were shot with green and gold, And

BASS. *p.* *leggero e stac.*
I sat be-neath the Abeles old, The meads were shot with green and gold, And

A COMP. (ad lib.) *Allegretto moderato.*
pp stac.

un poco rall. *pp Leggero scherzoso.*
un-der-neath my feet there roll'd The lit - tle sil - v'ry Gad; The cuc - koo and the

un poco rall. *pp Leggero scherzoso.*
un-der-neath my feet there roll'd The lit - tle sil - v'ry Gad; The cuc - koo and the

un poco rall. *pp stac.*
un-der-neath my feet there roll'd The lit - tle sil - v'ry Gad; The cuc - koo and the

un poco rall. *pp stac.*
un-der-neath my feet there roll'd The lit - tle sil - v'ry Gad; The cuc - koo and the

un poco rall. *Leggero scherzoso.*

A SPRING SONG.

thrush were singing, singing, singing, The sheep bells on the hills were ringing, ringing,
 thrush were sing - ing, singing, The sheep bells on the hills were ring - ing,
 thrush were singing, singing, singing, singing, The sheep bells on the hills were ringing, ringing, ringing,
 thrush were singing, singing, singing, sing - ing, The sheep bells on the hills were ringing, ringing, ringing,

ringing, *ff* All life was gay and glad! *meno f* All life was gay and glad! *dim.* All life was gay and
 ringing, *ff* All life was gay and glad! *meno f* All life was gay and glad! *dim.* All life was gay and
 ringing, *ff* All life was gay and glad! *meno f* All life was gay and glad! *dim.* All life was gay and
 ring - ing, All life was gay and glad! All life was gay and glad! All life was gay and

p glad! *cres.* *f* all life was gay, *rall.* *f* was gay and glad!
p glad! *f* was gay and glad! *p* was gay, *f* was gay and glad!
p glad! *f* was gay and glad! *p* was gay, *f* was gay and glad!
p glad! *f* was gay and glad! *rall.* *f* was gay . . . and glad!

A SPRING SONG.

2nd VERSE.

The bu - sy bab - bling wa - ter - fall Me - lo - dious - ly kept time to all, The
 The bu - sy bab - bling wa - ter - fall Me - lo - dious - ly kept time to all, The
 The bu - sy bab - bling wa - ter - fall Me - lo - dious - ly kept time to all, The
 The bu - sy bab - bling wa - ter - fall Me - lo - dious - ly kept time to all, The

pp stacc.

rich May mu - sic mys - ti - cal, Ton'd to the fresh'ning air; Each rip - ning bud that
 rich May mu - sic mys - ti - cal, Ton'd to the fresh'ning air; Each rip - ning bud that
 rich May mu - sic mys - ti - cal. Ton'd to the fresh'ning air; Each rip - ning bud that
 rich May mu - sic mys - ti - cal, Ton'd to the fresh'ning air; Each rip - ning bud that

un poco rall. *Leggero scherzoso.*
un poco rall. *pp stacc.*
un poco rall. *pp stacc.*
un poco rall *Leggero scherzoso.*

o - pen, that o - pen, o - pen flies, Seem'd gasp - ing with a gay, a
 o - pen, that o - pen flies, Seem'd gasp - ing with a gay, a
 o - pen flies, that o - pen, o - pen flies, Seem'd gasp - ing with a gay surprise, a
 o - pen flies, that o - pen, o - pen flies, Seem'd gasp - ing with a gay surprise, a

A SPRING SONG.

gay sur - prise, To greet a world so fair, to greet a world so
gay sur - prise, To greet a world so fair, to greet a world so
gay, a gay sur - prise, To greet a world so fair, to greet a world so
gay, a gay sur - prise, To greet a world so fair, to greet a world so

ff *meno forte.*

ff *meno forte.*

ff *meno forte.*

ff *meno forte.*

ff *meno forte.*

fair, . . to greet a world so fair!
fair, . . to greet a world so fair!
fair, . . to greet a world so fair!
fair, . . to greet a world so fair!

dim. *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.*

dim. *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.*

dim. *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.*

dim. *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.*

. . . a world so fair, a world so fair!
a world so fair, so fair, a world so fair!
. . . a world so fair, so fair, a world so fair!
. . . a world so fair, so fair, . . . so fair!

f *rall.* *f* *ritenuto.* *f* *ritenuto.* *f* *ritenuto.*

f *rall.* *f* *ritenuto.* *f* *ritenuto.* *f* *ritenuto.*

f *rall.* *f* *ritenuto.* *f* *ritenuto.* *f* *ritenuto.*

f *rall.* *f* *ritenuto.* *f* *ritenuto.* *f* *ritenuto.*

A SPRING SONG.

3rd VERSE.

