

NOVELLO'S
PART-SONG BOOK.

(Second Series).

A COLLECTION OF
Four-Part Songs,
FOR S.A.T.B.

COMPOSED BY

J. L. HATTON.

Ent. Sta. Hall.

VOL. VI.

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NOVELLO, EWER AND CO.,
BERNERS STREET (W.), AND 35, POULTRY (E.C.).
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WHEN EVENING'S TWILIGHT.

A FOUR-PART SONG.

ARRANGED FOR MIXED VOICES BY THE COMPOSER,

J. L. HATTON.

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

Andante.

TRIBLE.
When ev'n - ing's twi-light ga-thers round; When ev'-ry flow'r is

ALTO.
When ev'n - ing's twi-light ga-thers round; When ev'-ry flow'r is

TENOR
(Svs. lower.)
When ev'n - ing's twi-light ga-thers round; When ev'-ry flow'r is

BASS.
When ev'n - ing's twi-light ga-thers round; When ev'-ry flow'r is

PIANO.
♩ = 66.
p

hush'd to rest; When au - tumn leaves breathe not a sound, And ev'-ry bird flies

hush'd to rest; When au - tumn leaves breathe not a sound, And ev'-ry bird flies

hush'd to rest; When au - tumn leaves breathe not a sound, And ev'-ry bird flies

hush'd to rest; When au - tumn leaves breathe not a sound, And ev'-ry bird flies

WHEN EVENING'S TWILIGHT.

pp to its nest; When dew-drops kiss the blushing rose, *mf* When stars are glitt'ring from above!

pp to its nest; When dew-drops kiss the blushing rose, *mf* When stars are glitt'ring from above! *pp* When

to its nest; *mf* When stars are glitt'ring from above! *pp* When

to its nest; *mf* When stars are glitt'ring from above!

f Then I think of thee, my love, I think of thee, my *dim. p rall.*

na - ture's self seeks sweet re - pose; *f* Then I think of thee, my love, I think of thee, my *dim. p rall.*

na - ture's self seeks sweet re - pose; *f* Then I think of thee, my love, I think of thee, my *dim. p rall.*

Then I think of thee, my love, I think of thee, my *f* *dim. p*

love, Then, O then I think of thee. *dim. pp*

love, Then, O then I think of thee. *dim. pp*

love, Then, O then I think of thee. *dim. pp*

love, Then, O then I think of thee. *dim. pp*

(SECOND SERIES.)

A B S E N C E .

A FOUR-PART SONG.

ARRANGED FOR MIXED VOICES BY THE COMPOSER,

J. L. H A T T O N .

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

Adagio.

TENOR.
Tho' long years have pass'd a - way, And joy - ous sum - mer

ALTO.
Tho' long years have pass'd a - way, And joy - ous sum - mer

TENOR
(Svs. lower).
Tho' long years have pass'd a - way, And joy - ous sum - mer

BASS.
Tho' long years have pass'd a - way, And joy - ous sum - mer

ACCOMP.
♩ = 76.

Adagio.

left me, Tho' Au - tumn sings her plain - tive lay, Yet art thou still

left me, Tho' Au - tumn sings her plain - tive lay, . . Yet art thou still

left me, Tho' Au - tumn sings her plain - tive lay, . . Yet art thou still

left me, Tho' Au - tumn sings her plain - tive lay, Yet art thou still

ABSENCE.

dim. *p* *1st time.* *2nd time.* *f*

dear, still dear to me. me. Tho' far a-way, thy
dim. *p* *f*
dear, art thou still dear to me. me. Tho' far a-way, thy
dim. *p* *f*
dear, still dear to me. me. Tho' far a-way, thy
dim. *p* *f*

pp

voice is e-ver near to me; Ab-sence but makes thee dear-er to
pp
voice is e-ver near to me; Ab-sence but makes thee dear-er to
pp
voice is e-ver near to me; Ab-sence but makes thee dear-er to
pp
voice is e-ver near to me; Ab-sence but makes thee dear-er to
pp

f *dim.* *pp* *rall.*

me, No time can change my love for thee.
f *dim.* *pp* *rall.*
me. No time can change, no time can change my love . . . for thee.
f *dim.* *pp* *rall.*
me. No time can change, can change my love for thee.
f *dim.* *pp* *rall.*
me. No time can change my love for thee.
f *dim.* *pp* *rall.*

APRIL SHOWERS.

A FOUR-PART SONG.

POETRY FROM "GREEN'S NURSERY ANNUAL," BY PERMISSION.

ARRANGED FOR MIXED VOICES BY THE COMPOSER,

J. L. HATTON.

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

Allegretto. p

TREBLE.
Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour, let it

ALTO.
Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour, let it

TENOR (sve. lower).
Pat-ter, pat-ter, pat-ter, patter! Let it pour, let it

BASS.
Pat-ter, pat-ter, pat-ter, patter! Let it pour, let it

ACCOMP.
Allegretto. p
♩ = 160.

APRIL SHOWERS.

pour! Patter, patter! patter, patter! Let it roar, let it roar;

pour! Patter, patter! patter, patter! Let it roar, let it roar;

pour! Patter, patter! patter, patter! Let it roar, let it roar; Down the

pour! Patter, patter! patter, patter! Let it roar, let it roar; Down the

ff Down the hill-side let it gush; 'Tis the wel-come A - pril

p dolce. Down the hill-side let it gush; 'Tis the wel-come A - pril

p dolce. steep roof let it rush, Down the hill-side let it gush; 'Tis the wel-come A - pril

steep roof let it rush, Down the hill-side let it gush;

show'r, Bring-ing forth the sweet May-flow'r, Bringing forth the sweet . . . May-flow'r.

show'r, Bring-ing forth the sweet May-flow'r, Bringing forth the sweet . . . May-flow'r.

show'r, Bring-ing forth the sweet May-flow'r, Bringing forth the sweet . . . May-flow'r.

p dolce. Bring-ing forth the sweet . . . May-flow'r.

APRIL SHOWERS.

SECOND VERSE.

Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour, let it
 Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour, let it
 Pat-ter, pat-ter, pat-ter, patter! Let it pour, let it
 Pat-ter, pat-ter, pat-ter, patter! Let it pour, let it

pour! Patter, patter! patter, patter! Let it roar, let it roar;
 pour! Patter, patter! patter, patter! Let it roar, let it roar;
 pour! Patter, patter! patter, patter! Let it roar, let it roar; Let the
 pour! Patter, patter! patter, patter! Let it roar, let it roar; Let the

Let the peal-ing thun-der crash; 'Tis the wel-come A - pril
 Let the peal-ing thun-der crash; 'Tis the wel-come A - pril
 glanc-ing light-ning flash, Let the peal-ing thun-der crash; 'Tis the wel-come A - pril
 glancing light-ning flash, Let the peal-ing thun-der crash;

APRIL SHOWERS.

show'r, Bring-ing forth the sweet May-flow'r, Bring-ing forth the sweet May-flow'r.

show'r, Bring-ing forth the sweet May-flow'r, Bring-ing forth the sweet May-flow'r.

show'r, Bring-ing forth the sweet May-flow'r, Bring-ing forth the sweet May-flow'r.

p. dolce.
Bring-ing forth the sweet May-flow'r.

The first two verses of the song are written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The melody is simple and repetitive, with lyrics that describe the arrival of spring rain. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

THIRD VERSE.

p Pat-ter, pat-ter! *f* pat-ter, pat-ter! *f* Let it pour, let it

p Pat-ter, pat-ter! *f* pat-ter, pat-ter! *f* Let it pour, let it

p Pat-ter, pat-ter, *f* pat-ter, patter! *f* Let it pour, let it

p Pat-ter, pat-ter, *f* pat-ter, patter! *f* Let it pour, let it

p pour! *f* Patter, patter! *f* patter, patter! *f* Let it roar, let it roar;

p pour! *f* Patter, patter! *f* patter, patter! *f* Let it roar, let it roar;

p pour! *f* Patter, patter! *f* patter, patter! *f* Let it roar, let it roar; *ff* Soon the

p pour! *f* Patter, patter! *f* patter, patter! *f* Let it roar, let it roar; *ff* Soon the

The third verse continues the melody and piano accompaniment. It features dynamic markings such as *p* (piano) and *f* (forte) to indicate changes in volume. The lyrics describe the rain becoming more intense, with the final part of the verse mentioning 'Soon the'. The piano accompaniment remains consistent with the previous verses.

APRIL SHOWERS.

Soon will come a bright spring day. Soon the wel-come A - pril

Soon will come a bright spring day. Soon the wel-come A - pril

clouds will burst a - way, Soon will come a bright spring day. Soon the wel-come A - pril

clouds will burst a - way, Soon will come a bright spring day.

ff *p dolce.* *p dolce.* *p dolce.*

show'rs, Will bring forth the sweet May-flow'rs, Will bring forth the sweet . . . May-flow'rs.

show'rs, Will bring forth the sweet May-flow'rs, Will bring forth the sweet . . . May-flow'rs.

show'rs, Will bring forth the sweet May-flow'rs, Will bring forth the sweet . . . May-flow'rs.

Will bring forth the sweet . . . May-flow'rs.

p dolce.

THE RED, RED ROSE.

A FOUR-PART SONG.

ARRANGED FOR MIXED VOICES, BY THE COMPOSER,

J. L. HATTON.

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

Allegro moderato.

TRIBLE. *mf* That's new - ly sprung in

ALTO. *mf* Oh! my love is like the red, red rose, That's new - ly sprung in

TENOR (Svs. lower.) *mf* Is like the red, red rose, That's new - ly sprung in

BASS. *mf* Is like the red, red rose, That's new - ly sprung in

PIANO. *mf* *Allegro moderato.*
♩ = 182.

dim. June, . . . Oh! my love is like the me - lo - dy, That's sweet - ly play'd in

dim. June, . . . Oh! my love is like the me - lo - dy, That's sweet - ly play'd in

dim. June, Oh! my love is like the me - lo - dy, That's sweet - ly play'd in

dim. June, Oh! my love is like the me - lo - dy, That's sweet - ly play'd in

dim. *p*

THE RED, RED ROSE.

mf *cres.*
 tune. My love is like the red, red rose, That's new-ly sprung in
cres. *mf* *cres.*
 tune. My love is like the red, red rose, That's sprung in
mf *cres.*
 tune. My love is like the red, red rose, That's new-ly sprung in
 the red, red rose, in

f *dim.* *pp*
 June; My love is like the me-lo-dy, That's sweet-ly play'd in tune, That's
dim. *pp*
 June; My love is like the me-lo-dy, That's sweet-ly play'd in tune, . . . That's
dim. *pp*
 June; My love is like the me-lo-dy, That's sweet-ly play'd in tune, That's sweet-
dim. *pp*
 June; My love is like the me-lo-dy, That's sweet-ly play'd in tune, That's sweet-

f *pp*
 sweet-ly play'd in tune. my bon-nie lass, So
pp
 sweet-ly play'd in tune. my bon-nie lass. So
f *pp*
 ly play'd in tune. So fair art thou, my bon-nie lass, So
f *pp*
 ly play'd in tune. So fair art thou, my bon-nie lass, So

THE RED, RED ROSE.

deep in love am I, That I will love thee still, my dear, Tho' all the seas gang
 deep in love am I, That I will love thee still, my dear, Tho' all the seas gang
 deep in love am I, That I will love thee still, my dear, Tho' all the seas gang
 deep in love am I, That I will love thee still, Tho' all the seas gang

dry, the seas gang dry, Tho' all the seas gang dry.
 dry, the seas gang dry,
 dry, the seas gang dry, the seas gang dry. O, my
 dry, Tho' all the seas gang dry, the seas gang dry. O, my love . .

O my love, That's new - ly sprung in
 O my love is like the red, red rose, That's new - ly sprung in
 love . . . is like the red, red rose, That's new - ly sprung in
 . . . is like the rose,

THE RED, RED ROSE.

June, O, my love is like the me-lo-dy, That's sweet-ly play'd in
 June, O, my love is like the me-lo-dy, That's sweet-ly play'd in
 June, O, my love is like the me-lo-dy, That's sweet-ly play'd in
 O, my love is like the me-lo-dy, That's sweet-ly play'd in

tune, That's sweet-ly play'd, . . . that's play'd in tune.
 tune, That's sweet-ly play'd . . . in tune.
 tune, That's sweet-ly play'd, sweet - - - ly play'd in tune.
 tune, That's sweet-ly play'd, . . . that's sweet-ly play'd in tune.

SECOND VERSE.

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

THE RED, RED ROSE.

dim.
 sun; . . Yet I will love thee still, my dear, While the sands of life shall
dim.
 sun; . . Yet I will love thee still, my dear, While the sands of life shall
dim.
 sun; Yet I will love thee still, my dear, While the sands of life shall
dim.
 sun; Yet I will love thee still, my dear, While the sands of life shall

mf *cres.*
 run. Tho' a' the seas gang dry, my dear, And rocks melt wi' the
cres. *mf* *cres.*
 run. Tho' a' the seas gang dry, my dear, Rocks melt wi' the
mf *cres.*
 run. Tho' a' the seas gang dry, my dear, And rocks melt wi' the
mf
 run. gang dry, my dear, the

f *dim.* *pp*
 sun, Yet I will love thee still, my dear, While the sands of life shall run, While the
f *dim.* *pp*
 sun, Yet I will love thee still, my dear, While the sands of life shall run, . . . the
f *dim.* *pp*
 sun, Yet I will love thee still, my dear, While the sands of life shall run, the sands
f *dim.* *pp*
 sun, Yet I will love thee still, my dear, While the sands of life shall run, the sands

THE RED, RED ROSE.

sands of life shall run. *f* my bon - nie lass, Then *pp*
 sauds of life shall run. *f* my bon - nie lass, Then *pp*
 of life shall run. So fare thee well, my bon - nie lass, Then *pp*
 of life shall run. So fare thee well, my bon - nie lass, Then *pp*

fare thee well a - while, *f* And I will come a - gain, my dear, Tho' it were ten thousand
 fare thee well a - while, *f* And I will come a - gain, my dear, Tho' it were ten thousand
 fare thee well a-while, And I will come a - gain, my dear, Tho' it were ten thousand
 fare thee well a - while, *f* And I will come a-gain, Tho' it were ten thousand

mile, *p* ten thousand mile, it were ten thou - sand mile.
 mile, *p* ten thousand mile.
 mile, *p* ten thousand mile, *pp* ten thousand mile. O, my
 mile, Tho' it were ten thou - sand mile, *pp* ten thousand mile. O, my love . . .

THE RED, RED ROSE.

pp O my love, That's new - ly sprung in
p O my love is like the red, red rose, That's new - ly sprung in
cres. love . . . is like the red, red rose, That's new - ly sprung in
cres. is like the rose,

f June, O, my love is like the me - lo - dy, That's sweet - ly play'd in
f June, O, my love is like the me - lo - dy, That's sweet - ly play'd in
f June, O, my love is like the me - lo - dy, That's sweet - ly play'd in
f O, my love is like the me - lo - dy, That's sweet - ly play'd in

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

pp tune, That's sweet - ly play'd, . . . that's play'd in tune.
pp tune, That's sweet - ly play'd . . . in tune.
pp tune, That's sweet - ly play'd, sweet - ly play'd in tune.
pp tune, That's sweet - ly play'd, . . . that's sweet - ly play'd in tune.

rall.
rall.
rall.
rall.

B E W A R E .

A FOUR-PART SONG.

POETRY BY H. W. LONGFELLOW.

ARRANGED FOR MIXED VOICES BY THE COMPOSER,

J. L. HATTON.

London: NOVELLO, EWER, AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

Moderato.

TREBLE.
I know a maid-en fair to see, Take care! Take care! She

ALTO.
I know a maid-en fair to see, Take care! Take care! She

TENOR
(Svs. lower).
I know a maid-en fair to see, Take care! Take care! She

BASS.
Take care! Take care!

ACCOMP.
♩ = 138.
Moderato.
p

BEWARE.

can both false and friend - ly be, Be - ware! Be - ware!

can both false and friend - ly be, Be - ware! Be - ware!

can both false and friend - ly be, Be - ware! Be - ware!

Be - ware! Be - ware!

p

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

cres.

p

SECOND VERSE.

She has two eyes so soft and brown, Take care! Take care! She

She has two eyes so soft and brown, Take care! Take care! She

She has two eyes so soft and brown, Take care! Take care! She

Take care! Take care!

p

BEWARE.

gives a side - glance and looks down; Be - ware! Be - ware!

gives a side - glance and looks down; Be - ware! Be - ware!

gives a side - glance and looks down; Be - ware! Be - ware!

Be - ware! Be - ware!

p

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

cres.

p

THIRD VERSE.

And she has hair of a gold - en hue; Take care! Take care! And

And she has hair of a gold - en hue; Take care! Take care! And

And she has hair of a gold - en hue; Take care! Take care! And

Take care! Take care!

p

BEWARE.

what she says, it is not true; Be - ware! Be - ware!

what she says, it is not true; Be - ware! Be - ware!

what she says, it is not true; Be - ware! Be - ware!

Be - ware! Be - ware!

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics 'what she says, it is not true; Be - ware! Be - ware!'. The bottom staff is a piano accompaniment. The music is in a key with two sharps (D major) and a 2/4 time signature. Dynamics include *p* (piano) and *cres.* (crescendo).

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics 'Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!'. The bottom staff is a piano accompaniment. The music continues in the same key and time signature. Dynamics include *p* (piano) and *cres.* (crescendo).

FOURTH VERSE.

She gives thee a gar - land wov - en fair; Take care! Take care! It

She gives thee a gar - land wov - en fair; Take care! Take care! It

She gives thee a gar - land wov - en fair; Take care! Take care! It

Take care! Take care!

The third system of the musical score is titled 'FOURTH VERSE.' and consists of five staves. The top four staves are vocal parts, each with the lyrics 'She gives thee a gar - land wov - en fair; Take care! Take care! It'. The bottom staff is a piano accompaniment. The music continues in the same key and time signature. Dynamics include *p* (piano).

BEWARE.

is a fool's - cap for thee to wear, Be - ware! Be - ware!

is a fool's - cap for thee to wear, Be - ware! Be - ware!

is a fool's - cap for thee to wear, Be - ware! Be - ware!

Be - ware! Be - ware!

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves. Dynamics include *p* (piano) and *p* (piano) for the piano accompaniment.

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics are repeated across the three vocal staves. Dynamics include *cres.* (crescendo) and *p* (piano).

THE SAILOR'S SONG.

A FOUR-PART SONG.

ARRANGED FOR MIXED VOICES

BY THE COMPOSER,

J. L. HATTON.

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

Allegretto.

TREBLE. Sweet-ly blows the west-ern wind, Soft-ly o'er the rip-pling

ALTO. Sweet-ly blows . . the west-ern wind, o'er the rip-pling

TENOR
(*8ve. lower.*) Sweet-ly blows the west-ern wind, . . Soft-ly o'er the rip-pling

BASS. Sweet-ly blows . . the west-ern wind, o'er the rip-pling

Allegretto.

ACCOMP.
♩ = 72.

sea; . . And thy sai - - lor's con-stant mind, . . E-ver turns to

sea; . . And thy sai - - lor's con - stant mind, E-ver turns to

sea; . . And thy sai - - lor's con-stant mind, E-ver turns to

sea; . . And thy sai - - lor's con - stant mind, E-ver turns to

THE SAILOR'S SONG.

thee. Tho' . . the north wind may a-rise, And . . the waves dash

thee. Tho' . . the north wind may . . a-rise, And . . the waves dash

thee. Tho' . . the north wind may . . a-rise, And . . the waves dash

thee. Tho' . . the north wind may a-rise, And . . the waves dash

mad-ly by, Tho' the storm should rend the skies, And vivid light'nings round us

mad-ly by, Tho' the storm should rend the skies, And vivid light'nings round us

mad-ly by, Tho' . . the storm should rend the skies, And vivid light'nings round us

mad-ly by, Tho' . . the storm should rend the skies, And vivid light'nings round us

rall. molto. dim. *pp* Tempo. fly; Then, I love thee more and more, . Then more dear art thou to

rall. molto. dim. *pp* Tempo. fly; Then, . . then I love thee more and more, Then more dear art thou to

rall. molto. *pp* fly; . . Then, . . then I love thee more and more, Then more dear art thou to

fly; Then, . . then . . I love thee more . and more, Then more dear art thou to

THE SAILOR'S SONG.

me, . . . And I sigh for that fair shore, . . . Dis-tant o'er the
 me, . . . And I sigh . . . for that . . . fair shore, Dis-tant o'er the
 me, . . . And I sigh for that fair shore, Dis-tant o'er the
 me, . . . And I sigh . . . for that . . . fair shore, Dis-tant o'er the

sea, . . . Dis - - tant, dis - tant o'er the sea. . .
 sea, Dis - tant o'er, dis - tant o'er the sea. . .
 sea, Dis - tant o'er the sea.
 sea, . . . dis - tant o'er the sea.

SECOND VERSE.

