

NOVELLO'S
PART-SONG BOOK
(SECOND SERIES)

A COLLECTION OF
PART-SONGS, GLEES,

AND

MADRIGALS.

VOL. XII.

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ALREADY SNOW HAS FALLEN

A FOUR-PART SONG

WORDS TRANSLATED FROM A VOLKSLIED BY REV. J. TROUTBECK.

THE MUSIC COMPOSED BY
ROBERT FRANZ.

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

Andantino.

SOPRANO. *mf*
Al - rea - dy snow has fall - - en, Though win - ter is not

ALTO. *mf*
Al - rea - dy snow has fall - en, Though win - ter is not

TENOR. *mf*
Al - rea - dy snow has fall - - en, Though win - ter is not

BASS. *mf*
Al - rea - dy snow has fall - en, Though win - ter is not

PIANO. *mf*
♩ = 116.

cres. *p*
come; No far - ther can I tra - vel The way that leads me

cres. *p*
come; No far - ther can I tra - vel The way that leads me

cres. *p*
come; No far - ther can I, can I tra - vel The way that leads me

cres. *p*
come; No far - - ther can I tra - vel The way that leads me

ALREADY SNOW HAS FALLEN.

home. *mf* A - las! my home is roof - less, De - cay'd, and quite grown
pp home, that leads me home. *mf* A - las! my home is roof - less, De - cay'd, and quite grown
pp home, that leads me home. *mf* A - las! my home is roof - less, De - cay'd, and quite grown
 home. *mf* A - las! my home is roof - less, De - cay'd, and quite grown

cres. old, Nor door nor window re - main - ing, Its cham - bers dark and
cres. old, Nor door nor win - dow re - main - ing, Its chambers dark and
cres. old, Nor door nor win - dow re - main - ing, Its chambers dark and
cres. old, Nor door . . . nor window re - main - ing, Its chambers dark and

cold. *mf* Ah! love, on me take pi - ty, For I am full of
pp cold, dark and cold. *mf* Ah! love, on me take pi - ty, For I am full of
pp cold, dark and cold. *mf* Ah! love, on me take pi - ty, For I am full of
 cold, *mf* Ah! love, on me take pi - ty, For I am full of
Con anima.

ALREADY SNOW HAS FALLEN.

woe; En-fold me within thine arms, love, with-in . . thine arms, love, And

woe; En-fold me with - in thine arms, love, with - in thine arms, love,

woe; En-fold me with-in thine arms, love, in . . thine arms, love, And

woe; En-fold me with-in thine arms, love, with - in . . thine arms, love,

bid chill win - ter go, and bid chill win - ter go.

And bid chill win - - - - ter go.

bid chill win - ter go, and bid chill win - ter, chill win - ter go.

And bid, and bid, and bid chill win - ter go.

AT PARTING

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF OSTERWALD
BY THE REV. J. TROUTBECK.

THE MUSIC COMPOSED BY

ROBERT FRANZ.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 30 & 31, Queen Street (E.C.)

Un poco Allegro.

SOPRANO. *mf* Two ro - ses did she give .. me, Two ro - ses blush - ing

ALTO. *mf* Two ro - ses did she give .. me, Two ro - ses blush - ing

TENOR. *mf* Two ro - ses did she give .. me, Two ro - ses blush - ing

BASS. *mf* Two ro - ses did she give .. me, Two ro - ses blush - ing

Un poco Allegro.

PIANO. *mf*

red, Her cheeks as bright - ly glow - ing. She lin - ger'd,

red, Her cheeks as bright - ly glow - ing. She lin - ger'd,

red, Her cheeks, her cheeks as bright - ly glow - ing. She lin - ger'd, lin - ger'd,

red, Her cheeks as bright - ly glow - ing. She lin - ger'd,

AT PARTING.

loath to leave me, When I from her was go - - ing, And

loath to leave me, When I from her was go - - ing, And

loath to leave me, When I from her, from her was go - - ing, And

loath to leave me, When I from her was go - - ing, And

bit - ter tears were shed. "Dearest heart, now cease from griev - ing, True

bit - ter tears were shed. "Dearest heart, now cease from griev - ing, True

bit - ter tears were shed. "Dearest heart, now cease from griev - ing, True

bit - ter tears were shed. "Dearest heart, now cease from griev - ing, True

love will ne - - ver fail, Like ten - der ro - ses dy - ing."

love will ne - - ver fail, Like ten - der ro - ses dy - ing."

love will ne - - ver fail, Like ten - der ro - - - ses dy - ing." And

love will ne - - ver fail, Like ten - der ro - ses dy - ing."

AT PARTING.

And then, mine own one leav - ing, I saw, the snow out -

And then, mine own one leav - ing, I saw, the snow out -

then, and then, mine own one leav - ing, I saw, I saw, the snow out -

And then, mine own one leav - ing, I saw, the snow out -

- vie - ing, Her love - ly face grow pale. But as ro - ses, quick - ly

- vie - ing, Her love - ly face grow pale. But as ro - ses, quick - ly

- vie - ing, Her love - ly face grow pale. But as ro - ses, quick - ly

- vie - ing, Her love - ly face grow pale. But as ro - ses, quick - ly

fad - ing, Are quick - ly green once more, Her cheeks full soon were

fad - ing, Are quick - ly green once more, Her cheeks full soon were

fad - ing, Are quick - ly green once more, Her cheeks full soon were

fad - ing, Are quick - ly green once more, Her cheeks full soon were

AT PARTING.

glow - ing, And that dear face o'er - shad - ing,
 glow - ing, And that dear face o'er - shad - ing,
 glow - ing, And that dear face, and that dear face o'er - shad - ing, Where
 glow - ing, And that dear face o'er - shad - ing,

cres. Where ro - ses fair were blow - ing, A myr - tle wreath she
cres. Where ro - ses fair were blow - ing, A myr - tle wreath she
 ro - ses fair, Where ro - ses fair were blow - ing, A myr - tle wreath she
cres. Where ro - ses fair were blow - ing, A myr - tle wreath she

wore, a wreath, a myr - tle wreath she wore.
 wore, a myr - tle wreath, a myr - tle wreath she wore.
 wore, a wreath, a wreath she wore.
 wore, a wreath, a myr - tle wreath she wore.

THE FAIREST TIME

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF MARTIN LUTHER
BY THE REV. J. TROUTBECK.

THE MUSIC COMPOSED BY

ROBERT FRANZ.

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

Allegretto.
mf

SOPRANO.
The fair - est time in all the year Is when the songs of birds we

ALTO.
The fair - est time in all the year Is when the songs of birds we

TENOR
The fair - est time in all the year Is when the songs of birds we

BASS.
The fair - est time in all the year Is when the songs of birds we

PIANO.
♩. = 72.
mf
Allegretto.

hear, Songs that are fill - ing earth and sky, Thick-warbled

hear, *mf* Songs that are fill - ing earth and sky, Thick-warbled

hear, Songs that are fill - ing earth and sky, . . . Thick-warbled notes, far

hear, Songs that are fill - ing earth and sky, Thick-warbled

mf

THE FAIREST TIME.

notes, far off and nigh, thick-warbled notes, far off and nigh,
 notes, far off and nigh, thick-warbled notes, far off and
 off and nigh, thick-warbled notes, far off and
 notes, far off and nigh, thick-warbled notes, far off and

thick-warbled notes, far off and nigh.
 nigh, thick-warbled notes, far off and nigh. And chief the charm- ing night in -
 nigh, far off, far off and nigh. And chief the charn- ing, the charming night-in -
 nigh, thick-warbled notes, far off and nigh. . . And chief the charming night-in -

And chief the charming nightin - gale,
 gale, the charming nightin - gale, With new de - light in - spires . . the
 - gale, the charming night - - in-gale, With new de - light, new de - light in - spires the
 - gale, the charming night - - in-gale, With new de - light inspires the

THE FAIREST TIME.

mf With new de-light inspires the vale That hears her sweet and love-ly lay. To her un-
 vale, *mf* inspires, inspires the vale That hears her sweet and love-ly lay. To her un-
 vale, with new de-light inspires the vale, That hears her love-ly lay. To her un-
 vale, in-spires, in-spires . . the vale That hears her sweet and love-ly lay. To her un-

mf ceas - ing thanks we pay:.. Much more to God our gra-cious Lord, At whose
 ceas - ing thanks we pay:.. Much more to God our gra-cious Lord, At whose
 ceas - ing thanks we pay:.. Much more to God our gra-cious Lord, At whose
 ceas - ing thanks we pay:.. Much more to God our gra-cious Lord, At whose

bid - ding are out-pour'd The match - less notes from her that fall, The
 bid - ding are out-pour'd The match - less notes from her that fall, The
 bid - ding are out-pour'd The match - less notes . . . from her that fall, The
 bid - ding are out-pour'd The match - less notes from her that fall, The

THE FAIREST TIME.

sing-er first, and best of all. Singing and prais-ing day and
 sing-er first, and best of all. Singing and prais-ing day and
 sing-er first, and best of all. Singing and prais-ing day and night,
 sing-er first, and best of all. Singing and prais-ing day and

night, She thinks her wel-come la-bour light, . . her la-bour light; Thus I would
 night, She thinks her welcome la-bour light, . . her la-bour light; Thus I would
 She thinks her la-bour light, . . her la-bour light; Thus I would
 night, She thinks, . . she thinks her wel-come la-bour light; Thus I would

song and praise out-pour, And thank my God for e-ver-more.
 song and praise out-pour, And thank my God for e-ver-more.
 song and praise out-pour, And thank my God for e-ver-more.
 song and praise out-pour, And thank my God for e-ver-more.

SPRING'S FAITH

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF L. UHLAND
BY THE REV. J. TROUTBECK.

THE MUSIC COMPOSED BY

ROBERT FRANZ.

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

Allegretto con moto.
mf

SOPRANO.
A - wake are bree - zes soft and light, They whis - per and move by day and night, Where -

ALTO.
A - wake are bree - zes soft and light, They whis - per and move by day and night, Where -

TENOR.
A - wake are bree - zes soft and light, They whis - per and move by day and night, Where -

BASS.
A - wake are bree - zes soft and light, They whis - per and move by day and night, Where -

PIANO.
♩. = 72.
mf

- e'er they are gent - ly steal - ing, wher - e'er they are gent - ly steal - ing, are

- e'er they are gent - ly steal - ing, wher - e'er they are gent - ly steal - ing, are gent - ly,

- e'er they are gent - ly steal - ing, They whisper and move, . . . where'er, where'er they are

- e'er they are gent - ly steal - ing, They move by day and night, wher - e'er they are

SPRING'S FAITH.

cres. gent-ly, gent - ly steal - ing. *mf* New scents and sounds *cres.* in
cres. gent - - ly steal - ing. *mf* New scents and sounds *cres.* in
cres. gent - ly, gent - ly steal - ing. *mf* New scents, new scents and sounds . . . in Spring, in Spring we
cres. gent - - ly steal - ing. *mf* New scents and sounds *cres.* in

Spring we know, Now, wea - ry hearts, for - get your woe, . . .
 Spring we know, Now, wea - ry hearts, for - get your woe, Fresh life is
 know, . . . Now, wea - ry hearts, for - get your woe. . . .
 Spring we know, Now, wea - ry hearts, for - get your woe, . . .