O love - ly, love - ly, love - ly spring! O rob'd in sunbeams! bridegroom, king! Breathe

O love - ly, love - ly, love - ly spring! O rob'd in sunbeams! bridegroom, king! Breathe

O love - ly, love - ly, love - ly spring! O rob'd in sunbeams! bridegroom, king! Breathe

O love - ly, love - ly, love - ly spring! O rob'd in sunbeams! bridegroom, king! Breathe

pp stacc.

on my heart and bid me sing, Or ra - ther praise and pray; For em - blems are these

on my heart and bid me sing, Or ra - ther praise and pray; For em - blems are these

on my heart and bid me sing, Or ra - ther praise and pray; For em - blems are these

on my heart and bid me sing, Or ra - ther praise and pray; For em - blems are these

un poco rall. *Leggero scherzoso.*

un poco rall. *pp stacc.*

un poco rall. *pp stacc.*

un poco rall. *Leggero scherzoso.*

sun - ny, these sun - ny, sun - ny hours, These gold - en meads, and

sun - ny, these sun - ny hours, These gold - en meads, and

sun - ny hours, these sun - ny sun - ny hours, These gold - en meads, and stream, and flow'rs, These

sun - ny hours, these sun - ny sun - ny hours, These gold - en meads, and stream, and flow'rs, These

A SPRING SONG.

stream, and flowers, Of e - ver - last - ing May! of e - ver - last - ing
stream, and flowers, Of e - ver - last - ing May! of e - ver - last - ing
gold-en meads and flowers, Of e - ver - last - ing May! of e - ver - last - ing
gold-en meads and flowers, Of e - ver - last - ing May! of e - ver - last - ing

ff *meno forte.*

This system contains the first four staves of the musical score. The first three staves are vocal parts, and the fourth is the piano accompaniment. The lyrics are: "stream, and flowers, Of e - ver - last - ing May! of e - ver - last - ing". The piano part features a strong *ff* dynamic and a *meno forte.* marking.

May, . . . of e - ver - last - ing May, . . .
May, . . . of e - ver - last - ing May, . . .
May, . . . of e - ver - last - ing May, . . .
May, . . . of e - ver - last - ing May, . . .

dim. *p* *cres.*

This system contains the next four staves. The lyrics are: "May, . . . of e - ver - last - ing May, . . .". The piano part includes dynamic markings of *dim.*, *p*, and *cres.*

. . . of e - - - ver - - last - ing May!
of e - ver - last - ing, of e - - - ver - - last - ing May!
. . . of e - ver - last - ing, of e - - - ver - - last - ing May!
. . . of e - ver - last - ing, of e - - - ver - last - ing May!

rall. *f* *ritenuto.*

This system contains the final four staves. The lyrics are: ". . . of e - - - ver - - last - ing May!", "of e - ver - last - ing, of e - - - ver - - last - ing May!", ". . . of e - ver - last - ing, of e - - - ver - - last - ing May!", and ". . . of e - ver - last - ing, of e - - - ver - last - ing May!". The piano part features *rall.*, *f*, and *ritenuto.* markings.

(SECOND SERIES.)

A N A U T U M N S O N G.

A FOUR-PART SONG.

POETRY FROM THE "AFTERGLOW."

(With the Author's permission.)

COMPOSED BY

CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Andante espressivo.

TRIBLE. *pp*
O sad sweet voice of the gold - en fall, Thou bear - est a

ALTO. *pp*
O sad sweet voice of the gold - en fall, Thou bear - est a

TENOR (8ve. lower). *pp*
O sad sweet voice of the gold - en fall, Thou bear - est a

BASS. *pp*
O sad sweet voice of the gold - en fall, Thou bear - est a

ACCOMP. *ad lib.* *pp*
Andante espressivo.

mes - sage from hea - ven to all, And the spi - rits of pu - ri - ty, health, and *cres.*

mes - sage from hea - ven to all, And the spi - rits of pu - ri - ty, health, and *cres.*

mes - sage from hea - ven to all, And the spi - rits of pu - ri - ty, health, and *cres.*

mes - sage from hea - ven to all, And the spi - rits of pu - ri - ty, health, and *cres.*

p *cres.*

AN AUTUMN SONG.

love, Seem waft-ed with thee from a source a - bove! from a source a-bove.

love, Seem waft-ed with thee from a source a - bove! from a source a-bove.

love, Seem waft-ed with thee from a source a - bove! from a source a-bove.

love, Seem waft-ed with thee from a source a - bove! from a source a-bove.

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dim.

p

f

dolce.

From the trees of my grove with a

dolce.

From the trees of my grove with a

dolce.

From the trees of my grove with a mu - si - cal sway,

3

3

3

3

mu - si - cal sway, They swirl all the dank dead

mu - si - cal sway, They swirl all the dank dead

They swirl all the dank dead leaves a-way!