Thus thy sai - lor, when a - way, . . . Fond - ly fan - cies home is
 Thus thy sai - - lor, when a - way, fan - cies home is
 Thus thy sai - lor, when a - way, . . . Fond - ly fan - cies home is
 Thus thy sai - - lor, when a - way, fan - cies home is

THE SAILOR'S SONG.

near; And to thee his thoughts will stray, . . . Thee he holds most

near; And to thee . . . his thoughts . . . will stray, Thee he holds most

near; And to thee his thoughts will stray, Thee he holds most

near; And to thee . . . his thoughts . . . will stray, Thee he holds most

dear. Tho' . . . the tem-pest may ap-pal, And . . . strike ter-ror

dear. Tho' . . . the tem-pest may . . . ap-pal, And . . . strike ter-ror

dear. Tho' . . . the tem-pest may . . . ap-pal, And . . . strike ter-ror

dear. Tho' . . . the tem-pest may ap-pal, And . . . strike ter-ror

to the brave, Tho' on high for aid we call, And pray we may not find a

to . . . the brave, Tho' on high for aid we call, And pray we may not find a

to . . . the brave, Tho' . . . on high for aid we call, And pray we may not find a

to the brave, Tho' . . . on high for aid we call, And pray we may not find a

riten.

THE SAILOR'S SONG.

rall. molto. dim. *pp* Tempo.

grave; Then, I love thee more and more, . Then more dear art thou to

rall. molto. dim. *pp*

grave; Then, then I love thee more and more, Then more dear art thou to

rall. molto. dim. *pp* Tempo.

grave; Then, then I love thee more and more, Then more dear art thou to

rall. molto. *pp*

grave; Then, then I love thee more and more, Then more dear art thou to

dim.

grave; Then, then I love thee more and more, Then more dear art thou to

rall. molto. dim. *pp* Tempo.

p

me, . . . And I sigh for that fair shore, . . . Dis-tant o'er the

dim *p*

me, . . . And I sigh . . . for that . . . fair shore, Dis-tant o'er the

dim. *p*

me, . . . And I sigh for that fair shore, Dis-tant o'er the

dim. *p*

me, . . . And I sigh . . . for that . . . fair shore, Dis-tant o'er the

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

sea, . . . Dis - - tant, dis - tant o'er the sea . . .

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

sea, Dis - tant o'er, . . . dis - tant o'er the sea . . .

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

sea, . . . Dis - tant o'er the sea.

dim *p* *rall.* *pp*

sca, . . . Dis - tant o'er the sea.

(SECOND SERIES.)

GOOD NIGHT.

A FOUR-PART SONG.

POETRY BY LONGFELLOW.

ARRANGED FOR MIXED VOICES BY THE COMPOSER,

J. L. HATTON.

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

Andante non troppo.

TREBLE.
Good night! good night! be - lov - ed! I come to watch o'er thee! . . . Good

ALTO.
Good night! good night! be - lov - ed! Good night! good

TENOR (Svs. lower).
Good night! good night! be - lov - ed! Good night! good

BASS.
Good night! good night! be - lov - ed! I come to watch o'er thee! Good

Andante non troppo.

ACCOMP.
♩ = 96.

night! good night! be - lov - ed! I come to watch o'er thee! To be near thee, to be

night! good night! be - lov - ed! I come to watch o'er thee! To be near thee, to be

night! good night! be - lov - ed! I come to watch o'er thee! To be near thee, to be

night! good night! be - lov - ed! I come to watch o'er thee! to be

GOOD NIGHT.

near thee, A - lone is peace for me, To be near thee, To be near thee, a - lone is peace for me, To be near thee, To be near thee, a - lone is peace for me, To be near thee, To be near thee, a - lone is peace for me, is peace, A - lone is peace for me, A - lone . . . is peace for .

pp *mf* *dim.* *p*

. . lone is peace for me, A - lone . . is peace for .
 . . lone is peace for me, A - lone is peace for
 . . lone is peace for me, A - lone, a - lone is peace for
 . . lone is peace for me, A - lone, a - lone . is peace for

f *p*

me, peace . . . a - lone for . . . me. Thine
 me, peace a - lone for me. Thine
 me, peace a - lone for me. Thine
 me, peace, peace a - lone for me. Thine

pp *p*

GOOD NIGHT.

eyes are stars of morn - ing, Thy lips are crim - son flow'rs! Thine
 eyes are stars of morn - ing, Good night! Thine
 eyes are stars of morn - ing, Good night! Thine
 eyes are stars of morn - ing, Thy lips are crim - son flow'rs! Thine

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "eyes are stars of morn - ing, Thy lips are crim - son flow'rs! Thine". The piano part features a steady accompaniment with some melodic lines. Dynamics include *p* (piano).

eyes are stars of morning, Thy lips are crim-son flow'rs! Good night! good night! be -
 eyes are stars of morn-ing, Thy lips are crim-son flow'rs! Good night! good night! be -
 eyes are stars of morn-ing, Thy lips are crim-son flow'rs! Good night! good night! be -
 eyes are stars of morn-ing, Thy lips are crim-son flow'rs! Good night! good night! be -
 eyes are stars of morn-ing, Thy lips are crim-son flow'rs! be -

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "eyes are stars of morning, Thy lips are crim-son flow'rs! Good night! good night! be -". The piano part continues with a similar accompaniment. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), and *f* (forte).

- loved! While I count the weary hours. To be near thee, To be near thee, A -
 - loved! While I count the weary hours. To be near thee, To be near thee, A -
 - loved! While I count the weary hours. To be near thee, To be near thee, A -
 - lov'd! While I count the weary hours. To be near . . . thee . . . A -

The third system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "- loved! While I count the weary hours. To be near thee, To be near thee, A -". The piano part continues with a similar accompaniment. Dynamics include *pp* (pianissimo), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano).

GOOD NIGHT.

- - lone is peace for me, *f* A - lone . is peace for .
 - - lone is peace for me, *f* A - lone is peace for
 - - lone is peace for me, A - lone, *f* a - lone is peace for
 - - lone is peace for me, A - lone, a - lone . is peace for

pp me, peace . . . a - - lone for . . . me. *rall.*
pp me, peace a - - lone for me. *rall.*
pp me, peace a - - lone for me. *rall.*
 me, peace, peace a - lone for me. *rall.*

BLYTHE IS THE BIRD WHO WINGS THE PLAIN.

A FOUR-PART SONG.

COMPOSED BY

JOHN L. HATTON.

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

Andante.

TRIBLE. *p* Blythe is the bird who wings the plain, Nor sows, nor reaps, a

ALTO. *p* Blythe is the bird who wings the plain, Nor sows, nor reaps, a

TEMOR (Svs. lower). *p* Blythe is the bird who wings the plain, Nor sows, nor reaps, a

BASS. *p* Blythe is the bird who wings the plain, Nor sows, nor reaps, a

ACCOMP. *p* *Andante.*

$\text{♩} = 104.$

cres.

sin - gle grain; Whose on - ly la - bour is to sing Thro' Autumn, Summer,

cres.

sin - gle grain; Whose on - ly la - bour is to sing Thro' Autumn, Summer,

cres.

sin - gle grain; Whose on - ly la - bour is to sing Thro' Autumn, Summer,

p

sin - gle grain; Thro' Autumn, Summer,

cres.

p

BLYTHE IS THE BIRD WHO WINGS THE PLAIN.

1st. 2nd.

Win - ter, Spring. Blythe Win - ter, Spring. At night his lit - tle

Win - ter, Spring. Blythe Win - ter, Spring. At night his lit - tle

Win - ter, Spring. Blythe Win - ter, Spring. At night his lit - tle

Win - ter, Spring. Blythe Win - ter, Spring. At night his lit - tle

mf *pp*

meal he finds, Nor heeds what fare may next be - tide; The change of sea - sons

meal he finds, Nor heeds what fare may next be - tide; The change of sea - sons

meal he finds, Nor heeds what fare may next be - tide; The change of sea - sons

meal he finds, Nor heeds what fare may next be - tide; The change of sea - sons

dim. *dol.*

nought he minds, But for his wants lets Heav'n pro-vide. Oft

nought he minds, But for his wants lets Heav'n pro-vide. Oft

nought he minds, But for his wants lets Heav'n pro-vide. Oft on . . . the

nought he minds, But for his wants lets Heav'n pro-vide. Oft on . . . the

BLYTHE IS THE BIRD WHO WINGS THE PLAIN.

on the branch he perch-es gay, Oft on his paint-ed wings looks he:
 on the branch he perch-es gay, Oft on his paint-ed wings looks he: And
 branch . . he perch-es gay, Oft on his paint-ed wings looks he: And
 branch he perch-es gay, Oft on his paint-ed wings looks he:

And pen-ni-less re - news his lay, Re-joic-ing in un - bound-ed glee, Re -
 pen - ni - less re - news his lay, Re - joic-ing in un - bound-ed glee,
 pen - ni - less re - news his lay, Re - joic-ing in un - bound-ed glee,
 Re - joic-ing in un - bound-ed glee,

joic - - ing in un - bound - - ed glee.
 Re - joic - ing in . . . un - - bound - ed glee.
 Re - joic - ing in un - - bound - ed glee.
 Re - joic - ing in un - bound - ed glee.

STARS OF THE SUMMER NIGHT.

A FOUR-PART SONG.

POETRY BY LONGFELLOW.

ARRANGED FOR MIXED VOICES BY THE COMPOSER,

J. L. HATTON.

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

Allegretto.

TREBLE. *p* Stars of the sum - mer night! . . Far in yon

ALTO. Stars of the sum - mer night!

TENOR. (Svs. lower.) *p* Stars of the sum - mer night! . . Far in yon

BASS. Stars of the sum - mer night!

Allegretto.

ACCOMP. *p*

♩ = 168.

a - zure deeps, . . Hide, hide your gold - en light!

Far in yon a - zure deeps, Hide, hide your gold - en

a - zure deeps, . . Hide, hide your gold - en light!

Far in yon a - zure deeps, . Hide, hide your gold - en

STARS OF THE SUMMER NIGHT.

dim. *p* *dol.*

She sleeps, my la - dy sleeps! . . . Stars of the sum - mer

dim. *p* *pp*

light! She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She

dim. *p* *pp*

She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She

dim. *p* *pp*

light! She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She

pp

night, Hide, hide, thy gol - den light, . . . She sleeps! . . . my

pp

sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my

pp

sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my

pp

sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my

pp

la - dy sleeps! . . . sleeps! . . .

pp

la - dy sleeps! . . . sleeps! . . .

pp

la - dy sleeps! . . . sleeps!

pp

la - dy sleeps! . . . sleeps! . . .

STARS OF THE SUMMER NIGHT.

SECOND VERSE.

Moon of the sum - mer night! . . . Far down yon
Moon of the sum - mer night!
Moon of the sum - mer night! . . . Far down yon
Moon of the sum - mer night!

p

west - ern steeps, . . . Sink, sink in sil - ver light! . .
Far down yon west - ern steeps, Sink, sink in sil - ver
west - ern steeps, . . . Sink, sink in sil - ver light! . .
Far down yon west - ern steeps, . . . Sink, sink in sil - ver

dim. *p* *dol.*
She sleeps, my la - dy sleeps! . . . Moon of the sum - mer
dim. *p* *pp*
light! She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She
dim. *p* *pp*
She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She
dim. *p* *pp*
light! She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She

dim. *p* *pp*

STARS OF THE SUMMER NIGHT.

night, Sink, sink in sil - ver light, . . . She sleeps! . . . my
 sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my
 sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my
 sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my

la - dy sleeps! . . . sleeps! . . .
 la - dy sleeps! . . . sleeps! . . .
 la - dy sleeps! . . . sleeps!
 la - dy sleeps! . . . sleeps!

THIRD VERSE.

Wind of the sum - mer night! . . . Where you - der
 Wind of the sum - mer night!
 Wind of the sum - mer night! . . . Where you - der
 Wind of the sum - mer night!

STARS OF THE SUMMER NIGHT.

wood - bine creeps, . . . Fold, fold thy pin - ions light!

Where yon - der wood - bine creeps, Fold, fold thy pin - ions

dim. p She sleeps, my la - dy sleeps! . . . *dol.* Wind of the sum - mer
light! She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She

dim. p She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She

dim. p light! She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She

night! Watch, while in slum - bers light! . . . She sleeps! . . . my
sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my
sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my
sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my

STARS OF THE SUMMER NIGHT.

la - dy sleeps! . . . sleeps! . . .

la - dy sleeps! . . . sleeps! . . .

la - dy sleeps! . . . sleeps!

la - dy sleeps! . . . sleeps!

pp *pp*

FOURTH VERSE.

Dreams of the sum - mer night! . . . Tell her, her

Dreams of the sum - mer night!

Dreams of the sum - mer night! . . . Tell her, her

Dreams of the sum - mer night!

p

lo - ver keeps watch! . . . While in slum - bers light! . . .

Tell her, her lo - ver keeps watch, While in slumbers

lo - ver keeps watch! . . . While in slum - bers light! . . .

Tell her, her lo - ver keeps watch! . . . While in slumbers

STARS OF THE SUMMER NIGHT.

dim. p dol.
She sleeps, my la - dy sleeps! . . . Dreams of the sum - mer
dim. p pp
light! She sleeps, my la - dy sleeps! my la - 'dy sleeps! . . . She
dim. p pp
She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She
light! She sleeps, my la - dy sleeps! my la - dy sleeps! . . . She

pp
night! Watch, while in alum - bers light! . . . She sleeps! . . . my
pp
sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my
pp
sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my
pp
sleeps! my la - dy sleeps, . . . she sleeps, . . . she sleeps, . . . my

pp
la - dy sleeps! . . . sleeps!
pp
la - dy sleeps! . . . sleeps!
pp
la - dy sleeps! . . . sleeps!
pp
la - dy sleeps! . . . sleeps!

pp pp

(SECOND SERIES.)

THE HEMLOCK TREE.

A FOUR PART-SONG.

POETRY BY LONGFELLOW.

ARRANGED FOR MIXED VOICES BY THE COMPOSER,

J. L. HATTON.

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

Allegretto.

TREBLE. *f* O hem - lock tree! O hem - lock tree! How faith - ful

ALTO. *f* O hem - lock tree! O hem - lock tree! How faith - ful

TENOR
(*vs. lower*). *f* O hem - lock tree! O hem - lock tree! How faith - ful

BASS. *f* O hem - lock tree! O hem - lock tree! How faith - ful

ACCOMP. *f* *Allegretto.*
♩ = 160.

THE HEMLOCK TREE.

are thy branch - es! Green not a - lone in sum - mer

are thy branch - es! Green not a - lone in sum - mer

are thy branch - es! Green not a - lone in sum - mer

are thy branch - es! Green not a - lone in sum - mer

time, But in the win - ter's frost and rime! O hem - lock tree!

time, But in the win - ter's frost and rime! O

time, But in the win - ter's frost and rime! O

time, But in the win - ter's frost and rime!

O hem - lock tree! O hem - lock

hem - lock tree! O hem - lock

hem - lock tree! O hem - lock tree! O hem - lock

O hem - lock tree! O hem - lock

THE HEMLOCK TREE.

tree! O hem - lock tree! How faith - ful are thy branch - es!

tree! O hem - lock tree! How faith - ful are thy branch - es!

tree! O hem - lock tree! How faith - ful are thy branch - es!

tree! O hem - lock tree! How faith - ful are thy branch - es!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line. Dynamics include piano (p) and mezzo-forte (mf).

How faith - - ful are thy branch - - es!

How faith - - ful are thy . . branch - es!

How faith - - ful are thy branch - es!

How faith - - - - - ful are thy branch - - - - es!

The second system continues the vocal melody and piano accompaniment. It includes dynamic markings such as forte (f), piano (p), and diminuendo (dim.). The piano part has a more complex texture with chords and moving lines.

SECOND VERSE.

O maid - en fair! O maid - en fair! How faith - less

O maid - en fair! O maid - en fair! How faith - less

O maid - en fair! O maid - en fair! How faith - less

O maid - en fair! O maid - en fair! How faith - less

The second verse begins with a piano accompaniment marked forte (f). The vocal parts enter with the lyrics "O maid - en fair! O maid - en fair! How faith - less". The piano accompaniment provides a harmonic foundation with chords and a steady bass line.

THE HEMLOCK TREE.

is thy bo - - som! To love me in pros - pe - ri -
 is thy bo - - som! To love me in pros - pe - ri -
 is thy bo - - som! To love me in pros - pe - ri -
 is thy bo - - som! To love me in pros - pe - ri -

- ty, And leave me in ad - ver - si - ty! O maid - en fair! . .
 - ty, And leave me in ad - ver - si - ty! O
 - ty, And leave me in ad - ver - si - ty! O
 - ty, And leave me in ad - ver - si - ty!

O maid - en fair! . . . O maid - en
 maid - en fair! O maid - en
 maid - en fair! O maid - en fair! O maid - en
 O maid - en fair! O maid - en

THE HEMLOCK TREE.

fair! O maid - en fair! How faith - less is thy bo - som!

fair! O maid - en fair! How faith - less is thy bo - som!

fair! O maid - en fair! How faith - less is thy bo - som!

fair! O maid - en fair! How faith - less is thy bo - som!

The first system consists of four vocal staves and a piano accompaniment. The lyrics are repeated on each staff. The piano part features a steady accompaniment with a melodic line in the right hand and a bass line in the left hand.

How faith - - less is thy bo - - som!

How faith - - less is thy . . bo - som!

How faith - - - - less is thy bo - - som!

How faith - - - - less is thy bo - - som!

The second system continues the vocal lines and piano accompaniment. It includes dynamic markings such as *f*, *dim.*, and *p*. The lyrics are repeated on each staff.

THIRD VERSE.

The night - in - gale, the night - in - gale, Thou tak - est for

The night - in - gale, the night - in - gale, Thou tak - est for

The night - in - gale, the night - in - gale, Thou tak - est for

The night - in - gale, the night - in - gale, Thou tak - est for

The third system is titled 'THIRD VERSE.' and features four vocal staves and a piano accompaniment. The lyrics are repeated on each staff. The piano part continues with a consistent accompaniment.

THE HEMLOCK TREE.

thine ex - am - - ple! So long as sum - mer laughs she

thine ex - am - - ple! So long as sum - mer laughs she

thine ex - am - - ple! So long as sum - mer laughs she

thine ex - am - - ple! So long as sum - mer laughs she

sings, But in the au - tumn spreads her wings. The night - in - gale, . .

sings, But in the au - tumn spreads her wings. The

sings, But in the au - tumn spreads her wings. The

sings, But in the au - tumn spreads her wings.

The night - in - gale, The night - in -

night - in - gale, The night - in -

night - in - gale, The night - in - gale, The night - in -

The night - in - gale, The night - in -

THE HEMLOCK TREE.

gale, The night - in - gale, Thou tak'st for thine ex - am - ple!

gale, The night - in - gale, Thou tak'st for thine ex - am - ple!

gale, The night - in - gale, Thou tak'st for thine ex - am - ple!

gale, The night - in - gale, Thou tak'st for thine ex - am - ple!

Thou tak'st . . . for thine ex - am - ple!

Thou tak'st . . . for thine ex - am - ple!

Thou tak'st . . . for thine ex - am - ple!

Thou tak'st . . . for thine ex - am - ple!

FOURTH VERSE.

The mea - dow brook, the mea - dow brook, is mir - ror

The mea - dow brook, the mea - dow brook, is mir - ror

The mea - dow brook, the mea - dow brook, is mir - ror

The mea - dow brook, the mea - dow brook, is mir - ror

THE HEMLOCK TREE.

of thy false - - hood! It flows so long as falls the
of thy false - - hood! It flows so long as falls the
of thy false - - hood! It flows so long as falls the
of thy false - - hood! It flows so long as falls the

rain, In drought its springs soon dry a - gain. The mea - dow brook . .
rain, In drought its springs soon dry a - gain. The
rain, In drought its springs soon dry a - gain. The
rain. In drought its springs soon dry a - gain.

The mea - dow brook, . . . The mea - dow
mea - dow brook, The mea - dow
mea - dow brook, The mea - dow brook, The mea - dow
The mea - dow brook, The mea - dow

THE HEMLOCK TREE.

brook, the mea - dow brook, Is mir - ror of thy false - hood!

brook, the mea - dow brook, Is mir - ror of thy false - hood!

brook, the mea - dow brook, Is mir - ror of thy false - hood!

brook, the mea - dow brook, Is mir - ror of thy false - hood!

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "brook, the mea - dow brook, Is mir - ror of thy false - hood!". The piano accompaniment is in the lower register, with a dynamic marking of *p* (piano).

Is mir - - ror of thy false - - hood!

Is mir - - ror of thy false - hood!

Is mir - - - - - ror of thy false - - hood!

Is mir - - - - - ror of thy false - - hood!

The second system continues the vocal lines and piano accompaniment. The lyrics are "Is mir - - ror of thy false - - hood!". The piano accompaniment features a dynamic marking of *f* (forte) and *dim.* (diminuendo).

JACK FROST.

A FOUR-PART SONG.

THE POETRY BY PERMISSION FROM "GREEN'S NURSERY ANNUAL."

ARRANGED FOR MIXED VOICES BY THE COMPOSER,

J. L. HATTON.

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

Moderato.

TREBLE. *f* Who hath bound the deep, deep riv - er? Who hath made the old oak shiv-er?

