

NOVELLO'S
PART-SONG BOOK.

(Second Series.)

A COLLECTION OF
Four-Part Songs and Madrigals,

BY
MODERN COMPOSERS.

VOL. II.

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(SECOND SERIES.)

ROBIN GOODFELLOW.

A FOUR-PART SONG.

WORDS BY BEN JONSON.

COMPOSED BY

G. A. MACFARREN.

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

Presto. *pp* *cres.*

1st SOPRANO.

2nd SOPRANO.

TENOR, (Svs. lower.)

BASS.

ACCOMP. $\text{♩} = 88.$

1. More swift
2. Sometimes

1. More swift than lightning can I fly A - bout this air - y wel-kin soon, And
2. Sometimes I meet them like a nun, Sometimes an elk, sometimes a hound, Or

1. More swift
2. Some-times

1. More swift than lightning can I fly A - bout this air - y wel-kin soon, And
2. Sometimes I meet them like a nun, Sometimes an elk, sometimes a hound, Or

1. More swift
2. Some-times

Presto. *pp* *cres.* *scen.*

ff

in a minute's space des-cry Each thing that's done be - low the moon, each thing be-low the
to a horse I turn me can, And trip and trot a - bout them round, and trot a - bout them

ff

in a minute's space des-cry Each thing that's done be - low the moon, each thing be-low the
to a horse I turn me can, And trip and trot a - bout them round, and trot a - bout them

ff

... can I des - cry Each thing that's done be - low the moon, each thing be-low the
... I turn me can, And trip and trot a - bout them round, and trot a - bout them

ff

... can I des - cry, each thing be-low the
... I turn me can, and trot a - bout them

do. *ff* *p*

ROBIN GOODFELLOW.

moon. round. *pp* There's none shall cry "Ware Gob - lin"
But if my back they stride, a -

moon. round. *pp* There's not a ghost shall wag, Or cry "Ware Gob - lin"
But if to ride, my back they stride, More swift a -

moon. round. *pp* There's none shall cry "Ware Gob - lin"
But if my back they stride, a -

moon. round. *pp* There's not a hag nor ghost shall wag, Or cry "Ware Gob - lin" where I
round. But if to ride, my back they stride, More swift than wind a - way I

where I go, But, Ro - bin I . . . their feats . . . will spy, And send them
- - way I go, O'er hedge and lands, . through pools . . . and ponds, I whir - ry

where I go, But, Ro - bin I . . . their feats . . . will spy, And send them
- - way I go, O'er hedge and lands, . through pools . . . and ponds, I whir - ry

where I go, But, Ro - bin I, Ro - bin I their feats will spy, And send them
- - way I go, O'er hedge and lands, hedge and lands, through pools and ponds, I whir - ry

go, But Ro - bin I, Ro - bin I their feats will spy, And send them
go, O'er hedge and lands, hedge and lands, through pools and ponds, I whir - ry

ROBIN GOODFELLOW.

home, send them home . . with ho ho ho, with ho ho ho,
 laugh - ing, yes, laugh - ing ho ho ho, laughing ho ho ho,

home, send them home . . with ho ho ho, with ho ho ho,
 laugh - ing, yes, laugh - ing ho ho ho, laughing ho ho ho,

home, send them home with ho ho ho, with ho ho ho,
 laugh - ing, yes, laughing ho ho ho, laughing ho ho ho,

home, send them home with ho ho ho, with
 laugh - ing, yes, laughing, laughing ho ho ho, laughing

with ho ho ho ho, ho ho ho ho ho ho ho, ho ho ho!
 laughing ho ho ho ho, ho ho ho ho ho ho ho, ho ho ho!

with ho ho ho ho, ho ho ho ho ho ho ho, ho ho ho!
 laughing ho ho ho ho, ho ho ho ho ho ho ho, ho ho ho!

with ho ho ho ho, ho ho ho he ho ho ho, ho ho ho!
 laughing ho ho ho ho, ho ho ho he ho ho ho, ho ho ho!

ho ho ho, ho, ho ho ho ho ho ho ho, ho ho ho!
 ho ho ho, ho, ho ho ho ho ho ho ho, ho ho ho!

ROBIN GOODFELLOW.

THIRD VERSE. *pp* *cres.*

When lads and lass - es mer-ry be, With pos - sets and rich jun-kets fine, Un -

pp *cres.*

When lads and lass - es mer-ry be, With pos - sets and rich jun-kets fine, Un -

pp *cres.*

When lads

pp *cres.*

When lads

pp *cres.* *scen.*

seen of all the com - pa - nie I eat their cakes, and sip their wine, I eat, I sip their

pp *p*

seen of all the com - pa - nie I eat their cakes, and sip their wine, I eat, I sip their

pp *p*

the com - pa - nie I eat their cakes, and sip their wine, I eat, I sip their

pp *p*

the com - pa - nie I eat, I sip their

pp *p*

do. *ff* *p*

wine. *pp* And to make sport the can - dles

wine. *pp* And to make sport I puff, And out the can - dles

wine. *pp* And to make sport the can - dles

wine. *pp* And to make sport I puff and snort, And out the can - dles I do

ROBIN GOODFELLOW.

I do blow, And maids I kiss, . . They shriek, . . "Who's this?" I an - swer
 I do blow, And maids I kiss, . . They shriek, . . "Who's this?" I an - swer
 I do blow, And maids I kiss, They shriek, "Who's this?" I an - swer
 blow, And maids I kiss, They shriek, "Who's this?" I an - swer

nought, an - swer nought, but ho ho ho, nought but ho ho ho,
 nought, an - swer nought, but ho ho ho, nought but ho ho ho,
 nought, an - swer nought, but ho ho ho, nought but ho ho ho,
 nought, an - swer nought, Nought but ho ho ho, nought but

nought but ho ho ho ho, ho ho ho ho ho ho ho, ho ho ho!
 nought but ho ho ho ho, ho ho ho ho ho ho ho, ho ho ho!
 nought but ho ho ho ho, ho ho ho ho ho ho ho, ho ho ho!
 ho ho ho, ho, ho ho ho ho ho ho ho, ho ho ho!

(SECOND SERIES.)

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA

A FOUR-PART SONG.

WORDS BY A. TENNYSON.

COMPOSED BY

G. A. MACFARREN.

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

Andante espressivo.

1st TREBLE. *p* *sf*
Break, break, break on thy cold grey stones, O sea, And I

2nd TREBLE. *p* *sf*
Break, break, break on thy cold grey stones, O sea, And I

TENOR, (8vs. lower.) *p* *sf*
Break, break, break, break, And I

BASS. *p* *sf*
Break, break, break on thy cold grey stones, O sea, And I

ACCOMP. *p* *sf*
♩ = 112.

would that my tongue could ut-ter The thoughts that a-rise in me. Break, . .

would that my tongue could ut-ter The thoughts that a-rise in me. And I

would that my tongue could ut-ter The thoughts that a-rise in me. And I

would that my tongue could ut-ter The thoughts that a-rise in me. And I

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

The musical score is written in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of a vocal line and a piano accompaniment. The lyrics are: "And I would that my tongue could utter The thoughts . . . would that my tongue could utter The thoughts that a - rise in me. Oh well for the fish-erman's boy, That he shouts with his sis-ter at play; Oh well for the fish-er-man's boy, That he oh well,". The score includes various musical markings such as *cres.*, *f*, *dim.*, *mf*, *p*, and *pp*. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

And I would that my tongue could ut - ter The thoughts . .
 would that my tongue could ut - ter The thoughts
 would that my tongue could ut - ter The thoughts that a -
 would that my tongue could ut - ter The thoughts that a -

that a - rise in me. Oh well for the fish - er - man's boy, That he
 that a - rise in me. Oh . . . well, . . . oh well That he
 - - rise in me. well, . . . oh well, That he
 - - rise in me. well, . . . oh well, That he

shouts with his sis - ter at play; Oh well for the fish - er - man's boy, That he
 shouts with his sis - ter at play; Oh well for the fish - er - man's boy,
 shouts . . . at play; Oh well for the fish - er - man's boy,
 oh well,

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

shouts with his sis - ter at play. . . *dolce.*
 with his sis - ter at play. *dolce.* Oh
 with his sis - ter at play. . . Oh well for the sai - lor
 Oh well, Oh well for the sai - lor lad, for the

dolce.
 oh well . . . That he sings in his
 well for the sai - lor lad, That he sings in his boat, in his
 lad, Oh well That he sings
 sai - - lor lad, That he sings in his boat, in his

cres.
 boat on the bay, Oh well that he sings . . . in his
 boat on the bay, Oh well that he sings in his boat
 in his boat on the bay, Oh well that he sings in his boat . . .
 boat on the bay, Oh well that he sings in his boat

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

boat on the bay. Move on, move
 on the bay. Move on, and the state-ly ships move
 . . . on the bay. Move on, move
 on the bay. And the state-ly ships move on, move

on, . . . And the state-ly ships move on To their ha-ven un-der the
 on, . . .
 on, . . . And the state-ly ships . . . move on To their ha-ven un-der the
 on, . . . And the state-ly ships move on To their ha-ven un-der the

hill. And oh . . . for the touch of a va-nish'd hand, for the touch of a
 And oh . . . for the touch of a va-nish'd hand, for the touch of a
 hill. And oh for a va-nish'd hand, and oh for a
 hill. And oh . . . and oh . . .

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

still, still, still. Break, break, break, At the foot of thy crags, O

still, still, still. Break, break, break, At the foot of thy crags, O

still, still, still. Break, break, break, At the foot of thy crags, O

still, still, still. Break, break, break, At the foot of thy crags, O

sea, But the ten-der grace of a day that is dead, will ne-ver re-turn to

sea, But the ten-der grace of a day that is dead, will ne-ver re-turn to

break, But the ten-der grace of a day that is dead, will ne-ver re-turn to

sea, But the ten-der grace of a day that is dead, will ne-ver re-turn to

me: break, . . . but the ten-der grace will ne-ver re-turn, . . .

me; but the ten-der grace will ne-ver, will ne- . . .

me; but the ten-der grace will ne-ver, will ne- . . . ver re-

me; but the ten-der grace will ne-ver, will ne- . . . ver re-

BREAK, BREAK, BREAK ON THY COLD GREY STONES, O SEA.

re - turn to me: break, . . . But the grace of a
 ver re - turn to me: break, But the grace of a
 - - turn to me: break, of a
 - - turn to me: break, But the grace of a

day that is dead, will ne - ver re - turn, ne'er re - turn . . . to
 day that is dead, will ne - ver re - turn, ne'er re - turn . . . to
 day that is dead, will ne - ver re - turn, ne'er re - turn . . . to
 day that is dead, will ne'er

me, . . . will ne-ver, will ne-ver re - turn . . . to me.
 me, will ne-ver, will ne-ver re - turn . . . to me. . . .
 me, will ne-ver, will ne-ver re - turn . . . to me. . . .
 . . . will ne-ver re - turn, will ne-ver re - turn . . . to me. . . .

THE SPLENDOUR FALLS ON CASTLE WALLS.

A FOUR-PART SONG,

THE WORDS BY ALFRED TENNYSON

COMPOSED BY

G. A. MACFARREN.

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

1st TREBLE.

2nd TREBLE.

TENOR, (Sve lower.)

BASS.

ACCOMP.

$\text{♩} = 88.$

The splendour falls on cas-tle walls, And snowy sum - mits old in

The splendour falls on cas-tle walls, And snowy sum - mits old in

The splendour falls on cas-tle walls, And snowy sum - mits old in

The splendour falls on cas-tle walls, And snowy sum - mits old in

The splendour falls on cas-tle walls, And snowy sum - mits old in

sto-ry: The long light shakes a - cross the lakes, And the wild

sto-ry: The long light shakes a - cross the lakes, And the wild

sto-ry: The long . . . light shakes a - cross . . . the lakes . And the wild

sto-ry: The long light shakes a - cross the lakes, And the wild

THE SPLENDOUR FALLS ON CASTLE WALLS.

ca - ta - ract leaps in glo - ry, Blow, bu - gle, blow, Blow, bu - gle, blow,

ca - ta - ract leaps in glo - ry, Blow, . . . Blow, . . .

ca - ta - ract leaps in glo - ry, Blow, bu - gle, blow, Blow, bu - gle, blow,

ca - ta - ract leaps in glo - ry, Blow, bu - gle, blow, Blow, bu - gle, blow,

set the wild . . e - - choes fly-ing, Blow, bu-gle, An-swer,

Blow, . . . set the wild e - choes fly-ing, Blow, bugle,

set the wild . . e - - choes fly-ing,

set the wild e - - choes fly-ing,

e - choes, Blow, bu - gle, An - swer

Answer, echoes, Blow, bu-gle, .

Blow, bu-gle, blow, set the wild echoes fly-ing, Blow, bu - gle,

Blow, bu-gle, blow, set the wild echoes fly-ing, Blow, bu - gle,

THE SPLENDOUR FALLS ON CASTLE WALLS.

f
e - choes, Blow, bu - gle, *pp*
pp
An - swer e - choes, Blow, bu - gle, *pp*
blow, set the wild e - choes fly - ing, Blow, bu - gle, blow, set the wild e - choes fly - ing,
blow, set the wild e - choes fly - ing, Blow, bu - gle, blow, set the wild e - choes fly - ing, *pp* *f*

f An - swer echoes, *f* Blow, *p* Blow.
pp *pp*
An - swer, echoes, Blow, *pp*
dy - ing, dy - ing, dy - ing, dy - ing, dy - ing, dy - ing, dy - ing.
dy - ing, dy - ing, dy - ing, dy - ing, dy - ing, dy - ing, dy - ing.

p *cres.*
O hark, O hear! how thin and clear, And thin - ner, clear - er, far - ther
p *cres.*
O hark, O hear! how thin and clear, And thin - ner, clear - er, far - ther
p *cres.*
O hark, O hear! how thin and clear, And thin - ner, clear - er, far - ther
p *cres.*

THE SPLENDOUR FALLS ON CASTLE WALLS.

go-ing! O sweet and far, from cliff and scar, The horns of
 go-ing! O sweet and far, from cliff and scar, The horns of
 go-ing! O sweet . . . and far, . . . from cliff . . . and scar, . . . The horns of
 go-ing! O sweet and far, from cliff and scar, The horns of

Elf - land faint - ly blow - ing! Blow, let us hear, Blow, let us hear
 Elf - land faint - ly blow - ing! Blow, . . . Blow, . . .
 Elf - land faint - ly blow - ing! Blow, let us hear, Blow, let us hear
 Elf - land faint - ly blow - ing! Blow, let us hear, Blow, let us hear

the pur - ple glens . . . re - ply - ing, Blow, bu - gle, An - swer,
 Blow, . . . let us hear the glens re - ply - ing, Blow, bu - gle,
 the pur - ple glens . . . re - ply - ing,
 the pur - ple glens re - ply - ing,

Musical score for piano accompaniment, including dynamics such as *p*, *f*, *dim.*, and *pp*.

THE SPLENDOUR FALLS ON CASTLE WALLS.

f e - choes, *pp* Blow, bu - gle, *pp* An - swer

Answer, echoes, *p* *crac.* Blow, bu-gle,

Blow, let us hear the purple glens re-ply-ing; let us hear the

Blow, let us hear the purple glens re-ply-ing; let us hear the

pp *f* *pp* *f*

f e - choes, *pp* Blow, bu-gle, *pp*

An - swer e-choes, Blow, bu-gle,

pur - ple glens re - ply - ing, let us hear the pur - ple glens re - ply - ing,

pur - ple glens re - ply - ing, let us hear the pur - ple glens re - ply - ing,

pp *f* *pp*

f An-swer, echoes, *pp* Blow, *pp* Blow.

Answer, echoes, Blow, *pp*

dy-ing, dy-ing, dy-ing, dy-ing, dy-ing, dy-ing, dy - ing.

dy-ing, dy-ing, dy-ing, dy-ing, dy-ing, dy-ing, dy - ing.

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

THE SPLENDOUR FALLS ON CASTLE WALLS.

f *p* *cres.*

O love, O love, they die in yon rich sky, They faint . . .

O love, O love, they die in yon rich sky, They faint . . .

O love, O love, they die in yon rich sky, They faint . . .

O love, O love, they die in yon rich sky, They faint . . .

Più mosso. $\text{♩} = 132.$

cres. *dim.* *f*

they faint, . . . they faint, . . . Our e-choes

on hill or field or ri-ver Our e-choes

they faint, . . . they faint, . . . Our e-choes

on hill or field or ri-ver; Our e-choes

cres.

roll . . . from soul . . . to soul, . . . And grow . . . for

roll . . . from soul . . . to soul, . . . And grow . . . for

roll . . . from soul . . . to soul, . . . And grow . . . for

roll . . . from soul . . . to soul, . . . And grow . . . for

THE SPLENDOUR FALLS ON CASTLE WALLS.

e - ver and for e - - - ver. Blow, blow, bu-gle, blow,
 e - ver and for e - - - ver. Blow, blow, . . . blow, . .
 e - ver and for e - - - ver. Blow, blow, bu-gle, blow,
 e - ver and for e - - - ver. Blow, blow, bu-gle, blow,

blow, bu-gle blow, set the wild e - - - choes fly - ing,
 blow, . . . set the wild e - - choes fly - ing,
 blow, bu-gle blow, set the wild e - - - choes fly - ing,
 blow, bu-gle blow, set the wild e - - choes fly - ing

Blow, bu-gle, An-swer, e-choes, Blow, bu-gle,
 Blow, bu-gle, An - swer e-choes,
 Blow, bu-gle blow, set the
 Blow, bu-gle blow, set the

THE SPLENDOUR FALLS ON CASTLE WALLS.