3

3

3

3

AN AUTUMN SONG.

leaves a-way! So...
leaves a-way! So...
So sin and its sor-row in psalms de-part,

sin and its sor-row in psalms de-part, 'Mid the breathings of
sin and its sor-row in psalms de-part, 'Mid the breathings of
sin and its sor-row In psalms de-part, 'Mid the breathings of
in psalms de-part, 'Mid the breathings of

grace from a pe-ni-tent's heart! 'Mid the breath-ings of
grace from a pe-ni-tent's heart! 'Mid the breath-ings of
grace from a pe-ni-tent's heart! 'Mid the breath-ings of
grace from a pe-ni-tent's heart! 'Mid the breath-ings of

AN AUTUMN SONG.

Allargando.

grace from a pe - ni-tent's heart! from a pe - ni-tent's heart!

grace from a pe - ni-tent's heart! from a pe - ni-tent's heart!

grace from a pe - ni-tent's heart! from a pe - ni-tent's heart!

grace from a pe - ni-tent's heart! from a pe - ni-tent's heart!

Allargando.

SECOND VERSE.

Tempo lmo.

pp It seem'd so cruel To strip and to strew Those pomps in their *cres.*

pp It seem'd so cruel To strip and to strew Those pomps in their *cres.*

pp It seem'd so cruel To strip and to strew Those pomps in their *cres.*

pp It seem'd so cruel To strip and to strew Those pomps in their *cres.*

pp Tempo lmo.

dim.

saf - fron and scar - let hue, But we know how their fes - ter-ing

dim.

saf - fron and scar - let hue, But we know how their fes - ter-ing

dim.

saf - fron and scar - let hue, But we know how their fes - ter-ing

dim.

saf - fron and scar - let hue, But we know how their fes - ter-ing

AN AUTUMN SONG.

cres. *f* *dim.*
 blight would cling, And poi-son the bless-ing of sum-mer and
 blight would cling, And poi-son the bless-ing of sum-mer and
 blight would cling, And poi-son the bless-ing of sum-mer and
 blight would cling, And poi-son the bless-ing of sum-mer and
 spring, of sum-mer and spring, of sum-mer and
 spring, of sum-mer and spring, of sum-mer and
 spring, of sum-mer and spring, of sum-mer and
 spring, of sum-mer and spring, of sum-mer and
 spring, of sum-mer and spring, of sum-mer and
 spring! 'Tis thus that our mer-ci-ful
 spring! 'Tis thus that our mer-ci-ful
 spring! 'Tis thus that our mer-ci-ful
 spring! 'Tis thus that our mer-ci-ful
il canto ben marcato. *pp*
 un poco piu lento.

* From this point the Tenor part should be *very prominent*, and where there are not sufficient Tenors, the Altos should sing in unison with the Tenors, the Sopranos dividing the parts above. The other parts should be sung *pianissimo*, except when marked otherwise.

AN AUTUMN SONG.

Fa-ther de - stroy's The gloss and the glare of cor - rupt - ing joys,
 Fa-ther de - stroy's The gloss and the glare of cor - rupt - ing joys,
 Fa-ther de - stroy's The gloss and the glare of cor - rupt - ing joys, And . .
 Fa-ther de - stroy's The gloss and the glare of cor - rupt - ing joys,

And tears from the heart all glit - t'ring
 And tears from the heart all glit - t'ring
 tears from the heart all . . . glit - - t'ring . .
 And tears from the heart all glit - - t'ring

things Which would fet-ter to earth her as - pir - ing wings, her as -
 things Which would fet-ter to earth her as - pir - ing wings, her as -
 things Which would fet-ter to earth her as - pir - ing wings, Which would
 things Which would fet-ter to earth her as - pir - ing wings, her as -

AN AUTUMN SONG.

allargando molto. *a tempo.* *p*

pir - - - ing wings! would fet-ter to earth, would ..

pir - - - ing wings! would fet-ter to earth, would ..

fet-ter to earth her as - pir - ing wings! would

allargando molto.

pir - - - ing wings! would fetter to earth . . her as-pir-ing

allargando molto. *a tempo.*

diminuendo. e rall. *pp*

fet-ter to earth her as - pir - - - ing wings!

dim. e rall. *pp*

fet-ter to earth her as - pir - - - ing wings!

pp

fet-ter to earth her as - pir - - - ing wings!

dim. e rall. *pp*

wings! . . . would fet-ter to earth . . . her as - pir - ing wings!

p diminuendo. e rall. pp

THE TWO SPIRITS.

A FOUR-PART SONG.

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street, (W.), and 56, Foultry, (E.C.)

Andante mosso quasi allegretto.