Fresh life is all things fill - ing, is all things, all things fill -
 all things fill - ing, is all things fill - ing, is all . . . things fill -
 Fresh life is all things fill - ing, is all things, all things fill -
 Fresh life is all things fill - ing, is all things, all things fill -

SPRING'S FAITH.

ing, The world grows fair-er from day to day, Wher-e'er one looks, more bright and gay, New
 ing, The world grows fair-er from day to day, Wher-e'er one looks, more bright and gay, New
 ing, The world grows fair-er from day to day, Wher-e'er one looks, more bright and gay, New
 ing, The world grows fair-er from day to day, Wher-e'er one looks, more bright and gay, New

beau-ty for us re - veal - ing, new beau - ty for us re -
 beau-ty for us re - veal - ing, new beau-ty for us, new beau - ty for us re -
 beau-ty for us re - veal - ing, new beau-ty for us . . . re -
 beau-ty for us re - veal - ing, new beau-ty for us, for us re -

veal - ing, for us, for us . . . re - veal - ing. Sweet
 veal ing, for us . . . re - veal - ing. Sweet
 veal - ing, for us, for us re - veal - ing. In ev - ry vale sweet
 veal - ing, for us, for us re - veal - ing. Sweet

SPRING'S FAITH.

flow-rets blow, sweet flow-rets blow, Now, wea-ry
 flow-rets blow, sweet flow-rets blow. Now, wea-ry hearts, for
 flow-rets blow, in ev-ry vale sweet flow-rets blow, Now, wea-ry
 flow-rets blow, sweet flow-rets blow, Now, wea-ry

hearts, for get your woe, . . Fresh life is all things fill-ing, is
 - get your woe, Fresh life is all things fill-ing, is all things fill-ing, is
 hearts, for-get your woe, . . Fresh life is all things fill-ing, is
 hearts, for-get your woe, . . Fresh life is all things fill-ing, is

all things, all things fill-ing, fresh life is all . . things, all things fill-ing.
 all . . things fill-ing, fresh life is all things, all things fill-ing.
 all . . things fill-ing, fresh life is all things, all things fill-ing.
 all things, all things fill-ing, fresh life is all things, all things fill-ing.

MAY SONG

THE WORDS TRANSLATED FROM THE GERMAN OF OSTERWALD
BY THE REV. J. TROUTBECK.

THE MUSIC COMPOSED BY
ROBERT FRANZ.

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

Allegretto con grazia.

SOPRANO. *mf* Come, greet ye May with gar - lands, May, that is fair and fine; Come,

ALTO. *mf* Come, greet ye May with gar - lands, May, that is fair and fine; Come,

TENOR. *mf* Come, greet ye May with gar - lands, May, that is fair and fine; . Come,

BASS. *mf* Come, greet ye May with gar - lands, May, that is fair and fine; Come,

ACCOMP. *mf* *Allegretto con grazia.*

wreathe ye door and win - dow, And joy-fully call her in, . .

wreathe ye door and win - dow, And joy-fully call her, joy - fully call her, joy - fully call her

wreathe ye door aud win - dow, And joy-fully call her, joy-ful-ly call her, joy - fully call her

wreathe ye door and win - dow, And joy-fully call her in, . . and call her

MAY SONG.

Bestrew for her . . . the path-way, For her the house ar-ray, And
 in; Be-strew for her the path-way, For her the house ar-ray, And
 in; Be-strew for her the path-way, For her the house ar-ray, And bid, and
 in; Be-strew for her the path-way, For her the house ar-ray, And

bid your hearts be driv-ing Their wont-ed cares a-way, Yea, bid your hearts an
 bid your hearts be driv-ing Their wont-ed cares a-way, Yea, bid your hearts an
 bid your hearts be driv-ing Their wont-ed cares a-way, Yea, bid your hearts an
 bid your hearts be driv-ing Their wont-ed cares a-way, Yea, bid your hearts an

en-trance, Give un-to bless-ed May, Since love will seem more love-ly Than
 en-trance, Give un-to bless-ed May, . . . Since love will seem more love-ly Than
 en-trance, Give un-to bless-ed May, . . . Since love will seem more love-ly Than
 en-trance, Give un-to bless-ed May, Since love will seem more love-ly Than

MAY SONG.

all the flow'rs to - day; . . . The love that deep . . . is

all the flow'rs, than all the flow - ers, all the flow'rs to - day; The love that deep is

all . . . the flow'rs to - day, than all the flow'rs to - day; The love that deep is

all the flow'rs to - day, . . . than all the flow'rs to - day, The love that deep is

found - ed, That constant is, and true; For truth a - lone can keep it, Like

found - ed, That constant is, and true; For truth a - lone can keep it, Like

found - ed, That constant is, and true; For truth, for truth a - lone can keep it, Like

found - ed, That constant is, and true; For truth a - lone can keep it, Like

Con anima.

May, still fresh and new. The fair - est rose, what were she, If fail - ing the air to

May, still fresh and new. The fair - est rose, what were she, Fail - ing the air to

Tenore marcato.

May, still fresh and new. The fair - est rose, what were she, Fail - ing the air to

May, still fresh and new. The fair - est rose, what were she, Fail - ing the air to

Con anima.

MAY SONG.

fill, With all the sweetest o-dours She can from her-self dis - til ?

fill, With all the sweetest o-dours She can from her - self, from her - self dis -

fill, . . With all the sweetest o-dours She can from her - self, from her - self dis -

fill, With all the sweetest o-dours She can from her - self dis -

What were the worth . . of lov - ing, Un - less the faith - ful

til, she can dis - til? What were the worth of lov - ing, Un - less the faith - ful

til, . . she can dis - til? What were the worth of lov - ing, Un - less the faith - ful

til, can dis - til? What were the worth of lov - ing, Un - less the faith - ful

heart Guard-ed as ho - ly the rap - ture That love did once im - part.

heart Guard-ed as ho - ly the rap - ture That love did once im - part.

heart Guard-ed, yea, guard-ed as ho - ly the rap - ture That love did once im - part.

heart Guard-ed as ho - ly the rap - ture That love did once im - part.

A MORNING WALK

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF EMMANUEL GEIBEL
BY THE REV. J. TROUTBECK.

THE MUSIC COMPOSED BY
ROBERT FRANZ.

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

Con moto.
mf

SOPRANO.

1. What true de - light by him is found, Who gives the sun a

ALTO.

1. What true de - light by him is found, Who gives the sun a

TENOR.

1. What true de - light by him is found, Who gives the sun a

BASS.

1. What true de - light by him is found, Who gives the sun a

PIANO.
♩ = 112.
mf
Con moto.

greet - ing; When sa - cred still - ness reigns a - round, No

greet - ing; When sa - cred still - ness reigns a - round,

greet - ing; Sa - cred still - ness reigns a - round,

greet - ing; When sa - cred still - ness reigns a - round,

A MORNING WALK.

bree - zes leaf - lets meet - ing; When the lark is yet a - sleep,

bree - zes leaf - lets meet - ing; When the lark is

bree - zes leaf - lets meet - ing; When the lark is

bree - zes leaf - lets meet - ing; When the lark is

And the brooks o'er-shad - ed creep, Soft

yet a - sleep, And the brooks o'er - shad ed creep, Soft

yet a - sleep. And the brooks o'er - shad - ed creep, Soft

yet a - sleep, And the brooks o'er - shad - ed creep, Soft

pray'rs for the morn re - peat - ing, soft pray'rs for the morn re - peat - - ing.

pray'rs for the morn re - peat - ing, pray'rs for the morn re - peat - ing.

pray'rs for the morn re - peat - ing, pray'rs for the morn re - peat - ing.

pray'rs for the morn re - peat - ing, pray'rs for the morn re - peat - ing.

A MORNING WALK.

mf
2. The migh - ty world .. is like a book, Spread o - pen wide be -

mf
2. The migh - ty world .. is like a book, Spread o - pen wide be -

mf
2. The migh - ty world is like a book, Spread o - pen wide be -

mf
2. The migh - ty world is like a book, Spread o - pen wide be -

fore us; And we may read, wher - e'er we look, How

fore us; And we may read, wher - e'er we look,

fore . . . us; we may read, wher - e'er we look,

fore us; And we may read, wher - e'er we look,

God .. is watch - ing o'er .. us. Tree and flow' - ret, near and far,

How God is watch - ing o'er .. us. Tree and flow' - ret,

How God is watch - ing o'er .. us. Tree and flow' - ret,

How God is watch - ing o'er .. us. Tree and flow' - ret,

A MORNING WALK.

And the bril- liant morn- ing star, Give
 near and far, And the bril- liant morn- ing star, Give
 near and far, And the bril- liant morn- ing star, Give
 near and far, And the bril- liant morn- ing star, Give

wit- ness He ca- reth for us, give wit- ness He ca- reth for us.
 wit- ness He ca- reth for us. wit- ness He ca- reth for . . us.
 wit- ness He ca- reth for us, wit- ness He ca- reth for . . us.
 wit- ness He ca- reth for us, wit- ness He ca- reth for us.

mf 3. De - vo - tion like . . the air doth move Through ev' - ry thought and
mf 3. De - vo - tion like . . the air doth move Through ev' - ry thought and
mf 3. De - vo - tion like the air doth move Through ev' - ry thought and
mf 3. De - vo - tion like the air doth move Through ev' - ry thought and

A MORNING WALK.

feel - ing; Each heart is gent - ly taught by love Her
 feel - ing; Each heart is gent - ly taught by love
 feel - ing; heart is gent - ly taught by love
 feel - ing; Each heart is gent - ly taught by love

gates to be un - seal - ing. And when love an en - trance makes.
 gates to be un - seal - ing. And when love an
 gates to be un - seal - ing. And when love an
 gates to be un - seal - ing. And when love an

cres.
 Then the lip in praise out - breaks, The
 entrance makes, Then the lip in praise out-breaks, The
 entrance makes, Then the lip in praise out-breaks, The
 entrance makes, Then the lip in praise out-breaks, The

A MORNING WALK.

joy that she brings re - veal - ing, the joy that she brings re - veal - ing.

joy that she brings re - veal - ing, joy that she brings re - veal - ing.

joy that she brings re - veal - ing, joy that she brings re - veal - ing.

joy that she brings re - veal - ing, joy that she brings re - veal - ing.

mf 4. And lo! the wak - ing night - in - gale, A sud - den song out - pour - ing, Calls

mf 4. And lo! the wak - ing night - in - gale, A sud - den song out - pour - ing, Calls

mf 4. And lo! the wak - ing night - in - gale, A sud - den song out - pour - ing, Calls

mf 4. And lo! the wak - ing night - in - gale, A sud - den song out - pour - ing, Calls

forth a voice from hill and dale, Which soon is up - ward soar - ing; And the

forth a voice from hill and dale, Which soon is up - ward soar - ing;

forth a voice from hill and dale, Which soon is up - ward soar - ing; And the

forth a voice from hill and dale, Which soon is up - ward soar - ing;

A MORNING WALK.

cheer-ful morn-ing - glow *cres.* Its Cre - a - tor's praise doth

And the cheer-ful morn-ing - glow

cheer-ful morn-ing - glow, and the cheer-ful morn-ing - glow *cres.* Its Cre - a - tor's praise doth

And the cheerful morn-ing - glow

show, *f* Whom be we still a - dor - ing, *mf* whom

Its Cre - a - tor's praise doth show, *f* Whom be we still a - dor - ing,

show, *f* Its Cre - a - tor's praise doth show, *f* Whom be we still a - dor - ing,

Its Cre - a - tor's praise doth show, *f* Whom be we still a - dor - ing,

be we still a - dor - ing, *mf* whom be we still a - dor - ing.

whom be we still a - dor - ing, *mf* whom be we still a - dor - ing.

whom be we still a - dor - ing, *mf* whom be we still a - dor - ing.

whom be we still a - dor - ing, *mf* whom be we still a - dor - ing.