The musical score is arranged in three systems, each with four staves. The top two staves of each system are for vocal parts, and the bottom two are for piano accompaniment. The lyrics are written below the vocal staves, and dynamic markings (pp, f, dim.) are placed throughout the score. The lyrics include: "An - swer, e-choes, Blow, Blow, bu- gle, An - swer, e-choes, wild e-choes fly-ing, Blow, bu- gle, blow, set the wild e-choes fly - ing, Blow, bu- gle, wild e-choes fly-ing, Blow, bu- gle, blow, set the wild e-choes fly - ing, Blow, bu- gle, bu- gle, An - swer, e-choes, Blow, Blow, bu- gle, An - swer, e-choes, blow, set the wild e-choes fly - ing, dy-ing, dy-ing, dying, dy-ing, blow, set the wild e-choes fly - ing, dy-ing, dy-ing, dying, dy-ing, blowing, bu- gle, blowing, dying, dying, dy - ing, dy - - - ing. . . dying, dying, dy - ing, dy - - - ing. . . dying, dying, dy - ing, dy - - - ing. . .".

(SECOND SERIES.)

SONG OF THE RAILROADS.

A FOUR-PART SONG,

THE WORDS BY R. M. MILNES, Esq.*

COMPOSED BY

G. A. MACFARREN.

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

1st TREBLE

2nd TREBLE

TENOR, (Sve lower.)

BASS.

ACCOMP. = 126.

1. While ev' - ry age is crown'd with rhyme, And song is e - ver
 2. When speed and joy go hand in hand, And loves are side by
 3. And oft as ships of ill ac - curst, That sail the so - lid

1. While ev' - ry age is crown'd with rhyme, And song is e - ver
 2. When speed and joy go hand in hand, And loves are side by
 3. And oft as ships of ill ac - curst, That sail the so - lid

1. While ev' - ry age is crown'd with rhyme, And song is e - ver
 2. When speed and joy go hand in hand, And loves are side by
 3. And oft as ships of ill ac - curst, That sail the so - lid

1. While ev' - ry age is crown'd with rhyme, And song is e - ver
 2. When speed and joy go hand in hand, And loves are side by
 3. And oft as ships of ill ac - curst, That sail the so - lid

young, side, earth, The brav - est birth of la - ter time Must not re - main un -
 We are the sun - beams of the land, On which the an - gels
 On sa - cred part - ing hours we burst, And mar the mo - ment's

young, side, earth, The brav - est birth of la - ter time Must not re - main un -
 We are the sun - beams of the land, On which the an - gels
 On sa - cred part - ing hours we burst, And mar the mo - ment's

young, side, earth, The brav - est birth of la - ter time Must not re - main un -
 We are the sun - beams of the land, On which the an - gels
 On sa - cred part - ing hours we burst, And mar the mo - ment's

young, side, earth, The brav - est birth of la - ter time Must not re -
 We are the sun - beams of the land, On which the
 earth, On sa - cred part - ing hours we burst And mar the

SONG OF THE RAILROADS.

sf *pp* *pp* *pp*

- - sung; While ev - ry age is crown'd with rhyme, And song is e - ver
glide; When speed and joy go hand in hand, And loves are side by
mirth; And oft as ships of ill ac - curst, That sail the so - lid

- - sung; While ev - ry age is crown'd with rhyme, And song is e - ver
glide; While speed and joy go hand in hand, And loves are side by
mirth; And oft as ships of ill ac - curst, That sail the so - lid

- - sung; While ev - ry age is crown'd with rhyme, And song is e - ver
glide; While speed and joy go hand in hand, And loves are side by
mirth; And oft as ships of ill ac - curst, That sail the so - lid

- - main un - sung; And song is e - ver
an - gels glide; And loves are side by
mo - ments mirth; That sail the so - lid

cres. *cres.* *cres.* *cres.* *cres.* *cres.*

young, The brav - est birth of la - ter time Must not re - main un -
side, We are the sun - beams of the land On which the an - gels
earth, On sa - cred part - ing hours we burst, And mar the mo - ment's

young, The brav - est birth of la - ter time Must not re - main un -
side, We are the sun - beams of the land On which the an - gels
earth, On sa - cred part - ing hours we burst, And mar the mo - ment's

young, The brav - est birth of la - ter time Must not re - main un -
side, We are the sun - beams of the land On which the an - gels
earth, On sa - cred part - ing hours we burst, And mar the mo - ment's

SONG OF THE RAILROADS.

f *p*

sung: A po - et shall be born to us, A po - et shall be
 glide; The hus - band to his anx - ious wife, The hus - band to his
 mirth: The dear - est and the long - est lost, The dear - est and the

f *p*

sung: A po - et shall be born to us, A po - et shall be
 glide; The hus - band to his anx - ious wife, The hus - band to his
 mirth: The dear - est and the long - est lost, The dear - est and the

f *p*

sung: A po - et shall be born to us, be
 glide; The hus - band to his anx - ious wife, his
 mirth: The dear - est and the long - est lost, the

f

sung: be born to us, A po - et shall be
 glide; his anx - ious wife, The hus - band to his
 mirth: the long - est lost, The dear - est and the

cres. *f*

born to us, to us, For liv - ing men to
 wife, The friend, the friend, the friend, the friend to
 lost, Pass by, pass by, pass by, with - in a

cres.

born to us, to us, For liv - ing men to
 wife, The friend, . . . the friend, the friend to friend - ly
 lost, Pass by, . . . pass by, pass by with - in a

cres. *f*

born to us, to us, . . . to us, For liv - ing men to
 anx - ious wife, The friend, . . . the friend, the friend to friend - ly
 long - est lost, Pass by, . . . pass by, pass by with - in a

cres. *f*

born to us, . . . to us, For liv - ing men to
 anx - ious wife, . . . The friend, the friend to friend - ly
 long - est lost, . . . Pass by, pass by with - in a

SONG OF THE RAILROADS.

hail, Dis-mounted from old Pe-ga-sus To mount the fie-ry rail! Dis-
 care, The lov-er to his life of life, On burn-ing wings we bear. The
 span, Yet know it not; of lit-tle cost We make the heart of man! Yet
 cres.

hail, Dis-mounted from old Pe-ga-sus To mount, to mount the fie-ry
 care, The lov-er to his life of life, On burn-ing, on burn-ing wings we
 span, Yet know it not; of lit-tle cost We make, we make the heart of
 sf cres.

hail, Dis-mounted from old Pe-ga-sus To mount the fie-ry rail! Dis-
 care, The lov-er to his life of life, On burn-ing wings we bear. The
 span, Yet know it not; of lit-tle cost We make the heart of man! Yet
 sf cres.

hail, Dis-mount - - ed from old Pe-ga-sus, To mount the fie-ry
 care, The lov - - er to his life of life, On burn-ing wings we
 span, Yet know it not; of lit-tle cost We make the heart of

- mount-ed from old Pe-ga-sus To mount the fie-ry rail! . .
 lov-er to his life of life, O burn-ing wings we bear. . .
 know it not; of lit-tle cost We make the heart of man! . .

rail! . from old Pe-ga-sus To mount the fie-ry rail! . .
 bear . to his life of life, On burn-ing wings we bear. . .
 man! . . . of lit-tle cost We make the heart of man! . .

- mount-ed from old Pe-ga-sus To mount the fie-ry rail! . .
 lov-er to his life of life, On burn-ing wings we bear. . .
 know it not; of lit-tle cost, We make the heart of man! . .

rail! . from old Pe-ga-sus To mount the fie-ry rail! . .
 bear . to his life of life, On burn-ing wings we bear. . .
 man! . . . of lit-tle cost We make the heart of man! . .

(The remaining three stanzas are not adapted to the Music; but they are here subjoined in order to preserve the Poem complete.)

With precious freight of hopes and We sweep the fields of space, [fears, Decreed to dry the deepest tears, And dim the brightest face: A few short words writ over-night Hundreds of miles are borne, And scatter sorrow or delight Far, ere the morrow morn.	Our cry is onward, onward, yet Hard pace and little pause,— We will not let the world forget Her nature's motive laws: Like her we listen, day by day, Nor rest at any goal— [say, The sun himself, has moved, they Since planets round him roll.	And if, when like a net we lie, O'er many a distant soil, And glad the traveller's mind and eye, Without a traveller's toil,— From mutual virtues understood All scorn and hate shall flee, What instruments of God and good Be mightier than We?
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(SECOND SERIES.)

CHRISTMAS.

A FOUR-PART SONG.

WORDS BY LEIGH HUNT.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWEES AND CO., 1, BARNES STREET (W.), and 85, POULTRY (E.C.).

Allegro gioviale.

TREBLE.
Christ-mas comes, . . . he comes, he comes, he comes,

ALTO.
Christ-mas comes, . . . he comes, he comes, he comes,

**TENOR,
(Svs. lower.)**
Christ-mas comes, . . . he comes, he comes,

BASS.
Christ-mas comes, he comes, he comes, he comes, Ush-

ACCOMP.
♩ = 186.

Ush-er'd with a rain of plums; Hol-lies in the

Ush-er'd with a rain of plums; Hol-lies in the win-dows greet him;

Ush-er'd with a rain of plums; Hol-lies

- - er'd with a rain of plums; Hol-lies in the win-dows greet him,

CHRISTMAS.

windows greet him. Schools come driving post to meet him, Schools come driving
 Schools come driving post to meet him, Schools come driving
 in the win-dows greet him; Schools come driving post to meet
 Schoo s come driving post to meet

post to meet him; Gifts pre - cede him, bells pro - claim him, Ev' - ry
 post to meet him; Gifts pre - cede him, bells pro - claim him, Ev' - ry
 him, Schools come driv - ing post; Gifts pre - cede him, bells pro - claim him, Ev' - ry
 him, Schools come driv - ing post; Gifts pre - cede him, bells pro - claim him, Ev' - ry

p cre - - scen - - do.

mouth de - lights to name him. Wet, and wind, and dark, Make him
 mouth de - lights to name him. Wet, and dark, Make him
 mouth de - lights to name him. Wet, and cold, and wind, and dark, Make him
 mouth de - lights to name him. Wet, and dark, Make him

CHRISTMAS.

but the warm - er mark; And yet he comes not one em - bo - died, U - ni -
 but the warm - er mark; And yet he comes not one em - bo - died, U - ni -
 but the warm - er mark; And yet he comes not one em - bo - died, U - ni -
 but the warm - er mark; And yet he comes not one em - bo - died, U - ni -

- - ver - sal's the blithe Godhead, And in ev' - ry fes - tal house Presence hath u - bi - qui -
 - - ver - sal's the blithe Godhead, And in ev' - ry fes - tal house Presence hath u - bi - qui -
 - - ver - sal's the blithe Godhead, And in ev' - ry fes - tal house Presence hath u - bi - qui -
 - - ver - sal's the blithe Godhead, And in ev' - ry fes - tal house Presence hath u - bi - qui -

- tous, And in ev' - ry fes - tal house Pre - sence hath u - bi - qui - tous, Pre - sence
 - tous, And in ev' - ry fes - tal house Pre - sence hath u - bi - qui - tous, Pre - sence
 - tous, And in ev' - ry fes - tal house Pre - sence hath u - bi - qui - tous, Pre - sence
 - tous, And in ev' - ry fes - tal house Pre - sence hath u - bi - qui - tous, Pre - sence

CHRISTMAS.

hath u - bi - qui - tous.

hath u - bi - qui - tous.

hath u - bi - qui - tous. *dolce.* Curtains, those snug room - en-fold - ers, Hang up - on his

bath u - bi - qui - tous. *dolce.* Curtains, those snug room - en-fold - ers, Hang up - on his

And he has a

And he has a

mil - lion shoulders, Hang up - on his mil - lion shoul - ders;

mil - lion shoulders, Hang up - on his mil - lion shoul - ders;

mil - lion eyes Of fire, And he has a mil - lion eyes . . Of fire; . .

mil - lion eyes Of fire, And he has a mil - lion eyes . . Of fire; . .

And he has a mil - - lion eyes of fire; . .

And he has a mil - - lion eyes of fire; . .

CHRISTMAS.

pp
 and eats a mil-lion pies, And is ve-ry mer-ry and
pp
 and eats a mil-lion pies, And is ve-ry mer-ry and
pp
 and eats a mil-lion pies, And is ve-ry mer-ry and
pp
 and eats a mil-lion pies, And is ve-ry mer-ry and

wise, And is ve-ry mer-ry and wise, Ve-ry
 wise, And is ve-ry, ve-ry, ve-ry, ve-ry mer-ry and wise, Ve-ry
 wise, And is ve-ry mer-ry and wise, Ve-ry
 wise, And is ve-ry, ve-ry, ve-ry, ve-ry mer-ry and wise, Ve-ry

cres. *f*
 wise, and ve-ry mer-ry, And he loves a kiss be-neath the
cres. *f*
 wise, and ve-ry mer-ry, And he loves a kiss be-neath the
cres. *f*
 wise, and ve-ry mer-ry, And he loves a kiss be-neath the
cres. *f*
 wise, and ve-ry mer-ry, And he loves a kiss be-neath the

CHRISTMAS.

ber-ry. He would
 ber-ry. He would
 ber-ry, He would have us, one and all, He would have us, one and all, He would
 ber-ry, He would have us, one and all, He would
 have us, one and all, Wake at his be-nig-nant call, And all grow
 have us, one and all, Wake at his be-nig-nant call, And all grow
 have us, one and all, Wake at his be-nig-nant call, And all grow
 have us, one and all, Wake at his be-nig-nant call, And all grow
 wise, and all lay down Strife, and jea-lou-sy, and frown,
 wise, and all lay down Strife, and jea-lou-sy, and frown,
 wise, and all lay down Strife, and jea-lou-sy, and frown, Strife, and
 wise, and all lay down Strife, and jea-lou-sy, and frown,

CHRISTMAS.

And like the sons of one great mo-ther,
 And like the sons of one great mo-ther,
 jea-lou-sy, and frown, . . . And like the sons of one great mo-ther,
 And like the sons of one great mo-ther,

Share, and be blest with one a - no - ther, And
 Share, and be blest with one a - no - ther,
 Share, and be blest with one a - no - ther, And like the sons . . . of
 Share, and be blest with one a - no - ther, And like the

like the sons, share and be blest . . . with one . . . an - o - ther.
 And like the sons, be blest . . . with one . . . an - o - ther.
 one great mo - ther, share and be blest . . . with one . . . an - o - ther.
 sons of one mo - ther, share and be blest . . . with one . . . an - o - ther.

ADIEU, LOVE, ADIEU.

A FOUR-PART SONG.

COMPOSED BY

G. A. MACFARREN.

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

Allegretto. cres.

TREBLE. A - dieu, love, a - dieu, love, un - true love, Un - true love, un - true love, a - *cres.*

ALTO. A - dieu, love, a - dieu, love, un - true love, Un - true love, un - true love, a - *cres.*

TENOR, (one lower.) A - dieu, love, a - dieu, love, un - true love, Un - true love, un - true love, a - *cres.*

BASS. A - dieu, love, a - dieu, love, un - true love, Un - true love, un - true love, a - *cres.*

ACCOMP. $\text{♩} = 112.$

- dieu, love; Your mind is light, Soon lost for new love,

- dieu, love; Your mind is light, Soon lost for new love, *sf*

- dieu, love; Your mind is light Soon lost for new love, Soon

- dieu, love; Your mind is light, Soon lost for new love.

ADIEU, LOVE, ADIEU.

Soon, soon for new love. So long as I was in your sight, I was your
 Soon, soon for new love. So long as I was in your sight, I was your
 . . . lost for new love. So long as I was in your sight, I was your
 Soon, soon for new love. So long as I was in your sight, I was your

The first system of the musical score consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "Soon, soon for new love. So long as I was in your sight, I was your . . . lost for new love. So long as I was in your sight, I was your".

heart, your soul, your trea-sure; And e - ver - more you sobb'd and sigh'd, Burn-ing with
 heart, your soul, your trea-sure; And e - ver - more you sobb'd and sigh'd, Burn-ing with
 heart, your soul, your trea-sure; And e - ver - more you sobb'd and sigh'd, Burn-ing with
 heart, your soul, your trea-sure; And e - ver - more you sobb'd and sigh'd, Burn-ing with

The second system of the musical score continues the vocal and piano parts. The lyrics are: "heart, your soul, your trea-sure; And e - ver - more you sobb'd and sigh'd, Burn-ing with". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

flames be - yond all mea - sure. Three days
 flames be - yond all mea - sure. Three days en - dur'd your
 flames be - yond all mea - sure. Three days en - dur'd your love for me, . . .
 flames be - yond all mea - sure. Three

The third system of the musical score concludes the piece. The lyrics are: "flames be - yond all mea - sure. Three days en - dur'd your love for me, . . .". The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

ADIEU, LOVE, ADIEU.