TREBLE. *mf* There soar'd a migh-ty bird in hea-ven, With ra-pid pin-ions, *f* *p*

ALTO. *mf* There soar'd a migh-ty bird in hea-ven, With ra-pid pin-ions, *f* *p*

TENOR (Svs. lower). *mf* There soar'd a migh-ty bird in hea-ven, With ra-pid pin-ions, *f* *p*

BASS. *mf* There soar'd a migh-ty bird in hea-ven, With ra-pid pin-ions, *f* *p*

ACCOMP. (ad lib.) *mf* *f* *p*

Andante mosso quasi allegretto.

strange-ly white; They flash'd thro' air like lightning dri-ven A-cross the starless dome of

strange-ly white; They flash'd thro' air like lightning dri-ven A-cross the starless dome of

strange-ly white; They flash'd thro' air like lightning dri-ven A-cross the starless dome of

strange-ly white; They flash'd thro' air like lightning dri-ven A-cross the starless dome of

strange-ly white; They flash'd thro' air like lightning dri-ven A-cross the starless dome of

THE TWO SPIRITS.

marcato.

night. It was the messenger of Fame, of Fame, O'er all the earth a spi-rit

night. It was the messenger of Fame, of Fame, O'er all the earth a spi-rit

night. It was the messenger of Fame, of Fame, O'er all the earth a spi-rit

night. It was the messenger of Fame, of Fame, O'er all the earth a spi-rit

fly - ing, To tell how one to hon - ours came; How died,.. and

fly - ing, To tell how one to hon - ours came; How died,.. and

fly - ing, To tell how one to hon - ours came; How died,.. and

fly - ing, To tell how one to hon - ours came; How died,.. and

fly - ing, To tell how one to hon - ours came; How died,.. and

fly - ing, To tell how one to hon - ours came; How died,.. and

Piu animato.

left a name un - dy - ing! And thousands wa-ken'd at the sto - ry; Their

left a name un - dy - ing! And thousands wa-ken'd at the sto - ry; Their

left a name un - dy - ing! And thousands wa-ken'd at the sto - - ry; Their

left a name un - dy - ing! And thousands wa-ken'd at the sto - - ry; Their

left a name un - dy - ing! And thousands wa-ken'd at the sto - - ry; Their

left a name un - dy - ing! And thousands wa-ken'd at the sto - - ry; Their

f Piu animato.

THE TWO SPIRITS.

fer - vid hopes sped up like fire; Some grasp'd the sword to conquer glo - ry, Some
 fer - vid hopes sped up like fire; Some grasp'd the sword to conquer glo - ry, Some
 fer - vid hopes sped up like fire; Some grasp'd the sword to conquer glo - ry, Some
 fer - vid hopes sped up like fire; . . . Some grasp'd the sword to conquer glo - ry, Some

strove to wake the po - et's lyre! Some strove to wake the po - et's lyre!
 strove to wake the po - et's lyre! Some strove to wake the po - et's lyre!
 strove to wake the po - et's lyre! Some strove to wake the po - et's lyre!
 strove to wake the po - et's lyre! Some strove to wake the po - et's lyre!

pp e molto rall.

SECOND VERSE.
Sotto voce.

There sang a mer - ry, plum - ed cho - rist, With down - y fea - thers
 There sang a mer - ry, plum - ed cho - rist, With down - y fea - thers
 There sang a mer - ry, plum - ed cho - rist, With down - y fea - thers
 There sang a mer - ry plum - ed cho - rist, With down - y fea - thers

pp

THE TWO SPIRITS.

home-ly gray; And sun - ny plain, and sha-dy fo-rest, In mu - sic e-cho'd back his

home-ly gray; And sun - ny plain, and sha-dy fo-rest, In mu - sic e-cho'd back his

home-ly gray; And sun - ny plain, and sha-dy fo-rest, In mu - sic e-cho'd back his

home-ly gray; And sun - ny plain, and sha-dy fo-rest, In mu - sic e-cho'd back his

lay. It was the har-bin-ger of Peace, of Peace, Who told of hum - ble, so - cial

lay. It was the har-bin-ger of Peace, of Peace, Who told of hum - ble, so - cial

lay. It was the har-bin-ger of Peace, of Peace, Who told of hum - ble, so - cial

lay. It was the har-bin-ger of Peace, of Peace, Who told of hum - ble, so - cial

bles - ing, Of pa - tient la - bour's sure in - crease; Of friend - ship's joys,

bles - ing, Of pa - tient la - bour's sure in - crease; Of friend - ship's joys,

bles - ing, Of pa - tient la - bour's sure in - crease; Of friend - ship's joys,

bles - ing, Of pa - tient la - bour's sure in - crease; Of friend - ship's joys,

THE TWO SPIRITS.

Piu animato.

of love's ca-ress-ing. And thousands heard the song e-na-mour'd, And

of love's ca-ress-ing And thousands heard the song e-na-mour'd, And

of love's ca-ress-ing. And thousands heard the song e-na-mour'd, And

of love's ca-ress-ing. And thousands heard the song e-na-mour'd, And

p rit. *f Piu animato.*

flush'd with toil grew cheek and brow, As tim-bergroan'd, and i-ron clamour'd, And

flush'd with toil grew cheek and brow, As tim-bergroan'd, and i-ron clamour'd, And

flush'd with toil grew cheek and brow, As tim-bergroan'd, and i-ron clamour'd, And

flush'd with toil grew cheek and brow . . As tim-bergroan'd, and i-ron clamour'd, And

f *ff* *p*

brave-ly sped the stur-dy plough, And brave-ly sped the stur-dy plough.

brave-ly sped the stur-dy plough, And brave-ly sped the stur-dy plough.

brave-ly sped the stur-dy plough, And brave-ly sped the stur-dy plough.

brave-ly sped the stur-dy plough, And brave-ly sped the stur-dy plough.

e molto rall. *f* *e molto rall.* *f* *e molto rall.* *f* *e molto rall.*

THE CRUSADERS.