ALTO. *f* Who hath bound the deep, deep riv - er? Who hath made the old oak shiv-er?

TENOR (Sve. lower). *f* Who hath bound the deep, deep riv - er? Who hath made the old oak shiv-er?

BASS. *f* Who hath bound the deep, deep riv - er? Who hath made the old oak shiv-er?

ACCOMP. *Moderato.*
♩ = 132.

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

JACK FROST.

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

Frost! Who doth ride, who doth ride on the snowy drift, When the night wind's keen, is
 Frost! Who doth ride on the snowy drift, When the night wind's
 Frost! Who doth ride on the snowy drift, When the night . . . wind's
 Frost! Who doth ride on the snowy drift, When the night wind's

f *p* *f*
f *p* *f*
f *p* *f*
f *p* *f*

keen and swift, O'er the land and o'er the sea, Bent on mischief, Who is he? Sharp Jack
 keen and swift, O'er the land and o'er the sea, Bent on mischief, Who is he? Sharp Jack
 keen and swift, O'er the land and o'er the sea, Bent on mischief, Who is he? Sharp Jack
 keen and swift, O'er the land and o'er the sea, Bent on mischief, Who is he? Sharp Jack

p *pp*
p *pp*
p *pp*
p *pp*

Frost! Who doth strike, with i-cy dart, the way-worn trav'ler to the heart? Who doth make the
 Frost! Who doth strike, with i-cy dart, the way-worn trav'ler to the heart? Who doth make the
 Frost! Who doth strike, with i-cy dart, the way-worn trav'ler to the heart? Who doth make the
 Frost! Who doth strike, with i-cy dart, the way-worn trav'ler to the heart? Who doth make the

JACK FROST.

o-cean wave The seaman's home, the seaman's grave? Sharp Jack Frost! Who doth prow! at midnight

o cean wave The seaman's home, the seaman's grave? Sharp Jack Frost! Who doth prow! at midnight

o-cean wave Theseaman's home, the seaman's grave? Sharp Jack Frost! Who doth prow! at midnight

o-cean wave The seaman's home, the seaman's grave? Sharp Jack Frost! Who doth prow! at midnight

colla parte.

hour, Like a thief around the door, Thro' each crack and crevice creeping, Thro' each crack and crevice

hour, Like a thief around the door,

hour, Like a thief around the door, creep

hour, Like a thief around the door, creep

creeping, Thro' each crack and crevice creep

Thro' each crack and crevice creeping,

ing, creep

ing, Thro' each crack and crevice

JACK FROST.

ing, Thro' the
 Through each crack and cre-vice creeping, Thro' each crack and cre-vice creeping, Thro' the
 creep ing, Thro' the

ve - ry key-hole peeping, Who doth prowl at mid-night hour, Like a thief a-round the
 ve - ry key-hole peeping, Who doth prowl at mid-night hour, Like a thief a-round the
 ve - ry key-hole peeping, Who doth prowl at mid-night hour, Like a thief a-round the
 ve - ry key-hole peeping, Who doth prowl at mid-night hour, Like a thief a-round the

door? Who hath bound the deep, deep ri - ver? Who hath made the old oak shi-ver?
 door? Who hath bound the deep, deep ri - ver? Who hath made the old oak shi-ver?
 door? Who hath bound the deep, deep ri - ver? Who hath made the old oak shi-ver?
 door? Who hath bound the deep, deep ri - ver? Who hath made the old oak shi-ver?

JACK FROST.

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

mf *cres.* *f* *mf* *cres.*
Frost! Who doth ride, who doth ride on the snowy drift, When the night wind's keen, is

mf *cres.* *mf*
Frost! Who doth ride on the snowy drift, When the night wind's

mf *cres.* *f* *mf* *cres.*
Frost! Who doth ride on the snowy drift, When the night wind's

mf *cres.*
Frost! Who doth ride on the snowy drift, When the night wind's

f *ff* *f* *ff*
 keen and swift? Who is he? who is he? *Sharp Jack Frost!*

f *ff* *f* *ff*
 keen and swift? Who is he? who is he? *Sharp Jack Frost!*

f *ff* *f* *ff*
 keen and swift? Who is he? who is he? *Sharp Jack Frost!*

f *ff* *f* *ff*
 keen and swift? Who is he? who is he? *Sharp Jack Frost!*

f *ff* *f* *ff*
 keen and swift? Who is he? who is he? *Sharp Jack Frost!*

f *ff* *f* *ff*
 keen and swift? Who is he? who is he? *Sharp Jack Frost!*

(SECOND SERIES.)

I LOVED HER.

A FOUR-PART SONG.

ARRANGED FOR MIXED VOICES

BY THE COMPOSER,

J. L. HATTON.

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

Moderato.

TREBLE.

I lov'd her, and her a - zure eyes Haunt - ed me from sweet sun - rise

dim.

ALTO.

I lov'd her, and her a - zure eyes Haunt - ed me from sweet sun - rise

dim.

TENOR (Svs. lower.)

I lov'd her, and her a - zure eyes Haunt - ed me from sweet sun - rise

dim.

BASS.

I lov'd her, and her a - zure eyes Haunt - ed me from sweet sun - rise

Moderato.

ACCOMP.

p

dim.

♩ = 116.

I LOVED HER.

dim.
To the dew - y ev'-ning's close, Dye-ing ro - si - er the rose.

dim.
To the dew - y ev'-ning's close, Dye-ing ro - si - er the rose. Yet, I said, 'tis

dim.
To the dew - y ev'-ning's close, Dye-ing ro - si - er the rose. Yet, I said, 'tis

dim.
To the dew - y ev'-ning's close, Dye-ing ro - si - er the rose. Yet, I said, 'tis

And I a - gain was free, And . . I a - gain was free.

best to be free; And I a - gain was free, And . . I . . was free.

best to be free; And I a - gain was free, And . . . I was free.

best to be free; And I a - gain was free, And . . I a - gain was free.

SECOND VERSE.

dim.
But I chang'd, and au - burn hair Seem'd to float up - on the air,

dim.
But I chang'd, and au - burn hair Seem'd to float up - on the air,

dim.
But I chang'd, and au - burn hair Seem'd to float up - on the air,

dim.
But I chang'd, and au - burn hair Seem'd to float up - on the air,

I LOVED HER.

dim.
Till I thought the o - range flow'r Breath'd of no - thing but her bow'r.
dim.
Till I thought the o - range flow'r Breath'd of no - thing but her bow'r. Yet, I said, 'tis
dim.
Till I thought the o - range flow'r Breath'd of no - thing but her bow'r. Yet, I said, 'tis
dim.
Till I thought the o - range flow'r Breath'd of no - thing but her bow'r. Yet, I said, 'tis
dim.
p

f
And I a - gain was free, And . . . I a - gain was free.
p
best to be free; And I a - gain was free, And . . . I . . . was free.
f
best to be free; And I a - gain was free, And . . . I was free.
f
best to be free; And I a - gain was free, And . . . I a - gain was free.
f
p
f

THIRD VERSE.
p
Next I lov'd a Moor - ish maid, And her cheek of moon - lit shade,
dim.
Next I lov'd a Moor - ish maid, And her cheek of moon - lit shade,
p
Next I lov'd a Moor - ish maid, And her cheek of moon - lit shade,
dim.
Next I lov'd a Moor - ish maid, And her cheek of moon - lit shade,
p
Next I lov'd a Moor - ish maid, And her cheek of moon - lit shade,
dim.

I LOVED HER.

dim.
 Pale and lan-guid, left my sleep Not a shade but hers to keep.
dim.
 Pale and lan-guid, left my sleep Not a shade but hers to keep. Yet, I said, 'tis
dim.
 Pale and lan-guid, left my sleep Not a shade but hers to keep. Yet, I said, 'tis
dim.
 Pale and lan-guid, left my sleep Not a shade but hers to keep. Yet, I said, 'tis

f
 And I a - gain was free, And . . I a - gain was free.
p
 best to be free; And I a - gain was free, And . . I . . was free.
f
 best to be free; And I a - gain was free, And . . . I was free.
f
 best to be free; And I a - gain was free, And . . I a - gain was free.

FOURTH VERSE.
p
 But there came a love-lier one; She un-did all they had done: I
dim.
 But there came a love-lier one; She un-did all they had done: I
p
 But there came a love-lier one; She un-did all they had done: I
dim.
 But there came a love-lier one; She un-did all they had done: I
dim.
 But there came a love-lier one; She un-did all they had done: I

I LOVED HER.

lov'd, I lov'd her—ah! how well! Language has no pow'r to tell. *dim.*
 lov'd, I lov'd her—ah! how well! Language has no pow'r to tell. Now, the won-der *dim.*
 lov'd, I lov'd her—ah! how well! Language has no pow'r to tell. Now, the won-der *dim.*
 lov'd, I lov'd her—ah! how well! Language has no pow'r to tell. Now, the won-der *dim.*

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *dim.* and *p*.

How I ev-er liv'd while free, How I ev-er liv'd while free. *f*
 is to me; How I ev-er liv'd while free, How I liv'd while free. *p*
 is to me; How I ev-er liv'd while free, How I liv'd while free. *p*
 is to me; How I ev-er liv'd while free, How I ev-er liv'd while free. *f*

Musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes dynamic markings *f*, *p*, and *f*.

THE VILLAGE BLACKSMITH.

A FOUR-PART SONG.

WORDS BY LONGFELLOW.

ARRANGED FOR MIXED VOICES BY THE COMPOSER,

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, BARNARD STREET (W.), and 35, POULTRY (E.C.)

Allegro moderato.

TREBLE. Under a spread-ing ches-nut tree, The vil-lage smi-thy stands; The smith a mighty

ALTO. Under a spread-ing ches-nut tree, The vil-lage smi-thy stands; The smith a mighty

TENOR. (Svs. lower.) Under a spread-ing ches-nut tree, The vil-lage smi-thy stands; The smith a mighty

BASS. Under a spread-ing ches-nut tree, The vil-lage smi-thy stands; The smith a mighty

ACCOMP. *Allegro moderato.*
♩ = 132.
f

man is he, with large and sin-ewy hands, And the mus-cles of his braw-ny arms are

man is he, with large and sin-ewy hands, And the mus-cles of his braw-ny arms are

man is he, with large and sin-ewy hands, And the mus-cles of his braw-ny arms are

man is he, with large and sin-ewy hands, And the mus-cles of his braw-ny arms are

THE VILLAGE BLACKSMITH.

strong as i - ron bands, His hair is crisp, and black and long, His face is like the
 strong as i - ron bands, His hair is crisp, and black and long, His face is like the
 strong as i - ron bands, His hair is crisp, and black and long, His face is like the
 strong as i - ron bands, His hair is crisp, and black and long, His face is like the

tan; His brow is wet with hon - est sweat, He earns what'er he can, And
 tan; His brow is wet with hon - est sweat, He earns what'er he can, And
 tan; His brow is wet with hon - est sweat, He earns what'er he can, And
 tan; His brow is wet with hon - est sweat, He earns what'er he can, And

looks the whole world in the face, For he owes, . . . he owes not a - ny man.
 looks the whole world in the face, For he owes, . he owes not a - ny man.
 looks the whole world in the face, For he owes, . . . he owes not a - ny man.
 looks the whole world in the face, For he owes, he owes not a - ny man.

THE VILLAGE BLACKSMITH.

f
 Week in, week out, from morn till night, You can hear his bellows blow ; You can hear him swing his
f
 Week in, week out, from morn till night, You can hear his bellows blow ; You can hear him swing his
f
 Week in, week out, from morn till night, You can hear his bellows blow ; You can hear him swing his
f
 Week in, week out, from morn till night, You can hear his bellows blow ; You can hear him swing his

mf
 heavy sledge, With mea-sur'd beat, and slow, Like a sex-ton ringing the vil-lage bell, When the
mf
 heavy sledge, With mea-sur'd beat, and slow, Like a sex-ton ringing the vil-lage bell, When the
mf
 heavy sledge, With mea-sur'd beat, and slow, Like a sex-ton ringing the vil-lage bell, When the
mf
 heavy sledge, With mea-sur'd beat, and slow, Like a sex-ton ringing the vil-lage bell, When the

p *dim.* *dim.*

pp
 ev'-ning sun is low. And children com-ing home from school, Look in at the o-pen
pp
 ev'-ning sun is low. And children com-ing home from school, Look in at the o-pen
pp
 ev'-ning sun is low, And children com-ing home from school, Look in at the o-pen
pp
 ev'-ning sun is low. And children com-ing home from school, Look in at the o-pen

THE VILLAGE BLACKSMITH.

door; They love to see the flam-ing forge, And hear the bel-lows roar, And
 door; They love to see the flam-ing forge, And hear the bel-lows roar, And
 door; They love to see the flam-ing forge, And hear the bel-lows roar, And
 door; They love to see the flam-ing forge, And hear the bel-lows roar, And

catch the burningsparks that fly Like chaff, . . . like chaff from a thrash-ing floor.
 catch the burningsparks that fly Like chaff, . . . like chaff from a thrash-ing floor.
 catch the burningsparks that fly Like chaff, . . . like chaff from a thrash-ing floor.
 catch the burningsparks that fly Like chaff, like chaff from a thrashing floor.

He goes on Sunday to the church, And sits a - mong his boys; He hears the par-son
 He goes on Sunday to the church, And sits a - mong his boys; He hears the par-son
 He goes on Sunday to the church, And sits a - mong his boys; He hears the parson
 He goes on Sunday to the church, And sits a - mong his boys; He hears the par-son

THE VILLAGE BLACKSMITH.

pray and preach, He hears his daugh-ter's voice, Sing-ing in the vil-lage

pray and preach, He hears his daugh-ter's voice, Sing-ing in the vil-lage

pray and preach, He hears his daugh-ter's voice, Sing-ing in the vil-lage

pray and preach, He hears his daugh-ter's voice, Sing-ing in the vil-lage

choir, And it makes his heart re-joice. It sounds to him like her

choir, And it makes . . . his heart re-joice. It sounds to him like her

choir, And it makes . . . his heart re-joice. It sounds to him like her

choir, And it makes his heart re-joice. It sounds to him like her

mother's voice, Singing in Pa-ra-dise; He needs must think of her once more, How

mother's voice, Singing in Pa-ra-dise; He needs must think of her once more, How

mother's voice, Singing in Pa-ra-dise; He needs must think of her once more, How

mother's voice, Singing in Pa-ra-dise; He needs must think of her once more, How

THE VILLAGE BLACKSMITH.

rall.

in the grave she lies; And with his hard, rough hand he wipes A tear out of his eyes.

rall.

in the grave she lies; And with his hard, rough hand he wipes A tear out of his eyes.

rall.

in the grave she lies; And with his hard, rough hand he wipes A tear out of his eyes.

rall.

in the grave she lies; And with his hard, rough hand he wipes A tear out of his eyes.

Con spirito.

Toiling, re-joic-ing, sor-row-ing, On-ward thro' life he goes, Each morning sees some

Toiling, re-joic-ing, sor-row-ing, On-ward thro' life he goes, Each morning sees some

Toiling, re-joic-ing, sor-row-ing, On-ward thro' life he goes, Each morning sees some

Toiling, re-joic-ing, sor-row-ing, On-ward thro' life he goes, Each morning sees some

Con spirito.

task be-gun, Each ev'n-ing sees its close; Something attempt-ed, something done, Has

task be-gun, Each ev'n-ing sees its close; Something attempt-ed, something done, Has

task be-gun, Each ev'n-ing sees its close; Something attempt-ed, something done, Has

task be-gun, Each ev'n-ing sees its close; Something attempt-ed, something done, Has

THE VILLAGE BLACKSMITH.

earn'd a night's re- pose. For the les-son thou hast
 earn'd a night's re- pose. Thanks, thanks to thee my wor- thy friend, For the les-son thou hast
 earn'd a night's re- pose. Thanks, thanks to thee, my wor- thy friend, For the les-son thou hast
 earn'd a night's re- pose. Thanks, thanks to thee, my wor- thy friend, For the les-son thou hast

taught! Thus, at the flam- ing forge of life, Our for- tunes must be wrought;
 taught! Thus, at the flam- ing forge of life, Our for- tunes must be wrought;
 taught! Thus, at the flam- ing forge of life, Our for- tunes must be wrought;
 taught! Thus, at the flam- ing forge of life, Our for- tunes must be wrought;

Thus on its sound- ing an- vil shap'd, Each burn - - ing deed, each deed and thought.
 Thus on its sound- ing an- vil shap'd, Each burn- ing deed, each deed and thought.
 Thus on its sound- ing an- vil shap'd, Each burn - - ing deed, each deed and thought.
 Thus on its sound- ing an- vil shap'd, Each burn - - ing deed, each deed and thought.

(SECOND SERIES.)

THE BAIT.

A FOUR-PART SONG.

WORDS BY JOHN DONNE (1600).

COMPOSED BY

JOHN L. HATTON.

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

Allegretto.

TREBLE.
Come, live with me, and be my love, And we will some new

ALTO.
Come, live with me, and be my love, And we will some new

TENOR (8ve. lower).
Come, live with me, and be my love, And we will some new

BASS.
Come, live with me, and be my love, And we will some new

Allegretto.

ACCOMP. (ad lib.)
♩ = 120.

plea-sures prove, Of gold-en sands, and crys-tal brooks, With silk - - -

plea-sures prove, Of gold-en sands, and crys-tal brooks, With silk - en lines,

plea-sures prove, Of gold-en sands, and crys-tal brooks, With silk - en lines, and

plea-sures prove, Of gold-en sands, and crys-tal brooks, With silk - en lines, and

THE BAIT.

en lines and sil - ver hooks. There,
 and sil - ver hooks. There,
 sil - ver, sil - ver hooks. There will the ri - ver whis -
 sil - ver, sil - ver hooks. There will the ri - ver whis -

pp *pp* *pp* *pp*

There will the ri - ver whis - p'ring run, Warm'd by thine
 There will the ri - ver whis - p'ring run, Warm'd by thine eyes more
 p'ring run, Warm'd
 p'ring run, Warm'd

eyes more than the sun, And there th'in-a - mour'd
 than. the sun, And there th'in-a - mour'd
 by thine eyes more than the sun, And there th'in-a - mour'd
 by thine eyes more than the sun, And there th'in-a - mour'd

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

THE BATT.

fish will stay, Begging themselves they may be - tray,
 fish will stay, Begging themselves they may be - tray, Begging themselves they
 fish will stay, . . Begging themselves they may be - tray, Begging themselves they
 fish will stay, Begging themselves they may be - tray, Begging themselves they

p.

Come, live with me and be my love, Come, live with me and
 may be - tray. Come, live with me and be my love, Come, live with me and
 may be - tray. and be my love, and
 may be - tray. and be . . my love, and

p. *f.*

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

f. *dim.* *rall.*

THE BAIT.

SECOND VERSE.

Let o - thers freeze with an - gling reeds, And cut their legs with
f Let o - thers freeze with an - gling reeds, And cut their legs with
f Let o - - thers freeze with an - - gling reeds, And cut their legs with
f Let o - thers freeze with an - gling reeds, And cut their legs with

shells and weeds, Or cu - rious trai - tors, sleave - silk flies, Be - witch . . .
 shells and weeds, Or cu - rious trai - tors, sleave - silk flies, Be - witch poor fish - -
 shells and weeds, Or cu - rious trai - tors, sleave - silk flies, Be - witch poor fish - es'
 shells and weeds, Or cu - rious trai - tors, sleave - silk flies, Be - witch poor fish - es'

. . . poor fish - es' wan - d'ring eyes. For thee
pp . . . es' wan - d'ring eyes. For thee
 wan - d'ring, wan - d'ring eyes. For thee, thou need'st no such, no
pp wan - d'ring, wan - d'ring eyes. For thee, thou need'st no such . . .

THE BAIT.

thou need'st no such de - ceit, For thou thy -
 thou need'st no such de - ceit, For thou thy - self art
 such de - ceit, For thou
 such de - ceit, For thou

- self art thine own bait: That fish that is not
 thine own bait: That fish that is not
 thy - self art thine own bait: That fish that is not
 thy - self art thine own bait: That fish that is not

catch'd there - by, A - las! is wis - er far than I,
 catch'd there - by, A - las! is wis - er far than I, A - las! is wis - er
 catch'd there - by, A - las! is wis - er far than I, A - las! is wis - er
 catch'd there - by, A - las! is wis - er far than I, A - las! is wis - er

THE BAIT.

Come, live with me and be my love, Come, live with me and
 far than I. Come, live with me and be my love, Come, live with me and
 far than I. and be my love, and
 far than I. and be . . my love, and

This system contains the first four staves of the musical score. The first three staves are vocal lines, and the fourth is a piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

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

This system contains the next four staves of the musical score. Dynamics include *f* (forte), *dim.* (diminuendo), and *rall.* (rallentando).