... endur'd your love for me And it was lost, was
 love, your love for me, And it was lost, was lost, was
 ... your love for me, And it was lost in o - ther three, was
 days endur'd your love for me, And it was lost in o - ther three, And it was

lost in o - ther three! . . . A - dieu, love, a - dieu, love, un-true love, Un -
 lost in o - ther three! . . . A - dieu, love, a - dieu, love, un-true love, Un -
 lost in o - ther three! . . . A - dieu, love, a - dieu, love, un-true love, Un -
 lost in o - ther three! . . . A - dieu, love, a - dieu, love, un-true love, Un -

... true love, un - true love, a - dieu, love; Your mind is light,
 - true love, un - true love, a - dieu, love; Your mind is light,
 - true love, un - true love, a - dieu, love; Your mind is light,
 - true love, un - true love, a - dieu, love; Your mind is light,

ADIEU, LOVE, ADIEU.

Soon lost for new love, Soon, soon for new love.

Soon lost for new love, Soon, soon for new love.

Soon lost for new love, *sf* Soon, . . . lost for new love.

Soon lost for new love, Soon, soon for new love.

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* and *sf*.

An-o-ther shep-herd you did see, To whom your heart was soon en-

An-o-ther shep-herd you did see, To whom your heart was soon en-

An-o-ther shep-herd you did see, To whom your heart was soon en-

An-o-ther shep-herd you did see, To whom your heart was soon en-

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. Dynamics include *mf*.

- chain-ed; And soon your love was leapt from me, And soon my

- chain-ed; And soon your love was leapt from me, And soon my

- chain-ed; And soon your love was leapt from me, And soon my

- chain-ed; And soon your love was leapt from me, And soon my

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. Dynamics include *mf*.

ADIEU, LOVE, ADIEU.

place he had ob - tain - ed. Soon came

place he had ob - tain - ed. Soon came a third, your

place he had ob - tain - ed. Soon came a third, your love to win, . .

place he had ob - tain - ed. Soon

. . a third, your love to win, And we were out, were

love, your love to win, And we were out, were out, were

. . . your love to win, And we were out and he was in, were

came a third, your love to win, And we were out and he was in, and we were

out and he was in. . . . A - dieu, love, a - dieu, love, un - true love, Un -

out and he was in. . . . A - dieu, love, a - dieu, love, un - true love, Un -

out and he was in. . . . A - dieu, love, a - dieu, love, un - true love, Un -

out and he was in. . . . A - dieu, love, a - dieu, love, un - true love, Un -

ADIEU, LOVE, ADIEU.

- true love, un - true love, a - dieu, love; Your mind . . . is light,

- true love, un - true love, a - dieu, love; Your mind is light,

- true love, un - true love, a - dieu, love; Your mind is light,

- true love, un - true love, a - dieu, love; Your mind is light,

f Soon lost for new love, *p* Soon, soon for new love.

f Soon lost for new love, *p* Soon, soon for new love.

f Soon lost for new love, *sf* Soon . . . lost for new love.

f Soon lost for new love, *p* Soon, soon for new love.

mf Sure you have made me pass - ing glad, That you your mind so soon re -

mf Sure you have made me pass - ing glad, That you your mind so soon re -

mf Sure you have made me pass - ing glad, That you your mind so soon re -

mf Sure you have made me pass - ing glad, That you your mind so soon re -

ADIEU, LOVE, ADIEU.

- mov - ed, Be - fore that I the lei - sure had To choose you for my best be -
 - mov - ed, Be - fore that I the lei - sure had To choose you for my best be -
 - mov - ed, Be - fore that I the lei - sure had To choose you for my best be -
 - - mov - ed, Be - fore that I the lei - sure had . To choose you for my best be -

The first system consists of four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "- mov - ed, Be - fore that I the lei - sure had To choose you for my best be -".

- - lov - ed. Since all . . your love was past and
 - - lov - ed. Since all your love was past, was past and
 - - lov - ed. Since all your love was past and done, . . was past and
 - - lov - ed. Since all your love was past and

The second system continues the vocal and piano parts. The lyrics are: "- - lov - ed. Since all . . your love was past and", "- - lov - ed. Since all your love was past, was past and", "- - lov - ed. Since all your love was past and done, . . was past and", and "- - lov - ed. Since all your love was past and".

done, Two days be - fore, be -
 done, Two days be - fore, be - fore, be -
 done, Two days be - fore it was be - gun, be -
 done, Two days be - fore it was be - gun, Two days be -

The third system concludes the piece. The lyrics are: "done, Two days be - fore, be -", "done, Two days be - fore, be - fore, be -", "done, Two days be - fore it was be - gun, be -", and "done, Two days be - fore it was be - gun, Two days be -".

ADIEU, LOVE, ADIEU.

cres.
 - - fore it was be - gun . . . A - dieu, love, a - dieu, love, un - true love; Un -
 - - fore it was be - gun . . . A - - dieu, love, a - dieu, love, un - true love; Un -
 - - fore it was be - gun . . . *cres.* A - dieu, love, a - dieu, love, un - true love; Un -
 - - fore it was be - gun . . . A - dieu, love, a - dieu, love, un - true love; Un -

cres.
 - - true love, un - true love, a - dieu, love; Your mind is light,
 - - true love, un - true love, a - dieu, love; Your mind is light,
cres.
 - - true love, un - true love, a - dieu, love; Your mind is light,
 - - true love, un - true love, a - dieu, love; Your mind is light,

Soon lost for new love, Soon, soon for new love.
 Soon lost for new love, Soon soon for new love.
 Soon lost for new love, Soon, . . . lost for new love.
 Soon lost for new love, Soon, soon for new love.

(SECOND SERIES.)

SIR KNIGHT, SIR KNIGHT, OH WHITHER AWAY.

(SINTRAM'S SONG.)

A FOUR-PART SONG,

THE WORDS FROM "SINTRAM AND HIS COMPANIONS," BY PERMISSION OF THE PUBLISHER,

COMPOSED BY

C. A. MACIRONE.

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

ALLEGRO BRILLANTE CON FUOCO E NON LEGATO.

mf cre - - - - - scen - - - - - do.

TREBLE.

ALTO.

TENOR, (8ve lower.)

BASS.

"Sir Knight, Sir Knight, oh
steer'd on his course by

SIR KNIGHT, SIR KNIGHT, OH WHITHER AWAY.

whither a - way With thy snow - white sail o'er the foam - ing spray ? " Sing
night and day, Till he cast his an - chor in Na - ples bay. Sing

whither a - way With thy snow - white sail o'er the foam - ing spray ? "
night and day, Till he cast his an - chor in Na - ples bay.

whi - ther a - way With thy snow - white sail o'er the foam - ing spray ? "
night and day, Till he cast his an - chor in Na - ples bay.

whi - ther a - way With thy snow - white sail o'er the foam - ing spray ? "
night and day, Till he cast his an - chor in Na - ples bay.

heigh, Sing ho, Sing ho, for that land of flow'rs. . . "Too
heigh, Sing ho, Sing ho, for that land of flow'rs. . . There

Sing heigh, Sing ho, ho, for that land of flow'rs. . . "Too
Sing heigh, Sing ho, ho, for that land of flow'rs. . . There

Sing heigh, Sing ho, ho, for that land of flow'rs. . . "Too
Sing heigh, Sing ho, ho, for that land of flow'rs. . . There

Sing heigh, Sing ho, ho, for that land of flow'rs. . . "Too
Sing heigh, Sing ho, ho, for that land of flow'rs. . . There

SIR KNIGHT, SIB KNIGHT, OH WHITHER AWAY.

long have I trod up-on ice and snow, I seek the bow-ers where ro - ses blow." Sing
wander'd a la - dy up - on the strand, Her fair hair bound with a gold - en band. Sing

long have I trod up-on ice and snow, I seek the bow-ers where ro - ses blow."
wander'd a la - dy up - on the strand, Her fair hair bound with a gold - en band,

long have I trod up-on ice and snow, I seek the bow'rs where ro - ses blow."
wander'd a la - dy up - on the strand, Her fair hair bound with a gold - en band.

long have I trod up-on ice and snow, I seek the bow'rs where ro - ses blow."
wander'd a la - dy up - on the strand, Her fair hair bound with a gold - en band.

cres - - - - *cen* - - - - *do*.

heigh, . . Sing ho, Sing ho, for that land of flow'rs, . . Sing
heigh, . . Sing ho, Sing ho, for that land of flow'rs, . . Sing

Sing heigh, . . . Sing ho, for that land of flow'rs, Sing heigh . .
Sing heigh, . . . Sing ho, for that land of flow'rs, Sing heigh . .

Sing heigh, . . . Sing ho, for that land of flow'rs, Sing heigh . .
Sing heigh, . . . Sing ho, for that land of flow'rs, Sing heigh . .

Sing heigh, . . . Sing ho, for that land of flow'rs, Sing heigh . .
Sing heigh, . . . Sing ho, for that land of flow'rs, Sing heigh . .

SIR KNIGHT, SIR KNIGHT, OH WHITHER AWAY.

Tempo lmo. 1st time. 2nd time.

heigh, . . . Sing ho, Sing ho! . . . He . . .

Sing ho, . . . Sing ho! . . . He . . .

Sing ho, . . . Sing ho! . . . He . . .

Sing ho, . . . Sing ho! . . . He . . .

Tempo lmo. 1st time. 2nd time.

Tempo lmo. 1st time. 2nd time.

Tempo lmo. 1st time. 2nd time.

Tempo lmo. 1st time. 2nd time.

"Hail to thee! Hail to thee! La - dy bright, Mine own shalt thou be ere

"Hail to thee! Hail to thee! La - dy bright, Mine own shalt thou be ere

"Hail to thee! Hail to thee! La - dy bright, Mine own shalt thou be ere

"Hail to thee! Hail to thee! La - dy bright, Mine own shalt thou be ere

morn - ing light." Sing heigh, Sing ho, Sing ho for that land of

morn - ing light." Sing heigh, Sing ho, ho for that land of

morn - ing light." Sing heigh, Sing ho, ho for that land of

morn - ing light." Sing heigh, Sing ho, ho for that land of

SIR KNIGHT, SIR KNIGHT, OH WHITHER AWAY.

flow'rs. . "Not so, Sir Knight," the la-dy replied, "For you speak to the Margrave's
 flow'rs. . "Not so, Sir Knight," the la-dy replied, "For you speak to the Margrave's
 flow'rs. . "Not so, Sir Knight," the la-dy replied, "For you speak to the Margrave's
 flow'rs. . "Not so, Sir Knight," the la-dy replied, "For you speak to the Margrave's

cho - sen bride." Sing heigh, . . Sing ho, Sing ho, for that land of
 cho - sen bride." Sing heigh, . . . Sing ho, for that land of
 cho - sen bride." Sing heigh, . . . Sing ho, for that land of
 cho - sen bride." Sing heigh, . . . Sing ho, for that land of

Tempo lmo.
 flow'rs! . . Sing heigh, . . Sing ho, Sing . . . ho! . . . Then
 flow'rs! Sing heigh, . . Sing ho, . . Sing . . . ho! . . . Then
 flow'rs! Sing heigh, . . Sing ho, . . Sing . . . ho! . . . Then
 flow'rs! Sing heigh, . . Sing ho, . . Sing . . . ho! . . . Then

SIR KNIGHT, SIR KNIGHT, OH WHITHER AWAY.

came the young Mar - grave bold and brave, But low was he laid in a

came the young Mar - grave bold and brave, But low was he laid in a

came the young Mar - grave bold and brave, But low was he laid in a

came the young Mar - grave bold and brave, But low was he laid in a

gras - sy grave. Sing heigh, sing ho, Sing

gras - sy grave. Sing heigh, Sing ho,

gras - sy grave. Sing heigh, Sing ho,

gras - sy grave. Sing heigh, Sing ho,

ho, for that land of flow'rs! . . . And then the fierce North - man

ho, for that land of flow'rs! . . . And then the fierce North - man

ho, for that land of flow'rs! . . . And then the fierce North - man

ho, for that land of flow'rs! . . . And then the fierce North - man

SIR KNIGHT, SIR KNIGHT, OH WHITHER AWAY.

joy - ous - ly cried, "Now shall I pos - sess lands, cas - tle, and bride." Sing
 joy - ous - ly cried, "Now shall I pos - sess lands, cas - tle, and bride."
 joy - ous - ly cried, "Now shall I pos - sess lands, cas - tle, and bride."
 joy - ous - ly cried, "Now shall I pos - sess lands, cas - tle, and bride."

heigh, Sing ho, Sing ho, for that land of flow'rs! Sing
 Sing heigh, . . . Sing ho, for that land of flow'rs! Sing heigh, . . .
 Sing heigh, . . . Sing ho, for that land of flow'rs! Sing heigh, . . .
 Sing heigh, . . . Sing ho, for that land of flow'rs! Sing heigh, . . .

heigh, Sing ho, Sing ho!
 Sing ho, Sing ho!
 Sing ho, Sing ho!
 Sing ho, Sing ho!

(SECOND SERIES.)

THE WOUNDED CUPID.

A FOUR-PART SONG.

THE WORDS BY HERRICK.

COMPOSED BY

C. A. MACIRONE.

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

Allegro con grazia.

TREBLE,
ALTO,
TENOR.
(8ve. lower.)
BASS.

Cu - - pid, Cu-pid, as he lay . . among ro - - -

Cu - - pid, Cu-pid, as he lay a-mong . . ro - - -

Cu - - pid, Cu-pid, as he lay a-mong ro - - -

Cu - - pid, Cu-pid, as he lay a-mong ro - - -

ACCOMP.

Allegro con grazia.

p *legato.*

♩ = 100.

cres.

- - ses, As he lay a-mong ro - ses, by a bee was stung, by a

cres.

- - ses, As he lay a-mong ro - ses, by . . a bee, a

cres.

- - ses, As he lay a-mong ro - ses, by . . a bee, by a

cres.

- - ses, As he lay a-mong ro - ses, by . . a bee, by a

cres.

THE WOUNDED CUPID.

bee was stung, Whereup - on, in an-ger fly - ing to his mother, said thus cry - ing,

bee was stung, Where-up - on, in an-ger fly - ing to his mother, said thus cry - ing,

bee was stung, Where-up - on, in an-ger fly - ing to his mother, said thus cry - ing,

bee was stung, Where-up - on, in an-ger fly - ing to his mother, said cry - ing,

Help, oh! help, your boy's a - dy - - ing, a - dy - - - ing, dy - - -

Help, help, your boy's a - dy - - ing, a - dy - - ing, dy - -

Help, help, your boy's a - dy - - ing, a - dy - - ing, dy - -

Help, help, your boy's a - dy - - ing, your boy's a - dy - - ing, a - dy - -

- - ing. And why, my pret - ty lad, said she. Then blub - ber -

- - ing. . . And why, . . my pret - ty lad, said she. . . Then blub - - ber -

- - ing, . . And why, . . my pret - ty lad, said she. . . Then blub - ber - -

- - ing, . . And why, . . my pret - ty lad, said she. . . Then blub - ber -

THE WOUNDED CUPID.

ing re - pli - ed he, A winged snake has bit - ten me, Which country

ing re - pli - ed he, A winged snake has bit - ten me, Which coun - try

ing re - pli - ed he, A winged snake has bit - ten me, Which coun - try

ing re - pli - ed he, A winged snake has bit - ten me Which, coun - try

f

peo - ple call a . . . bee. *dim.* At which she smil'd, . . . and with her hairs and

peo - ple call a bee. At which she smil'd, and with her hairs and

peo - ple call a bee. *dim.* At which she smil'd, she smil'd, and with her hairs and

peo - ple call a bee. At which she smil'd, she smil'd, and . . . with her hairs and

dim.

kiss - es dry - - - ing up his tears, A - las!

kiss - es dry - - - ing up his tears, A - las! my

kiss - es dry - - - ing up his tears, A - las! . . . my

kiss - es dry - - - ing up his tears, . . . A - las! . . . my

p

THE WOUNDED CUPID.

cres - - - cen - - - do.

my wag, said she, if this . . . such a . . . per-ni-cious tor - ment

wag, said she, if this . . . such a . . . per-ni-cious tor - ment

cres - - - cen - - - do.

wag, said she, if this . . . such a . . . per-ni-cious tor - ment

wag, said she, . . . if this such a . . . per-ni-cious tor - ment

cres - - - cen - - - do.

f

is, . . . Come tell me, tell me then how great's the . . . smart of those thou

is, . . . Come tell me then how great's the . . . smart of those

is, . . . Come tell me, tell me then how great's the smart of those . . .

is, . . . Come tell me, tell me then how great's the smart of those thou wound - -

f

rall. molto.

woudest, those thou woudest, of those thou wound - est with thy . . . dart.

thou wound - - est, . . . of those . . . thou wound - est with thy . . . dart.

thou wound - - est, . . . of those . . . thou wound - est with thy dart.

- - est, thou wound - est, of those . . . thou woudest with thy dart.

rall. molto.

(SECOND SERIES.)

WOMAN'S SMILE.

A FOUR-PART SONG,

WORDS BY C. COWDEN CLARKE.