HOME THAT I LOVE

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF O. WELKER
BY THE REV. J. TROUTBECK.COMPOSED BY
FRANZ ABT.

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

Allegretto.

SOPRANO. *mf*

1. Scent - la-den bree - zes through the flow'rs are blow-ing; So - lemly

ALTO. *mf*

1. Scent - la-den bree - zes through the flow'rs are blow-ing; So - lemly

TENOR. *mf*

1. Scent - la-den bree - zes through the flow'rs are blow-ing; So - lemly

BASS. *mf*

1. Scent - la-den bree - zes through the flow'rs are blow-ing; So - lemly

PIANO. *mf*

$\text{♩} = 80.$

poco a poco cres.

veil - ing earth descends the night; Still is the lake, . . the dis - tant Al - pine

poco a poco cres.

veil - ing earth descends the night; Still is the lake, the dis - - tant Al - pine

poco a poco cres.

veil - ing earth descends the night; Still is the lake, the dis - - tant Al - pine

poco a poco cres.

veil - ing earth descends the night; Still is the lake, . . the dis - tant Al - pine

poco a poco cres.

p *pp*

HOME THAT I LOVE.

a tempo.

sum-mits Shine, glo-ry - clad, in gol-den ev'-ning light. O . . land of beau-ty,

sum-mits Shine, glo-ry - clad, in gol-den ev'-ning light. O land of beau-ty,

sum-mits Shine, glo-ry - clad, in gol-den ev'-ning light. O land of beau-ty,

sum-mits Shine, glo-ry - clad, in gol-den ev'-ning light. O land of beau-ty,

poco rit. *f* *a tempo.*

home that I love, Ne - ver from thee will my heart's de-vo-tion rove, O . . land of

home that I love, Ne - ver from thee will my heart's de-vo-tion rove, O land of

home that I love, Ne - ver from thee will my heart's de-vo-tion rove, O land of

home that I love, Ne - ver from thee will my heart's de-vo-tion rove, O land of

mf *f*

beau-ty, home that I love, Ne - ver from thee will my heart's de-vo-tion rove.

beau-ty, home that I love, Ne - ver from thee will my heart's de-vo-tion rove.

beau-ty, home that I love, Ne - ver from thee will my heart's de-vo-tion rove.

beau-ty, home that I love, Ne - ver from thee will my heart's de-vo-tion rove.

pp *f* *poco rit.*

HOME THAT I LOVE.

mf
2. Come, let us forth, this ev' - ning-time to hon - our; Come to the

mf
2. Come, let us forth, this ev' - ning-time to hon - our; Come to the

mf
2. Come, let us forth, this ev' - ning-time to hon - our; Come to the

mf
2. Come, let us forth, this ev' - ning-time to hon - our; Come to the

poco a poco cres.
vare, and wan - der hand in hand. Let . . us to song . . the

poco a poco cres.
vare, and wan - der hand in hand. Let . . us to song the part -

poco a poco cres.
vare, and wan - der hand in hand. Let . . us to song the part -

vare, and wan - der hand in hand. Let . . us to song . . the

p *pp* *poco* *a poco.*

poco rit.
part - ing hours be giv - ing; Sweet - ly will e - cho sound a - long the strand.

ing hours be giv - ing; Sweet - ly will e - cho sound a - long the strand.

ing hours be giv - ing; Sweet - ly will e - cho sound a - long the strand.

part - ing hours be giv - ing; Sweet - ly will e - cho sound a - long the strand.

cres. *poco rit.*

HOME THAT I LOVE.

a tempo.

O . . land of beau - ty, home . . that I love, Ne - ver from
 O land of beau - ty, home . . that I love, Ne - ver from
 O land of beau - ty, home . . that I love, Ne - ver from
 O land of beau - ty, home . . that I love, Ne - ver from

f *mf* *f* *mf* *f* *mf* *f* *mf*

f a tempo. *mf*

thee . . will my heart's de - vo - tion rove, O . . land of beau - ty,
 thee . . will my heart's de - vo - tion rove, O land of beau - ty,
 thee . . will my heart's de - vo - tion rove, O land of beau - ty,
 thee . . will my heart's de - vo - tion rove, O land of beau - ty,

f *f* *f* *f*

home . . that I love, Ne - ver from thee . . will my heart's de - vo - tion rove.
 home . . that I love, Ne - ver from thee . . will my heart's de - vo - tion rove.
 home . . that I love, Ne - ver from thee . . will my heart's de - vo - tion rove.
 home . . that I love, Ne - ver from thee . . will my heart's de - vo - tion rove.

pp *f* *poco rit.* *pp* *f* *poco rit.* *pp* *f* *poco rit.*

HOME THAT I LOVE.

3. Clear is the moon, the steep of heav'n up-climb - ing, Shi - ning to

3. Clear is the moon, the steep of heav'n up-climb - ing, Shi - ning to

8. Clear is the moon, the steep of heav'n up-climb - ing, Shi - ning to

8. Clear is the moon, the steep of heav'n up-climb - ing, Shi - ning to

mf

poco a poco cres.

p greet us ere she seeks the west; *pp* Down from the height . . . there

poco a poco cres.

p greet us ere she seeks the west; *pp* Down from the height there floats . . .

poco a poco cres.

p greet us ere she seeks the west; *pp* Down from the height there floats . . .

poco a poco cres.

p greet us ere she seeks the west; *pp* Down from the height . . . there

p *pp* *poco* *a poco*

f *poco rit.*

floats the voice of Alp-horns, Which call us all . . . to wel-come ev'-ning rest.

. . . the voice of Alp-horns, Which call us all . . . to wel-come ev'-ning rest.

. . . the voice of Alp-horns, Which call us all . . . to wel-come ev'-ning rest.

floats the voice of Alp-horns, Which call us all . . . to wel-come ev'-ning rest.

cres. *f* *poco rit.*

HOME THAT I LOVE.

a tempo.

f O . . land of beau - ty, *mf* home . . that I love, Ne - ver from

f O land of beau - ty, *mf* home . . that I love, Ne - ver from

f O land of beau - ty, *mf* home . . that I love, Ne - ver from

f O land of beau - ty, *mf* home . . that I love, Ne - ver from

f a tempo.

thee . . will my heart's de - vo - tion rove, *f* O . . land of beau - ty,

thee . . will my heart's de - vo - tion rove, *f* O land of beau - ty,

thee . . will my heart's de - vo - tion rove, *f* O land of beau - ty,

thee . . will my heart's de - vo - tion rove, *f* O land of beau - ty,

pp home . . that I love, *f* Ne - ver from thee . . will my heart's de - vo - tion rove. *poco rit.*

pp home . . that I love, *f* Ne - ver from thee . . will my heart's de - vo - tion rove.

pp home . . that I love, *f* Ne - ver from thee . . will my heart's de - vo - tion rove.

pp home . . that I love, *f* Ne - ver from thee . . will my heart's de - vo - tion rove. *poco rit.*

EVENTIDE

A FOUR-PART SONG

TRANSLATED FROM THE GERMAN OF HOFFMANN VON FALLERSLEBEN
BY THE REV. J. TROUTBECK.

COMPOSED BY

FRANZ ABT.

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

Andantino. legato.
mf

SOPRANO.
1. The sun is down, the ev' - ning come, The

ALTO.
1. The sun is down, the ev' - ning come, The

TENOR.
1. The sun is down, the ev' - ning come, The

BASS.
1. The sun is down, the ev' - ning come, The

PIANO.
mf *legato.*
♩ = 69.

ten.

wea - ry toil - ers all at home; And grate - ful calm - ness, peace, and rest, Suc -

ten.

wea - ry toil - ers all at home; And grate - ful calm - ness, peace, and rest, Suc -

ten.

wea - ry toil - ers all at home; And grate - ful calm - ness, peace, and rest, Suc -

ten.

wea - ry toil - ers all at home; And grate - ful calm - ness, peace, and rest, Suc -

ten.

EVENTIDE.

- ceed to day's dis-tract-ing haste. *p* The *p*
 - ceed to day's dis-tract-ing haste. *p* The *p*
 - ceed to day's dis-tract-ing haste. *p*
 - ceed to day's dis-tract-ing haste. *p* *mf* The woods are hush'd, and hush'd the vale, *p*

birds' ac-cus-tom'd voi-ces fail; The ve-ry flow'rs are fall'n a - *poco rit.* *pp* *a tempo.*
 birds' ac-cus-tom'd voi-ces fail; The ve-ry flow'rs are fall'n a - *pp*
 The birds' ac-cus-tom'd voi-ces fail; The ve-ry flow'rs are fall'n a - *p* *pp*
 The birds' ac-cus-tom'd voi-ces fail; The ve-ry flow'rs are fall'n a - *p* *pp* *a tempo.*
poco rit. *pp*

- sleep, To wake no more till day shall peep, The ve-ry *p* *sostenuto.*
 - sleep, To wake no more till day shall peep, The ve-ry *p*
 - sleep, To wake no more till day shall peep, The ve-ry *p*
 - sleep, To wake no more till day shall peep, The ve-ry *p*
p *sostenuto.*

EVENTIDE.

flow'rs are fall'n a - sleep, To wake no more till day shall peep.

flow'rs are fall'n a - sleep, To wake no more till day shall peep.

flow'rs are fall'n a - sleep, To wake no more till day shall peep.

flow'rs are fall'n a - sleep, To wake no more till day shall peep.

2. E'en now des - cends the cool - ing dew, Each blade and leaf to bless a -

2. E'en now des - cends the cool - ing dew, Each blade and leaf to bless a -

2. E'en now des - cends the cool - ing dew, Each blade and leaf to bless a -

2. E'en now des - cends the cool - ing dew, Each blade and leaf to bless a -

- new; A - mid the flow'rs light bree - zes play, And steal their rich - est scents a - way;

- new; A - mid the flow'rs light bree - zes play, And steal their rich - est scents a - way;

- new; A - mid the flow'rs light bree - zes play, And steal their rich - est scents a - way;

- new; A - mid the flow'rs light bree - zes play, And steal their rich - est scents a - way; With

EVENTIDE.

p Be-holds the si-lent world a-far; And *poco rit. pp* *a tempo.*
 Be-holds the si-lent world a-far; And *pp*
 Be-holds the si-lent world a-far; And *pp*
 glist'ning eye, the ev-'ning star *p* Be-holds the si-lent world a-far; And *pp* *a tempo.*

p bids thee watch no lon-ger keep; Be still, be still, do thou, too,
 bids thee watch no lon-ger keep; Be still, be still, do thou, too,
 bids thee watch no lon-ger keep; . . . Be still, be still, do thou, too,
 bids thee watch no lon-ger keep; . . . Be still, be still, do thou, too,

p sostenuto. sleep, And bids thee watch no lon-ger keep, Be still, be still, do thou, too, sleep. *dim.* *pp*
 sleep, And bids thee watch no lon-ger keep, Be still, be still, do thou, too, sleep. *dim.* *pp*
 sleep, And bids thee watch no lon-ger keep, Be still, be still, do thou, too, sleep. *dim.* *pp*
 sleep, And bids thee watch no lon-ger keep, Be still, be still, do thou, too, sleep. *dim.* *pp*

O THOU WORLD SO FAIR

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF H. FRANCKE
BY THE REV. J. TROUTBECK.