SOFTLY FALL THE SHADES OF EVENING.

pp *cres.*

west - ern hill, From the dis - tant west - ern hill, . . . From the west - -

west - ern hill, *pp* *cres.*

west - ern hill, From the dis - tant west - ern hill, From the dis - -

west - ern hill, *pp* *cres.*

west - ern hill, From the dis - tant west - ern hill, From the west - -

p

- ern hill. . . . Balm - y mists have lull'd to slum - ber

- - - tant west - ern hill. Balm - y mists have lull'd to slum - ber

- - - tant west - ern hill. have lull'd to slum - ber

- ern hill. . . . have lull'd to slum - ber

Wea - ry ten - ants of the tree, Stars in bright and glo - rious

Wea - ry ten - ants of the tree, Stars in bright and glo - rious

tenants of the tree, Stars in bright and glo - rious

tenants of the tree,

SOFTLY FALL THE SHADES OF EVENING.

mf

num - ber, Spar - kle on the wave-less sea, Sparkle, sparkle, sparkle,

num - ber, Spar - kle on the wave-less sea, Sparkle, sparkle, sparkle,

number, Sparkle on the wave-less sea, Sparkle, sparkle, sparkle,

Stars now spar - kle on the wave-less sea, Sparkle on the wave -

cres. *mf*

rall. e dim.

sparkle, Sparkle on the wave - less sea. . .

sparkle, Sparkle on the wave - less sea. . .

sparkle, Sparkle on the wave - less sea, Sparkle on . the wave-less sea.

- less sea, Sparkle on the wave - less sea, Sparkle on . the wave-less sea.

f *rall. e dim.*

p

Soft - ly fall the shades of ev - ning On the bo - som of the

Soft - ly fall the shades of ev - ning On the bo - som of the

Soft - ly fall the shades of ev - ning On the bo - som of the

Soft - ly fall the shades of ev - ning On the bo - som of the

SOFTLY FALL THE SHADES OF EVENING.

deep, Winds in gen - - tle whis - p'ring mur - murs, Woo the sweet wild
 deep, Winds in gen - - tle whis - p'ring mur - murs, Woo the sweet wild
 deep, Winds in gen - tle whis - 'pring mur - murs, Woo the sweet wild

pp *cres.*
 flow'rs to sleep, Woo the sweet wild flow'rs to sleep, . . . Woo the flow'rs
 flow'rs to sleep, Woo the sweet .
 flow'rs to sleep, *pp* *cres.* Woo the sweet wild flow'rs to sleep, Woo the sweet .
 flow'rs to sleep, *pp* *cres.* Woo the sweet wild flow'rs to sleep, Woo the flow'rs

p
 to sleep. . . . Far on high the moon as - cend - ing
 . . . wild flow'rs to sleep. Far on high the moon as - cend - ing
 . . . wild flow'rs to sleep. the moon as - cend - ing
 to sleep. . . the moon as - cend - ing

SOFTLY FALL THE SHADES OF EVENING.

Sheds on all her peace - ful light; From her sil - v'ry throne she
 Shedson all her peace - ful light; From her sil - v'ry throne she
 Sheds her peace - ful light; From her sil - v'ry throne she
 Sheds her peace - ful light;

smil - eth, Smil - eth on a world of dreams, Smileth, smileth, smileth,
 smil - eth, Smil - eth on a world of dreams, Smileth, smileth, smileth,
 smileth, Smileth on a world of dreams, Smileth, smileth, smileth,
 smil - eth, Smil - eth on a world of dreams, Smileth on a world

smileth, Smileth on a world of dreams. *rall. e dim.*
 smileth, Smileth on a world of dreams. *rall. e dim.*
 smileth, Smileth on a world of dreams, smileth on a world of dreams. *rall. e dim.*
 of dreams, Smileth on a world of dreams, Smileth on a world of dreams. *rall. e dim.*

(SECOND SERIES).

A U B U R N .

A FOUR-PART SONG.

COMPOSED BY

J. L. HATTON.

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

Allegretto.

TREBLE.
Sweet vil - lage, love - liest of the plain, . . Where spring its

ALTO.
Sweet vil - lage, love - liest of the plain, . . Where spring its

TENOR.
(Sve. lower).
Sweet vil - lage, love - liest of the plain, . . Where spring its

BASS.
Sweet vil - lage, love - liest of the plain, . . Where spring its

ACCOMP.
♩. = 66.
Allegretto.

ear - - liest vi - sit paid; . . Where health and plen - ty smile a -

ear - - liest vi - sit paid; . . Where health and plen - ty smile a -

ear - - liest vi - sit paid; . . Where health and plen - ty smile a -

ear - - liest vi - sit paid; . . Where health and plen - ty smile a -

AUBURN.

dim.
p
 round, And sum - mer's lin - g'ring bloom de - lay'd: Where are ye
dim.
 round, And sum - mer's lin - g'ring bloom de - lay'd:
dim.
 round, And sum - mer's lin - g'ring bloom de - lay'd:
dim.
 round, And sum - mer's lin - g'ring bloom de - lay'd:
dim.
p

p
 now, Where are ye now, fair love - ly bow - ers? Where are ye
p
 Where are ye now, fair love - ly bow - ers?
p
 Where are ye now, fair love - ly bow - ers?
p
 Where are ye now, fair love - - - ly, love - ly bow - ers?
p

pp
 now, Where are ye now, fair love - ly bow - ers, Where hap - pi
pp
 Where are ye now, fair love - ly bow - ers, Where hap - pi
pp
 Where are ye now, fair love - ly bow - ers, Where hap - pi
pp
 Where are ye now, fair love - - - ly, love - ly bow - ers, Where hap - pi
pp

AUBURN.

ness, Where hap - pi - ness en - dear'd each

ness, Where hap - pi - ness, Where hap - pi - ness en - dear'd each

ness, Where hap - pi - ness, Where hap - pi - ness en - dear'd each

ness, Where hap - pi - ness en - dear'd each

scene; The mill stream, with the bu - sy mill, The vil - lage sports, the sports up - on the

scene; The mill stream, with the bu - sy mill, The vil - lage sports . . up - on the

scene; The mill stream with the bu - sy mill, The vil - lage sports . . up - on the

scene; The mill stream with the bu - sy mill, The vil - lage sports, the sports up - on the

green, The mill stream with the bu - sy mill, The vil - lage sports up - on the green?

green, The mill stream with the bu - sy mill, The vil - lage sports up - on the green?

green, The mill stream with the bu - sy mill, The vil - lage sports up - on the green?

green, The mill stream with the bu - sy mill, The vil - lage sports up - on the green?

AUBURN.

SECOND VERSE.

mf Sweet vil - lage, love - liest of the plain, . . No more thy
mf Sweet vil - lage, love - liest of the plain, . . No more thy
mf Sweet vil - lage, love - liest of the plain, . . No more thy
mf Sweet vil - lage, love - liest of the plain, . . No more thy

brook re - flects . . the ray . . Sunk in thy bow'rs, in ru - in
 brook . . re - flects the ray . . Sunk in thy bow'rs, in ru - in
 brook . . re - flects the ray . . Sunk in thy bow'rs, in ru - in
 brook reflects, re - flects the ray . . Sunk in thy bow'rs, in ru - in

p all, . . Thy syl - van sports long past . . a - way: Sad, trem-bling
p all, . . Thy syl - van sports long past . . a - way:
p all, . . Thy syl - van sports long past . . a - way:
p all, . . Thy syl - van sports long past . . a - way:

AUBURN.

from, Sad, trembling from the spoil - er's hand, Sad, trem-bling

Sad, trembling from the spoil - er's hand,

Sad, trembling from the spoil - er's hand,

Sad, trembling from the spoil er's hand,

p

This system contains the first four staves of music. The first staff is the vocal line with lyrics. The second and third staves are vocal harmonies. The fourth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p* (piano).

from, Sad, trembling from the spoil - er's hand, Thy children

Sad, trembling from the spoil - er's hand, Thy children

Sad, trembling from the spoil - er's hand, Thy children

Sad, trembling from the spoil er's hand, Thy children

pp

This system contains the next four staves of music. The lyrics continue. Dynamics include *pp* (pianissimo).

seek, Thy children seek a kind - lier

seek, Thy children seek, Thy children seek a kind - lier

seek, Thy children seek, Thy children seek a kind - lier

seek, Thy children seek a kind - lier

This system contains the final four staves of music. The lyrics conclude with 'seek a kind - lier'. Dynamics include *pp* (pianissimo).

AUBURN.

shore; And bid a - dieu, with breaking hearts, To scenes they ne'er . . . may vi - sit

shore; And bid a - dieu, with breaking hearts, To scenes they ne'er . . . may vi - sit

shore; And bid a - dieu, with breaking hearts, To scenes they ne'er . . . may vi - sit

shore; And bid a - dieu, with breaking hearts, To scenes they ne'er . . . may vi - sit

The first system consists of 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: "shore; And bid a - dieu, with breaking hearts, To scenes they ne'er . . . may vi - sit". The piano part features a steady accompaniment with some melodic lines in the right hand.

more, And bid a - dieu, with breaking hearts, To scenes they ne'er may vi - sit more.

more, And bid a - dieu, with breaking hearts, To scenes they ne'er may vi - sit more.

more, And bid a - dieu, with breaking hearts, To scenes they ne'er may vi - sit more.

more, And bid a - dieu, with breaking hearts, To scenes they ne'er may vi - sit more.

The second system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "more, And bid a - dieu, with breaking hearts, To scenes they ne'er may vi - sit more.". The piano part includes dynamic markings such as *pp* (pianissimo) and *rall.* (rallentando) in both the vocal and piano parts.

BIRD OF THE WILDERNESS.

A FOUR-PART SONG.

WORDS BY JAMES HOGG (THE ETRICK SHEPHERD).

COMPOSED BY

J. L. HATTON.

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

Allegro.

TREBLE.
Bird of the wil-der ness, Blythesome and cumberless, Sweet be thy ma-tin, o'er

ALTO.
Bird of the wil-der-ness, Blythesome and cumberless, Sweet, sweet o'er

TENOR
(Svs. lower.)
Bird of the wil-der-ness, Blythesome and cumberless, Sweet, sweet o'er

BASS.
Bird of the wil-der-ness, Blythesome and cumberless, Sweet, sweet o'er

ACCOMP.
♩ = 176.
f

moorland and lea! Emblem of hap - pi-ness, Blest is thy dwell-ing place, Oh to a - bide,

moorland and lea! Emblem of hap - pi-ness, Blest is thy dwell-ing place, Oh to a - bide,

moorland and lea! Emblem of hap - pi-ness, Blest is thy dwell-ing place, Oh to a - bide,

moorland and lea! Emblem of hap - pi-ness, Blest is thy dwell-ing place, Oh to a - bide,

BIRD OF THE WILDERNESS.

Oh to a - bide in . . . the de - sert with thee! Wild is thy
 Oh to a - bide in . . . the de - sert with thee! Wild is thy
 Oh to a - bide, Oh to a - bide, to a - bide with thee!
 in . . . the de - sert with thee!

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

lay and loud, Far in the down - y cloud, Love, love, love gives it en - er - gy,
 lay and loud, Far in the down - y cloud, Love, love, love, love,
 Far in the down - y cloud, Love gives it en - er - gy, love, love,
 Far in the down - y cloud, Love gives it en - er - gy, love, love,

mf *dim.* *f*

love gave it birth, love gave it birth. . . . Where,
 love gave it birth, love gave it birth. . . . Where art thou
 love gave it birth. . . . Where, on thy dew - y wing, Where,
 love gave it birth, love gave it birth.

pp *pp* *pp* *pp*

BIRD OF THE WILDERNESS.

where, where . . . where, where, where, Where, on thy dew - y wing,
 jour-ney-ing? where, . . . where, where, Where, on thy dew - y wing,
 where, where, on thy dew - y wing, Where, where, Where, on thy dew - y wing,
 Where, where, where art thou jour-ney-ing? Where, on thy dew - y wing,

where art thou fly - ing? Thy lay is in heav'n, Thy love is on earth,
 where art thou fly - ing? Thy lay is in heav'n Thy love is on earth,
 where art thou fly - ing? Thy lay is in heav'n Thy love is on earth, . . . Thy lay . . .
 where art thou fly - ing? Thy lay is in heav'n, Thy love is on earth,

is in heaven, Thy love is on earth. . . .
 is in heaven, Thy love is on earth. . . .
 is in heaven, Thy love is on earth. . . .
 is in heaven, Thy love on earth. . . .

rit. *f tempo.* *f tempo.* *f tempo.* *f tempo.* *f tempo.* *rit.* *f tempo.* *p* *p* *p* *p* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.* *rit.*

BIRD OF THE WILDERNESS.

O'er fell and foun-tain sheen, O'er moor and moun-tain green, O'er the red stream-er that
 O'er fell and foun-tain sheen, O'er moor and moun-tain green, O'er, o'er that
 O'er fell and foun-tain sheen, O'er moor and moun-tain green, O'er, o'er that
 O'er fell and foun-tain sheen, O'er moor and moun-tain green, O'er, o'er that

heralds the day! O-ver the cloud-let dim, O-ver the rain-bow's rim, Mu-si-cal che-rub,
 heralds the day! O-ver the cloud-let dim, O-ver the rain-bow's rim, Mu-si-cal che-rub,
 heralds the day! O-ver the cloud-let dim, O-ver the rain-bow's rim, Mu-si-cal che-rub,
 heralds the day! O-ver the cloud-let dim, O-ver the rain-bow's rim, Mu-si-cal che-rub,

Mu-si-cal che-rub soar, . . . sing-ing a-way! Then when the
 Mu-si-cal che-rub sing-ing, soar, sing-ing a-way! Then when the
 Mu-si-cal che-rub sing-ing, sing-ing a-way!
 sing-ing, sing-ing a-way!

BIRD OF THE WILDERNESS.

gloam-ing comes, Low in the hea-ther blooms, Sweet, sweet, sweet will thy wel-come and
 gloam-ing comes, Low in the hea-ther blooms, Sweet, sweet, wel - come and
 Low in the hea-ther blooms, Sweet will thy wel-come, thy wel - come and
 Low in the hea-ther blooms, Sweet will thy wel-come, thy wel - come and

pp
 bed of love be! thy bed of love be! Em -
 bed of love be! thy bed of love be! Blest is thy
 bed of love be! Em-blem of hap - pi-ness, Em -
 bed of love be! thy bed of love be!
pp

rit. *f tempo.*
 - blem, em - blem, em - blem, em-blem, Emblem of hap - pi-ness,
 dwelling place, Em - blem, em - blem, Emblem of hap - pi-ness,
 - blem, em-blem of hap-pi-ness, em - blem, Emblem of hap - pi-ness,
 Blest, blest, blest is thy dwelling place, Emblem of hap - pi-ness,
rit. *f tempo.*

BIRD OF THE WILDERNESS.

Blest is thy dwell-ling place, Oh to a - bide in the de - sert with thee!

Blest is thy dwell-ling place, Oh to a - bide in the de - sert with thee!

Blest is thy dwell-ling place, Oh to a - bide in the de - sert with thee! . . . to a - bide,

Blest is thy dwell-ling place, Oh to a - bide in the de - sert with thee!

The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Blest is thy dwell-ling place, Oh to a - bide in the de - sert with thee!'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

to a - bide in the de - sert with thee. . . .

to a - bide in the de - sert with thee. . . .

to a - bide in the de - sert with thee. . . .

to a - bide, to a - bide with thee. . . .

The second system continues the vocal lines and piano accompaniment. The lyrics are 'to a - bide in the de - sert with thee. . . .'. The piano accompaniment includes a 'rit.' (ritardando) marking. The system concludes with the lyrics 'to a - bide, to a - bide with thee. . . .'.

(SECOND SERIES.)

THE SUMMER GALE, THAT GENTLY BLOWS.

A FOUR-PART SONG.

WORDS FROM THE "THEATRICAL INQUISITOR."

COMPOSED BY

J. L. HATTON.

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

Andante con moto.

TREBLE. *mf* The summer gale, that gently blows, Joys not to meet the balmy rose, As I de- *dim.*

ALTO. *mf* The summer gale, that gently blows, Joys not to meet the balmy rose, As *dim.*

TENOR (Sve. lower.) *mf* The summer gale, that gently blows, Joys not to meet the balmy rose, *dim.*

BASS. *mf* The summer gale, that gently blows, Joys not to meet the balmy rose, As *dim.*

ACCOMP. *mf* *dim.*

♩ = 84.

cres. *p* *mf*

- light in thee, love! The rosebud op'ning to the view, Loves not to bathe in morning *mf*

I delight in thee, The rosebud op'ning to the view, Loves not to bathe in morning *mf*

As I delight in thee, The rosebud op'ning to the view, Loves not to bathe in morning *mf*

I delight in thee, love! Loves not to bathe in morning

mf *p* *mf*

THE SUMMER GALE THAT GENTLY BLOWS.

cres. *rall. p* *Allegretto.*
 dew, As I delight, delight in thee. O, thou art all to me, . . love! All my heart holds
cres. *f* *rall. p*
 dew, As I de-light in thee. O, thou art all to me, love! All my heart holds
cres. *f* *rall. p*
 dew, As I de-light in thee. O, thou art all to me, love! All my
cres. *f* *rall. p*
 dew, As I de-light, de-light in thee. O, thou art all to me, love! All my

mf *p* *f* *1st time.* *2nd time.*
 dear - ly; Never lov'd a village swain So truly, so sin-cerely! O, - cerely! So
mf *p* *f*
 dear - ly; Never lov'd a village swain So truly, so sin-cerely! O, - cerely! So
mf *p* *f*
 heart holds dearly; Never lov'd a village swain So truly, so sin-cerely! O, - cerely! So
mf *p* *f*
 heart holds dearly; Never lov'd a village swain So tru-ly, so sin-cerely! O, - cere - ly, So

dim. *f* *19*
 tru - ly, so sin - cere - ly! So tru - ly, so sin - cere - ly!
dim. *f* *19*
 tru - ly, so sin - cere - ly! So tru - ly, so sin - cere - ly!
dim. *f* *19*
 tru - ly, so sin - cere - ly! So tru - ly, so sin - cere - ly!
dim. *f* *19*
 tru - ly, so sin - cere - ly! So tru - ly, so sin - cere - ly!
dim. *f* *19*

THE SUMMER GALE THAT GENTLY BLOWS.

Andante con moto.

mf The bee ex - ults not in the sweets, Enriching ev - ry flow'r she meets, As I de -
mf The bee ex - ults not in the sweets, Enriching ev - ry flow'r she meets, As
mf The bee ex - ults not in the sweets, Enriching ev - ry flow'r she meets,
mf The bee ex - ults not in the sweets, Enriching ev - ry flow'r she meets, As

Andante con moto.

cres. light in thee, *p* love! The lark re - joices not to *mf* rise, At ear - ly morn, in cloudless
p I delight in thee, The lark re - joices not to *mf* rise, At ear - ly morn, in cloudless
p As I delight in thee, The lark re - joices not to *mf* rise, At ear - ly morn, in cloudless
p I delight in thee, love! *mf* At ear - ly morn, in cloudless

cres. skies, As I delight, delight in thee. *rall. p* O, thou art all to me, . . . love! All my heart holds
cres. skies, As I de - light in thee. *rall. p* O, thou art all to me, love! All my heart holds
cres. skies, As I de - light in thee. *rall. p* O, thou art all to me, love! All my
cres. skies, As I de - light, de - light in thee. *rall. p* O, thou art all to me, love! All my

Allegretto.

THE SUMMER GALE THAT GENTLY BLOWS.

mf dear - ly; Never lov'd a village swain So truly, so sin-cerely! O, - cere-ly! So

mf dear - ly; Never lov'd a village swain So truly, so sin-cerely! O, - cere-ly! So

mf heart holds dearly; Never lov'd a village swain So truly, so sin-cerely! O, - cere-ly! So

mf heart holds dearly; Never lov'd a village swain So tru-ly, so sin-cerely! O, - cere - ly, So

mf *p* *f*

1st time. 2nd time.

dim. tru - ly, so sin - cere-ly! So tru - ly, so sin - cere - ly!

dim. tru - ly, so sin - cere-ly! So tru - ly, so sin - cere - ly!

dim. tru - ly, so sin - cere - - ly! So tru - - - ly, so sin-cere-ly!

dim. tru - ly, so sin - cere-ly! So tru - ly, so sin-cere - ly!

dim. *f*

I MET HER IN THE QUIET LANE.

A FOUR-PART SONG.

WORDS FROM AN AMERICAN NEWSPAPER.

COMPOSED BY

J. L. HATTON.

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

Allegro. f

TREBLE. *f* I met her in the qui-et lane One Sab-bath morn-ing ear-ly; The

ALTO. *f* I met her in the qui-et lane One Sab-bath morn-ing ear-ly; The

TENOR (Svs. lower.) *f* I met her in the qui-et lane One Sab-bath morn-ing ear-ly; The

BASS. *f* I met her in the qui-et lane One Sab-bath morn-ing ear-ly; The

ACCOMP. *Allegro. f*
♩ = 88.

sun was bright, although the rain Still glitter'd on the bar - ley, although, although,

sun was bright, although, although,

sun was bright, was bright, The sun was bright, although the rain, although, although the

sun was bright, The sun was bright, although the rain, although, although the

I MET HER IN THE QUIET LANE.

although the rain still glitter'd on the barley. The lark was singing to his mate, The
 although the rain still glitter'd on the barley. The lark was singing to his mate, The
 rain, although the rain still glitter'd on the barley. The lark was singing
 rain, although the rain still glitter'd on the barley, The lark was singing

wild bells chim'd their warn - ing, We paus'd, we paus'd awhile out-side the gate; We
 wild bells chim'd their warn - ing, We paus'd, we paus'd awhile out-side the gate; We
 to his mate, The wild bells chim'd their warn - ing, We paus'd a-while out-side the gate; We
 to his mate, The wild bells chim'd their warn - ing, We paus'd a-while out-side the gate; We

linger'd till it was too late To go to church that morning, To go to church that morning
 linger'd till it was too late To go to church that morning, To go to church that morning.
 linger'd till it was too late To go to church that morning, To go to church that morning.
 linger'd till it was too late To go to church that morning, To go to church that morning.