COMPOSED BY

C. A. MACIRONE.

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

Allegro grazioso e legato.

ACCOMP. $\text{♩} = 100.$

TREBLE.

ALTO.

TENOR.

BASS.

Thro' ev'-ry wea-ry stage in life, . . . Thro' ev'-ry care, thro' ev' - ry

Thro' ev'-ry wea-ry stage in life, . . . Thro' ev'-ry care, thro' ev' - ry

Thro' ev'-ry wea-ry stage in life, . . . Thro' ev'-ry care, thro' ev' - ry

Thro' ev'-ry wea-ry stage in life, . . . Thro' ev'-ry care, thro' ev'-ry

strife, Kind Heav'n re - lief may send; But nought can beguile The

strife, Kind Heav'n re - lief may send; But nought can be-guile . . . The

strife, Kind Heav'n re - lief . may send; But nought can beguile The

strife, Kind Heav'n re - lief may send; But nought can beguile The

cres. - - - - - do.

WOMAN'S SMILE.

heart of its toil Like the smile of a wo - man - friend. But nought can be -

heart of its toil Like the smile of a wo - man - friend. But nought can be - guile

heart of its toil Like the smile of a woman - friend. But nought can be - guile

heart of its toil Like the smile of a woman - friend. But nought can be - guile

cres.

- guile The heart of its toil, Like the smile . . . of a wo - man -

. The heart of its toil, Like the smile of a wo - - man -

. The heart of its toil, Like the smile of a wo - - man -

. The heart of its toil, Like the smile . . . of a wo - man -

dim. *p* friend, Like the smile of a wo - man, a wo - man - friend. *cres.*

dim. *p* friend, The smile of a wo - man - friend, The smile of a wo - - man -

dim. *p* friend, Like the smile of a wo - - - man - friend, The smile of a wo - - - man -

dim. *p* friend, Like the smile of a wo - man - friend. *cres.*

WOMAN'S SMILE.

Like the smile of a wo-man-friend. 'Tis night - rain to the parched
 friend, of a wo - - man - friend. 'Tis night - rain to the parched
 friend, of a wo - - man - friend. 'Tis night - rain to the parched
 . . . of a wo - - man - friend. 'Tis night - rain to the parched

f *p*

tree; . . 'Tis honey-dew to the ea - ger bee, 'Tis ze - phyr to the ope - ning
 tree; . . 'Tis honey-dew to the ea - ger bee, 'Tis ze - phyr to the ope - ning
 tree; . . 'Tis honey-dew to the ea - ger bee, 'Tis ze - phyr to the ope - ning
 tree; . . 'Tis honey-dew to the ea - ger bee, 'Tis ze - phyr to the ope - ning

cres.

rose, 'Tis Heav'n's own light To him whose night Has sad - den'd 'mid Po - lar
 rose, 'Tis Heav'n's own light . . . To him whose night Has sad - den'd 'mid Po - lar
 rose, 'Tis Heav'n's own light To him whose night Has sadden'd 'mid Po - lar
 rose, 'Tis Heav'n's own light To him whose night Has sadden'd 'mid Po - lar

WOMAN'S SMILE.

snows. 'Tis Heav'n's own light To him whose
 snows. 'Tis Heav'n's own light To him whose night
 snows. 'Tis Heav'n's own light To . . . him whose night Has sadden'd a - mid the
 snows. 'Tis Heav'n's own light To him whose

night Has sad - - den'd 'mid Po-lar snows, Has sad-den'd a - mid the Po - lar
 . . . Has sad-den'd a - mid the Po-lar snows, a - mid the Po - lar
 Po - lar snows, . . . Has sadden'd a - mid the Po - - lar
 night Has sadden'd a - mid the Po-lar snows, sadden'd 'mid the Po - lar

snows, a - - mid the Po - lar
 snows, Has sad - - den'd a - mid the snows, the Po - lar
 snows, a - mid the Po - - lar snows, 'mid the Po - lar
 snows, 'mid the Po - lar

WOMAN'S SMILE.

snows. 'Tis freedom to the dun-geon - bound, . . 'Tis coolness to the throbbing

snows. 'Tis freedom to the dun-geon - bound, . . 'Tis coolness to the throbbing

snows. 'Tis freedom to the dun-geon - bound, . . 'Tis coolness to the throbbing

snows. 'Tis freedom to the dun-geon - bound, . . 'Tis coolness to the throbbing

dim.

f

dim.

wound; Or health to a plague - taint - ed air. 'Tis morn-ing break-ing, An in - fant

wound; Or health to a plague - taint - ed air. 'Tis morn-ing break-ing, An in - fant

wound; Or health to a plague - taint - ed air. 'Tis morn-ing break-ing, An in - fant

wound; Or health to a plague - taint - ed air. 'Tis morn-ing break-ing, An in - fant

cres.

cres.

cres.

cres.

p

cres.

wa-king, 'Tis ev' - ry thing that's good and fair, that's good and

wa-king, 'Tis ev' - ry thing that's good and fair, 'Tis ev' - ry thing that's good and

wa-king, 'Tis ev' - ry thing that's good and fair, 'Tis ev' - ry thing that's good and

wa-king, 'Tis ev' - ry thing that's good and fair, 'Tis ev' - ry thing that's good and

p

WOMAN'S SMILE.

fair, that's good and fair, that's good . . . and
 fair, 'Tis ev' - ry thing that's good and fair, that's good . . . and
 fair, 'Tis ev' - ry thing that's good and fair, that's good . . . and
 fair, that's good and fair, 'Tis ev' - ry thing that's good and

fair, 'Tis ev' - ry thing that's good and fair, . . .
 fair, that's good and fair, 'Tis ev' - ry thing that's good and
 fair, . . . that's good . . . and fair, 'Tis ev' - ry thing that's good and
 fair, that's good . . . and fair, . . .

ev' - - ry thing that's good and fair.
 fair, that's good and fair.
 fair, that is good and fair.
 . . . that is good and fair.

AUTOLYCUS' SONG.

A FOUR-PART SONG.

THE WORDS BY SHAKESPEARE.

COMPOSED BY

C. A. MACIRONE.

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

Allegro con spirito.

TREBLE
Will you buy, will you buy, will you buy . .

ALTO.
Will you buy, will you buy, will you buy

**TENOR,
(Svs lower.)**
Will you buy, will you buy, will you buy . .

BASS.
Will you buy, will you buy,

ACCOMP.
♩ = 160.

. . . a - ny tape, Or lace, or lace, or lace . . .

a - - ny tape, Or lace, or lace, or lace . .

. . . . a - ny tape, Or lace, or lace, or lace . .

a - ny tape, Or lace, or lace,

AUTOLYCUS' SONG.

for your cape, Will you buy, will you buy, will you

for your cape, Will you buy, will you buy, will you

for your cape, Will you buy, Will you buy, will you

or lace, Will you buy, will you buy, will . . you

buy, My dain - ty duck, my dear - a?

buy, My dain - ty duck, my dear - a? my

buy, my dain - ty duck, my dear - a? my

buy, My dain - ty duck, my dain - ty

my dain - ty duck, my dear - a? A - ny silk, a - ny silk, a - ny

dain - ty duck, my dear - a? A - ny silk, a - ny silk, a - ny

dain - ty duck, my dear - a? A - ny silk, a - ny silk, a - ny

duck, my dear - a? A - ny silk, a - ny silk, a - ny

AUTOLYOUS' SONG.

thread, A - ny toys, a - ny toys for your head, A - ny silk,

thread, A - ny toys, a - ny toys for your head, A - ny silk,

thread, A - ny toys, a - ny toys for your head, A - ny silk, .

thread, A - ny toys, a - ny toys for your head, A - ny

a - ny thread, a - ny toys, a - ny toys for your

a - ny thread, a - ny toys, a - ny toys . . . for your

a - ny thread, a - ny toys, a - ny toys . . . for your

toys . . . for your head, for your

head, Of the new'st, and fin'st, and fin'st, fin'st ware -

head, Of the new'st, and fin'st, and fin'st, fin'st ware - - -

head, Of the new'st, and fin'st, and fin'st ware

head, Of the new'st, and fin'st, and fin'st ware -

AUTOLYOUS' SONG.

- a? Will you buy, will you buy, will you buy a - ny

- a? Will you buy, will you buy, will you buy a - - ny

- a? Will you buy, will you buy, will you buy a - ny

- a? Will you buy, will you buy, a - ny

thread, Will you buy, will you buy, . . . will you buy, . . . will you

thread, Will you buy, will you buy, . . . will you buy, . . . will you

thread, Will you buy, will you buy, . . . will you buy, . . . will you

thread, a - ny thread, a - ny silk, a - ny toys for your . .

buy? Come . . . to the ped - lar; Mo - - ney's a

buy? Come to the ped - - lar; Mo - - ney's a

buy? Come to the ped - lar; Mo - - ney's a

head? Come, come to the ped - lar; Mo - - ney's a

AUTOLYOUS' SONG.

med - - dler, That doth ut - - ter all men's ware - -
 med - - dler, That doth ut - - ter all men's ware - -
 med - - dler, That doth ut - - ter all men's ware - -
 med - - dler, That doth ut - - ter all men's ware - -

dim.

a. all men's ware - -
 a. all men's ware - -
 a. all men's ware - -
 a. all men's ware - -

f
crec.
8ves.

a. That doth ut - - ter all men's ware - -
 a. That doth ut - - ter all men's ware - -
 a. That doth ut - - ter all men's ware - -
 a. That doth ut - - ter all men's ware - -

rall. *tempo.*
ff *rall.* *tempo.*
ff *rall.* *tempo.*
ff *rall.* *tempo.*

AUTOLYCUS' SONG.

- a. Fa la la, fa la la la la la la la la la la la la la, all men's ware - -
 - a. Fa la la, fa la la la la la la la la la la la la la, all men's ware - -
 - a. Fa la la, fa la la la la la la, fa la la . . all men's ware - -
 - a. la, fa la la la la la la la la la, all men's ware - -

p *cres.*

- a. Fa la la la la la la la la la la la la la la la, fa la la
 - a. Fa la la la la la la la la la la la la la la la, fa la la . .
 - a. Fa la la la la, fa la la la la la la la la la, fa la la . .
 - a. la la la la, fa la la la la la la la la la

la la, fa la la, fa la la, fa la la. .
 la, fa la la, fa la la la la la la, fa la la, fa la la la la. . .
 la, fa la la, fa la la la la la la, fa la la, fa la la, fa la la. . .
 la, fa la la, fa la la, fa la la, fa la la, la la. . .

ff *ff*

8ves. *8ve.*

FOOTSTEPS OF ANGELS.

A FOUR-PART SONG.

THE WORDS BY LONGFELLOW,

COMPOSED BY

C. A. MACIRONE.

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

Allegretto penseroso molto legato.

TREBLE.
When the hours of day are num - ber'd, And the

ALTO.
When the hours of day are num - ber'd, And the

**TENOR,
(Sve. lower.)**
When the hours of day are num - ber'd, And the

BASS.
When the hours of day are num - ber'd, And the

ACCOMP.
♩ = 69.
mf

cres.
voi - - ces of the night Wake the bet - - ter soul, that

cres.
voi - - ces of the night Wake the bet - ter soul, that

cres.
voi - - ces of the night Wake the bet - ter soul. that

cres.
voi - - ces of the night Wake the bet - ter soul, . . that

cres.

FOOTSTEPS OF ANGELS.

slumber'd, To a ho - ly calm de - light; Then the forms of the de -
 slumber'd, To a ho - ly calm de - light; Then the forms of the de -
 slumber'd, To a ho - ly calm de - light; Then the forms of the de -
 slumber'd, To a ho - ly calm de - light; Then the forms of the de -

- part - ed En - ter at the o - pen door; The be - lov - ed, the true -
 - part - ed En - ter at the o - pen door; The be - lov - ed, the true -
 - part - ed En - ter at the o - pen door; The be - lov - ed, the true -
 - part - ed En - ter at the o - pen door; The be - lov - ed, the true -

- heart - ed, Come to vi - sit me once more. O though oft de - press'd and
 - heart - ed, Come to vi - sit me once more. O though oft de - press'd and
 - heart - ed, Come to vi - sit me once more. O though oft de - press'd and
 - heart - ed, Come to vi - sit me once more. O though oft de - press'd and

FOOTSTEPS OF ANGELS.

lone - ly, All my fears . are laid a - side, . . If I but . . re - mem - ber

lone - ly, All my fears are laid a - side, If I but . . re - mem - ber

lone - ly, All my fears are laid a - side, . . If I but re - mem - ber

lone - ly, All my fears are laid a - side, If I but . . re - mem - ber

on - ly, Such as these have liv'd and died. If I but . . re - mem - ber

on - ly, Such as these have liv'd and died. . . If I but . . re - mem - ber

on - ly, Such as these have liv'd and died. If I but . . re - mem - ber

on - ly, Such as these have liv'd and died. . . If I but . . re - mem - ber

on - ly Such as these have liv'd and died.

on - ly Such as these have liv'd and died.

on - ly Such as these have liv'd and died.

on - ly Such as these have liv'd and died.

FOOTSTEPS OF ANGELS.

And with them the Be - ing Beau - teous, Who

And with them the Be - ing Beau - teous, Who

And with them the Be - ing Beau - teous, Who

And with them the Be - ing Beau - teous, Who

p

un - to my youth was gi - ven, More than all . . . things else to

un - to my youth was gi - ven, More than all things else to

un - to my youth was gi - ven, More than all . . . things else to

un - to my youth was gi - ven, More than all . . . things else to

mf

mf

mf

mf

mf

love me, And is now a saint in Heav'n. And she sits and ga - zes

love me, And is now a saint in Heav'n. And she sits and ga - zes

love me, And is now a saint in Heav'n. And she sits and ga - zes

love me, And is now a saint in Heav'n. And she sits and ga - zes

dim.

dim.

dim.

dim.

pp

pp

pp

pp

FOOTSTEPS OF ANGELS.

at me, With those deep . . and ten - der eyes, Like the
 at me, With those deep and ten - der eyes, Like the
 at me, With those deep . . and ten - der eyes, Like the
 at me, With those deep . . and ten - der eyes, Like the

stars, . . so still and saint - like, Look - ing down - ward from the
 stars, so still and saint - like, Look - ing down - ward from the
 stars, so still and saint - like, Look - ing down - ward from the
 stars, . . so still and saint - like, Look - ing down - ward from the

skies. O though oft de - press'd and lone - ly, All my
 skies. O though oft de - press'd and lone - ly, All my
 skies. O though oft de - press'd and lone - ly, All my
 skies. O though oft de - press'd and lone - ly, All my

FOOTSTEPS OF ANGELS.

fears . . . are laid a - side, . . . If I but . . . re - mem - ber

fears . . . are laid a - side, If I but . . . re - mem - ber

fears are laid a - side, . . . If I but re - mem - ber

fears are laid a - side, If I but . . . re - mem - ber

on - ly Such as these have liv'd and died. If I

on - ly Such as these have liv'd and died. . . . If I

on - ly Such as these have liv'd and died. If I

on - ly Such as these have liv'd and died. . . . If I

but . . . re - mem - ber on - ly Such as these have liv'd and died!

but . . . re - mem - ber on - ly Such as these have liv'd and died!

but . . . re - mem - ber on - ly Such as these have liv'd and died!

but . . . re - mem - ber on - ly Such as these have liv'd and died!

rall. molto.

THE SUN SHINES FAIR ON CARLISLE WALL.

A FOUR-PART SONG.

THE WORDS BY SIR WALTER SCOTT.

COMPOSED BY

C. A. MACIRONE.

London: NOVELLO, EWER & CO., 1, BERNERS STREET (W.), and 85, POULTRY (E.C.).

Allegro marcato e non legato.

TRIBLE. *mf* There was an Eng - lish la - dye bright, The *pp*

ALTO. *mf* There was an Eng - lish la - dye bright, The *pp*

TENOR, (svo. lower.) *mf* There was an Eng - lish la - dye bright, The *pp*

BASS. *mf* There was an Eng - lish la - dye bright, The *pp*

ACCOMP. *pp*

$\text{♩} = 138.$

sun shines fair on Car - lisle wall; And she would mar - ry a *mf*

sun shines fair on Car - lisle wall; And she . . would mar - ry a *mf*

sun shines fair on Car - lisle wall; And she would mar - ry a *mf*

sun shines fair on Car - lisle wall; And she would mar - ry a *mf*

mf

THE SUN SHINES FAIR ON CARLISLE WALL.

Scot - tish Knight, For love will still be lord of all, For

Scot - tish Knight, For love will still be lord of all, For

Scot - tish Knight, For love will still be lord of all, For

Scot - tish Knight, For love will still be lord of all, For

love will still be lord of all, For love will still be lord of all.

love will still be lord of all, For love will still be lord of all.

love will still be lord of all, For love will still be lord of all.

love will still be lord of all, For love will still be lord of all.