COMPOSED BY

FRANZ ABT.

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

Allegro marcato.

SOPRANO. *f* 1. What glad morn-ing - song in the wood do I hear? O

ALTO. *f* 1. What glad morn-ing - song in the wood do I hear? O

TENOR. *f* 1. What glad morn-ing - song in the wood do I hear? O

BASS. *f* 1. What glad morn-ing - song in the wood do I hear? O

PIANO. *f* *Allegro marcato.* ♩ = 116.

mf
bir - - die, dear bir - - die, I pray thee come near! My

mf
bir - - die, dear bir - - die, I pray thee come near! My

mf
bir - - die, dear bir - - die, I pray thee come near! My

mf
bir - - die, dear bir - - die, I pray thee come near! My

mf

O THOU WORLD SO FAIR.

song is as fresh and as joy - ful as thine, O bir - die, then come thou, and
 song is as fresh and as joy - ful as thine, O bir - die, then come thou, and
 song is as fresh and as joy - ful as thine, O bir - die, then come thou, and
 song is as fresh and as joy - ful as thine, O bir - die, then come thou, and

cres. ritenuto.
 heark - en to mine! O thou world so fair, O thou world so gay! O thou
cres. ritenuto.
 heark - en to mine! O thou world so fair, O thou world so gay! O thou
cres. ritenuto. f
 heark - en to mine! O thou world so fair, O thou world so gay! O thou
cres. ritenuto. f
 heark - en to mine! O thou world so fair, O thou world so gay! O thou

beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
 beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
 beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
 beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

O THOU WORLD SO FAIR.

world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

world so gay! O thou beau - ti - ful, beau - ti - ful time of . . . May!

world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

This system contains four vocal staves and a grand staff. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music features a key signature of one sharp (F#) and a 3/4 time signature. There are triplets of eighth notes in the vocal lines. The lyrics are: "world so gay! O thou beautiful, beautiful time of May!"

a tempo.

2. O bir - die, dear bir - die, I pray thee come near; From glad - ness of heart flows the

2. O bir - die, dear bir - die, I pray thee come near; From glad - ness of heart flows the

2. O bir - die, dear bir - die, I pray thee come near; From glad - ness of heart flows the

2. O bir - die, dear bir - die, I pray thee come near; From glad - ness of heart flows the

a tempo.

This system contains four vocal staves and a grand staff. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music features a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "2. O birdie, dear birdie, I pray thee come near; From gladness of heart flows the". The tempo marking "a tempo." is present at the beginning and end of the system.

song thou dost hear. Come, war - ble and sing, as if vie - ing with me, Thy

song thou dost hear. Come, war - ble and sing, as if vie - ing with me, Thy

song thou dost hear. Come, war - ble and sing, as if vie - ing with me, Thy

song thou dost hear. Come, war - ble and sing, as if vie - ing with me, Thy

This system contains four vocal staves and a grand staff. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music features a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "song thou dost hear. Come, warble and sing, as if vieing with me, Thy". The dynamic marking "mf" is present in the vocal lines.

O THOU WORLD SO FAIR.

own dain - ty song, which was taught me by thee... O thou world so fair, .. O thou
 own dain - ty song, which was taught me by thee... O thou world so fair, .. O thou
 own dain - ty song, which was taught me by thee... O thou world so fair, .. O thou
 own dain - ty song, which was taught me by thee... O thou world so fair, .. O thou

cres. rit. 3

world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

cres. rit. 3

world so gay! O thou beau - ti - ful, beau - ti - ful time . . of May!
 world so gay! O thou beau - ti - ful, beau - ti - ful time . . of May!
 world so gay! O thou beau - ti - ful, beau - ti - ful time of . . May!
 world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

cres. rit. 3

O THOU WORLD SO FAIR.

a tempo.

3. We sing and re-joice both by day and by night, Not know - ing how long we may

3. We sing and re-joice both by day and by night, Not know - ing how long we may

3. We sing and re-joice both by day and by night, Not know - ing how long we may

3. We sing and re-joice both by day and by night, Not know - ing how long we may

a tempo.

mf

keep our de - light. O bir - die, O bir - die, the hours haste a - way, O

mf

keep our de - light. O bir - die, O bir - die, the hours haste a - way, O

mf

keep our de - light. O bir - die, O bir - die, the hours haste a - way, O

mf

keep our de - light. O bir - die, O bir - die, the hours haste a - way, O

cres. rit. 3

sing thou, and love thou, while yet it is May, .. O thou world so fair, .. O thou

cres. rit. 3

sing thou, and love thou, while yet it is May, .. O thou world so fair, .. O thou

cres. rit. 3

sing thou, and love thou, while yet it is May, .. O thou world so fair, .. O thou

cres. rit. 3

sing thou, and love thou, while yet it is May, .. O thou world so fair, .. O thou

O THOU WORLD SO FAIR.

world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou
world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with a treble clef and lyrics underneath. The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes, with frequent triplets and accents. The lyrics are: "world so gay! O thou beau - ti - ful, beau - ti - ful time of May! O thou world so fair, O thou".

world so gay! O thou beau - ti - ful, beau - ti - ful time . . of May!
world so gay! O thou beau - ti - ful, beau - ti - ful time . . of May!
world so gay! O thou beau - ti - ful, beau - ti - ful time of . . May!
world so gay! O thou beau - ti - ful, beau - ti - ful time of May!

The second system of the musical score also consists of five staves. The top four staves are vocal parts with lyrics, and the fifth is a piano accompaniment. The lyrics are: "world so gay! O thou beau - ti - ful, beau - ti - ful time . . of May!". The musical notation continues with similar rhythmic patterns and triplets as the first system.

SPRING'S AWAKING

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF FR. OSER
BY THE REV. J. TROUTBECK.

COMPOSED BY

FRANZ ABT.

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

Allegro.

SOPRANO.
1. The clear blue arch of heav'n The wa-king Spring be-guiles: And

ALTO.
1. The clear blue arch of heav'n The wa-king Spring be-guiles: And

TENOR.
1. The clear blue arch of heav'n The wa-king Spring be-guiles: And

BASS.
1. The clear blue arch of heav'n The wa-king Spring be-guiles: And

PIANO.
Allegro.
♩. = 88.
f

as with child-ish eyes she looks there-in, . . and smiles, and as with child-ish

as with child-ish eyes she looks, and smiles, and smiles, and as with child-ish

as with child-ish eyes she looks, and smiles, and smiles, and as with child-ish

as with child-ish eyes she looks, and smiles, and smiles, and as with child-ish

mf *f*

SPRING'S AWAKING.

p

eyes she looks there - in, and smiles, and smiles. Who saw her a - rise, . . with

eyes she looks there - in, and smiles. Who saw her a - rise, . . with

eyes she looks there - in, and smiles. Who . . . saw her a -

eyes she looks there - in, and smiles.

p

rit. *molto rit.* *Andantino.*

glad - some eyes? A breeze a-lone, in woodland deep, Which bade her at night to a -

glad - some eyes? A breeze a-lone, in woodland deep, Which bade her at night to a -

- rise, with gladsome eyes? A breeze a-lone, in woodland deep, Which bade her at night to a -

with gladsome eyes? A breeze a-lone, in woodland deep, Which bade her at night to a -

Andantino. ♩ = 72.

rit. *molto rit.* *f* *mf* *legg. p*

poco rit.

- wake from sleep, A breeze a-lone, in wood-land deep, Which bade her at night to a-wako from sleep.

- wake from sleep, A breeze a-lone, in wood-land deep, Which bade her at night to a-wake from sleep.

- wake from sleep, A breeze a-lone, in wood-land deep, Which bade her at night to a-wake from sleep.

- wake from sleep, A breeze a-lone, in wood-land deep, Which bade her at night to a-wake from sleep.

poco rit.

SPRING'S AWAKING.

Allegro.

2. The clear blue arch of heav'n . . . The wa - king Spring de -

2. The clear blue arch of heav'n . . . The wa - king Spring de -

2. The clear blue arch of heav'n . . . The wa - king Spring de -

2. The clear blue arch of heav'n . . . The wa - king Spring de -

Allegro.

- clares: With child - like faith to God she looks, Who guards . . and

- clares: With child - like faith to God she looks, Who guards,

- clares: With child - like faith to God . she looks, Who guards,

- clares: With child - like faith to God she looks, Who guards,

cares, . . With child-like faith to God she looks, Who guards, who guards and cares,

and cares, With child-like faith to God she looks, Who guards and cares.

and cares, With child-like faith to God she looks, Who guards and cares, Who . .

and cares, With child-like faith to God she looks, Who guards and cares,

SPRING'S AWAKING.

rit. *molto rit.*

Who saw her a - rise, . . with glad - some eyes? . . A

Who saw her a - rise, . . with glad - some eyes? . . A

Who saw her a - rise, with glad - some eyes? . . A

with glad - some eyes? . . A

Andantino. *mf* *legg. p*

bird a-lone, in woodland deep, Which call'd her at morn to a - wake from sleep, A

bird a-lone, in woodland deep, Which call'd her at morn to a - wake from sleep, A

bird a-lone, in woodland deep, Which call'd her at morn to a - wake from sleep, A

bird a-lone, in woodland deep, Which call'd her at morn to a - wake from sleep, A

Andantino. *f* *mf* *legg. p*

poco rit.

bird a-lone, in woodland deep, Which call'd her at morn to a-wake from sleep.

bird a-lone, in woodland deep, Which call'd her at morn to a-wake from sleep.

bird a-lone, in woodland deep, Which call'd her at morn to a-wake from sleep.

bird a-lone, in woodland deep, Which call'd her at morn to a-wake from sleep.

poco rit.

NIGHT-SONG

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF OTTO REINSDORF
BY THE REV. J. TROUTBECK.

COMPOSED BY

FRANZ ABT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

Moderato.

SOPRANO.

1. Dark-ness rests on wood and mea-dow, Per-fect peace now reigns su-preme;

ALTO.

1. Dark-ness rests on wood and mea-dow, Per-fect peace now reigns su-preme;

TENOR.

1. Dark-ness rests on wood and mea-dow, Per-fect peace now reigns su-preme;

BASS.

1. Dark-ness rests on wood and mea-dow, Per-fect peace now reigns su-preme;

Moderato.

PIANO.

p

pp *pp*

Yet, with half-for-got-ten sorrow, Sings a bird, as in a dream. Silent night, a gen-tle warning

pp *pp*

Yet, with half-for-got-ten sorrow, Sings a bird, as in a dream. Silent night, a gen-tle warning

pp *pp*

Yet, with half-for-got-ten sorrow, Sings a bird, as in a dream. Silent night, a gen-tle warning

pp *pp*

Yet, with half-for-got-ten sorrow, Sings a bird, as in a dream. Silent night, a gen-tle warning

NIGHT-SONG.