I MET HER IN THE QUIET LANE.

A - gain we met, the whisp'ring leaves Glanc'd nigh in light and sha-dow; The
 A - gain we met, the whisp'ring leaves Glanc'd nigh in light and sha-dow; The
 A - gain we met, the whisp'ring leaves Glanc'd nigh in light and sha-dow; The
 A - gain we met, the whisp'ring leaves Glanc'd nigh in light and sha-dow; The

reapers pil'd the yellow sheaves, The bees humm'd o'er the mea - dow, The bees, the bees,
 whis - p'ring leaves, The bees, the bees,
 reapers pil'd the sheaves, The bees humm'd o'er the mea dow, The bees, the bees humm'd
 whis - p'ring leaves, The bees humm'd o'er the mea dow, The bees, the bee humm'd

the bees humm'd o'er, The bees humm'd o'er the meadow. The roy-alsun rose up in state, Our
 the bees humm'd o'er, The bees humm'd o'er the meadow. The roy-alsun rose up in state, Our
 o'er, the bees humm'd o'er, The bees humm'd o'er the meadow. The roy-alsun rose
 o'er, the bees humm'd o'er, The bees humm'd o'er the meadow. The roy-alsun rose

I MET HER IN THE QUIET LANE.

marriage day a - dorn - ing, a - dorn - ing; The bells rang out, wide stood the gate, And

marriage day a - dorn - ing, a - dorn - ing; The bells rang out, wide stood the gate, And

up in state, Our marriage day a - dorn - ing; The bells rang out, wide stood the gate, And

up in state, Our marriage day a - dorn - ing; The bells rang out, wide stood the gate, And

Tempo. *p* *rall.* *pp* *Tempo.* *p* *rall.* *pp* *Tempo.* *p* *rall.* *pp* *Tempo.* *p* *rall.* *pp*

nei-ther of us was too late To go to church that morning, To go to church that morning.

nei-ther of us was too late To go to church that morning, To go to church that morning.

nei-ther of us was too late To go to church that morning, To go to church that morning.

nei-ther of us was too late To go to church that morning, To go to church that morning.

ritard molto. *f* *ritard molto.* *f* *ritard molto.* *f* *ritard molto.* *f*

IF THOU ART SLEEPING.

A FOUR-PART SONG.

WORDS BY H. W. LONGFELLOW.

COMPOSED BY

J. L. HATTON.

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

Allegretto.

TREBLE.

2ND TREBLE. *mf*

TENOR (8ve. lower). *mf*

BASS. *mf*

ACCOMP. *Allegretto.*
♩ = 72. *p*

If thou art sleeping, maiden, A - wake and op - en thy door: 'Tis the

If thou art sleeping, maiden, A - wake and op - en thy door: 'Tis the

If thou art sleeping, maiden, A - wake and op - en thy door: 'Tis the

pp

pp If

break of day, and we must a - way, O'er meadow and mount and moor. If

pp

break of day, and we must a - way, O'er meadow and mount and moor. If

pp

break of day, and we must a - way, If

pp

IF THOU ART SLEEPING.

thou art sleep-ing, mai - den, A - wake and o - pen thy door; 'Tis the
 thou art sleep-ing, mai - den, A - wake and o - pen thy door; 'Tis the
 thou art sleep-ing, mai - den, A - wake and o - pen thy door; 'Tis the
 thou art sleep-ing, mai - den, A - wake and o - pen thy door;

break of day, and we must a - way, O'er meadow and mount and moor.
 break of day, and we must a - way, O'er meadow and mount and moor. We must away,
 break of day, and we must a - way, O'er meadow and mount and moor.
 and we must a - way, O'er meadow and mount and moor. We must a -

'Tis break of day, 'tis break of day, 'tis break of day,
 We must a - way, we must a - way, we must a -
 If thou art sleeping, if thou art
 - way, A - wake, a - wake,

IF THOU ART SLEEPING.

'Tis break of day, 'Tis break of day, we must a -
 way, We must a - way, 'Tis break of day, we must a -
 sleeping, 'Tis break of day, we must a - way,
 A - wake, a - wake, 'Tis break of day, we must a - way, we must a -

- way, We must a - way, a - wake, a - wake, a - wake!
 - way, 'Tis break of day, we must a - way, We must a - way, a - wake, a - wake, a - wake!
 'Tis break of day, we must a - way, a - wake, a - wake, a - wake!
 - way, a - wake, a - wake, a - wake!

mf Wait not to find thy slip-pers, But come with thy na - ked feet: We shall
mf Wait not to find thy slip-pers, But come with thy na - ked feet: We shall
mf Wait not to find thy slip-pers, But come with thy na - ked feet: We shall
p

IF THOU ART SLEEPING.

have to pass thro' the dew - y grass, And wa - ters wide and fleet, . . . *dim.*

have to pass thro' the dew - y grass, And wa - ters wide and fleet,

have to pass thro' the dew - y grass,

pp Wait not to find thy slip-pers, But come with thy nak - ed feet; We shall

pp Wait not to find thy slip-pers, But come with thy nak - ed feet; We shall

pp Wait not to find thy slip-pers, But come with thy nak - ed feet; We shall

pp Wait not to find thy slip-pers, But come with thy nak - ed feet;

have to pass thro' the dew-y grass, And wa - ters wide and fleet.

have to pass thro' the dew-y grass, And wa - ters wide and fleet. We must away,

have to pass thro' the dew-y grass, And wa - ters wide and fleet.

thro' the dew-y grass, And wa - ters wide and fleet. We must a -

IF THOU ART SLEEPING.

'Tis break of day, 'tis break of day, 'tis break of day,
 We must a - way, we must a - way, we must a -
 If thou art sleeping, if thou art
 - way, A - wake, a - wake,

'Tis break of day, 'Tis break of day, we must a -
 - way, We must a - way, 'Tis break of day, we must a -
 sleeping, 'Tis break of day, we must a - way,
 A - wake, a - wake, 'Tis break of day, we must a - way, we must a -

- way, We must a - way, a - wake, a - wake, a - wake!
 - way, 'Tis break of day, we must a - way, We must a - way, a - wake, a - wake, a - wake!
 'Tis break of day, we must a - way, a - wake, a - wake, a - wake!
 - way, a - wake, a - wake, a - wake!

SPRING SONG.

A FOUR-PART SONG.

WORDS BY W. H. WORDLEY, Esq.

COMPOSED BY

J. L. HATTON.

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

Allegretto.

TREBLE.

Sweet - est spring, she com - eth now, Prim - rose wreath a - bout her brow ;

ALTO.

Sweet - est spring, she com - eth now, Prim - rose wreath a - bout her brow ;

TENOR
(*sva. lower.*)

Sweet - est spring, she com - eth now, Prim - rose wreath a - bout her brow ;

BASS.

Sweet - est spring, she com - eth now, Prim - rose wreath a - bout her brow ;

Allegretto.

ACCOMP.
♩ = 88

SPRING SONG.

p Birds do sing at ear - ly dawn, That the fair - est spring is born,

p Birds do sing at ear - ly dawn, That the fair - est spring is born,

p Birds do sing at ear - ly dawn, That the fair - est spring, That the spring is

p Birds do sing at ear - ly dawn, That the fair - est spring, That the spring is

cres. *f* *Allegro.*

That the spring is born, the spring is born. With danc - ing and with

cres. *f* The fair - est spring is born. and with

cres. *f* born, The fair - est spring is born. and with

cres. *f* born, The fair - est spring is born. *Allegro.* and with

sing - ing, The mer - ry May - bells ring - ing, Fair maid - ens gar - lands

sing - ing, May - bells ring - ing, Fair maid - ens gar - lands

sing - ing, May - bells ring - ing, Fair maid - ens gar - lands

sing - ing, May - bells ring - ing, Fair maid - ens gar - lands

SPRING SONG.

bring-ing, To wel - come in the spring, To wel - come in the spring, the
 bring-ing, To wel - come in the spring, To welcome in the
 bring-ing, To wel - come in the spring, the fair-est,
 bring-ing, To wel - come in the spring, the fair-est spring,

fair - est spring, To wel - come in the spring.
 fair - est spring, To wel - come in the spring.
 fair - est spring, To wel - come in the spring.
 To wel - come in the spring, To wel - come in the spring.

colla parte.

SECOND VERSE. Allegretto.
 Dais - ies and the cro - cus neat, Come be - fore her as is meet;
 Dais - ies and the cro - cus neat, Come be - fore her as is meet;
 Dais - ies and the cro - cus neat, Come be - fore her as is meet;
 Dais - ies and the cro - cus neat, Come, be - fore her as is meet;

f Allegretto.

SPRING SONG.

p
Larks, for that the spring is nigh, Ca - rol mer - ri - ly on high,
p
Larks, for that the spring is nigh, Ca - rol mer - ri - ly on high,
p
Larks, for that the spring is nigh, Ca - rol mer - ri - - ly, Ca - rol mer - ri -
p
Larks, for that the spring is nigh, Ca - rol mer - ri - - ly, Ca - rol mer - ri -

cres. *f* *Allegro.*
Ca - rol mer - ri - ly, merri - ly on high. With dan - cing and with
cres. *f*
Carol mer - ri - ly on high. and with
cres. *f*
ly Carol mer - ri - ly on high. and with
cres. *f*
- - ly, Carol mer - ri - ly on high. and with

Allegro.

sing - ing, The mer - ry May - bells ring - ing, Fair maid - ens gar - lands
sing - ing, May - bells ring - ing, Fair maid - ens gar - lands
sing - ing, May - bells ring - ing, Fair maid - ens gar - lands
sing - ing, May - bells ring - ing, Fair maid - ens gar - lands

SPRING SONG.

p
 bring-ing, To wel-come in the spring, To wel-come in the spring, the
 bring-ing, To wel-come in the spring, To welcome in the
 bring-ing, To wel-come in the spring, the fair-est,
 bring-ing, To wel-come in the spring, the fair-est spring,
p *f*

ri - - ten.
 fair - est spring, To wel-come in the spring.
 fair - est spring, To wel-come in the spring.
 fair - est spring, To wel-come in the spring.
 To wel-come in the spring, To wel-come in the spring.
collu parte.

THIRD VERSE. *Allegretto.*
f
 Morn - ing fol - low - eth af - ter night, Sad - ness flies 'fore spring's de - light ;
 Morn - ing fol - low - eth af - ter night, Sad - ness flies 'fore spring's de - light ;
 Morn - ing fol - low - eth af - ter night, Sad - ness flies 'fore spring's de - light ;
 Morn - ing fol - low - eth af - ter night, Sad - ness flies 'fore spring's de - light ;
f Allegretto.

SPRING SONG.

Lo, to her we glad-ly sing, She, the wel-come jo-cund spring,

Lo, to her we glad-ly sing, She, the wel-come jo-cund spring,

Lo, to her we glad-ly sing, She, the wel-come spring, she, the wel-come

Lo, to her we glad-ly sing, She, the wel-come spring, she, the wel-come

She, the wel-come, wel-come jo-cund spring, With danc-ing and with

The wel-come jo-cund spring, and with

spring, The wel-come jo-cund spring, and with

spring, The wel-come jo-cund spring, and with

sing-ing, The mer-ry May-bells ring-ing, Fair maid-ens gar-lands

sing-ing, May-bells ring-ing, Fair maid-ens gar-lands

sing-ing, May-bells ring-ing, Fair maid-ens gar-lands

sing-ing, May-bells ring-ing, Fair maid-ens gar-lands

SPRING SONG.

bring-ing, To wel - come in the spring, To wel - come in the spring, the
 bring-ing, To wel - come in the spring, To welcome in the
 bring-ing, To wel - come in the spring, the fair - est,
 bring-ing, To wel - come in the spring, the fair - est spring,

ri - - ten.
 fair - est spring, To wel - come in the spring.
 fair - est spring, To wel - come in the spring.
 fair - est spring, To wel - come in the spring.
 To wel - come in the spring, To wel - come in the spring.
 colla parte.

(SECOND SERIES.)

GOOD WISHES.

A FOUR-PART SONG.

WORDS BY SIR WALTER SCOTT.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND Co., 1, BARNERS STREET (W.), and 35, POULTRY (E.C.)

Allegro moderato.

TREBLE. *f* A gar - land for the he-ro's crest, And twin'd by her he

ALTO. *f* A gar - land for the he-ro's crest, And twin'd by her he

TENOR (Svs. lower). *f* A gar - land for the he-ro's crest, And twin'd by her he

BASS. *f* A gar - land for the he-ro's crest, And twin'd by her he

ACCOMP. *Allegro moderato.*
f

♩ = 84.

loves the best; To ev-'ry love - ly la - dy bright, What can I wish but faith - ful

loves the best; To ev-'ry love - ly la - dy bright, What can I wish but faith - ful

loves the best; To ev-'ry love - ly la - dy bright, What can I wish but faith - ful

loves the best; To ev-'ry love - ly la - dy bright, What can I wish but faith - ful

GOOD WISHES.

dim. *p*
 knight— what can I wish but faith - ful knight? To ev'ry faith - ful lov - er
dim. *p*
 knight— what can I wish but faith - ful knight? To ev'ry faith - ful lov - er
dim. *p*
 knight— what can I wish but faith - ful knight? To ev'ry faith - ful lov - er
dim. *p*
 knight— but faith - - ful knight? To ev'ry faith - ful lov - er

f
 too,— What can I wish but la - dy true? What can I wish, what can I
f
 too,— What can I wish but la - dy true? What can I wish, what can I
f
 too,— What can I wish but la - dy true? What can I wish, what can I
f
 too,— What can I wish but la - dy true? What can I wish, what can I

wish, what can I wish but la - dy true?
mf
 wish, what can I wish but la - dy true? And knowledge to the studious
mf
 wish, what can I wish but la - dy true? And knowledge to the studious
mf
 wish, what can I wish but la - dy true?

GOOD WISHES.

sage; And pil - low soft, and pil - low soft, and pil - low soft to head of
 sage; And pil - low soft, and pil - low soft, and pil - low soft to head of
 And pil - low soft, and pil - low soft, and pil - low soft to head of

mf To thee, dear schoolboy, whom my lay Has cheat-ed of thy hour of
mf age. To thee, dear school-boy, whom my lay Has cheat-ed of thy hour of
 age. To thee, dear school-boy, whom my lay, thy hour of
 age. To thee, dear school-boy, whom my lay, thy hour of

play, Light task and mer-ry ho - li - day, Light task and mer-ry ho - li -
 play, Light task and mer-ry ho - li - day, Light task and mer-ry ho - li -
 play, Light task and mer-ry ho - li - day, Light task and mer-ry ho - li -
 play, Light task and mer-ry ho - li - day, Light task and mer-ry ho - li -

GOOD WISHES.

day; A gar - land for the he - ro's crest, And twin'd by her he
 day; A gar - land for the he - ro's crest, And twin'd by her he
 day; A gar - land for the he - ro's crest, And twin'd by her he
 day; A gar - land for the he - ro's crest, And twin'd by her he

loves the best; To ev'ry love - ly la - dy bright, What can I wish but faith - ful
 loves the best; To ev'ry love - ly la - dy bright, What can I wish but faith - ful
 loves the best; To ev'ry love - ly la - dy bright, What can I wish but faith - ful
 loves the best; To ev'ry love - ly la - dy bright, What can I wish but faith - ful

dim. knight— what can I wish but faith - ful knight? To ev'ry faith - ful lov - er
dim. knight— what can I wish but faith - ful knight? To ev'ry faith - ful lov - er
dim. knight— what can I wish but faith - ful knight? To ev'ry faith - ful lov - er
dim. knight— but faith - - ful knight? To ev'ry faith - ful lov - er

GOOD WISHES.

too, - What can I wish but la - dy true? What can I wish, what can I

too, - What can I wish but la - dy true? What can I wish, what can I

too, - What can I wish but la - dy true? What can I wish, what can I

too, - What can I wish but la - dy true? What can I wish, what can I

wish, what can I wish but la - dy true? A fair good

wish, what can I wish but la - dy true? A fair good

wish, what can I wish but la - dy true? A fair good

wish, what can I wish but la - dy true? To all, to each, A fair good

night, and slum-bers light! To all, to each, a fair good

night, and slum-bers light! To all, to each, a fair good

night, and slum-bers light! To all, to each, a fair good

night, And pleasing dreams, and slum-bers light! Good night! Good

GOOD WISHES.

night, And pleas - - ing dreams, and slum - bers light, pleas - ing

night, And pleas - - ing dreams, and slum - bers light, pleas - ing

night, And pleas - ing dreams, and slum - bers light, pleas - ing

night, And pleas - ing dreams, and slum - bers light,

p

rall.
dreams, . . . slum - bers light! . . .

rall.
dreams, slum - bers light, slum - bers light! . . .

rall.
dreams, slum - bers light! . . .

rall.
slum - bers light! . . .

rall.

PARTING AND MEETING.

A FOUR-PART SONG.

THE WORDS BY B. S. MONTGOMERY.

COMPOSED BY

J. L. HATTON.

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

Andante.
p

TREBLE
A gallant ship her si-lent way is tak - ing, Far o'er the storm-y

ALTO.
A gallant ship her si-lent way is tak - ing, Far o'er the storm-y

TENOR
(*sve. lower*).
Far o'er the storm-y

BASS.
Far o'er the storm-y

Andante.
p

ACCOMP.
♩ = 78.

deep, And for her sake some tender hearts are ach - ing, And some bright eyes still

deep, And for her sake some tender hearts are ach - ing, And some bright eyes still

deep, And some bright eyes still

deep, And some bright eyes still

PARTING AND MEETING.

mf weep! And O, how fond the parting words of sor-row, Pour'd from the heart's full
mf weep! And O, how fond the parting words of sor-row, Pour'd from the heart's full
mf weep! And O, how fond the parting words of sor-row, Pour'd from the heart's full
mf weep! And O, how fond the parting words of sor-row, Pour'd from the heart's full

mf store, What ten-der yearnings for that bright to-mor-row, When part-ings are no
mf store, What ten-der yearnings for that bright to mor-row, When part-ings are no
mf store, What ten-der yearnings for that bright to-mor-row, When part-ings are no
mf store, What ten-der yearnings for that bright to-mor-row, When part-ings are no

pp more! A gallant ship her si-lent way is tak-ing, Far o'er the stormy
pp more! A gallant ship her si-lent way is tak-ing, Far o'er the stormy
pp more! her si-lent way, O'er the stormy
pp more! her si-lent way, O'er the

PARTING AND MEETING.

deep, And for her sake some tender hearts are ach-ing, And some bright eyes still weep!

deep, And for her sake some tender hearts are ach-ing, And some bright eyes still weep!

deep, And for her sake some bright eyes still weep!

deep, And for her sake some bright eyes still weep!

SECOND VERSE.

A-cross the In-dian

Con anima. A-cross the In-dian

The home-bound ship her glad-some way is ta-king, A-cross the In-dian

The home-bound ship her glad-some way is tak-ing, A-cross the In-dian

Con anima.

deep, round her

deep, round her

deep, The summer winds a mer-ry mu-sic mak-ing, While bil-lows round her

deep, The summer winds a mer-ry mu-sic mak-ing, While billows round her

PARTING AND MEETING.

sempre f

leap! And O, how fond the joy - ous words of greeting, Pour'd from the heart's full

sempre f

leap! how fond the joy - ous words of greeting, Pour'd from the heart's full

sempre f

leap! how fond the joy - ous words of greeting, Pour'd from the heart's full

sempre f

leap! how fond the joy - ous words of greeting, Pour'd from the heart's full

store, When ex - il'd long, at - test a - gain their meeting, To part on earth no

store, When ex - il'd long, at - test a - gain their meeting, To part on earth no

store, When ex - il'd long, at - test a - gain their meeting, To part on earth no

store, When ex - il'd long, at - test a - gain their meeting, To part on earth no

dim.

more, To part on earth no more, To part on earth no more!

dim.

more, To part on earth no more, To part on earth no more!

dim.

more, To part on earth no more, To part on earth no more!

dim.

more, To part on earth no more, To part on earth no more!

dim.

“WHETHER KISS'D BY SUNBEAMS.”

A FOUR-PART SONG.

WORDS BY B. S. MONTGOMERY.

COMPOSED BY

J. L. HATTON.

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

mf Allegro.

TREBLE.
The bright blue waves are danc - ing Be - neath the smil - ing

ALTO.
The bright blue waves are danc - ing Be - neath the smil - ing

TENOR
(Svs. lower).
The bright blue waves are danc - ing Be - neath the smil - ing

BASS.
The bright blue waves are danc - ing Be - neath the smil - ing

Allegro.