A FOUR-PART SONG.

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

CIRO PINSUTI.

London: NOVELLO, EWER AND Co, 1, Berners Street (W.), and 35, Poultry (E.C.)

Tempo marziale.
p e stacc.

TREBLE.
On steep Mount Car-mel's height we stand, And gaze far o'er the

ALTO.
On steep Mount Car-mel's height we stand, And gaze far o'er the

TENOR (8ve. lower).
On steep Mount Car-mel's height we stand, And gaze far o'er the

BASS.
On steep Mount Car-mel's height we stand, And gaze far o'er the

ACCOMP. (ad lib.)
Tempo marziale.
p e stacc.

Ho - ly Land; Our mail-clad war-riors throng beneath, 'Gainst Mos-lem foe fore -

Ho - ly Land; Our mail-clad war-riors throng beneath, 'Gainst Mos-lem foe fore -

Ho - ly Land; Our mail-clad war-riors throng beneath, 'Gainst Mos-lem foe fore -

Ho - ly Land; Our mail-clad war-riors throng beneath, 'Gainst Mos-lem foe fore -

THE CRUSADERS.

- arm'd to death. Je - ru - sa - lem! Je - ru - salem! we lift our

- arm'd to death. Je - ru - sa - lem! Je - ru - sa - lem! Je - ru - sa - lem!

- arm'd to death. Je - ru - sa - lem! Je - ru - sa - lem!

- arm'd to death. Je - ru - sa - lem! Je - ru - sa - lem!

eyes To where thy sacred towers rise, While brazen trumpets'

we lift our eyes To where thy sa - cred, thy towers rise, While brazen trumpets'

we lift our eyes To where thy sa - cred, thy tow - ers rise, While brazen trumpets'

we lift our eyes To where thy sa - cred, thy tow - ers rise, While brazen trumpets'

cres. e animando.

cres. e animando.

cres. e animando.

mar - tial sound Pro - claims the vow that swells a - round: "Save the Ho - ly

mar - tial sound Pro - claims the vow that swells a - round: "Save the Ho - ly

mar - tial sound Pro - claims the vow that swells a - round: "Save the Ho - ly

mar - tial sound Pro - claims the vow that swells a - round: "Save the Ho - ly

ff *rall. e dim. a tempo.* *p*

ff *rall. a tempo.* *p*

ff *rall. a tempo.* *p*

ff *rall. a tempo.* *p*

ff *rall. p a tempo.*

THE CRUSADERS.

Se - pulchre! A - men! Save the Ho - ly Se - pulchre! A -

Se - pulchre! A - men! Save the Ho - ly Se - pulchre! A -

Se - pulchre! A - men! Save the Ho - ly Se - pulchre! A -

Se - pulchre! A - men! Save the Ho - ly Se - pulchre! A -

- men! Save! save ... the Ho - ly Se - pul - chre! Save ...

- men! Save! save! save the Ho - ly Se - pul - chre! Save!

- men! Save! save! save the Ho - ly Se - pul - chre! Save!

- men! Save! save! save the Ho - ly Se - pul - chre! Save!

the Ho - ly Se - pul - chre! A - men!"

save the Ho - ly Se - pul - chre! A - men!"

save the Ho - ly Se - pul - chre! A - men!"

save the Ho - ly Se - pul - chre! A - men!"

sotto voce e un poco rit.

THE CRUSADERS.

SECOND VERSE. *Tempo lmo.*
p e stacc.

Though bleach - ing bones be - strew the shore, Where Chris - tian men have
 Though bleach - ing bones be - strew the shore, Where Chris - tian men have
 Though bleach - ing bones be - strew the shore, Where Chris - tian men have
 Though bleach - ing bones be - strew the shore, Where Chris - tian men have

Tempo lmo.
p e stacc.

march'd be - fore, We'll smite in death the hea - then brood, And plant the cross in
 march'd be - fore, We'll smite in death the hea - then brood, And plant the cross in
 march'd be - fore, We'll smite in death the hea - then brood, And plant the cross in
 march'd be - fore, We'll smite in death the hea - then brood, And plant the cross in

Mos - lem blood! Je - ru - sa - lem! Je - ru - salem! thou ci - ty
 Mos - lem blood! Je - ru - sa - lem! Je - ru - sa - lem! Je - ru - salem!
 Mos - lem blood! Je - ru - sa - lem! Je - ru - salem!
 Mos - lem blood! Je - ru - sa - lem! Je - ru - salem!