To my soul is borne by thee ; I too feel, with blest foreboding, There is peace a-wait-ing

To my soul is borne by thee ; I too feel, with blest foreboding, There is peace a-wait-ing

To my soul is borne by thee ; I too feel, with blest foreboding, There is peace a-wait-ing

To my soul is borne by thee ; I too feel, with blest foreboding, There is peace a-wait-ing

me, I too feel, with blest fore-bod - ing, There is peace a - wait - ing me.

me, I too feel, with blest fore-bod - ing, There is peace a - wait - ing me.

me, I too feel, with blest fore-bod - ing, There is peace a - wait - ing me.

me, I too feel, with blest fore-bod - ing, There is peace a - wait - ing me.

2. Peace, O peace! an ea - ger long - ing Fills my poor for - sa - ken heart;

2. Peace, O peace! an ea - ger long - ing Fills my poor for - sa - ken heart;

2. Peace, O peace! an ea - ger long - ing Fills my poor for - sa - ken heart;

2. Peace, O peace! an ea - ger long - ing. Fills my poor for - sa - ken heart;

NIGHT-SONG.

Up to heav'n I gaze, en-treating, While the tears un - bid-den start. On my eye-lids be thou fall-ing,

Up to heav'n I gaze, en-treating, While the tears un - bid-den start. On my eye-lids be thou fall-ing.

Up to heav'n I gaze, en-treating, While the tears un - bid-den start. On my eye-lids be thou fall-ing,

Up to heav'n I gaze, en-treating, While the tears un - bid-den start. On my eye-lids be thou fall-ing,

pp *pp*

Sweet re-pose, with friend-ly might, Send thy dew once more to bless me, Thou en-chant-ing sum-mer

Sweet re-pose, with friend-ly might, Send thy dew once more to bless me, Thou en-chant-ing sum-mer

Sweet re-pose, with friend-ly might, Send thy dew once more to bless me, Thou en-chant-ing sum-mer

Sweet re-pose, with friend-ly might, Send thy dew once more to bless me, Thou en-chant-ing sum-mer

mf *p* *mf* *p* *mf* *p* *mf* *p*

night, Send thy dew once more to bless me, Thou en-chant-ing sum-mer night.

night, Send thy dew once more to bless me, Thou en-chant-ing sum-mer night.

night, Send thy dew once more to bless me, Thou en-chant-ing sum-mer night.

night, Send thy dew once more to bless me, Thou en-chant-ing sum-mer night.

ten. *mf* *pp* *calando.* *ten.* *mf* *pp* *calando.* *ten.* *mf* *pp* *calando.* *ten.* *mf* *pp* *calando.*

EVENING GLOW ON THE WOODS

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF FR. OSER
BY THE REV. J. TROUTBECK.

COMPOSED BY

FRANZ ABT.

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

Allegretto.
mf

SOPRANO.
1. Be - side the wood a pine - tree stands, Whose boughs are mer - ri - ly

ALTO.
1. Be - side the wood a pine - tree stands, Whose boughs are mer - ri - ly

TENOR.
1. Be - side the wood a pine - tree stands, Whose boughs are mer - ri - ly

BASS.
1. Be - side the wood a pine - tree stands, Whose boughs are mer - ri - ly

PIANO.
mf
= 104.

leggiero.
p

wa - ving, Two birds on the top are pois - ing themselves, The

leggiero.
p

wa - ving, Two birds on the top are pois - ing themselves, The

leggiero.
p

wa - ving, Two birds on the top are pois - ing themselves, The

p leggiero.
p

wa - ving, Two birds on the top, are pois - ing themselves, The

EVENING GLOW ON THE WOODS.

pp *leggiero.* *poco a poco cres.*

wind that rocks them bra - ving. They gaze from the height . . . on the wood be -

wind that rocks them bra - ving. They gaze from the height . . . on the wood be -

wind that rocks them bra - ving. They gaze from the height

wind that rocks them bra - ving. They gaze from the height

pp *leggiero.* *poco a poco cres.*

mf *poco riten.* *ritard.*

low, . . . Far o - ver the land . . . their singing doth go. Right

low, . . . Far o - ver the land . . . their singing doth go. Right

on the wood be-low, Far o - ver the land their singing doth go. Right

on the wood be-low, Far o - ver the land their singing doth go. Right

mf *poco riten.* *ritard.* *p*

Poco più Andante e sostenuto.

well . . I know what your glad notes mean, Nought fair - er on earth e - ver

well . . I know what your glad notes mean, Nought fair - er on earth e - ver

well . . I know what your glad notes mean, Nought fair - er on earth e - ver

well . . I know what your glad notes mean, Nought fair - er on earth e - ver

Poco più Andante e sostenuto. ♩ = 96.

EVENING GLOW ON THE WOODS.

cres.

shall be seen, Than the wood, than the wood, . . . When shi - ning bright in the

shall be seen, Than the wood, than the wood, When shi - ning bright in the

shall be seen, Than the wood, than the wood, When shi - ning bright in the

shall be seen, Than the wood, than the wood, When shi - ning bright in the

mf cres. f riten.

ev'-ning glow, than the wood, than the wood, when bright in the ev'-ning glow.

ev'-ning glow, than the wood, than the wood, when bright in the ev' ning glow.

ev'-ning glow, than the wood, than the wood, when bright in the ev'-ning glow

ev'-ning glow, than the wood, than the wood, when bright in the ev'-ning glow.

Allegretto. mf

2. With you I long to gaze, ye birds, On all . . the beau - ties that

2. With you I long to gaze, ye birds, On all . . the beau - ties that

2. With you I long to gaze, ye birds, On all . . the beau - ties that

2. With you I long to gaze, ye birds, On all . . the beau - ties that

Allegretto. mf

EVENING GLOW ON THE WOODS.

leggiero.
 meet you, The glit - ter - ing green, the shim - mer - ing light, The
 meet you, The glit - ter - ing green, the shim - mer - ing light, The
 meet you, The glit - ter - ing green, the shim - mer - ing light, The
 meet you, The glit - ter - ing green, the shim - mer - ing light, The

p *leggiero.*
 wav - ing boughs that greet you. With you I would look on the love - ly
 wav - ing boughs that greet you. With you I would look on the love - ly
 wav - ing boughs that greet you. With you I would look on the love - ly
 wav - ing boughs that greet you. With you I would look on the love - ly

pp *leggiero.* *poco a poco cres.*
 show, For one moment have the landscape be - low, And
 show, For one moment have the landscape be - low, And
 on the love - ly show, For one moment have the landscape be - low, And
 on the love - ly show, For one moment have the landscape be - low, And

mf *poco riten.* *ritard.*
 show, For one moment have the landscape be - low, And
 show, For one moment have the landscape be - low, And
 on the love - ly show, For one moment have the landscape be - low, And
 on the love - ly show, For one moment have the landscape be - low, And

mf *poco riten.* *ritard.* *p*
 show, For one moment have the landscape be - low, And
 show, For one moment have the landscape be - low, And
 on the love - ly show, For one moment have the landscape be - low, And
 on the love - ly show, For one moment have the landscape be - low, And

EVENING GLOW ON THE WOODS.

Poco più Andante e sostenuto.

learn . . still more that your glad notes mean, Nought fair - er on earth e - ver
 learn . . still more that your glad notes mean, Nought fair - er on earth e - ver
 learn . . still more that your glad notes mean, Nought fair - er on earth e - ver

Poco più Andante e sostenuto.

shall be seen, Than the wood, than the wood . . . When shi - ning bright in the
 shall be seen, Than the wood, than the wood When shi - ning bright in the
 shall be seen, Than the wood, than the wood When shi - ning bright in the
 shall be seen, Than the wood, than the wood When shi - ning bright in the

ev'-ning glow, than the wood, than the wood when bright in the ev'-ning glow.
 ev'-ning glow, than the wood, than the wood when bright in the ev'-ning glow.
 ev'-ning glow, than the wood, than the wood when bright in the ev'-ning glow.
 ev'-ning glow, than the wood, than the wood when bright in the ev'-ning glow.

EVENING GLOW ON THE WOODS.

più tranquillo.

3. And now the sun's fast - fa - ding beams Are from the wood dis - ap - pear - ing; The

3. And now the sun's fast - fa - ding beams Are from the wood dis - ap - pear - ing; The

3. And now the sun's fast - fa - ding beams Are from the wood dis - ap - pear - ing; The

3. And now the sun's fast - fa - ding beams Are from the wood dis - ap - pear - ing; The

più tranquillo.

still - ness of night o - ver all things comes, Her peace and bless - ing are near - ing. The birds now are

still - ness of night o - ver all things comes, Her peace and bless - ing are near - ing, The birds now are

still - ness of night o - ver all things comes, Her peace and bless - ing are near - ing,

still - ness of night o - ver all things comes, Her peace and bless - ing are near - ing,

pp legg.

pp legg.

pp legg.

si - lent, and homeward go, and still in dreams . . . their songs onward

si - lent, and homeward go, and still in dreams . . . their songs onward

pp legg.

The birds now are si - lent, and homeward go, And still in dreams their songs onward

The birds now are si - lent, and homeward go, And still in dreams their songs onward

poco rit.

poco rit.

EVENING GLOW ON THE WOODS.

rit. pp *più Andante.*
 flow, Though great the beau-ties of na - ture be, Nought fair - er on earth e - ver
rit. pp
 flow, Though great the beau-ties of na - ture be, Nought fair - er on earth e - ver
rit. pp
 flow, Though great the beau-ties of na - ture be, Nought fair - er on earth e - ver
rit. pp
 flow, Though great the beau-ties of na - ture be, Nought fair - er on earth e - ver
più Andante.

cres.
 shall we see Than the wood, than the wood When shin-ing bright in the
cres.
 shall we see Than the wood, than the wood When shin-ing bright in the
cres.
 shall we see Than the wood, than the wood When shin-ing bright in the
cres.
 shall wo see Than the wood, than the wood When shin-ing bright in the
cres.

mf *cres.* *f* *riten.*
 ev'-ning glow, than the wood, than the wood when bright in the ev'-ning glow.
mf *cres.*
 ev'-ning glow, than the wood, than the wood when bright in the ev'-ning glow.
mf *cres.*
 ev'-ning glow, than the wood, than the wood when bright in the ev'-ning glow.
mf *cres.*
 ev'-ning glow, than the wood, than the wood when bright in the ev'-ning glow.
mf *cres.* *f* *riten.*

DOST THOU HEAR THE TREES THAT RUSTLE

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF EICHENDORFF.

THE MUSIC COMPOSED BY

FANNY HENSEL

(NÉE MENDELSSOHN)

(Op. 3).

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

Allegretto.

SOPRANO.
Dost thou hear the trees that rus - tle Thro' the soft and qui - et air? Wouldst thou

ALTO.
Dost thou hear the trees that rus - tle Thro' the soft and qui - et air? Wouldst thou

TENOR.
Dost thou hear the trees that rus - tle Thro' the soft and qui - et air? Wouldst thou

BASS.
Dost thou hear the trees that rus - tle Thro' the soft and qui - et air? Wouldst thou

PIANO.
♩ = 116.
Allegretto.
p p

forth, with joy to wan - der, Now that night is still and fair? Wouldst thou forth, with joy to

forth, with joy to wan - der, Now that night is still and fair?

forth, with joy to wan - der, Now that night is still and fair?

forth, with joy to wan - der, Now that night is still and fair?