Her sire gave brooch and jew - el fine, Where the sun shines fair on Carlisle wall; Her

Her sire gave brooch and jew - el fine, Where the sun shines fair on Carlisle wall; Her

Her sire gave brooch and jew - el fine, Where the sun shines fair on Carlisle wall; Her

Her sire gave brooch and jew - el fine, Where the sun shines fair on Carlisle wall; Her

THE SUN SHINES FAIR ON CARLISLE WALL

bro - ther gave but a flask of wine, For ire that love was lord of all, For

bro - ther gave but a flask of wine, For ire that love was lord of all, For

bro - ther gave but a flask of wine, For ire that love was lord of all, For

bro - ther gave but a flask of wine, For ire that love was lord of all, For

ire that love was lord of all, For ire that love was lord of all.

ire that love was lord of all, For ire that love was lord of all.

ire that love was lord of all, For ire that love was lord of all.

ire that love was lord of all, For ire that love was lord of all.

That wine she had not tast-ed well, The sun shines fair on Car - lisle wall; When

That wine she had not tast-ed well, The sun shines fair on Car - lisle wall; When

That wine she had not tast-ed well, The sun shines fair on Car - lisle wall; When

That wine she had not tast-ed well, The sun shines fair on Car - lisle wall; When

THE SUN SHINES FAIR ON CARLISLE WALL.

dead in her true love's arms she fell, For love was still the lord of all, For

dead in her true love's arms she fell, For love was still the lord of all, For

dead in her true love's arms she fell, For love was still the lord of all, For

dead in her true love's arms she fell, For love was still the lord of all, For

love was still the lord of all, For love was still the lord of all.

love was still the lord of all, For love was still the lord of all.

love was still the lord of all, For love was still the lord of all.

love was still the lord of all, For love was still the lord of all.

He pierc'd her brother to the heart, Where the sun shines fair on Carlisle wall;

He pierc'd her brother to the heart, Where the sun shines fair on Carlisle wall;

He pierc'd her brother to the heart, Where the sun shines fair on Carlisle wall;

He pierc'd her brother to the heart, Where the sun shines fair on Carlisle wall; So

THE SUN SHINES FAIR ON CARLISLE WALL.

So pe-rish all would true love part, That love may still be lord of all, That
 So pe-rish all would true love part, That love may still be lord of all, That
 So pe-rish all would true love part, That love may still be lord of all, That
 pe - rish all would true love part, That love may still be lord of all, That

love may still be lord of all, that love may still be lord of all.
 love may still be lord of all, that love may still be lord of all.
 love may still be lord of all, that love may still be lord of all.
 love may still be lord of all, that love may still be lord of all.

Più Andante e legato.

And then he took the cross di-vine, Where the sun shines fair on Car-lisle wall; And
 And then he took the cross di-vine, Where the sun shines fair on Car-lisle wall; And
 And then he took the cross di-vine, Where the sun shines fair on Car-lisle wall; And
 And then he took the cross di-vine, Where the sun shines fair on Car-lisle wall; And

THE SUN SHINES FAIR ON CARLISLE WALL.

died for her sake in Pa-les-tine, So love was still the lord of all, So
 died for her sake in Pa-les-tine, So love was still the lord of all, So
 died for her sake in Pa-les-tine, So love was still the lord of all, So
 died for her sake in Pa-les-tine, So love was still the lord of all, So

love was still the lord of all, So love was still the lord of all.
 love was still the lord of all, So love was still the lord of all.
 love was still the lord of all, So love was still the lord of all.
 love was still the lord of all, So love was still the lord of all.

Now all ye lo-vers that faith-ful prove, The sun shines fair on
 Now all ye lo-vers that faith-ful prove, The sun shines fair on
 Now all ye lo-vers that faith-ful prove, The sun shines fair on
 Now all ye lo-vers that faith-ful prove, The sun shines fair on

THE SUN SHINES FAIR ON CARLISLE WALL.

The musical score is arranged in three systems. Each system contains five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system includes dynamic markings *ppp* and *cres.*. The lyrics for the first system are: "Car - lisle wall; Pray for their souls who died for love, For". The second system includes dynamic markings *ff* and *cres.*. The lyrics for the second system are: "love shall still be lord of all, For love shall still be lord of all, For". The third system includes the dynamic marking *rall. molto.*. The lyrics for the third system are: "love shall still be lord of all." The piano accompaniment provides harmonic support with chords and melodic lines.

THE PILGRIMS.

A FOUR-PART SONG.

THE WORDS BY ADELAIDE A. PROCTER.

COMPOSED BY

HENRY LESLIE.

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

Andante.

TREBLE.
The way is long and drea - ry, The path is bleak and

ALTO.
The way is long and drea - ry, The path is bleak and

**TENOR,
(Svs. lower.)**
The way is long and drea - ry, The path is bleak and

BASS.
The way is long and drea - ry, The path is bleak and

ACCOMP
♩ = 84.
Andante. p

bare, . . Our feet are worn and wea - ry, . . But we will not des -

bare, . . Our feet are worn and wea - ry, . . But we will not des -

bare, . . Our feet are worn and wea - ry, . . But we will not des -

bare, Our feet are worn and wea - ry, . . But we will not des -

THE PILGRIMS.

pair. More hea - vy was Thy bur - then, More de - so - late Thy
 pair. More hea - vy was Thy bur - then, More de - so - late Thy
 pair. More hea - vy was Thy bur - then, More de - so - late Thy
 pair. More hea - vy was Thy bur - then, More de - so - late Thy

way, Oh! Lamb of God, Oh! Lamb of God, Who ta - kest the sin of the
 way, Oh! Lamb of God, Oh! Lamb of God, Who ta - kest the sin of the
 way, Oh! Lamb of God, Oh! Lamb of God, Who ta - kest the sin of the
 way, Oh! Lamb of God, Oh! Lamb of God, Who ta - kest the sin of the

world a - way, Have mer - cy, mer - cy up - on . . . us.
 world a - way, Have mer - cy, mer - cy up - on . . . us.
 world a - way, Have mer - cy, mer - cy up - on us.
 world a - way, Have mer - cy, mer - cy up - on us.

THE PILGRIMS.

SECOND VERSE.

p
 The snows lie thick a - round . . us In the dark and gloo - my
 The snows lie thick a - round . . us In the dark and gloo - my
 The snows lie thick a - round . . us In the dark and gloo - my
 The snows lie thick a - round . . us In the dark and gloo - my

p
 night, . . And the tem - pest wails a - bove us, And the
 night, . . And the tem - pest wails a - bove us, And the
 night, . . And the tem - pest wails a - bove us, And the
 night, . . And the tem - pest wails a - bove us, And the

cres. - - - *cen* - - -
 stars have hid their light, But bleak - er was the dark - ness Round
cres.
 stars have hid their light, But bleak - er was the dark - ness Round
cres.
 stars have hid their light, But bleak - er was the dark - ness Round
cres.
 stars have hid their light, But bleak - er was the dark - ness Round

THE PILGRIMS.

do. *f* *p*
 Cal - v'ry's Cross that day. . . . Oh! Lamb of God, Oh!
 Cal - v'ry's Cross that day. . . . Oh! Lamb of God, Oh!
 Cal - v'ry's Cross that day. . . . Oh! Lamb of God, Oh!
 Cal - v'ry's Cross that day. . . . Oh! Lamb of God, Oh!

do. *f* *p*

cres. *cen.* *do.*
 Lamb of God, Who ta - kest the sin of the world . . . a -
cres.
 Lamb of God, Who ta - kest the sin of the world a -
cres.
 Lamb of God, Who ta - kest the sin of the world a -
cres.
 Lamb of God, Who ta - kest the sin of the world . . . a -

cres. *cen.* *do.*

p
 - way, Have mer - cy, mer - cy up - on us.
p
 - way, Have mer - cy, mer - cy up - on . . . us.
p
 - way, Have mer - cy, mer - cy up - on us.
p
 - way, Have mer - cy, mer - cy up - on us.

THE PILGRIMS.

THIRD VERSE.

p
 Our hearts are faint with sor - row, Hea - vy and hard to
 Our hearts are faint with sor - row, Hea - vy and hard to
 Our hearts are faint with sor - row, Hea - vy and hard to
 Our hearts are faint with sor - row, Hea - vy and hard to

bear, . . For we dread the bit - ter mor - row, But we will not des -
 bear, . . For we dread the bit - ter mor - row, But we will not des -
 bear, . . For we dread the bit - ter mor - row, But we will not des -
 bear, For we dread the bit - ter mor - row, But we will not des -

cres. - - - *cen*
 pair. Thou know - est all our an - guish, And
 pair. Thou know - - est all our an - *cres.* guish, And
 pair. *cres.* Thou knowest all our
 pair. . . . Thou know - - - est all our an - - - guish, And
cres *cen*

THE PILGRIMS.

do. Thou wilt bid it cease. . . . Oh! Lamb of God! Oh!

Thou wilt bid it cease. Oh! Lamb of God! Oh!

an-guish, And Thou wilt bid it cease. Oh! Lamb of God! Oh!

Thou wilt bid it cease. Oh! Lamb of God! Oh!

cres - - - - *cen* - - - - *do.*

Lamb of God, Who ta - kest the sin of the world . . . a -

cres.

Lamb of God, Who ta - kest the sin of the world a -

cres.

Lamb of God, Who ta - kest the sin of the world a -

cres.

Lamb of God, Who ta - kest the sin of the world . . . a -

cres - - - - *cen* - - - - *do.*

f *p*

- - way, Give us, give us Thy . . . peace.

p

- - way, Give us, give us . . . Thy peace.

f *p*

- - way, Give us, give us Thy peace.

f *p*

- - way, Give us, give us . Thy peace.

(SECOND SERIES.)

MY SOUL TO GOD, MY HEART TO THEE.

A FOUR-PART SONG.

THE WORDS BY TALHAIARN.

COMPOSED BY

HENRY LESLIE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 85, POULTRY (E.C.).

TREBLE. "I see the swelling sail in mo - tion," A Bre - ton said, on

ALTO. "I see the swelling sail in mo - tion," A Bre - ton said, on

TENOR. (Sve. lower.) "I see the swelling sail in mo - tion," A Bre - ton said, on

BASS. "I see the swelling sail in mo - tion," A Bre - ton said, on

ACCOMP. $\text{♩} = 108.$

bend - ed knee; "I'll seek my fortune on the o - cean, As for - tune will not

bend - ed knee; "I'll seek my fortune on the o - cean, As for - tune will not

bend - ed knee; "I'll seek my fortune on the o - cean, As for - tune will not

bend - ed knee; "I'll seek my fortune on the o - cean, As for - tune will not

ACCOMP. *cres - cen - do. f*

MY SOUL TO GOD, MY HEART TO THEE.

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "vi - sit me. I shall re - turn some day or o - ther, Pray dry thine eyes, at - tend to me; What - e'er, what - e'er . . . may hap - pen, dear - est Mother, dear - est Mother, My soul to God, my heart to thee." The score includes dynamic markings such as *p* (piano), *cres.* (crescendo), and *f* (forte). The piano accompaniment features a steady bass line and chords that support the vocal melody.

MY SOUL TO GOD, MY HEART TO THEE.

SECOND VERSE.

The sea - men, singing at their lei - sure, Pro - claim'd his for - tune

The sea - men, singing at their lei - sure, Pro - claim'd his for - tune

The sea - men, singing at their lei - sure, Pro - claim'd his for - tune

The sea - men, singing at their lei - sure, Pro - claim'd his for - tune

would be small, That he would give his heart to plea - sure, For -

would be small, That he would give his heart to plea - sure, For -

would be small, That he would give his heart to plea - sure, For -

would be small, That he would give his heart to plea - sure, For -

cres - cen - do. f

- get his mo - ther, lose his soul: His thoughts were stray - ing

- get his mo - ther, lose his soul: His thoughts were stray - ing

- get his mo - ther, lose his soul: His thoughts were stray - ing

- get his mo - ther, lose his soul: His thoughts were stray - ing

MY SOUL TO GOD, MY HEART TO THEE.

far and near, While ga-zing on the stor-my sea, Re-peat-ing, re -

far and near, While ga-zing on the stor-my sea, Re-peat-ing, re -

far and near, While ga-zing on the stor-my sea, Re-peat-ing, re -

far and near, While ga-zing on the stor-my sea, Re-peat-ing, re -

cres.

cres.

cres.

cres.

cres.

peat-ing still, "My Mo-ther dear, my

-peat-ing still, "My Mo-ther dear, my

peat-ing still, "My Mo-ther dear, my

-peat-ing still, "My Mo-ther dear, my

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

p *p*

Mo-ther dear, My soul to God, my heart to thee."

Mo-ther dear, My soul to God, my heart . . . to thee."

Mo-ther dear, My soul to God, . . my heart to thee."

Mo-ther dear, My soul to God, . . my heart to thee."

cres.

cres.

cres.

cres.

MY SOUL TO GOD, MY HEART TO THEE.

THIRD VERSE.

At length re - turning with the trea - - sure, Which he a - mass'd be -
 At length re - turning with the trea - - sure, Which he a - mass'd be -
 At length re - turning with the trea - - sure, Which he a - mass'd be -
 At length re - turning with the trea - - sure, Which he a - mass'd be -

- yond the main, His bo - som glow'd with joy and plea - sure, His
 - yond the main, His bo - som glow'd with joy and plea - sure, His
 - yond the main, His bo - som glow'd with joy and plea - sure, His
 - yond the main, His bo - som glow'd with joy and plea - sure, His

cres - cen - do. f

Mo - ther he would see a - gain, And free her from all
 Mo - ther he would see a - gain, And free her from all
 Mo - ther he would see a - gain, And free her from all
 Mo - ther he would see a - gain, And free her from all

p

MY SOUL TO GOD, MY HEART TO THEE.

thought and fear Of sor - row, care, and po - ver - ty, Re - peat - ing, re -
 thought and fear Of sor - row, care, and po - ver - ty, Re - peat - ing, re -
 thought and fear Of sor - row, care, and po - ver - ty, Re - peat - ing, re -
 thought and fear Of sor - row, care, and po - ver - ty, Re - peat - ing, re -

peat - ing still, "My Mo - ther dear, my
 - peat - - - ing still, "My Mo - ther dear, my
 - peat - ing still, "My Mo - ther dear, my
 - peat - ing still, "My Mo - ther dear, my

Mo - ther dear, My soul to God, my heart to thee."
 Mo - ther dear, My soul to God, my heart . . . to thee."
 Mo - ther dear, My soul to God, . . my heart to thee."
 Mo - ther dear, My soul to God, . . my heart to thee."

MY SOUL TO GOD, MY HEART TO THEE.

FOURTH VERSE. Più lento. $\text{♩} = 76$.

ppp
A - las! his heart was sore - ly smitten, Her face a - gain he ne'er should see: Up -
ppp
A - las! his heart was sore - ly smitten, Her face a - gain he ne'er should see: Up -
ppp
A - las! his heart was sore - ly smitten, Her face a - gain he ne'er should see: Up -
ppp
A - las! his heart was sore - ly smitten, Her face a - gain he ne'er should see: Up -
ppp

cres. *f* *p*
- on her tomb this line was writ - ten, "My son, we've part - ed, fol - low me!" He
cres. *f* *p*
- on her tomb this line was writ - ten, "My son, we've part - ed, fol - low me!" He
cres. *f* *p*
- on her tomb this line was writ - ten, "My son, we've part - ed, fol - low me!" He
cres. *f* *p*
- on her tomb this line was writ - ten, "My son, we've part - ed, fol - low me!" He
cres. *f* *p*

read it through a blind - ing tear, Ex - claim - ing on his bend - ed knee, "In
read it through a blind - ing tear, Ex - claim - ing on his bend - ed knee, "In
read it through a blind - ing tear, Ex - claim - ing on his bend - ed knee, "In
read it through a blind - ing tear, Ex - claim - ing on his bend - ed knee, "In

MY SOUL TO GOD, MY HEART TO THEE.

ppp poco accel. *cres.* *tempo lmo.*

hea - ven and earth, In hea - ven, in hea - ven . . . and
 hea - ven and earth, . . . In hea - ven, in hea - ven and
 hea - ven and earth, . . . In hea - ven, in hea - ven and
 heav'n and earth, . . . In heav'n, in hea - - ven and

ppp *cres.*

earth, . . my Mo-ther dear, my Mo-ther dear, My soul to God, my
 earth, . . my Mo-ther dear, my Mo-ther dear, My soul to God, my
 earth. . . my Mo-ther dear, my Mo-ther dear, My soul to God, my
 earth, . . my Mo-ther dear, my Mo-ther dear, My soul to God, my

mo - - ren - - do.
 heart to thee, My Mo-ther dear, My Mo-ther dear."
 heart . . . to thee, My Mo-ther dear, my Mo-ther dear."
 heart . . . to thee, My Mo-ther dear, my Mo-ther dear."
 heart to thee, My Mo-ther dear, My Mo-ther dear."

The musical score is arranged in a system of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *ppp* and *p*, and performance instructions like *poco accel.*, *cres.*, and *tempo lmo.*. The lyrics are written below the vocal staves, with some words appearing on multiple lines to indicate overlapping phrases.

AWAKE, AWAKE, THE FLOW'RS UNFOLD.

A FOUR-PART SONG.

THE WORDS BY B. RYAN.

COMPOSED BY

HENRY LESLIE.