ACCOMP.
♩ = 88.

sky; And o'er the wa - ters glanc - ing, The sea - birds soar - ing high! Oh!

sky; And o'er the wa - ters glanc - ing, The sea - birds soar - ing high! Oh!

sky; And o'er the wa - ters glanc - ing, The sea - birds soar - ing high! Oh!

sky; And o'er the wa - ters glanc - ing, The sea - birds soar - ing high! Oh! mark the

WHETHER KISS'D BY SUNBEAMS.

mark the bil - lows leap - ing, To greet the smil - ing shore, Then

mark the bil - lows leap - ing, To greet the smil - ing shore, Then

mark the bil - lows leap - ing, To greet the smil - ing shore, Then

bil - - lows leap - ing, leap - ing, To greet the smil - ing shore, Then

back - ward wild - ly sweep - ing Un - to the main once more, wild - ly

back - ward wild - ly sweep - ing Un - to the main once more, wild - ly

back - ward wild - ly sweep - ing Un - to the main once more, wild - ly

back - ward wild - ly sweep - ing Un - to the main once more, wild - ly

sweep - ing, Un - to the main once more! But whe - ther kiss'd by

sweep - ing, Un - to the main once more! But whe - ther kiss'd by

sweep - ing, Un - to the main once more! But whe - ther kiss'd by

sweep - ing, Un - to the main once more! But whe - ther kiss'd by

WHETHER KISS'D BY SUNBEAMS.

sun - beams, Or lash'd by stor - my wind; Still on the free, the

sun - beams, Or lash'd by stor - my wind; Still on the free, the

sun - beams, Or lash'd by stor - my wind; Still on the free, the

sun - beams, Or lash'd by stor - my wind; Still on the free, the

foam - ing sea, A joy - ous home we find, A joy - ous home we find!

foam - ing sea, A joy - ous home we find, A joy - ous home we find!

foam - ing sea, A joy - ous home we find, A joy - ous home we find!

foam - ing sea, A joy - ous home we find, A joy - ous home we find!

f SECOND VERSE.

The dark wild waves are roar - ing Be - neath the frown - ing

The dark wild waves are roar - ing Be - neath the frown - ing

The dark wild waves are roar - ing Be - neath the frown - ing

The dark wild waves are roar - ing Be - neath the frown - ing

WHETHER KISS'D BY SUNBEAMS.

sky; And o'er the wa-ters soar-ing, The storm-king floats on high! O

sky; And o'er the wa-ters soar-ing, The storm-king floats on high! O

sky; And o'er the wa-ters soar-ing, The storm-king floats on high! O

sky; And o'er the wa-ters soar-ing, The storm-king floats on high! Oh, mark the

mark the bil-lows leap-ing, In thun-der on the shore; Then

mark the bil-lows leap-ing, In thun-der on the shore; Then

mark the bil-lows leap-ing, In thun-der on the shore; Then

bil-lows leap-ing, leap-ing, In thun-der on the shore; Then

back-ward wild-ly sweep-ing, With hoarse and an-gry roar, wild-ly

back-ward wild-ly sweep-ing, With hoarse and an-gry roar, wild-ly

back-ward wild-ly sweep-ing, With hoarse and an-gry roar, wild-ly

back-ward wild-ly sweep-ing, With hoarse and an-gry roar, wild-ly

WHETHER KISS'D BY SUNBEAMS.

sweep - ing, With hoarse and an - gry roar! But whe - ther kiss'd by

sweep - ing, With hoarse and an - gry roar! But whe - ther kiss'd by

sweep - ing, With hoarse and an - gry roar! But whe - ther kiss'd by

sweep - ing, With hoarse and an - gry roar! But whe - ther kiss'd by

sun - beams, Or lash'd by stor - my wind; Still on the free, the

sun - beams, Or lash'd by stor - my wind; Still on the free, the

sun - beams, Or lash'd by stor - my wind; Still on the free, the

sun - beams, Or lash'd by stor - my wind; Still on the free, the

foam - ing sea, A joy - ous home we find, A joy - ous home we find!

foam - ing sea, A joy - ous home we find, A joy - ous home we find!

foam - ing sea, A joy - ous home we find, A joy - ous home we find!

foam - ing sea, A joy - ous home we find, A joy - ous home we find!

(SECOND SERIES.)

THE ROSES.

A FOUR-PART SONG.

THE WORDS BY B. S. MONTGOMERY.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 25, POULTRY (E.C.)

Allegro moderato.

TREBLE
The ros - es, the ros - es Are blushing bright and gay, The *mf*

ALTO.
The ros - es, the ros - es Are blushing bright and gay, The *mf*

TENOR (svs. lower).
The ros - es, the ros - es Are blushing bright and gay, The *mf*

BASS.
The ros - es, the ros - es Are blushing bright and gay, The *mf*

ACCOMP.
♩ = 72. *mf*

cres. *p*

li - ly - bells are bend - ing low, Be - neath the Sun - god's ray; The

cres. *p*

li - ly - bells are bend - ing low, Be - neath the Sun - god's ray; The

cres.

li - ly - bells are bend - ing low, Be - neath the Sun - god's ray;

cres. *p*

li - ly - bells are bend - ing low, Be - neath the Sun - god's ray;

cres. *p*

THE ROSES.

pansies spread their velvet leaves Be-neath the smiling skies, And
 pansies spread their velvet leaves Be-neath the smiling skies, And
 Their velvet leaves, The smiling skies, And
 The pansies spread their leaves, Beneath the skies, And

dew - drops lie like tears with-in The vio - let's meek blue eyes! The vio - let's
 dew - drops lie like tears with-in The vio - let's meek blue eyes! The vio - let's
 dew - drops lie like tears with-in The vio - let's meek blue eyes! The vio - let's
 dew - drops lie like tears with-in The vio - let's meek blue eyes! The vio - let's

meek blue eyes! But there's a flow'r I fain would
 meek blue eyes! But there's a flow'r I fain would
 meek blue eyes! But there's a flow'r I fain would
 meek blue eyes! But there's a flow'r I fain would

THE ROSES!

see In ev - 'ry gar - den plot.

see In ev - 'ry gar - den plot.

see In ev - 'ry gar - den plot, The flow'r that tells of

see In ev - 'ry gar - den plot, The flow'r that tells of

The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, both in a minor key.

For - get me not, for -

For - get me not, for -

ab - sent friends, The blue "For - get me not!" For - get me not, for -

ab - sent friends, The blue "For - get me not!" For -

Con anima.

dim.

f

f

Con anima.

The piano accompaniment continues with a steady rhythm, supporting the vocal lines.

- get me not, for - get me not, for - get, for - get me not, The

- get me not, for - get me not, for - get, for - get me not, The

- get me not, for - get me not, for - get, for - get me not, The

- get me not, for - get me not, for - get, for - get me not, The

The piano accompaniment provides a consistent harmonic background for the repeated vocal phrases.

THE ROSES.

flow'r that tells of ab - sent friends, The blue "For - get - me - not." For -

flow'r that tells of ab - sent friends, The blue "For - get - me - not." For -

flow'r that tells of ab - sent friends, The blue "For - get - me - not." For -

flow'r that tells of ab - sent friends, The blue "For - get - me - not." *dim.*

- get me not, for - get, for - get me - not!

For - get me not, for - get me, for - get me not!

- get me not, . . . for - get me not!

. for - get me not!

The ros - es, the ro - ses, How bright their soft leaves shine, While *mf*

The ros - es, the ro - ses, How bright their soft leaves shine, While *mf*

The ros - es, the ro - ses, How bright their soft leaves shine, While *mf*

The ros - es, the ro - ses, How bright their soft leaves shine, While *mf*

THE ROSES.

"star-ey'd dai-sies" peep be-neath The dain-ty eg-lan-tine! *cres.* *p* The
 "star-ey'd dai-sies" peep be-neath The dain-ty eg-lan-tine! *cres.* *p* The
 "star-ey'd dai-sies" peep be-neath The dain-ty eg-lan-tine! *cres.*
 "star-ey'd dai-sies" peep be-neath The dain-ty eg-lan-tine! *cres.*

blackbird whistles on the bough, With notes of joy-ous mirth; And *cres.*
 blackbird whistles on the bough, With notes of joy-ous mirth; And *cres.*
 on the bough, With notes of mirth; And *cres.*
 whistles on the bough, With notes of mirth; And *cres.*

count-less flow'r-ets sweetly bloom, To deck the joy-ous earth, To deck the *p*
 count-less flow'r-ets sweetly bloom, To deck the joy-ous earth, To deck the *p*
 count-less flow'r-ets sweetly bloom, To deck the joy-ous earth, To deck the *p*
 count-less flow'r-ets sweetly bloom, To deck the joy-ous earth, To deck the *p*

THE ROSES!

joy - ous earth. But there's a flow'r I fain would
 joy - ous earth. But there's a flow'r I fain would
 joy - ous earth. But there's a flow'r I fain would
 joy - ous earth. But there's a flow'r I fain would

pp

see In ev - 'ry gar - den plot.
 see In ev - 'ry gar - den plot.
 see In ev - 'ry gar - den plot, The flow'r that tells of
 see In ev - 'ry gar - den plot, The flow'r that tells of

f

For - get me not, for -
 For - get me not, for -
 ab - sent friends, The blue "For - get me not!" For - get me not, for -
 ab - sent friends, The blue "For - get me not!" For -

Con anima.
dim.
f
Con anima.

THE ROSES.

- get me not, for - get me not, for - get, for - get me not, The
 - get me not, for - get me not, for - get, for - get me not, The
 - get me not, for - get me not, for - get, for - get me not, The
 - get me not, for - get me not, for - get, for - get me not, The

flow'r that tells of ab - sent friends, The blue "For - get - me - not." For -
 flow'r that tells of ab - sent friends, The blue "For - get - me - not." For -
 flow'r that tells of ab - sent friends, The blue "For - get - me - not." For -
 flow'r that tells of ab - sent friends, The blue "For - get - me - not." *dim.*

- get me not, for - get, for - get me - not!
 For - get me not, for - get me, for - get me not!
 - get me not, . . . for - get me not!
 . . . for - get me not!

(SECOND SERIES.)

THE RIVALS.

A FOUR-PART SONG.

THE WORDS BY B. S. MONTGOMERY.

COMPOSED BY

J. L. HATTON.

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

Andante.
Quasi Recit.

TREBLE. *p* *mf*

ALTO. *p* *mf*

TENOR. (Sve. lower.)

BASS.

ACCOMP. *Andante.*
p colla parte. *mf*

♩ = 96.

Lindsay sees a kerchief Waving o'er the cas-tle wall!

Lindsay sees a kerchief Waving o'er the cas-tle wall! *poco più.*
quasi recit.

Now be-neath the lin-dens

THE RIVALS.

meet-ing, See those youth-ful lov-ers stand; Low he vail'd his droop-ing
p
 See those youth-ful lov-ers stand; Low he vail'd his droop-ing

ritard.
 As he press'd her li - ly hand!
ritard.
 As he press'd her li - ly hand!
ad lib.
 feather, As he press'd her li - ly hand, As he press'd her li - ly hand!
ad lib.
 feather, As he press'd her li - ly hand, her li - ly hand!
ritard.

Andante con moto.
mf
 "By those eyes, so bright and ten-der, Ma-bel mine!" young Row-land
mf
 "By those eyes, so bright and ten-der, Ma-bel mine!" young Row-land
mf
 "By those eyes, so bright and ten-der, Ma-bel mine!" young Row-land
mf
 "By those eyes, so bright and ten-der, Ma-bel mine!" young Row-land
Andante con moto.
mf

THE RIVALS.

cried— "Here I vow that thou shalt never Be this dark Sir Ru-pert's

cried— "Here I vow that thou shalt never Be this dark Sir Ru-pert's

cried— "Here I vow that thou shalt never Be this dark Sir Ru-pert's

cried— "Here I vow that thou shalt never Be this dark Sir Ru-pert's

bride!" Hark! a swarthy knight comes rid - ing Down be - low the greenwood

bride!" Hark! Down be - low the greenwood

bride!" Hark! a swarthy knight comes rid - ing Down be - low the greenwood

bride!" Hark! Down be - low the greenwood

tree! Black he frowns, and fiercely murmurs—"Rowland's bride she ne'er shall

tree! Black he frowns, and murmurs—"Rowland's bride she ne'er shall

tree! Black he frowns, and fiercely murmurs—"Rowland's bride she ne'er shall

tree! Black he frowns, and murmurs—"Rowland's bride she ne'er shall

THE RIVALS.

mf
 bel" Rowland marks his ri - val coming, Lightly to his steed he
mf
 bel" Rowland marks his ri - val coming, Lightly to his steed he
mf
 bel" Rowland marks his ri - val coming, Lightly to his steed he
mf
 bel" Rowland marks his ri - val coming, Lightly to his steed he

p
 springs! Ma - bel, blush - ing on the pil - lion, Fond - ly to her lov - er
p
 springs! Ma - bel, blush - ing on the pil - lion, Fond - ly to her lov - er
p
 springs! Ma - bel, blush - ing on the pil - lion, Fond - ly to her lov - er
p
 springs! Ma - bel, blush - ing on the pil - lion, Fond - ly to her lov - er

doloroso ad lib. *f* *piu mosso con anima.*
 clings. Sad Sir Rupert! Know that "Kissing goes by fa - vor" so they
doloroso ad lib. *f* *piu mosso con anima.*
 clings. Sad Sir Rupert! "Kiss - ing goes by fa - vor" so they
doloroso ad lib. *f* *piu mosso con anima.*
 clings. Sad Sir Rupert! "Kiss - ing goes by fa - vor" so they

THE RIVALS.

say! Row - land weds fair Ma - bel Lind - say, In the kirk, ere dawn of
say! Row - land weds fair Ma - bel Lind - say, In the kirk, ere dawn of
say! Row - land weds fair Ma - bel Lind - say, In the kirk, ere dawn of
say! Row - land weds fair Ma - bel Lind - say, In the kirk, ere dawn of

cres. *ff*

cres. *ff*

cres. *ff*

cres. *ff*

cres. *ff*

day, In the kirk, ere dawn of day, In the kirk, ere dawn of day.
day, In the kirk, ere dawn of day, In the kirk, ere dawn of day.
day, In the kirk, ere dawn of day, In the kirk, ere dawn of day.
day, In the kirk, ere dawn of day, In the kirk, ere dawn of day.

cres. *ff*

(SECOND SERIES.)

THE VILLAGE DANCE.

A FOUR-PART SONG.

WORDS BY B. S. MONTGOMERY.

COMPOSED BY

J. L. HATTON.

London : NOVELLO, EWER AND CO., 1, Berners Street (W.), and 36, Poultry (E.C.)

Allegro. f

TREBLE.

O, foot-steps gai - ly bound - ing, Be - neath the star - ry night! .

ALTO.

O, foot-steps gai - ly bound - ing, Be - neath the star - ry night! .

TENOR
(Svs. lower.)

O, foot-steps gai - ly bound - ing,

BASS.

O,

Allegro.

ACCOMP.

$\text{♩} = 100.$

The musical score is written for four voices and piano accompaniment. It is in the key of G major (one sharp) and 2/4 time. The tempo is marked 'Allegro. f'. The lyrics are: 'O, foot-steps gai - ly bound - ing, Be - neath the star - ry night! .'. The Treble, Alto, and Tenor parts have lyrics, while the Bass part has 'O,'. The accompaniment consists of two staves (treble and bass clef) with a tempo marking of quarter note = 100.

THE VILLAGE DANCE.

Be - neath the star - ry night, With song and laugh re -
 Be - neath the star - ry night, With song and laugh re -
 Be - neath the star - ry night, With
 foot-steps gai - ly bound - ing Be - neath the star - ry night, With song and laugh re -

- sound - ing, While moonbeams glimmer bright; While moon - beams, moon - beams
 - sound - ing, While moonbeams glimmer bright; While moon - beams glim
 song and laugh re - sound - ing, While moonbeams
 - sound - ing, And moon - beams bright!

glim - mer bright; And dark eyes soft - ly beam - ing, With pure and joy - ous
 mer bright; And dark eyes soft - ly beam - ing, With pure and joy - ous
 glim - mer bright; And dark eyes soft - ly beam - ing, With pure and joy - ous
 are bright; And dark eyes soft - ly beam - ing, With pure and joy - ous

THE VILLAGE DANCE.

light! With pure and joy - ous light! And dark eyes
 light! And dark eyes soft - ly beam - ing, With pure and joy - ous light! And dark eyes
 light! And dark eyes soft - ly beam - ing, With pure and joy - ous light! And dark eyes
 light! And dark eyes soft - ly beam - ing With pure and joy - ous light!

soft - ly beam - ing, With pure and joy - ous light!
 soft - ly beam - ing, With pure and joy - ous light!
 soft - ly beam - ing, With pure and joy - ous light!
 With pure and joy - ous light!

SECOND VERSE.

Young lov - ers soft - ly speak - ing, To shy, but will - ing ears! . .
 Young lov - ers soft - ly speak - ing, To shy, but will - ing ears! . .
 Young lov - ers soft - ly speak - ing,
 Young

THE VILLAGE DANCE.

To shy, but will-ing ears! These words, like mu-sic

To shy, but will-ing ears! Those words, like mu-sic

To shy, but will-ing ears! These

lov-ers soft-ly speak-ing To shy, but will-ing ears! These words, like mu-sic

break-ing—She hears, half smiles, half tears; She hears, she hears, half

break-ing—She hears, half smiles, half tears; She hears, she hears, half

words, like mu-sic break-ing. . . She hears, half

break-ing, half smiles, half tears;

cres. *piu lento e pia.* *ad lib.*
smiles, half tears; "My true love ne'er for-sak-ing, I'm thine, through changeless

cres. *p*
smiles, half tears; "My true love ne'er for-sak-ing, I'm thine, through changeless

cres. *p*
smiles, half tears; "My true love ne'er for-sak-ing, I'm thine, through changeless

cres. *p*
half tears; "My true love ne'er for-sak-ing, I'm thine, through changeless

cres. *p piu lento e pia.* *f* *ad lib.*

THE VILLAGE DANCE.

Tempo.

years, "I'm thine, thro' changeless years; My true love
 years, My true love ne'er for - sak - ing, "I'm thine, thro' changeless years; My true love
 years, My true love ne'er for - sak - ing, "I'm thine, thro' changeless years; My true love
 years, My true love ne'er for - sak - ing, "I'm thine, thro' changeless years;

ne'er for - sak - ing, I'm thine, thro' change - less years." . .
 ne'er for - sak - ing, I'm thine, thro' change - less years." . .
 ne'er for - sak - ing, I'm thine, thro' change - less years." . .
 I'm thine thro' change - less years." . .

THIRD VERSE.

O, sure such sim - ple plea - sure Sweet rap - ture can im - part, . .
 O, sure such sim - ple plea - sure Sweet rap - ture can im - part, . .
 O, sure such sim - ple plea - sure
 O,

THE VILLAGE DANCE.

Sweet rap-ture can im-part, Far more than gol-den

Sweet rap-ture can im-part, Far more than gol-den

Sweet rap-ture can im-part, Far

sure rich sim-ple plea-sure Sweet rap-ture can im-part, Far more than gol-den

treasure That chills the fond-est heart! That chills, that chills the

treasure That chills the fond-est heart! That chills the fond

more than gol-den treasure, . . . That chills the

treasure, That chills the heart!

fond-est heart! Then quaff joy's brimming mea-sure Ere youth's bright dreams de - -

est heart! Then quaff joy's brimming mea-sure Ere youth's bright dreams de - -

fond-est heart! Then quaff joy's brimming mea-sure Ere youth's bright dreams de - -

the heart! Then quaff joy's brimming mea-sure Ere youth's bright dreams de - -

THE VILLAGE DANCE.

- part! Ere youth's bright dreams de - part, Ere youth's bright

- part! Ere youth's bright dreams de-part, Ere youth's bright dreams de - part, Ere youth's bright

- part! Ere youth's bright dreams de-part, Ere youth's bright dreams de - part, Ere youth's bright

- part! Ere youth's bright dreams de-part, Ere youth's bright dreams de - part,

dreams de - part, .. Ere youth's bright dreams de - part! ...

dreams de - part, .. Ere youth's bright dreams de - part! ...

dreams de - part, .. Ere youth's bright dreams de - part! ...

Ere youth's bright dreams de - part! ...

(SECOND SERIES.)

SONG OF THE GIPSY MAIDENS.

A FOUR-PART SONG.

WORDS BY B. S. MONTGOMERY.

COMPOSED BY

J. L. HATTON.

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

mf Allegretto.

TREBLE.
Roam-ing through the meadows, Ling'ring by the stream, While the laughing wa-ters

ALTO.
Roam-ing through the meadows, Ling'ring by the stream, While the laughing wa-ters

TENOR (Svs. lower).
Roam-ing through the meadows, Ling'ring by the stream, While the laughing wa-ters

BASS.
Roam-ing through the meadows, Ling'ring by the stream, While the laughing wa-ters

ACCOMP.
mf
♩ = ♩₂.

pp

Woo each sunny beam! Roam - - ing, Ling' - ring,

pp

Woo each sunny beam! Roam - - ing, Ling' - ring, While the wa-ters woo each

pp

Woo each sunny beam! Roaming thro' the meadows, Ling'ring by the stream, While the laughing waters

pp

Woo each sunny beam! Roaming thro' the meadows, Ling'ring by the stream, While the laughing wa-ters

pp

SONG OF THE GIPSY MAIDENS.