DOST THOU HEAR THE TREES THAT RUSTLE.

wan-der, now that night is still and fair? . . . Where the ma-ny streamlets
 now, now that night is still and fair? . . . Where the ma-ny streamlets
 now, . . . now that night is still . . . and fair? . . . Where the ma-ny streamlets
 now, now that night is still and fair? Where the ma-ny streamlets

round thee Wond-rous in the moon-light flow, . . . While the si-lent hills look
 round thee Wond-rous in the moon-light flow, While the si-lent hills look
 round thee Wond-rous in the moon-light flow, . . . While the si-lent hills look
 round thee Wond-rous in the moon-light flow, While the si-lent hills look

down-ward O'er the gleam-ing plain be-low, o'er the gleam-ing plain be-low, . . .
 down-ward O'er the gleam-ing plain be-low, o'er the gleam-ing plain be-low, the plain be-
 down-ward O'er the gleam-ing plain be-low, o'er the gleam-ing plain be-low, the plain be-
 down-ward O'er the gleam-ing plain be-low, o'er the gleam-ing plain be-low.

DOST THOU HEAR THE TREES THAT RUSTLE.

the plain be - low. Canst thou hear the songs en - trancing, Known when bye-gone days were
 low. Canst thou hear the songs en - trancing, Known when bye-gone days were
 low. Canst thou hear the songs en - trancing, Known when bye-gone days were
 Canst thou hear the songs en - trancing, Known when bye-gone days were

bright? Songs that wake once more to mu-sic, In the lone-ly woods at night, Songs that wake once more to
 bright? Songs that wake once more to mu-sic, In the lone-ly woods at night,
 bright? Songs that wake once more to mu-sic, In the lone-ly woods at night,
 bright? Songs that wake once more to mu-sic, In the lone-ly woods at night,

mu-sic, In the lone - - ly woods at night, When the trees in slum-ber
 Songs that wake in lone-ly woods at night, When the trees in slum-ber
 Songs that wake in lone-ly woods . . at night, When the trees in slum-ber
 Songs that wake in lone-ly woods at night, When the trees in slum-ber

DOST THOU HEAR THE TREES THAT RUSTLE.

heark - en, And the li - lac's scent is full ; . . . When the wa - ter - fair - ies
heark - en, And the li - lac's scent is full ; . . . When the wa - ter - fair - ies
heark - en, And the li - lac's scent is full ; . . . When the wa - ter - fair - ies
heark - en, And the li - lac's scent is full ; . . . When the wa - ter - fair - ies

This system contains the first four vocal staves and the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

whis - per, Come to us, where waves are cool, come to us, where waves are cool,
whis - per, Come to us, where waves are cool, come to us, where waves are cool, come to
whis - per, Come to us, where waves are cool, come to us, where waves are cool, come to
whis - per, Come to us, where waves are cool, come to us, where waves are cool, come to

This system continues the vocal and piano parts. It includes dynamic markings such as *cres.* and *p*. The piano accompaniment continues with its rhythmic pattern.

come to us, come to us, come to us, where waves are cool . . .
us, come to us, come to us, where waves are cool . . .
us, come to us, come to us, where waves are cool . . .
us, come to us, come to us, where waves are cool.

This system concludes the vocal and piano parts. It includes dynamic markings such as *cres.*, *f*, and *p*. The piano accompaniment features a more active bass line in the final measures.

THE UNKNOWN LAND

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF EICHENDORFF.

THE MUSIC COMPOSED BY

FANNY HENSEL

(NÉE MENDELSSOHN).

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

Moderato.

SOPRANO. *p*
The tree-tops are rus-tling and sigh - ing, As 'tho' at this lone - ly

ALTO. *p*
The tree-tops are rus-tling and sigh - - ing, As tho' at this lone - ly

TENOR. *p*
The tree - tops are sigh - - ing, As tho' at this

BASS. *p*
The tree - tops are sigh - ing, the tree - tops are

PIANO. *p*
♩. 56.

hour All the an - cient gods were as - sem - bling With - in some ru - in'd old

hour . . . All the an - cient gods were as - sem - bling With - in some ru - in'd old

hour . . . All the an - cient gods were as - sem - bling With - in some ru - in'd old

sigh - ing, The gods were as - sem - bling With - in some ru - in'd old

THE UNKNOWN LAND.

tow'r, . . . The tree - tops are sigh - ing, As tho' at this lone - ly

tow'r, . . . The tree - tops are sigh - ing, As tho' . . . at this lone - - ly

tow'r, . . . The tree - tops are sigh - ing, As tho' . . . at this lone - - ly

tow'r, . . . The tree - tops are sigh - ing, As tho' at this lone - - ly

hour . . . The gods were as - sem - bling With - in . . . some old tow'r. . . Here

hour . . . The gods were as - sem - bling With - in some old tow'r. . . Here

hour . . . The gods were as - sem - bling With - in some old tow'r. . . Here

hour . . . The gods were as - sem - bling With - in some old tow'r. . . Here

deep in the branch - ing myr - tles, Where the moon doth shed her light, . . . What

deep in the myr - tles, Where the moon sheds her light, . . . What

deep in the branch - ing myr - tles, Where the moon doth shed her light, . . . What

deep in the myr - tles, Where the moon sheds her light, . . . What

THE UNKNOWN LAND.

dreams ye bring to my spi - rit, Fan - tas - tic forms of night, What
 dreams ye bring to my spi - rit, Fan - tas - tic forms of night, . . . What
 dreams to my spi - rit, Fan - tas - tic forms, . . . What
 dreams to my spi - rit, Fan - tas - tic forms, What

dreams ye bring to my spi - rit, Fan - tas - tic forms of night! Here
 dreams to my spi - rit, Fan - tas - tic forms of night! Here deep in the
 dreams to my spi - rit, Fan - tas - tic forms of night! Here deep in the
 dreams to my spi - rit, Fan - tas - tic forms of night! Here deep in the

deep in the myr-tles The moon sheds her light, What dreams . . ye bring to my
 myr-tles The moon sheds her light, . . What dreams ye bring,
 myr-tles The moon sheds her light, . . What dreams ye bring,
 myr-tles The moon sheds her light, . . What dreams ye bring,
 myr-tles The moon sheds her light, . . What dreams ye bring,
 dim. f dim.

THE UNKNOWN LAND.

spi - rit, Fan - tas - tic . . forms of si - lent night! The
 O night! Fan - tas - tic forms of si - lent night! The
 O night! Fan - tas - tic forms of si - lent night! The
 O night! Fan - tas - tic . . forms of si - lent night! The

Allegro molto vivace.

stars all a-round me are glow - ing, Bright eyes of the realms of love, Of
 stars all a-round me are glow - ing, Those bright eyes of love, Of
 stars all a-round me are glow - ing, Those bright eyes of the realms of love, Of
 stars all a-round me are glow - ing, Those bright eyes of love, Of

Allegro molto vivace. - 88.

fu - ture joy they are tell - ing, of joy they are tell - ing, In far . .
 fu - ture joy they are tell - ing, of joy they are tell - ing, In dis - tant
 fu - ture joy they are tell - ing, of joy they are tell - ing, In dis - tant
 fu - ture joy they are tell - ing, of joy they are tell - ing, In dis - tant

THE UNKNOWN LAND.

... dis-tant lands . . a - bove, . . . The stars all a-round me are glow - ing, Bright
 lands, dis-tant lands . . a - bove, . . . The stars all a-round me are glow - ing, Those
 lands, dis-tant lands a - bove, . . . The stars all a-round me are glow - ing, Those
 lands, dis-tant lands a - bove, The stars all a-round me are glow - ing, Those

eyes of the realms of love, Of fu - ture joy they are tell - ing,
 bright eyes of love, Of fu - ture joy they are tell - ing, are tell - ing, of
 bright eyes of the realms of love, Of fu - ture joy they are tell - ing, are tell - ing,
 bright eyes of love, Of fu - ture joy they are tell - ing, are tell - ing,

are tell - ing, of fu - ture, of joy they are tell - ing, In the
 fu - ture, are tell - ing, of fu - ture joy they are tell - ing,
 of fu - ture, are tell - ing, of fu - ture joy they are tell - ing,
 of fu - ture, are tell - ing, of fu - ture joy they are tell - ing,

THE UNKNOWN LAND.

far dis-tant lands a - bove, Of fu - ture joy they are tell - ing, In the
 In lands a - bove, Of joy they are tell - ing,
 In lands a - bove, Of joy they are tell - ing,
 In lands a - bove, Of joy they are tell - ing,

realms . . of . . love, Of fu - ture joy they are tell - ing, In
 In realms of love, Of fu - ture joy they are tell - ing, In
 In realms of . . love, Of fu - ture joy they are tell - ing, In
 In realms of love, Of fu - ture joy they are tell - ing, In

far dis-tant lands a - bove, . . in far dis-tant lands a - bove. . .
 far dis-tant lands a - bove, in dis - tant lands a - bove. . .
 far dis-tant lands a - bove, . . in dis - tant lands a - bove. . .
 far dis-tant lands a - bove, in dis - tant lands a - bove. . .

IN AUTUMN

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF UHLAND.

THE MUSIC COMPOSED BY

FANNY HENSEL

(NÉE MENDELSSOHN).

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

Allegro ma non troppo.
mf

SOPRANO.
Wel-come, as . . if Spring were near-ing, Gold-en sun, in heaven ap-

ALTO.
Wel-come, as . . if Spring were near-ing, Gold-en sun, in heaven ap-

TENOR.
Wel-come, as . . if Spring were near-ing, Gold-en sun, in heaven ap-

BASS.
Wel-come, as . . if Spring were near-ing, Gold-en sun, in heaven ap-

PIANO.
mf
♩ = 88.

- pear-ing, gold-en sun, . . in heaven ap-pear-ing, Still from out . . the gar-den

- pear-ing, now ap-pear-ing, Still from out the gar-den

- pear-ing, now ap-pear-ing, Still from out the gar-den

- pear-ing, now ap-pear-ing, Mu-sic comes, mu-sic

IN AUTUMN.

bow - ers Mu - sic comes from frag - rant flow - ers, Still from out . . . the gar - den

bow - ers Mu - sic comes from frag - rant flow - ers, Mu - sic

bow - ers Mu - sic comes from frag - rant flow - ers, Mu - sic

comes from frag - rant flow - ers,

This system contains the first four staves of music. The first three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4.

bow - ers Mu - sic comes from frag - rant flow - ers. Spring as yet . . . my soul en -

comes, Mu - sic comes from frag - rant flow - ers. Spring as yet my soul en -

comes from frag - rant flow - ers, mu - sic comes. Spring as yet my soul en -

Mu - sic comes from frag - rant flow - ers. Spring as yet my soul en -

This system contains the next four staves of music. The first three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The key signature remains two sharps. Dynamics markings include *p* (piano) and *pp* (pianissimo).