THE CRUSADERS.

cres. e animando.

blest! Thy tem - ple is our place of rest! And as we scale thy

thou ci - ty blest! Thy tem - ple is our place of rest! And as we scale thy

thou ci - ty blest! Thy tem - ple is our place of rest! And as we scale thy

thou ci - ty blest! Thy tem - ple is our place of rest! And as we scale thy

cres. e animando.

ram - parts high, The heavens shall e - cho to our cry: . . . "Save the Ho - ly

ram - parts high, The heavens shall e - cho to our cry: "Save the Ho - ly

ram - parts high, The heavens shall e - cho to our cry: "Save the Ho - ly

ram - parts high, The heavens shall e - cho to our cry: "Save the Ho - ly

Se - pulchre! A - men! Save the Ho - ly Se - pulchre! A -

Se - pulchre! A - men! Save the Ho - ly Se - pulchre! A -

Se - pulchre! A - men! Save the Ho - ly Se - pulchre! A -

Se - pulchre! A - men! Save the Ho - ly Se - pulchre! A -

THE CRUSADERS.

men! Save! save... the Ho-ly Se-pul-chre! Save...

men! Save! save! save the Ho-ly Se-pul-chre! Save!

men! Save! save! save the Ho-ly Se-pul-chre! Save!

men! Save! save! save the Ho-ly Se-pul-chre! Save!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "men! Save! save... the Ho-ly Se-pul-chre! Save..." for the first staff, and "men! Save! save! save the Ho-ly Se-pul-chre! Save!" for the subsequent three staves. The piano accompaniment provides harmonic support with a steady bass line and chords in the right hand.

the Ho-ly Se-pul-chre! A - - - men!"

save the Ho-ly Se-pul-chre! A - - - men!"

save the Ho-ly Se-pul-chre! A - - - men!"

save the Ho-ly Se-pul-chre! A - - - men!"

the Ho-ly Se-pul-chre! A - - - men!"

The second system continues the vocal and piano parts. The lyrics are: "the Ho-ly Se-pul-chre! A - - - men!" for the first staff, and "save the Ho-ly Se-pul-chre! A - - - men!" for the next three staves. The piano accompaniment continues with the same harmonic structure. Performance markings include *pp* (pianissimo) and *sotto voce e rall molto.* (softly and very slowly).

THE CARAVAN.

A FOUR-PART SONG.

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry, (E.C.)

Andante moderato. *pp* *leggero.*

TENOR.
Becalm'd on waveless sea,

ALTO.
Becalm'd on waveless sea,

TENOR (Sve lower). *p*
Be - calm'd on waveless sea, By red ho-ri-zon

BASS. *p*
Be - calm'd on waveless sea, By red ho-ri-zon

ACCOMP. *Andante moderato* *p*

pp *leggero.* *p* *p*

By red ho-ri-zon crown'd, Nor herb, nor spreading tree, Thro'

pp *leggero.* *p* *p*

By red ho-ri-zon crown'd, Nor herb, nor spreading tree, Thro'

crown'd, Nor herb, . . nor spreading tree, Thro'

crown'd, Nor herb, . . nor spreading tree, Thro'

pp *p* *p*

THE CARAVAN.

all the de - sert's round, Through all the de - sert's round.

all the de - sert's round, Through all the de - sert's round.

all the de - sert's round, Through all the de - sert's round.

all the de - sert's round, Through all the de - sert's round.

Hark! the muezzin's call
To pray'r at e - ven fall:
"God is great!"

God is great! There is no God but God!
God is great! There is no God but God!
God is great! There is no God but God!
There is no God but God! There is no God but God!

THE CARAVAN.

Allegretto con moto.

God is great! God is great!"

God is great! God is great!"

God is great! God is great!"

God is great! God is great!"

God is great! God is great!"

Then

Then o - ver the path - less

Then o - ver the path - less waste a - way, a - way, a -

Then o - ver the path - less waste a - way, a - way, a -

o - ver the path - less waste a - way, a - way, a - way, a -

waste . . a - way,

- - way, a - way, O'er bil - low - y sand and dusk - y

- - way, a - way, O'er bil - low - y sand and dusk - y

- - way, a - way, O'er bil - low - y sand and dusk - - y

THE CARAVAN.

O'er bil - low - y sand . . and dusk - y spray, Then o - ver the
 - spray, a - way, a - way, a - way, a - way,
 - spray, a - way, a - way, a - way, a - way,
 spray, a - way, a - way, a - way, a - way,

path - - less waste, the path - less waste, a - way, O'er bil-low-y
 the path - less waste, a-way, a - way, O'er bil-low-y
 the path - less waste, a-way, a - way, O'er bil-low-y
 the path - less waste, a - way, a - way, O'er bil-low-y

rioluto.
p risoluto.

sand and dusk - y spray, A - way, a - way! . . .
 sand and dusk - y spray, A - way, a - way! . . .
 sand and dusk - y spray, A - way, a - way! . . .
 sand and dusk - y spray, A - way, a - way! . . .

cres. *ff* *silent.* *rit.* *lentamente.*
silent. p *rit.* *len - ta - mente.*

THE CARAVAN.