Dark eyes bright-ly glance - ing 'Neath the boughs of green,
 sun - - ny beam! Dark eyes bright-ly glance - ing 'Neath the boughs of green,
 Woo each sun - ny beam! Dark eyes bright-ly glance - ing 'Neath the boughs of green,
 Who each sun - ny beam! Dark eyes, dark eyes brightly glancing 'Neath the boughs of green,

Joy-ous - ly we're dancing, tra la la la la, Round our Gip-sy Queen! tra la la la la la la
 Joy-ous - ly we're dancing, tra la la la la Round our Gip-sy Queen! la la la
 tra la la la la Joy-ous - ly we're dancing, tra la la la la, Round our Gip-sy Queen, ra
 tra la la la la la, tra la la la la, Round . . our Gip-sy

dim. *pp*
 la, tra la la, tra la la la la la la, tra la la la, tra . . . la, tra
dim. *pp*
 la la la la, tra . . . la la, tra la, . . . tra . . .
dim. *pp*
 la la la la la la, tra la la la la la la la
dim. *pp*
 Queen, la la la la la, tra la la la la la la la, tra la la la la

SONG OF THE GIPSY MAIDENS.

la la la, tra . . . la la, tra la la la, While the laugh - ing wa - ters
 . . . la la, tra la la la la la la la la, tra la la la. While the laugh - ing wa - ters
 tra la . . . tra la la la, While the laugh - ing wa - ters
 la la la, tra la la la, While the laugh - ing wa - ters

cres. *f*

Woo each sun - ny beam! Tra la la, . . . tra la la, . . . tra la la!
 Woo each sun - ny beam! Tra la la la, tra la la la, la la la!
 Woo each sun - ny beam! Tra la la la, tra la la la, la la la!
 Woo each sun - ny beam! Tra la la la, tra la la la, la la la!

cres. *p* *f*

SECOND VERSE.

Glad birds gai - ly sing - ing, 'Mid the wav - ing trees! Vil - lage joy - bells ring - ing,
 Glad birds gai - ly sing - ing, 'Mid the wav - ing trees! Vil - lage joy - bells ring - ing,
 Glad birds gai - ly sing - ing, 'Mid the wav - ing trees! Vil - lage joy - bells ring - ing,
 Glad birds gai - ly sing - ing, 'Mid the wav - ing trees! Vil - lage joy - bells ring - ing,

f

SONG OF THE GIPSY MAIDENS.

Gai - ly on the breeze! Sing - - - ing, Wa - - - ving,

Gai - ly on the breeze! Sing - - - ing, Wa - - - ving, Vill - age joy bells ring - ing

Gai - ly on the breeze! Glad birds gai - ly sing - ing, 'Mid the wa - ving trees! Vill - age joy bells ring - ing

Gai - ly on the breeze! Glad birds gai - ly sing - ing, 'Mid the wa - ving trees! Vill - age joy bells ring - ing

All the green earth smil - ing 'Neath the buds of spring,

on . . the breeze! All the green earth smil - ing 'Neath the buds of spring,

Gai - ly on the breeze! All the green earth smil - ing 'Neath the buds of spring,

Gai - ly on the breeze! All the, all the green earth smiling 'Neath the buds of spring,

Sun - ny hours be - guil - ing, Tra la la la la, Mer - ri - ly we sing, Tra la la la la la la

Sun - ny hours be - guil - ing, 'Tra la la la la, Mer - ri - ly we sing, la la la

Tra la la la la, Sun - ny hours be - guil - ing Tra la la la la, Mer - ri - ly we sing, la

Tra la la la la la. Tra la la la la, Mer - - - ri - ly we

SONG OF THE GIPSY MAIDENS.

dim. *pp*
 la, tra la la, tra la la la la la la, tra la la la, tra . . . la, tra
dim. *pp*
 la la la la, tra . . . la la, tra la, . . . tra . . .
dim. *pp*
 la la la la la la, tra la la la la la la la,
dim. *pp*
 sing, la la la la la, tra la la la la la la la, tra la la la la

cres.
 la la la, tra . . . la la la la la la, While the laugh - ing wa - ters
cres.
 . . . la la, tra la la la la la la la la la la. While the laugh - ing wa - ters
cres. *f*
 tra la . . . la la la la, While the laugh - ing wa - ters
cres.
 la la la, tra la la la, While the laugh - ing wa - ters

cres. *f*
 Woo each sun - ny beam! Tra la la, . . . tra la la . . . la la la!
cres. *f*
 Woo each sun - ny beam! Tra la la la, tra la la la la la la la!
cres. *f*
 Woo each sun - ny beam! Tra la la la, tra la la la la la la la!
cres. *f*
 Woo each sun - ny beam! Tra la la la, tra la la la, la la la!

(SECOND SERIES.)

THE WATERFALL.

A FOUR-PART SONG.

THE WORDS BY J. COUPER, Esq.

COMPOSED BY

J. L. HATTON.

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

Allegretto.

TREBLE.

In sum-mer, calmly glid-ing down, By la - zy brook - lets

ALTO.

In sum-mer, calmly glid-ing down, By la - zy brook - lets

TENOR
(8vs. lower).

In sum-mer, calmly glid-ing, glid - - ing, By la - zy brook - lets

BASS.

In sum - - mer, calmly gliding down, By la - zy brook - lets

ACCOMP.

Allegretto.

p

♩ = 88.

THE WATERFALL.

fed; With mist - y clouds of sil - ver spray A - long its rock - y bed, A - long . .
 fed; With mist - y clouds of sil - ver spray A - long its rock - y bed, A -
 fed; of sil - ver spray A - long its rock - y bed, A -
 fed; of sil - ver spray A -

. . its rock - y bed. Rippling, rippling, A -
 - long its rock - y bed. Rippling, it falls in - to the pool, in - to the pool, A -
 - long its rock - y . . bed. Rippling, it falls in - to the pool, in - to the pool, A -
 - long its rock - y bed. Rippling, Rippling, Rippling,

- gain it steals a - long, With mur - murs seem - ing scarce to drown The
 - gain it steals a - long, With mur - murs seem - ing scarce to drown The
 - gain it steals a - long, With mur - - - murs scarce to drown The
 With mur - - - murs scarce to drown The

THE WATERFALL.

f wood-bird's joy - ous song, The wood-bird's joy - ous song, . With *p*
f wood-bird's joy - ous song, The wood-bird's joy - ous song, With *p*
f wood-bird's joy - ous song, The wood-bird's joy - ous song, . With murmurs *p*
f wood-bird's joy - ous song, The wood-bird's joy - ous song, *p*

p mur - - murs scarce to drown The wood-bird's joy - ous song. *f*
p mur - murs scarce to drown . . . The wood-bird's joy - ous song. *f*
p scarce to drown . . . The wood-bird's joy - ous song. *f*
p With murmurs scarce to drown The wood-bird's song. *f*

f **SECOND VERSE.** *p*
f But win - ter comes with storm and rain, And si - lent is the *p*
f But win - ter comes with storm and rain, . . . And si - lent is the *p*
f But win - ter comes with storm and rain, . . . And si - lent is the *p*
f But win - - - ter comes with storm and rain, And si - lent is the *p*

THE WATERFALL.

glade; A roar-ing tor-rent fills the place, Where late the ripples play'd, where late
 glade; A roar-ing tor-rent fills the place, Where late the ripples play'd, where
 glade; fills the place, Where late the ripples play'd, where
 glade; fills the place, where

mf *f* *mf* *f* *mf* *f*

dim. *p*

the rip-ples play'd. And
 late the rip-ples play'd. Me-thought the scene a les-son bore, a les-son bore, And
 late the rip-ples play'd. Me-thought the scene a les-son bore, a les-son bore, And
 late the rip-ples play'd.

dim. *p*

thus my mus-ing ran:— The sum-mer brook is child-hood's dream, Its
 thus my mus-ing ran:— The sum-mer brook is child-hood's dream, Its
 thus my mus-ing ran:— The sum-mer brook is child-hood's dream, Its
 The sum-mer brook is child-hood's dream, Its

THE WATERFALL.

flood, the life of man, Its flood, the life of man; . . . The
 flood, the life of man, Its flood, the life of man; The
 flood, the life of man, Its flood, the life of man; The sum-mer
 flood, the life of man, Its flood, the life of man;

cres.
p
cres.
cres.
cres.
p

brook is child - hood's dream; Its flood, the life of man.
 sum - mer brook is child - hood's dream; Its flood, the life of man.
 brook is child - hood's dream; Its flood, the life of man.
 is childhood's dream; Its flood, the life of man.

dim.
dim.
dim.
dim.

OVER HILL, OVER DALE.

A FOUR-PART SONG.

WORDS BY SHAKSPEARE, FROM "A MIDSUMMER NIGHTS' DREAM."

COMPOSED BY

J. L. HATTON.

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

Allegro molto. *pp Leggiero.*

TREBLE. Thorough bush, thorough brier, Thorough

Leggiero.

ALTO. over dale, Thorough bush, thorough brier, over pale, Thorough

pp Leggiero.

TENOR. (Svs. lower.) Over hill, over dale, Thorough bush, thorough brier, over park, over pale, Thorough

pp Leggiero.

BASS. Over hill, over dale, Thorough bush, thorough brier, Over park, over pale, Thorough

Allegro molto. *pp Leggiero.*

ACCOMP. ♩ = 100.

flood, thorough fire, I do wan-der ev' - ry-where, Swift - er than the moon's

flood, thorough fire, I do wan-der ev' - ry-where, Swift - er than the moon's

flood, thorough fire, I do wan-der ev' - ry-where, Swift - er than the moon's

flood, thorough fire, I do wan-der ev' - ry-where,

OVER HILL, OVER DALE.

sphere, Swift - er than the moon's sphere; And I serve the fai - ry queen, To
 sphere, Swift - er than the moon's sphere; And I serve the fai - ry queen, To
 sphere, Swift - er than the moon's sphere;
 Swift - er than the moon's sphere; And I

dew her orbs up - on the green: I do wan-der ev'-ry -
 dew her orbs . . up - on the green: I do wan-der ev'-ry -
 To dew her orbs up - on the green: I do wan-der ev'-ry -
 serve the fai-ry queen, To dew her orbs up-on the green: I do wan-der ev'-ry -

- where, Swift-er than the moon's sphere; I do wan-der ev' - ry-where, Overhill,
 - where, Swift-er than the moon's sphere; I do wan-der ev' - ry-where, O-ver
 - where, Swift-er than the moon's sphere; I do wan-der ev' - ry-where, O-ver
 - where, Swift-er than the moon's sphere; I do wan-der ev' - ry-where, O-ver

OVER HILL, OVER DALE.

o-ver dale, o-ver park, I do
 hill, o-ver dale, o-ver pale, I do wander ev'-ry-where, do
 hill, o-ver dale, o-ver pale, I do wander ev'-ry-where, do
 hill, o-ver dale, o-ver pale, I do wander ev'-ry-where, do

wan - der, wan - der, wan - der, I . . do wan - der ev' - ry -
 wan - - - der, wan - - - der, wan - der ev' - ry -
 wander, do wander, do wander, do wander, do wan - der ev' - ry -
 wander, do wander, do wander, do wander, do wan - der ev' - ry -

- where, Thorough bush, thorough brier, Thorough
 - where, O-ver dale, Thorough bush, thorough brier, o-ver pale, Thorough
 - where, O-ver hill, o-ver dale, Thorough bush, thorough brier, O-ver park, o-ver pale, Thorough
 - where, O-ver hill, o-ver dale, Thorough bush, thorough brier, O-ver park, o-ver pale, Thorough

OVER HILL OVER DALE.

pensioners be; In their gold coats spots you see; Cowslips tall her pen-sioners
 pensioners be; In their gold coats spots you see; her pen-sion-ers
 pensioners be; . . . In their gold coats spots you see;

be; These be rub-ies, fai - ry fa - vours,
 be; These . . . be rub - ies, fai -
 In their gold coats spots you see; Fai - ry favours, In their
 In their gold coats spots you see; fai -

I must go seek some . dew-drops here, And
 ry fa - vours, I must go seek some . dew-drops here, And
 freck - les live their sa - vours, I must go seek some . dew-drops here, And
 ry fa - vours, I must go seek some . dew-drops here,

OVER HILL, OVER DALE.

hang a pearl in ev - ry ear, And hang a pearl in
 hang a pearl in ev - ry ear, And hang a pearl in
 hang a pearl in ev - ry ear, And hang a pearl in
 And hang a pearl in

cres. ev-ry cow-slip's ear. *dim.* *Tempo lmo.*
cres. ev-ry cow-slip's ear, And hang a pearl in ev-ry cow-slip's ear. *mf* *p*
cres. ev-ry cow-slip's ear, And hang a pearl in ev-ry cow-slip's ear. *pp* O-ver
cres. ev-ry cow-slip's ear, And hang a pearl in ev-ry cow-slip's ear. *pp* O-ver

pp Thorough bush, thorough brier, Thorough flood, thorough fire,
pp o-ver dale, Thorough bush, thorough brier, o-ver pale, Thorough flood, thorough fire,
 hill, o-ver dale, Thorough bush, thorough brier, O-ver park, o-ver pale, Thorough flood, thorough fire,
 hill, o-ver dale, Thorough bush, thorough brier, O-ver park, o-ver pale, Thorough flood, thorough fire,

OVER HILL, OVER DALE.

I do wander ev'-ry-where, I do wander ev'-ry-where, Swifter
 I do wander ev'-ry-where, I do wan - der
 I do wander ev'-ry-where, I do wander ev'-ry-where, I do wan - der
 I do wander ev'-ry-where, I do wander ev'-ry-where, I do wan - der

than the moon's sphere; I do wander ev'-ry-where, Swifter than the moon's sphere.
 ev - ry - where, I do wander ev'-ry-where, Swifter than the moon's sphere.
 ev - ry - where, I do wander ev'-ry-where, ev - ry-where, Swifter than the moon's sphere.
 ev - ry - where, I do wander ev'-ry-where, Swifter than the moon's sphere.

(SECOND SERIES.)

LOVE ME LITTLE, LOVE ME LONG.

A FOUR-PART SONG.

THE WORDS ANONYMOUS, 1570.

COMPOSED BY

J. L. HATTON.

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

In moderate time.

TREBLE. Love .. me lit - tle, love me long; Love's the bur - den of my song :

ALTO. Love .. me lit - tle, love me long; Love's the bur - den of my song :

TENOR (8ve. lower). Love .. me lit - tle, love me long; Love's the bur - den of my song :

BASS. Love .. me lit - tle, love me long; Love's the bur - den of my song :

In moderate time.

ACCOMP. ♩ = 84. *f* *p*

LOVE ME LITTLE, LOVE ME LONG.

Love that is too hot and strong, Burn - - eth soon to waste, Burn - eth

Love that is too hot and strong, Burn - - eth soon to waste, Burn - eth

Love that is too hot and strong, Burn - - eth soon to waste, Burn - eth

Love that is too hot and strong, .. Burn - eth soon to waste, Burn - eth

soon to waste. Still . . . I would not have thee cold, . . .

soon to waste. Still . . . I would not have thee cold, . . . too

soon to waste. Still . . . I would not have thee cold, . . .

soon to waste. Still . . . I would not have thee cold, too

Not too back - ward nor too bold; . . . Love that

back - ward, too back - ward nor too bold; . . . Love that

Not too back - ward nor too bold; . . . Love that

back - ward, too back - ward nor too bold; . . . Love that

LOVE ME LITTLE, LOVE ME LONG.

last-eth till 'tis old, Fad - eth not in haste, Fad - eth not in
 last-eth till 'tis old, Fad - eth not in haste, Fad - eth not in
 last-eth till 'tis old, Fad - eth not in haste,
 last-eth till 'tis old, Fad - eth not in haste,
 last-eth till 'tis old, Fad - eth not in haste,
 last-eth till 'tis old, Fad - eth not in haste,

haste, Fad - eth not in haste. . .
 haste, Fad - eth not, not in haste. . .
 Fad - eth not, Fad - eth not in haste. . .
 in haste. . .
 in haste. . .

SECOND VERSE.

Say . . thou lov'st me while thou live, I to thee my love will give,
 Say . . thou lov'st me while thou live, I to thee my love will give,
 Say . . thou lov'st me while thou live, I to thee my love will give,
 Say . . thou lov'st me while thou live, I to thee my love will give,

LOVE ME LITTLE, LOVE ME LONG.

Ne - ver dreaming to de - ceive, While that life en - dures, While that
 Ne - ver dreaming to de - ceive, While that life en - dures, While that
 Ne - ver dreaming to de - ceive, While that life en - dures, While that
 Ne - ver dreaming to de - ceive, . . . While that life en - dures, While that

life en - dures: Nay, . . . and af - ter death, in sooth, . .
 life en - dures: Nay, . . . and af - ter death, in sooth, . . . to
 life en - dures: Nay, . . . and af - ter death, in sooth, . .
 life en - dures: Nay, . . . and af - ter death, in sooth, to

I to thee will keep my truth, . . . As now, when
 thee, I to thee will keep my truth, . . . As now, when
 . . . I to thee will keep my truth, . . . As now, when
 thee, I to thee will keep my truth, . . . As now, when

LOVE ME LITTLE, LOVE ME LONG.

in my May of youth: This .. my love as - sures, This .. my love as - *dim.*

in my May of youth: This .. my love as - sures, This .. my love as - *dim.*

in my May of youth: This .. my love as - sures,

in my May of youth: This .. my love as - sures,

- sures, This .. my love *pp* as - sures... *rall.*

- sures, This .. my love *pp* as - sures... *rall.*

This .. my love, This .. my love as - sures... *rall.*

as - sures... *rall.*

THIRD VERSE.

Con - stant love is mod'-rate e - ver, And it will thro' life per - se - ver;

Con - stant love is mod'-rate e - ver, And it will thro' life per - se - ver;

Con - stant love is mod'-rate e - ver, And it will thro' life per - se - ver;

Con - stant love is mod'-rate e - ver, And it will thro' life per - se - ver;

LOVE ME LITTLE, LOVE ME LONG.

f Give me that, with true endeavour I will it re - store, I will
cres. *p*
 Give me that, with true endeavour I will it re - store, I will
cres. *p*
 Give me that, with true endeavour I will it re - store, I will
cres. *p*
 Give me that, with true endeavour I will it re - store, I will
cres. *p*

it re - store. A suit of du - rance let it be, . . .
p
 it re - store. A suit of du - rance let it be, let it
p
 it re - store, A suit . . . of du - rance let it be, . . .
p
 it re - store, A suit of du - rance let it be, let it
p

cres. For all wea - thers; that for me, . . . For the
cres. *ff*
 be, For all wea - thers; that for me, . . . For the
cres. *ff*
 . . . For all wea - thers; that for me, . . . For the
cres. *ff*
 be, For all wea - thers, that for me, . . . For the
cres. *ff*

LOVE ME LITTLE, LOVE ME LONG.

land or for the sea, Last - ing ev - er - more, last - ing ev - er -
 land or for the sea, Last - ing ev - er - more, last - ing ev - er -
 land or for the sea, Last - ing ev - er - more,
 land or for the sea, Last - ing ev - er - more,
 dim.

- more, ev - er - more, ev - er - more...
 - more, ev - er - more, ev - er - more...
 ev - er - more, Last - ing ev - er - more...
 ev - er - more...
 pp f> rall.

(SECOND SERIES).

GOING A MAYING.

A FOUR-PART SONG.

WORDS BY NICHOLAS BRETON. 1555—1624.

COMPOSED BY

J. L. HATTON.

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

Allegro.