- tran - ces, Songs of birds, . . and sun - ny glan - ces, See, a - round . . . the leaves are

- tran - ces, Songs of birds, and sun - ny glan - ces, See, a -

- tran - ces, Songs of birds, and sun - ny glan - ces. See, a -

- tran - ces, Songs of birds, and sun - ny glan - ces, See, a -

This system contains the final four staves of music. The first three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment. The key signature remains two sharps.

IN AUTUMN.

fall - ing, see, a - round . . . the leaves are fall - ing ! Spring as yet . . . my soul en -
 - round, see a - round, Spring as yet my soul en -
 - round, see a - round, Spring as yet my soul en -
 - round, see a - round, Spring as yet . . . my

cres.

- tran - ces, Songs of birds, . . . and sun - ny glan - ces, See, a - round the
 - tran - ces, Spring my soul en - tran - ces, See, a - round the
 - tran - ces, Songs of birds, . . . and sun - ny glan - ces, See, a - round the
 soul, my soul . . . en - tran - ces, See, a - round the

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

leaves are fall - ing, Yet our dreams are Spring re - call - ing, yet our
 leaves are fall - ing, Yet our dreams are Spring re - call - ing, yet our
 leaves are fall - ing, Yet our dreams are Spring re - call - ing, yet our
 leaves are fall - ing, Yet our dreams are Spring re - call - ing, yet our

IN AUTUMN.

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "dreams are Spring re - call - ing, dreams are Spring . . re - call - ing, dreams are Spring re - call - ing, Spring re - call - ing, yet our dreams are Spring re - call - ing, Spring re - call - ing, yet our dreams are Spring re - call - ing, Spring re - call - ing, . .". A piano (*p*) dynamic marking is present in the vocal parts.

The second system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "yet our dreams are Spring re - call - ing. dreams are Spring re - call - ing, Spring . . . re - call - ing. dreams are Spring re - call - ing, Spring re - call - ing. . . dreams are Spring . . . re - call - ing." A piano (*p*) dynamic marking is present in the piano accompaniment.

MORNING GREETING

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF W. HENSEL.

THE MUSIC COMPOSED BY

FANNY HENSEL
(NÉE MENDELSSOHN).

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

Allegretto grazioso.

SOPRANO.
Now van - ish the shad - ows of night, . . . And

ALTO.
Now van - ish the shad - ows, the shad - ows of night, And

TENOR.
Now van - - - ish the shad - ows of night, And

BASS.
Now van - - - ish the shad - - - ows, And

Allegretto grazioso.

PIANO.
♩ = 76.

fair are the meadows, and bright, . . . Now van - ish the shad - ows, And

fair are the meadows, the mead-ows, and bright, Now van - ish the shad - ows, And

fair are the mead-ows, and bright, Now van - ish the shad - ows, And

fair are the mead - ows, Now van-ish the shad-ows of night, . . . And

MORNING GREETING.

fair are the mead - ows, The treetops are wav - ing their prais - es, the
 fair are the mead - ows, The tree - tops, the tree - tops are
 fair are the mead - ows, The treetops are wav - ing their prais - es, the
 fair are the meadows, and bright, . . The tree - tops are wav - ing,

treetops are wav - ing their prais - es, Its head each meek flow'r - et, each
 wav - ing their prais - es, Its head each meek flow'r - et, each
 treetops are wav - ing their prais - es, Its head each meek flow'r - et, each
 wav - ing their prais - es, Its head each meek flow'r et up - rais - - es, its

flow'r - - et up - rais - - es, its head each meek
 flow'r - - et up - rais - - es, its head each meek
 flow'r - - et up - rais - - es, its head each meek
 head each meek flow'r - et up - rais - - es, its head each meek

MORNING GREETING.

flow'r - et a - dorn - - - ing, To greet . . . thee, O
 flow'r - et a - dorn - ing, To greet thee, to greet . . . thee, O
 flow'r - et a - dorn - ing, To greet thee, to greet . . . thee, O
 flow'r - et a - dorn - - - ing, To greet . . . thee, O

glo - ri - ous morn - ing, To greet thee, to greet thee, O
 glo - ri - ous morn ing, To greet thee, . . . O
 glo - ri - ous morn ing, To greet thee, . . . O
 glo - ri - ous morn ing, To greet thee, . . . O

glo - ri - ous morn - - - ing,
 glo - ri - ous morn - - - ing, To greet thee, to greet thee, O glo - ri - ous
 glo - ri - ous morn - - - ing, To greet thee, to greet thee, O glo - ri - ous
 glo - ri - ous morn - - - ing, To greet thee, O

MORNING GREETING.

to greet thee, to greet thee, O glo - ri - ous morn - ing.
 morn - ing, O morn - ing.
 morn - ing, O morn - ing.
 glo - ri - ous morn - ing.

p Yet morn seems to lack some-thing still, . . . Come, dar - ling, my vi - sion ful -
p Yet morn seems to lack, seems to lack some-thing still, Come, dar - ling, my vi - sion, my
p Yet morn seems to lack some-thing still, Come, dar - ling, my
p Yet morn seems to lack, seems to lack some - thing

fil, come, dar - ling, my vi - sion, my vi - sion ful -
 vi - sion ful - fil, . . come, dar - ling, my vi - sion, my vi - sion ful -
 vi - sion ful - fil, . . come, dar - ling, my vi - sion, my vi - sion ful -
 still, . . . Come, dar - ling, my vi - sion ful - fil, . . come, dar - ling, my vi - sion ful -

MORNING GREETING.

- fil, . . . Come hark to my loud joy - ful sing - ing, come hark to my loud joy-ful
 - fil, . . . Come hark to my loud joy - ful, loud joy - ful
 - fil, . . . Come hark to my loud joy - ful sing - ing, come hark to my loud joy-ful
 - fil, . . . Come hark to my loud joy - ful, loud joy - ful

sing - ing, The flow'rs would their sis - ter, their sis - - ter be
 sing - ing, The flow'rs would their sis - ter, their sis - - ter be
 sing - ing, The flow'rs would their sis - ter, their sis - - ter be
 sing - ing, The flow'rs would their sis - ter be bring - ing, The flow'rs would their sis - ter be

bring - ing, For thee bless - ed tears will be throng - - - ing, The
 bring - ing, For thee bless - ed tears, bless - ed tears will be throng - ing, The
 bring - ing, For thee bless - ed tears, bless - ed tears will be throng - ing, The
 bring - ing, For thee bless - ed tears will be throng - - - ing, The

MORNING GREETING.

tears . . . of my love . . . and my long - ing, the tears of my
 tears . . . of my love and my long - ing, the tears of . . .
 tears . . . of my love and my long - ing, the tears of . . .
 tears . . . of my love and my long - ing, the tears of . . .

love, . . of my love . . . and my long - ing,
 . . . my love . . . and my long - ing, the tears of my love, of my love and my
 . . . my love . . . and my long - ing, the tears of my love, of my love and my
 . . . my love . . . and my long - ing, the tears of my

the tears of my love, of my love and my long - ing.
 long - ing, my long - ing.
 long - ing, my long - ing.
 love and . . . my long - ing.

THE WOODLAND VALLEY

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF EICHENDORFF.

THE MUSIC COMPOSED BY

FANNY HENSEL

(NÉE MENDELSSOHN).

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

Andante.

SOPRANO. *p*
Ev - ning falls o'er wood and plain, Rus - tling leaves de - clare it,

ALTO. *p*
Ev - ning falls o'er wood and plain, Rus - tling leaves de - clare it,

TENOR. *p*
Ev - ning falls o'er wood and plain, Rus - tling leaves de - clare it,

BASS. *p*
Ev - ning falls o'er wood and plain, Rus - tling leaves de - clare it,

PIANO. *p*
- 100.

p *cres.*
Bless - ed news, the gleam - ing stars Soon on high will bear... it.

p *cres.*
Bless - ed news, the gleam - ing stars Soon on high will bear it.

p *cres.*
Bless - ed news, the gleam - ing stars Soon on high will bear it.

p *cres.*
Bless - ed news, the gleam - ing stars Soon on high will bear it.

p *cres.*

THE WOODLAND VALLEY.

p

In the val - ley all is still - y, all is still - y, Night de -

In the val - ley all is still - y,

In the val - ley all is still - y, Night de -

In the val - ley all is still - y,

- scends on gor - ges hill - y, Bless - ed news, the gleam - ing stars Soon on high will

gor - ges hill - y, Bless - ed news, the gleam - ing stars

- scends on gor - ges hill - y, Bless - ed news, the gleam - ing stars

gor - ges hill - y, Bless - ed news, the gleam - ing stars

bear . . . it. Close of toil to all is come, Woods and fields are

bear it. Close of toil to all is come, Woods and fields are

bear it. Close of toil to all is come, Woods and fields are

bear it. Close of toil to all is come, Woods and fields are

THE WOODLAND VALLEY.

First system of the musical score. It consists of five staves. The top four staves are vocal parts, each with the lyrics: "drea - ry; Lone - ly wand' - rers seek a home, Seek their rest the wea - ry,". The bottom staff is the piano accompaniment, marked *pp*.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts with the lyrics: "Lone - ly wand' - rers seek a home, seek their rest, the wea - ry, seek their rest the wea - ry, the wea - ry, seek their rest the wea - ry, the wea - ry, seek their rest the wea - ry,". The bottom staff is the piano accompaniment, marked *f*.

Third system of the musical score. It consists of five staves. The top four staves are vocal parts with the lyrics: "Here, with - in this wood - land val - ley, Wea - ry hearts will find . . their home. Here, with - in this wood - land val - ley, their home. Here, with - in this wood - land val - ley, their home. Here, with - in this wood - land val - ley, their home." The bottom staff is the piano accompaniment, marked *p*.

WHEN WOODS ARE GLOWING

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF GEIBEL BY
W. BARTHOLOMEW.THE MUSIC COMPOSED BY
FANNY HENSEL
(NÉE MENDELSSOHN).

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

Allegro vivace.

SOPRANO. *f* When woods are glow - ing sun - ny bright, *p* And buds to bloom are

ALTO. *f* When woods are glow - ing sun - ny bright, *p* And buds to bloom are

TENOR. *f* When woods are glow - ing sun - ny bright, *p* And buds to bloom are

BASS. *f* When woods are glow - ing sun - ny bright, *p* And buds to bloom are

PIANO. *f* *p*

Allegro vivace.

cres. *f* *p*

spring - ing; O then I would my joy pro - claim by sing - ing, by

cres. *f* *p*

spring - ing; O then I would my joy pro - claim by sing - ing, by

cres. *f* *p*

spring - ing; O then I would my joy pro - claim by sing - ing, by

cres. *f* *p*

spring - ing; O then I would my joy pro - claim by sing - ing, by

cres. *f* *p*

WHEN WOODS ARE GLOWING.

mf *cres.*

sing - ing. And what I feel of woe or weal, While wak - ing or in
 sing - ing. And what I feel of woe or weal, While wak - ing or in
 sing - ing. And what I feel of woe or weal, While wak - ing or in
 sing - ing. And what I feel of woe or weal, While wak - ing or in

mf *cres.*

mf *cres.*

f *p* *f*

slum - bers, With light - some heart I'd chant it forth in num - bers, in num - bers, With
 slum - bers, With light - some heart I'd chant it forth in num - bers, in num - bers, With
 slum - bers, With light - some heart I'd chant it forth in num - bers, in num - bers, With
 slum - bers, With light - some heart I'd chant it forth in num - bers, in num - bers, With

f *p* *f*

f *p* *f*

light - - some heart I'd chant it forth . . in num - bers, in num - bers.
 light - some heart I'd chant it forth in num - bers, in num - bers.
 light - - some heart I'd chant . . it forth . . . in num - bers.
 light - - some heart I'd chant it forth . . . in num - bers.