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

Allegretto.
mf

TREBLE.
A - wake! a - wake! The flow'rs un - fold And trem - ble in the

ALTO.
mf
A - wake! a - wake! The flow'rs un - fold And trem - ble in the

TENOR,
(Svc. lower.)
mf
A - wake! a - wake! The flow'rs un - fold And trem - ble in the

BASS.
mf
A - wake! a - wake! The flow'rs un - fold And trem - ble in the

ACCOMP
♩ = 84.
mf

sun, . . . And the ri - ver shines a lake of gold, For the young day has be - *cres.*

sun, . . . And the ri - ver shines a lake of gold, For the young day has be - *cres.*

sun, . . . And the ri - ver shines a lake of gold, For the young day has be - *cres.*

sun, . . . And the ri - ver shines a lake of gold, For the young day has be - *cres.*

AWAKE! AWAKE! THE FLOWERS UNFOLD.

cres. *do.* *f* *dim.*
 - gun, For the young day has be - gun, A - wake! . . . a - wake, a -
cres. *f* *dim.*
 - gun, For the young day has be - gun, A - wake! . . . a - wake, a -
f *dim.*
 - gun, For the young day has be - gun, A - wake, a - wake, . . . a -
f *dim.*
 - gun, For the young day has be - gun, A - wake, . . . a - wake, a -
cres. *do.* *f*

p e staccato.
 - wake! . . . For the young day has be - gun! The air is blithe and the
p e staccato.
 - wake! . . . For the young day has be - gun! The air is blithe and the
p e staccato.
 - wake! . . . For the young day has be - gun! The air is blithe and the
p e staccato.
 - wake! . . . For the young day has be - gun! The air is blithe and the

cres.
 sky is blue, And the lark, on lightsome wings, From bush - es that spar - kle
cres.
 sky is blue, And the lark, on lightsome wings, From bush - es that spar - kle
cres.
 sky is blue, And the lark, on lightsome wings, From bush - es that spar - kle
cres.
 sky is blue, And the lark, on lightsome wings, From bush - es that spar - kle
cres.

AWAKE! AWAKE! THE FLOW'RS UNFOLD.

sf
 rich with dew, To Hea-ven her ma-tin sings. Wake! . . .
sf
 rich with dew, To Hea-ven her ma-tin sings. . . . A - wake! . . . a -
sf
 rich with dew, To Hea-ven her ma-tin sings. . . . A - wake! . . .
sf
 rich with dew . To Hea-ven her ma - tin sings. Wake!

f rall.
 Wake! . . . a - wake! The young day has be - gun.
f rall.
 wake! . . . a - wake! The young day has be - gun.
f
 Wake! . . . a - wake! For the young . . . day has be - gun.
f rall.
 - wake! . . . a - wake! The young day has be - gun.
rall.

SECOND VERSE.
 Then a - wake! a - wake! while mu - sic's note Now bids thee sleep to
 Then a - wake! a - wake! while mu - sic's note Now bids thee sleep to
 Then a - wake! a - wake! while mu - sic's note Now bids thee sleep to
 Then a - wake! a - wake! while mu - sic's note Now bids thee sleep to

AWAKE! AWAKE! THE FLOW'RS UNFOLD.

shun, Light zephyrs of fragrance round thee float, For the young day has be -

shun, Light zephyrs of fragrance round thee float, For the young day has be -

shun, Light zephyrs of fragrance round thee float, For the young day has be -

shun, Light zephyrs of fragrance round thee float, For the young day has be -

- gun, For the young day has be - gun, A - wake! . . . a - wake! a -

- gun, For the young day has be - gun, A - wake! . . . a - wake! a -

- gun, For the young day has be - gun, A - wake! a - wake! . . . a -

- gun, For the young day has be - gun, A - wake! . . . a - wake! a -

- wake! . . . For the young day has be - gun. Then a - wake, a - wake, all

- wake! . . . For the young day has be - gun. Then a - wake, a - wake, all

- wake! . . . For the young day has be - gun. Then a - wake, a - wake, all

- wake! . . . For the young day has be - gun. Then a - wake, a - wake, all

AWAKE! AWAKE! THE FLOW'RS UNFOLD.

seem to chide Thy sleep as round they run, The glo-ries of Heaven lie

seem to chide Thy sleep as round they run, The glo-ries of Heaven lie

seem to chide Thy sleep as round they run, The glo-ries of Heaven lie

seem to chide Thy sleep as round they run, The glo-ries of Heaven lie

far and wide, For the young day has be-gun. Wake!

far and wide, For the young day has be-gun. . . . A - wake! . . . a -

far and wide, For the young day has be-gun. . . . A - wake! . . .

far and wide, For the young day has be-gun. Wake!

Wake . . . a - wake! The young day has be-gun.

- wake! . . . a - wake! The young day has be-gun.

Wake! . . . a - wake! For the young . . . day has be-gun.

Wake! . . . a - wake! The young day has be-gun.

HOW SWEET THE MOONLIGHT SLEEPS.

A FOUR-PART SONG.

THE WORDS BY SHAKESPEARE.

COMPOSED BY

HENRY LESLIE.

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

Andante sostenuto.

TREBLE.
How sweet the moon-light sleeps up-on this bank, . . How sweet, how

ALTO.
How sweet the moon-light sleeps up - on this bank, How sweet, how

**TENOR,
(Svs. lower.)**
How sweet the moon-light sleeps up-on this bank, . . How sweet, how

BASS.
How sweet the moon-light sleeps up - on this bank, . . How sweet, how

ACCOMP.
♩ = 60.

sweet, how sweet the moon - - light sleeps up - on this bank. Here will we

sweet, how sweet the moon - - light sleeps up - on this bank. Here will we

sweet, how sweet the moonlight sleeps up - on this bank. Here, here will we

sweet, how sweet the moon - light sleeps up - on this bank. Here will we

HOW SWEET THE MOONLIGHT SLEEPS.

sit, here will we sit, and let the sounds . . of mu - sic, and *dim.*
 sit, here, here will we sit, and let the sounds of mu - sic, and *dim.*
 sit, here will we sit, and let the sounds of mu - sic, and *dim.*
 sit, here will we sit, and let the sounds . . of mu - sic, and *dim.*

let the sounds of mu - sic creep in our ears. *Soft . . .*
 let the sounds of mu - sic creep in our ears. *Soft still - - ness and the*
 let the sounds of mu - sic creep in our ears. *Soft still - ness and the*
 let the sounds of mu - sic creep in our ears.

. . . still-ness and the night be - come . . the touch - - es of sweet *dim.*
 night be - come, . . . be - come . . the touch-es of sweet *dim.*
 night become, be - come . . the touch-es of sweet *dim.*
 Soft still - ness and the night become the touch - - es of sweet

HOW SWEET THE MOONLIGHT SLEEPS.

p har-mo-ny, How sweet, *dim.* how sweet, *pp* how sweet the moonlight flows, How
 har-mo-ny, How sweet, *dim.* how sweet, *pp* how sweet the moonlight flows, How
 har-mo-ny, How sweet. *dim.* the moonlight flows, How
 har-mo-ny, How sweet, *dim.* how sweet, *pp* how sweet the moonlight flows, How
p sweet the moon-light sleeps, How sweet the moon-light sleeps up - on this
cres. sweet the moon-light sleeps, How sweet the moon-light sleeps up - on this
cres. sweet the moon-light sleeps, How sweet the moon-light sleeps up - on this
cres. sweet the moon-light sleeps, How sweet the moon-light sleeps up - on this
cres. bank, up - on this bank, . . . How sweet . . . the moon-light sleeps, . . .
f bank, up - on this bank, . . . How sweet, *f* how sweet the
f bank, up - on this bank, . . . How sweet the moonlight sleeps, how
f bank, up - on this bank, . . . How sweet, how sweet - - the
f

HOW SWEET THE MOONLIGHT SLEEPS.

dim. poco e poco. p
 how sweet, how sweet the moon - light sleeps upon this bank.
dim. poco e poco. p
 moon - light sleeps . . . up - on this bank, Here, here will we
dim. poco e poco. p
 sweet, how sweet, the moon - light sleeps upon this bank,
dim. poco e poco. p
 moon - light sleeps . . . upon this bank, Here
dim. poco e poco. p
 Here, here will we sit, and let the sound of mu-sic
 sit, Here, here will we sit, and let the sound of mu-sic
 Here will we sit, . . here will we sit, and let mu-sic
 here, . . here, will we sit, . . and let the sound of mu - sic
mo - - ren - - do.
 creep . . . in our ears . . . How sweet, how sweet.
 creep . . . in our ears. How sweet. How sweet, how sweet,
mo ren do.
 creep . . . in our ears. . . . How sweet, how sweet.
 creep in our ears. . . . How sweet, how sweet.
mo ren do.

LAND-HO.

A FOUR-PART SONG.

THE WORDS BY H. FARNIE.

COMPOSED BY

HENRY LESLIE.

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

Con spirito.

TREBLE.

1. Hark! hark! to the cry "Land-ho, land-ho," It e-choes from the
 2. Now the glad cry "Land-ho, land-ho," It means no co - ral

ALTO.

1. Hark! hark! to the cry "Land-ho, land-ho," It e-choes from the
 2. Now the glad cry "Land-ho, land-ho," It means no co - ral

**TENOR,
(Svs. lower.)**

1. Hark! hark! to the cry "Land-ho, land-ho," It e-choes from the
 2. Now the glad cry "Land-ho, land-ho," It means no co - ral

BASS.

1. Hark! hark! to the cry "Land-ho, land-ho," It e-choes from the
 2. Now the glad cry "Land-ho, land-ho," It means no co - ral

ACCOMP.

f

$\text{♩} = 100.$

gale, Down from the top, "Land - ho, land - ho," The look-out's cheer-ful hail, . . .
 strand, Long has the cry, we know, we know, Hail'd fair, but fo - reign land, . . .

gale, Down from the top, "Land - ho, land - ho," The look-out's cheer-ful hail, . . .
 strand, Long has the cry, we know, we know, Hail'd fair, but fo - reign land, . . .

gale, Down from the top, "Land - ho, land - ho," The look-out's cheer-ful hail, . . .
 strand, Long has the cry, we know, we know, Hail'd fair, but fo - reign land, . . .

gale, Down from the top, "Land - ho, land - ho," The look-out's cheer-ful hail, . . .
 strand, Long has the cry, we know, we know, Hail'd fair, but fo - reign land, . . .

LAND-HO!

. . . The look-out's cheer-ful hail. "Land - ho, land-ho, land - ho, Hur-rah! land -
 . . . Hail'd fair, but fo - reign land. "Land - ho, land-ho, land - ho, Hur-rah! land -

. . . The look - out's cheer-ful hail. "Land - ho, land-ho, land - ho, Hur-rah! land -
 . . . Hail'd fair, but fo - reign land. "Land - ho, land-ho, land - ho, Hur-rah! land -

. . . The look-out's cheer-ful hail. "Land - ho, land-ho, land - ho, Hur-rah! land -
 . . . Hail'd fair, but fo - reign land. "Land - ho, land-ho, land - ho, Hur-rah! land -

. . . The look - out's cheer-ful hail. "Land - ho, land-ho, land - ho, Hur-rah! land -
 . . . Hail'd fair, but fo - reign land. "Land - ho, land-ho, land - ho, Hur-rah! land -

p *f* *p*

- ho, land-ho, land - ho, Hurrah!" It broad-ens o'er the foam, It broadens o'er the
 - ho, land-ho, land - ho, Hurrah!" White cliffs rise from the foam, White cliffs rise from the

- ho, land-ho, land - ho, Hurrah!" It broad-ens o'er the foam, It broadens o'er the
 - ho, land-ho, land - ho, Hurrah!" White cliffs rise from the foam, White cliffs rise from the

- ho, land-ho, land - ho, Hurrah!" It broad-ens o'er the foam, It broadens o'er the
 - ho, land-ho, land - ho, Hurrah!" White cliffs rise from the foam, White cliffs rise from the

- ho, land-ho, land - ho, Hurrah!" It broadens o'er the
 - ho, land-ho, land - ho, Hurrah!" White cliffs rise from the

f *p* *cres.* *f*

LAND-HO!

foam, } "Land - ho, land-ho, land - ho, land - ho, land-ho, land - ho, land -

foam, } "Land - ho, land-ho, land - ho, land - ho, land-ho, land - ho, land -

foam, } "Land - ho, land-ho, land - ho, land - ho, land-ho land - ho, land -

foam, } "Land - ho, land-ho, land - ho, land - ho, land-ho, land - ho, land -

p

Detailed description: This system contains five staves of music. The first four staves are vocal lines for sopranos, alto, tenors, and basses, respectively. Each vocal line begins with a bracketed instruction "foam," followed by the lyrics "Land - ho, land-ho, land - ho, land - ho, land-ho, land - ho, land -". The music is in a 2/4 time signature with a key signature of one flat. The fifth staff is a piano accompaniment, starting with a piano (*p*) dynamic marking. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

cres - - - *cen* - - - *do.* *f* *sf* *ral - len - sf - tan - sf - do.*

- ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho!"

cres - - - *cen* - - - *do.* *f* *sf* *ral - len - sf - tan - sf - do.*

- ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho!"

cres - - - *cen* - - - *do.* *f* *sf* *ral - len - sf - tan - sf - do.*

- ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho!"

cres - - - *cen* - - - *do.* *f* *sf* *ral - len - sf - tan - sf - do.*

- ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho, land - ho!"

cres - - - *cen* - - - *do.* *f* *sf* *ral - len - sf - tan - sf - do.*

Detailed description: This system contains five staves of music. The first four staves are vocal lines for sopranos, alto, tenors, and basses, respectively. Each vocal line begins with a bracketed instruction "foam," followed by the lyrics "Land - ho, land-ho, land - ho, land - ho, land-ho, land - ho, land -". The music is in a 2/4 time signature with a key signature of one flat. The fifth staff is a piano accompaniment, starting with a piano (*p*) dynamic marking. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

LAND-HO!

Tempo. ff

Give one cheer more For the dear old shore, For Eng-land, hearth, and
 And loud and clear Ring-eth out our cheer, 'Tis Eng-land, hearth, and

ff

Give one cheer more For the dear old shore, For Eng-land, hearth, and
 And loud and clear Ring-eth out our cheer, 'Tis Eng-land, hearth, and

ff

Give one cheer more For the dear old shore, For Eng-land, hearth, and
 And loud and clear Ring-eth out our cheer, 'Tis Eng-land, hearth, and

ff

Give one cheer more For the dear old shore, For Eng-land, hearth, and
 And loud and clear Ring-eth out our cheer, 'Tis Eng-land, hearth, and

home, . . Give one cheer more For the dear old shore, For Eng - land,
 home, . . Both loud and clear Ring-eth out our cheer, 'Tis Eng - land,

home, . . Give one cheer more For the dear old shore, For Eng - land,
 home, . . Both loud and clear Ring-eth out our cheer, 'Tis Eng - land,

home, . . Give one cheer more For the dear old shore, For Eng - land,
 home, . . Both loud and clear Ring-eth out our cheer, 'Tis Eng - land,

home, . . Give one cheer more For the dear old shore, For Eng - land,
 home, . . Both loud and clear Ring-eth out our cheer, 'Tis Eng - land,

LAND-HO!

hearth, and home. } Land-ho, land-ho, land-ho, Hur-rah! land-ho, land-ho, land-
 hearth, and home. }

hearth, and home. } Land-ho, land-ho, land-ho, Hur-rah! land-ho, land-ho, land-
 hearth, and home. }

hearth, and home. } Land-ho, land-ho, land-ho, Hur-rah! land-ho, land-ho, land
 hearth, and home. }

hearth, and home. } Land-ho, land-ho, land-ho, Hur-rah! land-ho, land-ho, land

- ho, Hur-rah! land-ho, land-ho, land-ho, Hur-rah! Hur-rah!

- ho, Hur-rah! land-ho, land-ho, land-ho, Hur-rah! Hur-rah!

- ho, Hur-rah! land-ho, land-ho, land-ho, Hur-rah! Hur-rah!

- ho, Hur-rah! land-ho, land-ho, land-ho, Hur-rah! Hur-rah!

A Folio Edition of this Part-Song is published by Novello and Co., price 1s.; also separate Vocal Parts, 1½d. each.

UP, UP, YE DAMES.

A FOUR-PART SONG.

THE WORDS BY COLERIDGE.

COMPOSED BY

HENRY LESLIE.

London: NOVELLO, EWER AND CO., 1, Leaden Street (W.), and 86, Foultry (E.C.)

Con spirito.

TREBLE.
Up, up, ye dames, ye lass - es gay, To the mea-dows trip a - way, 'Tis

ALTO.
Up, up, ye dames, ye lass - es gay, To the mea-dows trip a - way, 'Tis

TENOR.
(*sve. lower.*)
Up, up, ye dames, ye lass - es gay, To the mea-dows trip a - way, 'Tis

BASS.
Up, up, ye dames, ye lass - es gay, To the mea-dows trip a - way, 'Tis

ACCOMP.
♩ = 80.

you must tend the flocks this morn, And scare the small birds from the corn, 'Tis you . . . must tend the

you must tend the flocks this morn, And scare the small birds from the corn, 'Tis you must tend . .

you must tend the flocks this morn, And scare the small birds from the corn, 'Tis you . . must tend . .

you must tend the flocks this morn, And scare the small birds from the corn, 'Tis you must

UP, UP, YE DAMES.

flocks this morn, Not a soul at home . . . must stay, . . .

the flocks this morn, Not a soul . . . at home must stay, . . . not a soul . . .

the flocks this morn, Not a soul . . . at home must stay, . . . not a soul . . .

tend the flocks this morn, Not a soul at home . . .