TREBLE. In the mer - ry month of May, In a morn by break of day, With a

ALTO. In the mer - ry month of May, In a morn by break of day, With a

TENOR (Svs. lower). In the mer - ry month of May, In a morn by break of day, With a

BASS. In the mer - ry month of May, In a morn by break of day, With a

ACCOMP. *Allegro.*

♩ = 84.

troop of dam - sels play - ing, Forth I went for - sooth a may - ing. Where an - on by

troop of dam - sels play - ing, Forth I went for - sooth a may - ing. Where an - on by

troop of dam - sels play - ing, Forth I went for - sooth a may - ing. Where an - on by

troop of dam - sels play - ing, Forth I went for - sooth a may - ing. When an - on by

GOING A MAYING.

a wood side, Where as May was in his pride, I es - pi - ed all a - lone, Phil - li -

a wood side, Where as May was in his pride, I es - pi - ed all a - lone, Phil - li -

a wood side, Where as May was in his pride, I es - pi - ed all a - lone, Phil - li -

a wood side, Where as May was in his pride, I es - pi - ed all a - lone, Phil - li -

- da and Co - ry - don. Much a - do there was, God wot! He would love, and she would not,

- da and Co - ry - don. Much a - do, He would love,

- da and Co - ry - don. Much a - do, He would love,

- da and Co - ry - don. God wot! would

She said, nev - er man was true: She said,

She said, nev - er man was true: She said,

He says none was false to you; She said,

not, He says none was false to you;

GOING A - MAYING.

ne - ver man was true, She said, ne - ver man was true, Man was ne-ver, ne - ver true,
 ne - ver man was true, She said, ne - ver man was true, Man was ne-ver, ne - ver true,
 ne - ver man was true, He says none was false to you, ne-ver, ne-ver false to you,
 He says none was false to you, ne-ver, ne-ver false to you,

ne - ver true. . . In the mer-ry month of May, In a morn by
 ne - ver true. . . In the mer-ry month of May, In a morn by
 false to you. . . In the mer-ry month of May, In a morn by
 false to you. . . In the mer-ry month of May, In a morn by

break of day, With a troop of dam-sels playing, Forth I went for-sooth a - May-ing,
 break of day, With a troop of damsels play-ing, Forth I went for-sooth a - May-ing,
 break of day, With a troop of damsels play-ing, Forth I went for-sooth a - May-ing,
 break of day, With a troop of damsels play-ing, Forth I went for-sooth a - May-ing, Forth I

GOING A MAYING.

a may - ing, a may - ing, With a troop of dam - sels
 a may - ing, a may - ing, With a troop of dam - sels
 a may - ing, a may - ing, With a troop of dam - sels
 went a may - ing, Forth I went a may - ing, With a troop of dam - sels

play - ing, Forth I went for - sooth a may - ing, Forth I went a may - ing.
 play - ing, Forth I went for - sooth a may - ing, Forth I went . . . a may - ing.
 play - ing, Forth I went for - sooth a may - ing, Forth I went a may - ing.
 play - ing, Forth I went for - sooth a may - ing, a may - ing.

SECOND VERSE.

He said he had lov'd her long; She says love should have no wrong, Co - ry -
 He said he had lov'd her long; She says love should have no wrong, Co - ry -
 He said he had lov'd her long; She says love should have no wrong, Co - ry -
 He said he had lov'd her long; She says love should have no wrong, Co - ry -

GOING A MAYING.

- don would kiss her then; She says maids must kiss no men, Till they do for

- don would kiss her then; She says maids must kiss no men, Till they do for

- don would kiss her then; She says maids must kiss no men, Till they do for

- don would kiss her then; She says maids must kiss no men, Till they do for

good and all, When she made the shep-herd call All the heav'n's to witness truth, Never

good and all, When she made the shep-herd call All the heav'n's to witness truth, Never

good and all, When she made the shep-herd call All the heav'n's to witness truth, Never

good and all, When she made the shep-herd call All the heav'n's to witness truth, Never

lov'd a tru-er youth, Then with many a pret-ty oath, Yea and nay, and faith and troth.

lov'd a tru-er youth. Yea and nay, faith and troth.

lov'd a tru-er youth. Yea and nay, faith and troth.

lov'd a tru-er youth. Much a - do There

GOING A MAYING.

Such as sil - ly shep - herds use ; She said,
 Such as sil - ly shep - herds use ; She said,
 When they will not love a - buse ; She said,
 was, When they will not love a - buse ;

ne - ver man was true, She said, ne - ver man was true, Man was ne - ver, ne - ver true,
 ne - ver man was true, She said, ne - ver man was true, Man was ne - ver, ne - ver true,
 ne - ver man was true, He says none was false to you, ne - ver, ne - ver false to you,
 He says none was false to you, ne - ver, ne - ver false to you,

ne - ver true. . . In the mer - ry month of May, In a morn by
 ne - ver true. . . In the mer - ry month of May, In a morn by
 false to you. . . In the mer - ry month of May, In a morn by
 false to you. . . In the mer - ry month of May, In a morn by

GOING A MAYING.

break of day, With a troop of dam-sels playing, Forth I went for-sooth a may-ing,

break of day, With a troop of damsels play-ing, Forth I went for-sooth a may-ing,

break of day, With a troop of damsels play-ing, Forth I went for-sooth a may-ing,

break of day, With a troop of damsels play-ing, Forth I went for-sooth a may-ing, Forth I

a may-ing, a may-ing, *p* With a troop of dam-sels

a may-ing, a may-ing, *p* With a troop of dam-sels

a may-ing, a may-ing, *p* With a troop of dam-sels

went a may-ing, Forth I went a may-ing, With a troop of dam-sels

play-ing, Forth I went for-sooth a may-ing, *mf* Forth I went a may-ing, *f*

play-ing, Forth I went for-sooth a may-ing, Forth I went a may-ing.

play-ing, Forth I went for-sooth a may-ing, *mf* Forth I went a may-ing, *f*

play-ing, Forth I went for-sooth a may-ing, a may-ing.

SEE, THE ROOKS ARE HOMEWARD FLYING.

A FOUR-PART SONG.

POETRY, FROM "EASY POETRY," BY PERMISSION OF MESSRS. ROUTLEDGE.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER, AND CO., 1, BERNERS STREET (W.), AND 35, POULTRY (E.C.).

Allegretto.

TREBLE.

See, the rooks are homeward fly - ing, In the yel-low ev'ning sky,

ALTO.

See, the rooks are homeward fly - ing, In the yel-low ev'ning sky,

TENOR
(Svs. lower).

See, the rooks are homeward fly - ing, In the yel-low ev'ning sky,

BASS.

See, the rooks are homeward fly - ing, In the yel-low ev'ning sky,

Allegretto.

ACCOMP.

$\text{♩} = 88.$

p

The musical score is arranged in four systems. The first system contains the vocal parts: Treble, Alto, Tenor (Svs. lower), and Bass. Each part has a single line of music with lyrics underneath. The Treble part starts with a treble clef and a key signature of two flats (B-flat and E-flat). The Alto, Tenor, and Bass parts also use treble clefs. The second system contains the piano accompaniment, consisting of two staves: the right hand in treble clef and the left hand in bass clef. The tempo is marked 'Allegretto' and the dynamics include a piano 'p' marking. The time signature is 3/4. The lyrics are: 'See, the rooks are homeward fly - ing, In the yel-low ev'ning sky,'.

SEE, THE ROOKS ARE HOMEWARD FLYING.

When the sum-mer sun is set - ting, 'Mid bright clouds of ma - ny a dye, *dim.*

When the sum-mer sun is set - ting, 'Mid bright clouds of ma - ny a dye, *dim.*

When the sum-mer sun is set - ting, 'Mid bright clouds of ma - ny a dye, *dim.*

When the sum-mer sun is set - ting, 'Mid bright clouds of ma - ny a dye, *dim.*

See, the rooks are homeward fly-ing, In the sky, When the summer sun is

See, the rooks are homeward fly-ing, In the sky, When the summer sun is

See, the rooks are home-ward fly - ing, In the yellow ev'ning sky, When the summer sun is

See, the rooks are homeward fly-ing, In the ev'n - ing sky, When the summer sun is

set - ting, 'Mid bright clouds of ma - ny a dye. And the pea-sant lad all

set - ting, 'Mid bright clouds of ma - ny a dye. all

set - ting, 'Mid bright clouds of ma - ny a dye. all

set - ting, 'Mid bright clouds of ma - ny a dye. all

SEE, THE ROOKS ARE HOMEWARD FLYING.

wea - - ry, Wends his way a-cross the moor, With a whistle loud and *cres.*

wea-ry, wea-ry, wea-ry, A-cross, across the moor, With a whistle loud and *cres.*

wea-ry, wea-ry, wea-ry, A-cross, across the moor, With a whistle loud and *cres.*

wea-ry, wea-ry, wea-ry, A-cross, across the moor, With a whistle loud and *cres.*

chee-ry, Work is done, the day is o'er, Work is done, the day is *dim.*

chee-ry, Work is done, the day is o'er, the day is *dim.*

chee-ry, Work is done, the day is o'er, Work is done, the day is o'er, *dim.*

chee-ry, Work is done, the day is o'er, the day is *dim.*

o'er, Work is done, the day is o'er, See, see, the rooks are homeward fly-ing,

o'er, Work is done, the day is o'er, See, see, the rooks are homeward fly-ing,

Work is done, the day is o'er, the day is o'er, See, see, the rooks are homeward fly-ing,

o'er, Work is done, the day is o'er, See, see, the rooks are homeward fly-ing,

SEE THE ROOKS ARE HOMEWARD FLYING.

In the yellow evening sky, When the summer sun is setting, 'Mid bright clouds of many a

In the yellow evening sky, When the summer sun is setting, 'Mid bright clouds of many a

In the yellow evening sky, 'Mid bright clouds of many a

In the yellow evening sky, 'Mid bright clouds of many a

dye, 'Mid bright clouds of many a dye, 'Mid bright clouds of many a dye.

dye, 'Mid bright clouds of many a dye, 'Mid bright clouds of many a dye.

dye, 'Mid bright clouds of many a dye, 'Mid bright clouds of many a dye.

dye, . . . of many a dye, 'Mid bright clouds of many a dye.

SECOND VERSE.

Bees a-round the hive are hum-ming, Bring-ing home their gold-en store;

Bees a-round the hive are hum-ming, Bring-ing home their gold-en store;

Bees a-round the hive are hum-ming, Bring-ing home their gold-en store;

Bees a-round the hive are hum-ming, Bring-ing home their gold-en store;

SEE, THE ROOKS ARE HOMEWARD FLYING.

Chil - dren from their play are com - ing, Wea - ried, they can play no more.

Chil - dren from their play are com - ing, Wea - ried, they can play no more.

Chil - dren from their play are com - ing, Wea - ried, they can play no more.

Chil - dren from their play are com - ing, Wea - ried, they can play no more.

Bees around the hive are humming, Bring - - ing their store; Children from their play are

Bees around the hive are hum-ming, Bring - - ing their store; Children from their play are

Bees around the hive are hum - ning, Bringing home their golden store; Children from their play are

Bees around the hive are hum-ming, Bringing home their store; Children from their play are

com - ing, Wea-ried, they can play no more. O'er the grass the dew is

com - ing, Wea-ried, they can play no more. is

com - ing, Wea-ried, they can play no more. is

com - ing, Wea-ried, they can play no more. is

SEE, THE ROOKS ARE HOMEWARD FLYING.

fall - - ing, Flow'rs close up their pe-tals bright; Birds are roosting, friends are
 falling, falling, falling, close up their petals bright; Birds are roosting, friends are
 falling, falling, falling, close up their petals bright; Birds are roosting, friends are
 falling, falling, falling, close up their petals bright; Birds are roosting, friends are

calling, As they pass, "Good night, good night!" As they pass, "Good night, good
 calling, As they pass, "Good night, good night, good night, good
 calling, As they pass, "Good night, good night!" Friends are calling, As they pass,
 calling, As they pass, "Good night, good night, good night, good

night!" As they pass, "Good night, good night!" See, see, the rooks are homeward fly-ing,
 night!" As they pass, "Good night, good night!" See, see, the rooks are homeward fly-ing,
 friends are calling as they pass, "Good night, good night!" See, see, the rooks are homeward fly-ing,
 night!" As they pass, "Good night, good night!" See, see, the rooks are homeward fly-ing,

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

SEE, THE ROOKS ARE HOMEWARD FLYING.

In the yel-low ev'ning sky, When the summer sun is set-ting, 'Mid bright clouds of many a

In the yel-low ev'ning sky, When the summer sun is set-ting, 'Mid bright clouds of many a

In the yel-low ev'ning sky, 'Mid bright clouds of many a

In the yel-low ev'ning sky, 'Mid bright clouds of many a

dye, 'Mid bright clouds of many a dye, 'Mid bright clouds of many a dye. *rall. al fine.*

dye, 'Mid bright clouds of many a dye, 'Mid bright clouds of many a dye. *rall. al fine.*

dye, 'Mid bright clouds of many a dye, 'Mid bright clouds of many a dye. *rall. al fine.*

dye, . . . of many a dye, 'Mid bright clouds of many a dye. *rall. al fine.*

SWEET LADY MOON.

A FOUR-PART SONG.

WORDS BY M. WATSON

COMPOSED BY

J. L. HATTON.

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

Allegretto.

TREBLE.
Sweet la - dy moon, whose lust - rous rays With glo - ry deck the

ALTO.
Sweet la - dy moon, whose lust - rous rays With glo - ry deck the

TENOR
(Svs. lower.)
Sweet la - dy moon, whose lust - rous rays With glo - ry deck the

BASS.
Sweet la - dy moon, whose lust - rous rays With glo - ry deck the

ACCOMP.
♩. = 69.
Allegretto.
p *cres.* *f*
sempre legato.

dim. *p*
tran - quil sky, How love - ly thou! in ten - der light, Thou shin'st so calm - ly

dim.
tran - quil sky, How love - ly thou! in ten - der light, Thou shin'st so

dim. *p*
tran - quil sky, How love - ly thou! in ten - der light, Thou shin'st so

dim. *p* *cres.*
tran - quil sky, How love - ly thou! in ten - der light, Thou shin'st so calm - ly

dim. *p*

SWEET LADY MOON.

fair on high, Thou shin'st so calm - ly fair . . . on
 calm - ly fair on high, . . . so calm - - ly fair on
 calm - ly fair on high, Thou shin'st so calm - ly fair on
 calm - - ly fair, so calm - ly fair on

high. . . With thee in beau - ty
 high. . . With thee in beau - ty
 high. . . The my - riad stars thy con - stant train,
 high. . . The my - riad stars thy con - stant train,

ne'er can vie, For when thy ail - v'ry rays are
 ne'er can vie, For when thy ail - v'ry rays are seen, For when thy rays are
 ne'er can vie, For when thy ail - v'ry rays, thy rays are
 ne'er can vie, For when thy ail - v'ry rays are

SWEET LADY MOON.

seen, Their bright-ness pales, and seems to die, ..

seen, Their bright-ness pales, and seems to die, ..

seen, Their bright-ness pales, and seems to die, ..

seen, Their bright-ness pales, and seems to die, ..

Dynamic markings: *pp*, *mf*, *dim.*

sweet la - dy moon, . la - dy moon! . . .

sweet la - dy moon, . la - dy moon! . . .

la - dy moon! . . .

Sweet la - dy moon! . . .

Dynamic markings: *pp*, *dim.*

SECOND VERSE.

Sweet la - dy moon, whose heav'n - ly eyes Look down be - nign on

Sweet la - dy moon, whose heav'n - ly eyes Look down be - nign on

Sweet la - dy moon, whose heav'n - ly eyes Look down be - nign on

Sweet la - dy moon, whose heav'n - ly eyes Look down be - nign on

Dynamic markings: *p*, *cres.*, *f*

SWEET LADY MOON.

all be - low, How sweet the glance of ra - dant light Thou dost, in love, on
 all be - low, How sweet the glance of ra - dant light Thour dost, in
 all be - low, How sweet the glance of ra - dant light Thou dost, in
 all be - low, How sweet the glance of ra - dant light Thou dost, in love, on

us be - stow, Thou dost, in love, on us . . . be -
 love, on us be - stow, . . . in love, . . . on us be -
 love, on us be - stow, Thou dost, in love, on us be - -
 us be - stow, . . . in love, on us be - -

stow. . . That hide a - while thy
 stow. . . That hide a - while thy
 stow. . . Tho' veil'd per-chance by en - vious clouds, thy
 stow. . . Tho' veil'd per-chance by en - vious clouds, thy

SWEET LADY MOON.

beau - ty bright, Thou shin'st a - gain, while all on
 beau - ty bright, Thou shin'st a - gain, while all on earth, Thou shin'st, while all on
 beau - ty bright, Thou shin'st a - gain, while all, while all on
 beau - ty bright, Thou shin'st a - gain, while all on

cres. *f*

cres. *f*

cres. *f*

earth Pro - claim thee still, the Queen of night!
 earth Pro - claim thee still, the Queen of night!
 earth Pro - claim thee still, the Queen of night!
 earth Pro - claim thee still, the Queen of night!

ff

Sweet la - dy moon, . sweet la - dy moon! . . .
 Sweet la - dy moon, . sweet la - dy moon! . . .
 Sweet la - dy moon, . sweet la - dy moon! . . .
 Sweet la - dy moon! . . .
 Sweet la - dy moon! . . .

p *cres. molto.* *f*

p *cres. molto.* *f*

p *cres. molto.* *f*

p *cres. molto.* *f*

p *cres. molto.* *f*

HARK, THE CONVENT BELLS ARE RINGING.

A FOUR-PART SONG.

WORDS BY THOMAS HAYNES BAYLEY

COMPOSED BY

J. L. HATTON.

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

Moderato.

TREBLE. *mf* Hark! the con-vent-bells are ring-ing, And the nuns are sweet-ly sing-ing;

ALTO. *mf* Hark! the con-vent-bells are ring-ing, And the nuns are sweet-ly sing-ing;

TENOR
(Sve lower). *mf* Hark! the con-vent-bells are ring-ing, And the nuns are sweet-ly sing-ing;

BASS. *mf* Hark! the con-vent-bells are ring-ing, And the nuns are sweet-ly sing-ing;

ACCOMP. *Moderato.*
mf ♩ = 66.

pp Ho - ly Vir - gin, hear our prayer! Ho - ly Vir - gin, hear our prayer!

pp Ho - ly Vir - gin, hear our prayer! hear our prayer!

pp Ho - ly Vir - gin, hear our prayer! hear our prayer!

pp Ho - ly Vir - gin, hear our prayer! Ho - ly Vir - gin, hear our prayer!

HARK! THE CONVENT BELLS ARE RINGING.

mf See, the no-vice comes to se-ver Ev-'ry worldly tie for e-ver; *pp* Take, oh take her

mf See, the no-vice comes to se-ver Ev-'ry worldly tie for e-ver; *pp* Take, oh take her

pp Take, oh take her

pp Take, oh take her

to your care! Still ra-diant gems are shi-ning, Her jet-black locks en-

to your care! Still ra-diant gems are shi-ning, Her jet-black locks en-

to your care! Still ra-diant gems are shi-ning, Her jet-black locks en-

to your care! Still ra-diant gems are shi-ning, Her jet-black locks en-

- - twin-ing; And her robes, around her flow-ing, With ma-ny tints are glow-ing,

- - twin-ing; And her robes, around her flow-ing, With ma-ny tints are glow-ing,

- - twin-ing; And her robes, around her flow-ing, With ma-ny tints are glow-ing,

- - twin-ing; And her robes, around her flow-ing, With ma-ny tints are glow-ing,

HARK! THE CONVENT BELLS ARE RINGING.

Now the love-ly maid is kneel-ing, With up-lift-ed eyes ap-peal-ing;

Now the love-ly maid is kneel-ing, With up-lift-ed eyes ap-peal-ing;

Now the love-ly maid is kneel-ing, With up-lift-ed eyes ap-peal-ing;

Now the love-ly maid is kneel-ing, With up-lift-ed eyes ap-peal-ing,

Ho-ly Vir-gin, hear our pray'r! Ho-ly Vir-gin, hear our pray'r!

Ho-ly Vir-gin, hear our pray'r! hear our pray'r!

Ho-ly Vir-gin, hear our pray'r! hear our pray'r!

Ho-ly Vir-gin, hear our pray'r! Ho-ly Vir-gin, hear our pray'r!

See the abness, bending o'er her, Breathes the sa-cred vow before her; Take, oh take her

See, the abness, bending o'er her, Breathes the sacred vow before her; Take, oh take her

Take, oh take her

Take, oh take her

HARK! THE CONVENT BELLS ARE RINGING.

to your care! Her form no more pos - sess - es Those dark, lux - u - riant
 to your care! Her form no more pos - sess - es Those dark, lux - u - riant
 to your care! Her form no more pos - sess - es Those dark, lux - u - riant
 to your care! Her form no more pos - sess - es Those dark, lux - u - riant

tres - ses. The so - lemn words are spo - ken, Each earthy tie is bro - ken,
 tres - ses. The so - lemn words are spo - ken, Each earthy tie is bro - ken,
 tres - ses. The so - lemn words are spo - ken, Each earthy tie is bro - ken,
 tres - ses. The so - lemn words are spo - ken, Each earthy tie is bro - ken,

p poco piu lento. And all earth - ly joys are dim, And all earth - ly joys are dim. Splen - dours
p poco piu lento. And all earth - ly joys are dim, And all earth - ly joys are dim. Splen - dours
p poco piu lento. And all earth - ly joys are dim, And all earth - ly joys are dim. Splen - dours
p poco piu lento. And all earth - ly joys are dim, And all earth - ly joys are dim. Splen - dours

Tempo.
Tempo.
Tempo.
Tempo.

HARK! THE CONVENT BELLS ARE RINGING.

mf
bright-er now in - vite her, While thus we sing our ves - per

mf
bright-er now in - vite her, While thus we sing our ves - per

mf
bright-er now in - vite her, While thus we sing our ves - per

mf
bright-er now in - vite her, While thus we sing our ves - per

mf

pp
hymn. Ho-ly Vir-gin, hear our pray'r! Take, oh take her to your care!

pp
hymn. Ho-ly Vir-gin, hear our pray'r! Take, oh take her to your care!

pp
hymn. Ho-ly Vir-gin, hear our pray'r! Take, oh take her to your care!

pp
hymn. Ho-ly Vir-gin, hear our pray'r! Take, oh take her to your care!

pp