SECOND VERSE.
Tempo primo.

A - far our horsemen sweep,
A - far our horsemen sweep,
A - far our horsemen sweep, . . . 'Mid gleam of lance and
A - far our horsemen sweep, . . . 'Mid gleam of lance and

'Mid gleam of lance and sword, Our peaceful path, our path to keep From
'Mid gleam of lance and sword, Our peaceful path, our path to keep From
sword, . . . Our peace - ful path to keep . . . From
sword, . . . Our peace - ful path to keep . . . From

swoop of rob - ber horde, From swoop of rob - ber horde.
swoop of rob - ber horde, From swoop of rob - ber horde.
swoop of rob - ber horde, From swoop of rob - ber horde.
swoop of rob - ber horde, From swoop of rob - ber horde.

THE CARAVAN.

Hark! the muezzin's cry,
As dawn of day is nigh:
"God is great!"

"God is great! There is no God but God!"
"God is great! There is no God but God!"
"God is great! There is no God but God!"
There is no God but God! There is no God but God!

God is great! God is great!"
God is great! God is great!"
God is great! God is great!"
God is great! God is great!" Then

Allegretto con moto.

THE CARAVAN.

Then un - der the wan - ing
 Then un - der the wan - ing stars we ride, we ride, we
 Then un - der the wan - ing stars we ride, we ride, we
 un - der the wan - ing stars we ride, we ride, we ride, we

p *e stacc.* *p* *e stacc.* *p* *e stacc.* *p*

stars - . we ride,
 ride, we ride, To glist'n - ing foun - tain's mos - sy
 ride, we ride, To glist'n - ing foun - tain's mos - sy
 ride, we ride, To glist'n - ing foun - tain's mos - . . sy

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

To glist'n - ing foun - tain's mos - sy side, Then un - der the
 side, we ride, we ride, we ride, we ride,
 side, we ride, we ride, we ride, we ride,
 side, we ride, we ride, we ride, we ride,

p *p* *p* *p*

THE CARAVAN.

wan - ing stars, the wan - ing stars we ride, To glist'n-ing
 the wan - ing stars we ride, we ride, To glist'n-ing
 the wan - ing stars we ride, we ride, To glist'n-ing
 the wan - ing stars we ride, we ride, To glist'n-ing
 the wan - ing stars we ride, we ride, To glist'n-ing

foun - tain's mossy side! We ride, we ride! ...
 foun - tain's mossy side! We ride, we ride! ...
 foun - tain's mossy side! We ride, we ride! ...
 foun - tain's mossy side! We ride, we ride! ...
 foun - tain's mossy side! We ride, we ride! ...

(SECOND SERIES.)

STRADILLA.

A FOUR-PART SONG.

POETRY BY WILLIAM DUTHIE.

COMPOSED BY

CIRO PINSUTI.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

Andante mosso. *pp*

TENORS
(Svs. lower).

BASS.

ACCOMP.
(*Ad lib.*)

(ASSASSINS.) As soft-ly chimes the ves-per peal,
As soft-ly chimes . . . the ves-per peal, . . . While round us
While round us plays the even's glow, We watch for one,
plays the e-ven's glow, We watch for one, with na-ked
with naked steel, Who soon must fall 'neath deadly blow, In solemn
steel, . . . Who soon must fall . . . 'neath deadly blow,
shade of cloister'd wall, Sweet strains, like beat of an - gels'
In solemn shade of cloister'd wall. Sweet strains, like beat of angels'

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STRADELLA.

wings, Around in mea - - sur'd cadence fall, And hark! his
wings, of angels' wings, Around in mea - sur'd, in cadence fall,

voice! Stra-del - la sings! Stra-del - la sings! Stra-del - la
And hark! his voice! Stra-del - la sings! Stra-del - la sings! Stra-del - la

HORTENSIA.
TREBLE SOLO.
Meno mosso. dolcemente.
Bright - er spheres where - in Thou dwell - est, Far a -

STRADELLA.
TENOR SOLO
(Svs. lower).
p dolcemente.
Bright - er spheres where - in Thou dwell - est, Far a -

TREBLE.
pp dolcemente.
Bright - er spheres where - in Thou dwell - est, Far a -

ALTO.
pp dolcemente.
Bright - er spheres where - in Thou dwell - est, Far a -

TENOR
(Svs. lower).
p
sings!

BASS.
p
sings!

ACCOMP.
Meno mosso.
p pp

STRADELLA.