Not a soul, not a soul, not a soul at home must stay. Up, . . .

at home must stay, Not a soul, not a soul, not a soul at home must stay. Up, . . .

at home must stay, Not a soul, not a soul, not a soul at home must stay.

must stay, Not a soul, not a soul, not a soul at home must stay.

up, ye dames, ye lass - es gay, . . . up, . . . up, . . . up,

up, ye dames, ye lass - es gay, For the shep - . . .

ye lass - es, gay, up, up, ye dames, ye lass - es gay,

Up, up, . . . ye dames, ye lass - es gay, For the shep - . . .

UP, UP, YE DAMES.

For the shepherds must go, The shep
 herds must go with lance . . . and bow, with lance . .
 For the shep - herds must go, with lance . . .
 herds must go with lance . . . and bow,

herds must go, . . . must go with lance and bow To hunt the wolf in the
 . . . and bow, The shep-herds must go with lance and bow To hunt the wolf . . .
 . . . and bow, . . . The shep-herds must go with lance and bow To hunt . . . the wolf . .
 The shep - - herds must go with lance and bow To hunt the wolf in the

woods to - day. Up, up, . . . ye dames, . . . up, up, ye dames and lass - es gay.
 . . . in the fields to - day, Up, up, ye dames, . . . up, up, ye dames and lass - es gay.
 . . . in the fields to - day, Up, up, ye dames, . . . up, up, ye dames and lass - es gay.
 fields to - day, Up, up, ye dames, . . . up, up, ye dames and lass - es gay.

UP, UP, YE DAMES.

SECOND VERSE.

Con spirito.

Up, leave the hearth and leave the house To the crick - et and the mouse, Find
 Up, leave the hearth and leave the house To the crick - et and the mouse, Find
 Up, leave the hearth and leave the house To the crick - et and the mouse, Find
 Up, leave the hearth and leave the house To the crick - et and the mouse. Find

Gran-nan out a sun - ny seat With babe and lamb-kin at her feet, With babe, with babe . . . and
 Gran-nan out a sun - ny seat With babe and lamb-kin at her feet, With babe and lamb -
 Gran-nan out a sun - ny seat With babe and lamb-kin at her feet, With babe . . . and lamb -
 Gran-nan out a sun - ny seat With babe and lamb-kin at her feet, With babe and

lamb kin at her feet. Not a soul at home . . . must stay, . . .
 . . . kin at her feet. Not a soul . . . at home must stay, . . . not a soul . .
 . . . kin at her feet. Not a soul . . . at home must stay, . . . not a soul . .
 lamb-kin at her feet. Not a soul at home . . .

UP, UP, YE DAMES.

cres - - cen - - do.
Not a soul, not a soul, not a soul at home must stay. Up,
cres - - cen - - do.
... at home must stay, Not a soul, not a soul, not a soul at home must stay. Up,
cres - - cen - - do.
... at home must stay, Not a soul, not a soul, not a soul at home must stay.
... must stay, Not a soul, not a soul, not a soul at home must stay.

up, ye dames, ye lass - es gay, up, . . . up,
up, ye dames, ye lass - es gay, For the shep -
ye lass - es, gay, up, up, ye dames, ye lass - es gay,
Up, up, . . . ye dames, ye lass - es gay, For the shep -

For the shepherds must go, The shep
herds must go with lance . . . and bow, with lance . .
For the shep - herds must go, with lance . . .
herds must go with lance . . . and bow,

UP, UP, YE DAMES.

herds must go, . . . must go with lance and bow To hunt the wolf in the
 . . . and bow, The shep-herds must go with lance and bow To hunt the wolf . . .
 . . . and bow, . . . The shep-herds must go with lance and bow To hunt . . . the wolf . . .
 The shep - herds must go with lance and bow To hunt the wolf in the

woods to - day. Up, up, . . . ye dames, . . . up, up, ye dames and lass-es gay.
 . . . in the fields to - day, Up, up, ye dames, . . . up, up, ye dames and lass-es gay.
 . . . in the fields to - day, Up, up, ye dames, . . . up, up, ye dames and lass-es gay.
 fields to - day, Up, up, ye dames, . . . up, up, ye dames and lass-es gay.

THINE EYES SO BRIGHT.

THE WORDS BY THOMAS WATSON.

COMPOSED BY

HENRY LESLIE.

This Madrigal gained the first prize of £25, offered by the Bristol Madrigal Society, 1865.

London: NOVELLO, EWING AND CO., 1, BARNES STREET (W.), and 85, POULTRY (E.C.).

Andante.

1st TREBLE. Thine eyes so bright . . .

2nd TREBLE. Thine eyes so bright be - rest my sight,

ALTO. Thine eyes . . . so bright . . . be - rest my

TENOR, (8ve lower.) Thine eyes so bright be - - rest . . my sight,

1st BASS. Thine eyes so

2nd BASS. Thine eyes so bright be - rest . . .

ACCOMP. $\text{♩} = 84.$

. . . be - rest . . . my sight, When first I view'd, when

Thine . . eyes so bright be - rest my sight, When

sight, When first I view'd thy face, I

Thine eyes so bright be - rest . . my sight, When first I view'd . .

bright be - rest . . my sight, When first, when

my sight, When first I view'd, when

THINE EYES SO BRIGHT.

first I view'd thy face ;

first I view'd thy face; So now my

view'd thy face; So now my light

. . . I view'd thy face; So now my light . . is turn'd, . . is

first I view'd thy face; So now my light . . is turn - ed, turn'd . . to

first I view'd thy face ;

So now my light, so now my light . . is turn - -

light, my light is turn'd, my light . . is turn - -

. . . is turn'd to night, So now my light is

turn'd . . . to night, So now . . my light, my light is

night, Ah, me! my light

So now my light, my light . . . is turn'd, is turn'd . .

THINE EYES SO BRIGHT.

ed to night. Ah, me! ah, me! ah, me! I stray . . . from
 ed to night. Ah, me! ah, me! . . . I stray from
 turn'd to night. Ah, me! ah, me! I stray . . . from
 turn'd to night. Ah, me! ah, me! ah, me! I stray from
 . . . is turn'd to night. Ah, me! ah, me! I stray from
 . . . to night. Ah, me! ah, me! I stray from

place to place, Ah, me! ah, me! I stray . . . from
 place to place, Ah, . . . me! I stray from place to
 place to place, Ah, me! . . . ah, me! ah, me! ah,
 place to place, Ah, me! ah, me! Ah, me! ah, me!
 place to place, Ah, me! ah, me! Ah, me! ah, me!
 place to place, Ah, me! ah, me! Ah, me! ah, me!

THINE EYES SO BRIGHT.

place to place, I stray from place to place, I stray from place to
 place, I stray from place to place, I stray from place to place, Ah,
 me! . . . I stray from place to place, Ah, me! I stray . . . from place to
 Ah, me! ah, me! I stray . . . from place to
 place, Ah, me! ah, me! ah, me! ah, . . .
 me! . . . I stray from place . . . to place, Ah, me! ah, me! I
 Ah, me! ah, me! . . . I stray,
 place, Ah, me! ah, me! . . . ah, . . . I
 me! ah, me! . . . I stray from place to place, I stray from place
 place, Ah, me! . . . I stray, I

THINE EYES SO BRIGHT.

me! I stray, I stray, . . . Ah,
 stray from place to place, I stray, . . . I stray . . . from place . . .
 Ah, me! I stray . . . from place to place, . . .
 stray from place to place, Ah,
 to place,
 stray from place to place,

me! I stray . . .
 to place, . . . Ah, . . .
 Ah, me! I stray . . . from
 me! Ah, . . . me! I stray . . . from place to
 I stray . . . from place to place,
 I stray, I stray, Ah, me!

THINE EYES SO BRIGHT.

cres.
 . . . from place to place, Ah,
cres.
 . . . me! . . . I stray, Ah, . . . me! Ah,
 place to place, *cres.* Ah, . . . me! ah,
 place, Ah, me! I stray from place to place,
 Ah, me! ah, me!
 I stray from place to place,

cres *cen*
 . . . me! ah, me! I stray from place *cres* *cen* do.
 me! I stray, Ah, me! I stray from place to place,
 me I stray, Ah, me! I stray . . . from
 Ah, me! I stray, ah, me! I
 Ah, . . . me! I stray,
 Ah, me! I stray,

THINE EYES SO BRIGHT.

do. dim.

to place. Ah, me! I stray . . . from place to

I stray . . . from place to place, I stray, . . .

place to place, . . . Ah, me! . . . Ah, . . .

stray . . from place to place, . . I stray from place . . to

. . . from place to place, I stray . . . from

Ah, me! I stray

do. f dim.

pp

place. Then guide me, guide me of thy kind - ness, guide me of thy kind - ness,

Then guide me of thy kind-ness, guide me of thy

me, Then guide me of thy kind-ness, guide me.

place, Then guide me of thy kind - ness,

pp

place to place. Then guide . . . me of thy kind - ness,

pp

Then guide me, Then guide me

THINE EYES SO BRIGHT.

So shall I bless, . . . bless my blind - - ness.
 kind - - ness. Then guide me, guide me,
 So shall I bless. . . . bless . . my blind - - - ness. Then guide . . .
 So shall I bless my blind - - ness, . . . Then guide . . .
 So, So shall I bless my blind - - ness. Then guide . . .
 of thy kindness, So . . shall I bless my blind - - ness. . . Guide . . .

Then guide me.
 of thy kind - ness, guide me of thy kind - ness, So shall I bless, shall I
 me, guide me of thy kind - ness, So, so shall I
 . . . guide . me of . . thy kind - ness, So shall I bless . . .
 . . . me of thy kind - ness, So . . . shall I
 me of . . . thy kind - - - ness, So shall I

THINE EYES SO BRIGHT.

guide me, So shall I bless . . .
 guide . . . me, So shall I bless, So shall I bless my
 guide . . . me, So shall I bless, So shall I bless my
 guide . . . me, So shall I bless, So shall I bless my
 me, guide me,
 guide . . . me, So shall I
 mo ren
 mo ren

do . . . e dim in u en do.
 do . . . my blindness, shall I bless . . . my blind - ness.
 do . . . e dim in u en do.
 blind - - - ness, So shall I bless . . . my blind - ness.
 do . . . e dim in u en do.
 blind - - - ness, So shall I bless . . . my blind - ness.
 do . . . e dim in u en do.
 blind - - - ness, So shall I bless my blind - ness.
 mo ren do e dim.
 So shall I bless, . . . So shall I bless my blind - ness.
 mo ren do e dim.
 bless my blind - - - ness, shall I bless my blind - ness.
 do . . . e dim in u en do.
 do . . . e dim in u en do.

A Folio Edition of this Madrigal is published by Novello & Co., price 2s. ; also separate Vocal Parts.

ALL IS NOT GOLD THAT SHINETH BRIGHT IN SHOW.

MADRIGAL FOR FIVE VOICES.
THE WORDS FROM "ENGLAND'S HELICON."

COMPOSED BY
W. J. WESTBROOK.

This Madrigal gained the second prize of £15, offered by the Bristol Madrigal Society, 1865.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 85, POULTRY (E.C.).

Moderately fast, the shading with the utmost delicacy.

TREBLE. *pp* All is not gold . . . that shineth bright in

ALTO. *pp* All is not gold . . . that shi - neth bright

1st TENOR, (8ve. lower.) *pp* All is not gold . . . that shi - neth bright in show,

2nd TENOR, (8ve. lower.) *pp* All is not gold that shi - neth bright in

BASS. *pp* All is not gold

ACCOMP. *pp* ♩ = 100.

show, . . . Not ev'ry flow'r . . . so good as fair, so

in show, that shi - neth bright in show, . . . Not ev'ry

Not ev'ry flow'r . . . so good,

show, that shineth bright in show, Not ev'ry flow'r, . . .

that shi - neth bright in show, . . . Not

ALL IS NOT GOLD THAT SHINETH BRIGHT IN SHOW.

good as fair, . . . as fair to sight, *cres.* The deep-est
 flow'r so good as fair to sight, *cres.* Not ev'-ry flow'r . . .
 so good as fair, . . . so good as fair to sight, . . . The
 Not ev'-ry flow'r so good as fair to sight, . . .
 ev' - ry flow'r so good as fair to sight, *cres.*

streams . . . a-bove do calm - ly flow, do calm - ly *dim.* *pp*
 so good as fair to sight, *dim.* *pp* The deep - est
 deep - est streams . . . a - bove do calmly flow, . . . do calmly *dim.* *pp*
 . . . The deepest streams . . . a-bove do calm - ly flow, *dim.* *pp*
 The deep - - est streams a - bove do calm - ly

ALL IS NOT GOLD THAT SHINETH BRIGHT IN SHOW.

flow, *cres.* And strong - est poi - sons oft
 streams a - bove do calm - ly flow, *f* And strong - est poi - sons
 flow, *p cres. f* And strongest poi - sons oft the taste de - light,
 And strong - est poi - sons oft the taste de -
 flow, And strongest poi - sons oft

. . . the taste de - light. *dim. p cres. dim.*
 All is not gold that shin - eth bright in
 oft the taste de - light. *dim. p cres. dim.*
 All . . is not gold that shin - eth
 the taste de - light. *dim. p cres. dim.*
 All, all is not gold that shin - eth bright in
 - light: *p cres. dim.*
 All is not gold that shin - eth bright in
 . . . the taste de - light. *dim. p cres. dim.*
 All is not gold that shin - eth bright in

ALL IS NOT GOLD THAT SHINETH BRIGHT IN SHOW.

show, Not ev - - ry flow'r . . . so good as fair to
 bright in show, Not ev-ry flow'r . . . so good as
 show, Not ev - ry flow'r so
 show, not ev-ry flow'r . . . so good as fair to
 show, not ev-ry flow'r . . . so good as fair to

sight, The deepest streams . . . a - bove do
 fair to sight, The deep - est streams do
 good as fair to sight, . . . The deep-est streams do
 sight, The deepest streams a - bove do
 sight, The deepest streams a - bove do calm - ly flow, And

ALL IS NOT GOLD THAT SHINETH BRIGHT IN SHOW.

calm - ly flow, And strongest poi - sons oft the
 calm - ly flow, . . . And strong - - - - est
 calm - - ly flow, And strong - - - - est
 calm-ly flow, And strongest poi - - sons . . oft the taste . . .
 strong - est poi - - - - - sons oft the . . .

taste de - - light. The plea - sant bait doth
 poi - sons oft the taste de - light The pleasant
 poi - sons the taste de - light. The plea - - sant bait
 de - - - light. The plea - - sant bait doth
 taste de - - light. The plea - - sant bait

ALL IS NOT GOLD THAT SHINETH BRIGHT IN SHOW

hide the harm - ful hook, And false de -
 bait doth hide the harmful hook, . . . And false de - ceit, . . . can
 . . . doth hidethe harmful hook, . . . And false de -
 hide the harmful hook, And false de - - ceit can lend,
 doth hide the hook, And false de - ceit

- - ceit can lend a friend - - - - - ly look.
 lend, . . . can lend a friend - ly look, a . . friend - ly look.
 - - ceit can lend a friend - ly look, a friend - ly look.
 and false de - ceit can lend, and false de - ceit can lend . . a friendly look.
 can lend a friend - - - - - ly look.

HARK, HOW THE BIRDS ON EV'RY BLOOMY SPRAY.

MADRIGAL FOR SIX VOICES.

THE WORDS BY POPE.

COMPOSED BY

HENRY LAHEE.

This Madrigal gained the third prize of £10, offered by the Bristol Madrigal Society, 1865

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 88, POULTRY (E.C.).

In moderate time.

1st TREBLE. *mf* Hark! how the birds on ev'-ry bloom - y bloom-y spray,

2nd TREBLE. *mf* Hark! . . . hark! how the birds on ev' - ry spray,

ALTO. *mf* Hark! how the birds on ev' - ry bloom - y spray,

1st TENOR, (ve. lower.) *mf* Hark! how the

2nd TENOR, (Sve. lower.) *mf* Hark! how the

BASS. *mf* Hark! how the birds on ev' - ry spray,

ACCOMP. *mf* ♩ = 132.

Hark! how the birds, *cres.* hark! how the birds, hark! hark! hark!

Hark! how the birds, *cres.* hark! how the birds, hark! hark! hark!

Hark! how the birds, *cres.* hark! how the birds, hark! hark! hark!

birds, *cres.* hark! how the birds, hark! hark! hark! hark!

birds, *cres.* hark! how the birds, hark! hark! hark! hark!

hark! how the birds, *cres.* hark! how the birds, hark! hark! hark!

HARK! HOW THE BIRDS ON EV'RY BLOOMY SPRAY.

hark! Hark! how the birds on ev' - ry spray, With joy-ous mu - - sic

hark! Hark! how . . . on ev' - ry spray, With joy - - ous

Hark! how the birds on ev' - ry spray,

hark! Hark! how the birds on ev' - ry spray,

wake the dawn - ing day!

wake the dawn - ing day!

mu - sic wake the dawning day!