- bove on Mer-cy's throne, Yet shall be . . our home e - ter - nal With the
 - bove on Mer-cy's throne, Yet shall be . . our home e - ter - nal With the
 - bove on Mer-cy's throne, Yet shall be . . our home e - ter - nal, With the
 - bove on Mer-cy's throne, Yet shall our . . our home e - ter - nal With the

p animando. *cres.*
 right - eous all thine own, Bright - er spheres wherein Thou dwell - est, Far a -
 right - eous all thine own, Bright - er spheres wherein Thou dwell - est, Far a -
 right - eous all thine own, Bright - - - er spheres, on . . . *cres.*
 right - eous all thine own, Bright - - - er spheres, on . . . *p animando.*
p stac. *cres.*
 Soon will be thy home e - ter - nal; Death has
 Soon will be thy home e - ter - nal; Death has
p animando. *cres.*

STRADELLA.

- bove on Mercy's throne, Yet shall be our home e - ter - nal With the

- bove on Mercy's throne, Yet shall be our home e - ter - nal With the

Mer - cy's throne, our home shall be, With the

Mer - cy's throne, our home shall be, With the

mark'd thee for his own, Soon will be thy home e - ter - nal, Death has

mark'd thee for his own, Soon will be thy home e - ter - nal, Death has

rall. ff
right-eous all thine own, . . . the right - eous all thine own!

right-eous all thine own, . . . the right - eous all thine own!

rall. ff
right - eous all thine own, with the right - eous all thine own!

right - eous all thine own, with the right - eous all thine own!

ff rall.
mark'd thee for his own, Death has mark'd thee for his own!

mark'd thee for his own, Death has mark'd thee for his own!

rall. ff

STRADELLA.

SECOND VERSE.
Primo tempo.

TENORS
(Svs. lower).

BASS.

ACCOMP.
(Ad lib.)

(ASSASSINS.) The swell of sounds, like rippling tide,

The swell of sounds, . . . like rippling tide, . . . Up - lifts our

Up - lifts our hearts in tender bliss; Our hands, all nerveless

hearts in ten - der bliss; Our hands, all nerve - - - less by your

by our side, Refuse to strike a soul like this! Oh fly! oh

side, Refuse to strike a soul like this!

fly! some far more cru - el arm May yet o - bey thy ruth - less

Oh fly! oh fly! more cru - el arm May yet o - bey thy ruthless

STRADELLA.

foe; Around thee still may music's charm Protect thee

foe, thy ruthless foe; Around thee still may music's charm

where - so - e'er thou go! where-e'er thou go! where-e'er thou

Pro - tect thee where-so - e'er thou go! where-e'er thou go! where-e'er thou

HORTENSIA.
TREBLE SOLO.
Meno mosso. dolcemente.
An - gels glo - rious, at Thy bid - ding, Guard our

STRADELLA.
TENOR SOLO (Svs. lower).
p dolcemente.
An - gels glo - rious, at Thy bid - ding, Guard our

TREBLE.
pp dolcemente.
An - gels glo - rious, at Thy bid - ding, Guard our

ALTO.
pp dolcemente.
An - gels glo - rious, at Thy bid - ding, Guard our

TENOR
(Svs. lower).
p
go!

BASS.
p
go!

ACCOMP.
Meno mosso. pp

STRADELLA.

foot - steps from a - bove; Heav'n-ly mu - sic tells their presence, Shield-ing

foot - steps from a - bove; Heav'n-ly mu - sic tells their presence, Shield-ing

foot - steps from a - bove, Heav'n-ly mu - sic, tells their pre - sence, Shield-ing

foot steps from a - bove, Heav'n-ly mu - sic, tells their pre - sence, Shielding

us with peace and love! *p animando.* An - gels glo - rious, at Thy bid-ding, Guard our *cres.*

us with peace and love! *p* An - gels glo - rious, at Thy bid-ding, Guard our *cres.*

us . . with peace and love! *p animando.* An - gels glo-rious, Guard,

us . . with peace and love! *p stac.* An - gels glo-rious, Guard *cres.*

Heav'nly mu - sic marks thy pre-sence, Shielding *p stac.*

Heav'nly mu - sic marks thy pre-sence, Shielding *p animando.* *cres.*

STRADELLA.

foot - steps from a - bove; Heav'n-ly mu - sic tells their presence, Shield-ing
 foot - steps from a - bove; Heav'n-ly mu - sic tells their presence, Shield-ing
 from a - - bove; Shield - - - ing us, shield-ing
 from a - - bove, Shield - - - ing us, Shield-ing
 thee.. in peace and love! Heav'nly mu - sic marks thy presence, Shield-ing
 thee.. in peace and love! Heav'nly mu - sic marks thy presence, Shielding

rall. ff
 us with peace and love! Shielding us with peace and love!
 us with peace and love! Shielding us with peace and love!
rall. ff
 us with peace and love! Shield-ing us with peace and love!
 us with peace and love! Shield-ing us with peace and love!
ff rall.
 us in peace and love! Shield-ing thee in peace and love!
ff
 us in peace and love! Shielding thee with peace and love!