With joy-ous mu - sic wake the dawn - ing

With joy-ous mu - sic wake the dawn - ing

With joy - ous mu - sic wake the dawning

HARK! HOW THE BIRDS ON EV'RY BLOOMY SPRAY.

The musical score consists of two systems. The first system has five vocal staves and a piano accompaniment. The lyrics are: "Hark! hark! . . . hark! hark! . . . Why sit we mute? Hark! hark! hark! hark! Why . . . sit . . . we . . . mute? . . . why. Hark! hark! hark! hark! Why sit we mute? day! Hark! hark! hark! hark! Why . . . sit . . . we . . . mute? why. day! Hark! hark! hark! hark! Why sit we mute? why day! Hark! hark! hark! hark! Why sit we mute? . . . why..". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamic markings like *f* and *p*.

The second system has five vocal staves and a piano accompaniment. The lyrics are: "why sit we mute? why sit we mute? why sit we . . . sit . . . we mute? why.. sit . . . we . . . mute? why.. sit . . . we why sit we mute? why sit we mute? why sit we . . . sit . . . we mute? why.. sit . . . we why sit we mute? why . . . sit we mute? . . . why sit we . . . sit we mute? why sit we mute? . . . why . . . sit we". The piano accompaniment continues with a similar melodic and harmonic structure.

HARK! HOW THE BIRDS ON EV'RY BLOOMY SPRAY.

mute? Ah... why? ah... why? Why sit... we mute? when ear-ly

mute? Ah... why? ah... why? Why sit we mute,

mute? Ah... why? ah... why? Why sit we mute,

mute? Ah... why? ah... why? why sit we mute,

mute? Ah, why? ah, why? why sit we mute,

mute? Ah, why? ah, why? why sit we mute,

lin - - nets sing, . . . when ear-ly lin - - nets sing, . . .

when lin - nets sing, . . when lin-nets sing, . . . when ear - - ly

when ear - ly lin-nets sing, . . when lin - nets sing, . . when

when ear - ly lin - - nets sing, . . . when lin-nets sing, . . .

when lin-nets

when ear-ly lin - - nets

HARK! HOW THE BIRDS ON EV'RY BLOOMY SPRAY.

. . . when ear - ly lin - - - nets sing, . . . When war - bling
 lin - nets sing, when ear - - - ly lin - - - nets sing, When war - bling
 ear - ly lin - nets sing, . . . when lin - nets sing, When war - bling
 when lin - - - - - nets sing,
 sing, . . . when lin - nets sing, . . .
 sing, . . . when ear - ly lin - - - nets sing,

Phi - - lo - mel sa - lutes . . the spring, when warbling Phi - lo - mel . .
 Phi - - lo - mel sa - lutes . . the spring, when warbling Phi - lo - mel . .
 Phi - - lo - mel sa - lutes the spring, when warbling Phi - lo - mel . .
 When warbling Phi - lo - mel sa - lutes the spring, when warbling Phi - lo - mel . .
 When warbling Phi - lo - mel sa - lutes the spring, when warbling Phi - lo - mel . .
 When warbling Phi - lo - mel sa - lutes the spring, when warbling Phi - lo - mel . .

HARK! HOW THE BIRDS ON EVRY BLOOMY SPRAY.

... sa - lutes the Spring? When war - bling Phi - lo - mel, when

... sa - lutes the Spring? When war - bling Phi - lo -

... sa - lutes the Spring? When war - bling Phi - lo - mel,

... sa - lutes the Spring? When war - bling

... sa - lutes the Spring? When war - bling Phi - lo - mel,

... sa - lutes the Spring? When war - bling Phi - lo - mel, when

war - bling Phi - lo - mel sa - lutes, sa - lutes the Spring, When

- mel, when war - bling Phi - lo - mel sa - lutes the Spring,

when war - bling Phi - lo - mel sa - lutes the Spring,

Phi - lo - mel, when Phi - lo - mel sa - lutes the Spring,

when war - bling Phi - lo - mel . . . sa - lutes the Spring,

war - bling Phi - lo - mel sa - lutes, sa - lutes the Spring, When

HARK! HOW THE BIRDS ON EV'RY BLOOMY SPRAY.

The musical score is arranged in two systems. The first system contains the first two systems of music, and the second system contains the remaining two systems. Each system includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The lyrics are: "war-bling Phi - lo - mel, when war-bling Phi - lo - mel, when When war-bling Phi - lo - mel, when warbling Phi - lo-mel . . . When war-bling Phi - lo-mel, when war-bling war-bling Phi - lo - mel, when war-bling Phi - lo - mel, when war-bling Phi - lo - mel, when war-bling Phi - lo - mel sa - lutes, sa - lutes the Spring. mel, when war-bling Phi - lo - mel sa - lutes the Spring. Phi - lo - mel sa - lutes the Spring. when war-bling Phi - lo - mel sa - lutes the Spring. Phi - lo-mel, when war-bling Phi - lo - mel sa - lutes the Spring. war-bling Phi - lo - mel sa - lutes the Spring." The score includes dynamic markings such as *cres.*, *ff*, and *rall.*, and concludes with a double bar line and a repeat sign.

ALL YE WOODS AND TREES AND BOW'RS.

BALLET FOR FIVE VOICES.

THE WORDS BY BEAUMONT AND FLETCHER.

COMPOSED BY

HENRY LAHEE.

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

Firmly, and not too fast.

1st & 2nd TREBLES. *mf* All ye woods and trees and bow'rs, all ye woods . . . All ye

ALTO. *mf* All ye woods and trees and bow'rs, all ye woods . . .

TENOR, (Svs. lower.) *mf* All ye woods and trees and bow'rs, all ye woods . . .

BASS. *mf* All ye woods and trees and bow'rs, All ye

ACCOMP. *mf* = 126.

vir - tues and ye pow'rs, . . . and trees and bow'rs, . . . That in - ha - bit in the lakes, In the

. . . and trees and bow'rs, That in - ha - bit in the lakes, in the lakes, the

. . . and bow'rs, That in - ha - bit in the lakes, In the

vir - tues and ye pow'rs, That in - ha - bit in the lakes, in the lakes, The

ALL YE WOODS AND TREES AND BOWRS.

In the plea-sant springs or
 plea-sant springs or brakes. In the plea-sant, plea-sant springs or brakes, Move your
 plea-sant springs or brakes, the plea-sant springs or brakes, Move your
 plea-sant springs or brakes, In the plea-sant springs or brakes, Move your
 plea-sant springs or brakes, In the plea-sant, plea-sant springs or brakes. Move your
Same Beat.

feet to our sound, Whilst we greet all this ground With his
 feet to our sound, Whilst we greet all this ground With his
 feet to our sound, Whilst we greet all this ground With his
 feet to our sound, Whilst we greet all this ground With his

ho-nor and his name, That de-fends our flocks from blame. Fa la la la la
 ho-nor and his name, That de-fends our flocks from blame. Fa la la la la
 ho-nor and his name, . . . That de-fends our flocks from blame, Fa
 ho-nor and his name, That de-fends our flocks from blame,

ALL YE WOODS AND TREES AND BOW'RS.

la, Fa la la la la la, Fa la la la la la, Fa la la la la la, Fa la la la

la, Fa la la la la la, Fa la la la la, Fa la la la la, Fa la la

la la la la la, Fa la la la la la, Fa la la la la la, Fa la, Fa la

Fa la la la la la, Fa la la la la,

la la, Fa la la la la la, Fa la la la la la, Fa la la la la la Fa la

... la la, Fa la la la la la, Fa la la la la la, Fa la la la la la,

... la la la, Fa la la la la, Fa la la la la, Fa la la la

la la, Fa la la la la la, Fa la la la la la, Fa la la la la . .

la la la, Fa la la la la la, Fa la la la la la, Fa la la la

crescendo. la la la, Fa la la la la, *al* la,

Fa la la la la la la la la, Move your feet to our sound, Whilst we

la, Fa la la la la, Move your feet . . . to our

... Fa la la la, Move your feet to our sound, Whilst we

la la, Move your feet to our sound, Whilst we

(SECOND SERIES.)

MY LOVE IS FAIR.

MADRIGAL FOR FIVE VOICES.

THE WORDS BY GEORGE PEELE.

COMPOSED BY

HENRY LESLIE.

London: NOVELLO, EWER & CO., 1, BARNES STREET (W.), and 35, FOLLY (E.O.)

Allegro.

TENOR.
My love is fair, my love is gay, And fresh as be the flow'rs in May,

ALTO.
My love is fair, my love is gay, And fresh as be the flow'rs in May, fresh.

TENOR, (sve lower.)
My love is fair, my love is gay, And fresh as be the flow'rs in May,

1st Bass.
My love is fair, my love is gay, As be the flow'rs in May, the

2nd Bass.
My love is fair, my love is gay, And fresh as be the flow'rs in May,

ACCOMP.
♩ = 126.

fresh . . as flow'rs in May, And of my love my roun - - de-lay Con -

. . . . as flow'rs in May, And of . . my love my rounde - lay . . Con -

fresh as flow-ers . . in May, And of my love my roun-de-lay Concludes with Cupid's

flow - - ers . . in May, And of my love my roun - - de -

fresh . . as flow'rs in May, And of . . . my

MY LOVE IS FAIR.

cludes with Cupid's curse, . . . con-cludes with .. Cu - pid's

cludes, concludes with Cu - - pid's

curse, con - cludes with Cu - pid's curse, My

lay, my roun-de - lay Concludes, con - cludes with Cupid's

love . . . my roun-de-lay Con - cludes

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

curse, My roundelay con - cludes with Cu-pid's curse.

curse, My rounde - lay concludes with Cupid's curse.

roun de-lay concludes with Cupid's curse.

curse, . . . My rounde-lay con - cludes with Cupid's curse.

. . . with Cu - pid's curse, My roundelay concludes with Cupid's curse.

cres *cen* *do.* *cres* *cen* *do.* *cres* *cen* *do.* *cres* *cen* *do.* *cres* *cen* *do.*

MY LOVE IS FAIR.

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

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

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

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

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

love for new, Pray gods they change for worse, for worse, . . .

. . . they change for worse, for

love for new, Pray gods they change for worse, . . .

love for new, Pray gods they change for worse, Pray

. . . Pray gods they change for worse, Pray gods, . . .

MY LOVE IS FAIR.

Pray . . . gods, pray gods they change . . . for
worse, Pray gods, pray gods they change . . . for
Pray gods, pray gods they change . . . for
gods pray gods they change for
. pray gods they change for

worse, They that do change, they that do change, Pray gods they change for worse.
worse, They that do change, they that do change, Pray gods they change . . . for worse.
worse, They that do change, they that do change, Pray gods they change for . . . worse.
worse, Pray gods they change for worse.
worse, Pray gods they change for worse.

MY LOVE IS FAIR.

SECOND VERSE.

My love can dance, my love can sing, My love can ma-ny a pret - ty thing, can
 My love can dance, my love can sing, My love can ma-ny a pret - ty thing, ma -
 My love can dance, my love can sing, My love can ma-ny a pret - ty thing, can
 My love can dance, my love can sing, can ma-ny a pret - ty thing, can
 My love can dance, my love can sing, My love can ma-ny a pret - ty thing, can

ma - - ny a pret - ty thing, And of her love - - ly prais - - es sing My
 - - - ny a pret - ty thing, And of her love - ly prais - - essing My merry, merry roun - de -
 many a pret - - ty thing, And of her love - ly prais - es sing My mer - ry roun - de -
 ma - - ny a pret - ty thing, And of her love - ly prais - - es
 ma - - ny a pret - ty thing, And of her love - ly

MY LOVE IS FAIR.

merry, merry, mer-ry roun - de - lay, Sing, sing my merry, merry, mer - ry . .

lay, Sing my merry, merry,

lay, Sing A - - - - - men to Cu - pid's . . .

sing, Sing, sing my merry, merry roundelay, Sing . .

prais - es sing, Sing my merry, merry roun - de -

The first system of the musical score for 'MY LOVE IS FAIR.' It consists of six staves. The top two staves are vocal lines with lyrics. The bottom four staves are piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. Dynamics include *p* (piano) and *p* (piano). The lyrics are: 'merry, merry, mer-ry roun - de - lay, Sing, sing my merry, merry, mer - ry . .', 'lay, Sing my merry, merry,', 'lay, Sing A - - - - - men to Cu - pid's . . .', 'sing, Sing, sing my merry, merry roundelay, Sing . .', 'prais - es sing, Sing my merry, merry roun - de -'.

... roun - de - lay, Sing . . A - - - - - men to Cupid's

merry roun - de - lay, Sing A - men, A - men to Cupid's

curse, A men to Cupid's

... my merry, merry rounde-lay, A - - - - - men to Cupid's

... lay, Sing Amen to Cupid's curse, A - - - - - men to Cupid's

The second system of the musical score. It continues the vocal and piano parts. Dynamics include *cres.* (crescendo) and *cen do.* (crescendo). The lyrics are: '... roun - de - lay, Sing . . A - - - - - men to Cupid's', 'merry roun - de - lay, Sing A - men, A - men to Cupid's', 'curse, A men to Cupid's', '... my merry, merry rounde-lay, A - - - - - men to Cupid's', '... lay, Sing Amen to Cupid's curse, A - - - - - men to Cupid's'.

MY LOVE IS FAIR.

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

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

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

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

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

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

Pray they change for worse,

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

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

. Pray gods they change for worse, Pray gods, . .

MY LOVE IS FAIR.

worse, Pray . . gods, pray gods they change . . for

for worse, Pray gods, pray gods they change . . for

. . . Pray gods, pray gods they change . . for

Pray gods pray gods they change for

. . . . pray gods they change for

worse, They that do change, they that do change, Pray gods they change for worse.

worse, They that do change, they that do change, Pray gods they change . . . for worse.

worse, They that do change, they that do change, Pray gods they change for . . . worse.

worse, Pray gods they change for worse.

worse, Pray gods they change for worse.

(SECOND SERIES.)

CHARM ME ASLEEP.

A MADRIGAL FOR SIX VOICES.

THE WORDS BY HERRICK.

COMPOSED BY

HENRY LESLIE.

No. 3, Op. 24.

London NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 88, FOLLY STREET (M.C.).

Andante sostenuto.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR, (5ve lower.)

1st BASS.

2nd BASS.

ACCOMP.

$\text{♩} = 76.$

CHARM ME ASLEEP.

cre - - cen - - do.

and melt me so, and melt me, and melt me with

so with thy de - li - - cious num - bers, with thy de -

me so with thy de - li - -

And melt me so, . . . and melt me with thy de - li - -

so . . . with thy de -

melt me so with thy de - li - cious

cre - - cen - - do.

thy . . . de - li - cious num - bers.

- - li - - cious num - bers, . . . That . . .

- - cious num - - bers, That be - ing ra - -

- - cious num - - bers, That be - ing ra - vish'd, hence I

- - li - - cious num - - bers, That be - ing ra - vish'd, hence I

num - - - bers, That be - - ing

f p

CHARM ME ASLEEP.

vish'd, hence, hence I . . go,
 vish'd, hence . . I go, . . I go a -
 I go . . a - way, go hence . . a -
 vish'd, Hence, . hence . I go a - way, . . .
 I go, I
 Hence, hence I go in

dim.
 I go a - way in ea - sy slum-bers.
dim.
 - - way . . . in ea - sy, ea - sy slum-bers.
dim.
 - - way, . . a - way in . . ea - sy slum-bers. Charm me . . a -
dim.
 . . . I go a - way in ea - sy slum-bers.
 go a - way *dim.* in ea - sy slum-bers.
 ea - - sy slum - - - - - bers.

CHARM ME ASLEEP.

Charm me . . . a - sleep and
 Charm me . . . a - sleep, . . . charm me, and melt me
 sleep, . . . charm me, charm me, and melt me
 Charm me, charm me, charm me, and melt me
 Charm me,

melt me, and melt . . . me so, That I go hence . . . in
 so, . . . and melt me so, . . . That I go hence . . . in
 so, . . . and melt me so, . . . That I go hence in peace - ful
 so, . . . and melt me so, . . .
 That I . . . go hence in
 That I go hence in

CHARM ME ASLEEP.

dim. poco a poco al fine.

peace - ful . . . slum - bers, Charm me a - sleep,
dim. poco a poco al fine.

peace - ful slum - bers, Charm me,
dim. poco a poco al fine.

slum - bers, . . . Charm . . . me a - sleep, charm
dim. poco a poco al fine.

Charm . . . me a - sleep, O charm me,
dim. poco a poco al fine.

peace - ful slum - bers, . . . Charm . . .
dim. poco a poco al fine.

peace - ful slum - bers, Charm . . .

charm me, charm . . . me a - sleep.

charm me a - sleep.

me a - sleep, charm me, charm me a - sleep.

charm me a - sleep, charm me a - sleep, . . . charm me a - sleep.

me a - sleep, charm me, charm me a - sleep.

me a - sleep.

A Folio Edition of this Madrigal is published by Novello and Co., price 1s. ; also separate Vocal Parts, price 5d.