WHEN WOODS ARE GLOWING.

Poco più presto.

Woods un-der-stand my mean-ing well, And first they mark the meas-ure, Then they come

Woods un-der-stand my mean-ing well, And first they mark the meas-ure, Then they come

Woods un-der-stand my mean-ing well, And first they mark the meas-ure, Then they come

Woods un-der-stand my mean-ing well, And first they mark the meas-ure, Then they come

Poco più presto.

in at pro-per time, .. with pleas-ure, Woods un-der-stand my mean-ing

in at pro-per time, .. with pleas-ure, Woods un-der-stand my mean-ing

in at pro-per time, .. with pleas-ure, Woods un-der-stand my mean-ing

in at pro-per time, .. with pleas-ure, Woods un-der-stand my mean-ing

in at pro-per time, .. with pleas-ure, Woods un-der-stand my mean-ing

poco ritard. *f* *a tempo.*

well, And first they mark the meas-ure, And then come in at pro-per

well, And first they mark the meas-ure, And then come in at

well, And first they mark the meas-ure, And then come

well, And first they mark the meas-ure, And

poco ritard. *f* *a tempo.*

WHEN WOODS ARE GLOWING.

time, with pleas - ure. Then fur - ther goes the joy - ful
 pro - per time, with pleas - ure, with pleas - ure. Then fur - ther goes the joy - ful
 in . . with pleas - ure, with pleas - ure. Then fur - ther goes the joy - ful
 then come in with pleas - ure, with pleas - ure. Then fur - ther goes the joy - ful

cres.
p
cres.
p
cres.
p
cres.

sound, O'er mount-ain, rock, and heath - er, Chimes in the tune - ful night-in -
 sound, O'er mount-ain, rock, and heath - er, Chimes in the tune - ful night-in -
 sound, O'er mount-ain, rock, and heath - er, Chimes in the tune - ful night-in -
 sound, O'er mount-ain, rock, and heath - er, Chimes in the tune - ful night-in -

f

- gale . . to - geth - er, chimes in the tune - ful night-in - gale . . to - geth - er.
 - gale . . to - geth - er, chimes in the tune - ful night-in - gale . . to - geth - er.
 - gale . . to - geth - er, chimes in the tune - ful night-in - gale . . to - geth - er.
 - gale . . to - geth - er, chimes in the tune - ful night-in - gale . . to - geth - er.

G

WHEN WOODS ARE GLOWING.

Tempo lmo.

f The heart then finds sweet sym - pa - thy, *mf* It hears its e - choes ring - ing, It

f The heart then finds sweet sym - pa - thy, *mf* It hears its e - choes ring - ing, It

f The heart then finds sweet sym - pa - thy, *mf* It hears its e - choes ring - ing, It

f The heart then finds sweet sym - pa - thy, *mf* It hears its e - choes ring - ing, It

Tempo lmo.

cres. *f* hears its joy re - sound a - far, while sing - ing, while sing - ing, *p* The heart then finds sweet

cres. *f* hears its joy re - sound a - far, while sing - ing, while sing - ing, *p* The heart then finds sweet

cres. *f* hears its joy re - sound a - far, while sing - ing, while sing - ing, *p* The heart then finds sweet

cres. *f* hears its joy re - sound a - far, while sing - ing, while sing - ing, *p* The heart then finds sweet

cres. *f* *p*

cres. *f* sym - pa - thy, *cres.* *f* It hears its e - choes ring - ing, *f* It hears its joy, it hears its joy re -

cres. *f* sym - pa - thy, *cres.* *f* It hears its e - choes ring - ing, *f* It hears its joy, it hears its joy re -

cres. *f* sym - pa - thy, *cres.* *f* It hears its e - choes ring - ing, *f* It hears its joy, it hears its joy re -

cres. *f* sym - pa - thy, *cres.* *f* It hears its e - choes ring - ing, *f* It hears its joy, it hears its joy re -

cres. *f*

WHEN WOODS ARE GLOWING.

sound a - far, while sing - ing, The joy - ful sound a - far is borne, When
 sound a - far, while sing - ing, The joy - ful sound a - far is borne, When
 sound a - far, while sing - ing, The joy - ful sound a - far is borne, When

hearts with joy, with joy are sing - ing. O joy - ful sound, when Na - ture
 hearts are sing - ing. O joy - ful sound, when Na - ture
 hearts are sing - ing. when Na - ture
 hearts are sing - ing when Na - ture

all . . . is sing-ing, O joy - ful sound, when Na - ture all is sing - ing.
 all is sing-ing, O joy - ful sound, when Na - ture all is sing - ing.
 all is sing-ing, O joy - ful sound, when Na - ture all is sing - ing.
 all is sing-ing, O joy - ful sound, when Na - ture all is sing - ing.

HOW I LOVE THE FESTIVE BOY

(ANACREONTIC)

A FOUR-PART SONG

THE WORDS TRANSLATED BY THOMAS MOORE

THE MUSIC COMPOSED BY

A. C. MACKENZIE

(Op. 8, No. 2.)

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

Allegro vivace.

SOPRANO.
How . . . I love.. the fes - tive boy, the fes - tive boy,

ALTO.
How . . . I love.. the fes - tive boy, the fes - tive boy, how I

TENOR.
How . . . I love.. the fes - tive boy, the fes - tive boy, I

BASS.
How . . . I love.. the fes - tive boy, the fes - tive boy, I

PIANO.
♩ = 112.
Allegro vivace.
ff *mf*

How I love the fes - tive boy, Tripping wild the dance of

love the fes - tive boy, I love the fes - tive boy,

love the fes - tive boy, I love the fes - tive boy, Tripping wild the dance of

love the fes - tive boy, I love the fes - tive boy,

HOW I LOVE THE FESTIVE BOY.

joy, Trip - ping wild the dance of
 Trip - ping wild the dance of joy, Trip - ping wild the dance of
 joy, Trip - ping, trip - ping, trip - ping,
 Trip - ping wild the dance of joy, Trip - ping, trip - ping, trip - ping,

joy, the dance of joy, the dance of joy, . . . the dance . . . of joy, . . .
 joy, the dance of joy, the dance of joy, . . . the dance of joy, . . .
 trip - ping wild the dance . . . of joy, . . . the dance . . . of joy, . . .
 trip - ping wild the dance . . . of joy, . . . the dance . . . of joy, . . .

the dance of joy, Oh, how I love the fes - tive boy.
 the dance of joy, Oh, how I love the fes - tive boy, the fes - tive boy.
 the dance of joy, Oh, how I love the fes - tive boy.
 the dance of joy, Oh, how I love the fes - tive boy.

HOW I LOVE THE FESTIVE BOY.

How I love . . the mel - low sage, How I love the mel - low
 How I love . . the mel - low sage, How I love the mel - low
 How . . I love . . the mel - low sage, How I love the mel - low
 How I love . . the mel - low sage, How I love the mel - low

p *f*

sage, Smil - ing through the veil of age,
 sage, Smil - ing through the veil of
 sage, Smil - ing through the veil of age, *p*
 sage, Smil - ing through the veil of

p *p*

And when - e'er, . . when - e'er this man . . of years In . . the
 age, And when - e'er this man . . of years In the
 age, And when - e'er this man . . of years In the
 age, And when - e'er this man . . of years In the

pp *mf* *pp* *mf* *pp* *mf* *pp* *mf*

HOW I LOVE THE FESTIVE BOY.

p

dance of joy ap - pears, Age is on his tem - ples

dance of joy ap - pears, Age is on his tem - ples

dance of joy ap - pears, Age is on his tem - ples

dance of joy ap - pears, Age is on his tem - ples

mf *cres.*

hung, Age is on his tem - ples hung, Age is

hung, Age is on his tem - ples hung, Age is

hung, Age is on his tem - ples hung, Age is

hung, Age is on his tem - ples hung, Age is

hung, Age is on his tem - ples hung, Age is

ff

on his tem - ples hung; But his heart, his

on his tem - ples hung; But his heart, his

on his tem - ples hung; But his heart, his

on his tem - ples hung; But his heart, his

HOW I LOVE THE FESTIVE BOY.

dim. *p*

heart is young, but his heart, his heart, his heart is

heart is young, but his heart, his heart, his heart is

heart is young, but his heart, his heart, his heart is

heart is young, but his heart, his heart, his heart is

dim. *p*

p *cres.*

young, his heart is young, his heart is young, his heart is

young, his heart is young, his heart is young, his heart is young,

young, his heart is young, his heart is young, his heart is young,

young, his heart is young, his heart is

p *mf.* *cres.*

rit. *ff* *à tempo.*

young, his heart is young. . . How I love the fes - tive

his heart is young. How I love the fes - tive

his heart is young. How I love the fes - tive

young, his heart is young. . . How I love the fes - tive

f *rit.* *ff* *à tempo.*

HOW I LOVE THE FESTIVE BOY.

boy, the fes - tive boy, *mf* How I
 boy, the fes - tive boy, How I love the fes - tive boy, I
 boy, the fes - tive boy, I love the fes - tive boy, I
 boy, the fes - tive boy, I love the fes - tive boy, I

mf *f*

love the fes - tive boy, Trip - ping wild the dance of joy,
 love the fes - tive boy, Tripping
 love the fes - tive boy, Trip - ping wild the dance of joy, *p*
 love the fes - tive boy, Tripping

p *p*

Trip - ping wild the dance of joy, . . . tripping
 wild the dance of joy, Tripping wild the dance of joy, . . . tripping
 Tripping, tripping, tripping, tripping, trip - ping
 wild the dance of joy, Tripping, tripping, tripping, tripping, tripping,

p *mf* *p* *mf*

HOW I LOVE THE FESTIVE BOY.

wild, trip-ping wild, trip - ping wild the dance of joy, . . the dance of
 wild, trip-ping wild, trip-ping wild the dance of joy, . . the dance of
 wild the dance of joy, . . trip-ping, trip-ping, trip-ping, trip-ping wild the
 trip-ping, trip-ping, trip-ping, trip-ping, trip-ping, trip-ping, trip-ping wild the
 joy, . . the dance of joy, . . the dance . . of joy, . . .
 joy, . . the dance of joy, . . the dance . . of joy, . . .
 dance . . . of joy, . . the dance . . of joy, . . .
 dance . . . of joy, . . the dance . . of joy, . . .
 the dance of joy, Oh, how I love the fes - tive boy.
 the dance of joy, Oh, how I love the fes - tive boy, the fes - tive boy.
 the dance of joy, Oh, how I love the fes - tive boy.
 the dance of joy, Oh, how I love the fes - tive boy.

p *f* *pp* *molto cres.* *ff*

AUTUMN

A FOUR-PART SONG

THE WORDS WRITTEN BY HAVEN

THE MUSIC COMPOSED BY

A. C. MACKENZIE

(Op. 8, No. 3).

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

Molto lento.

SOPRANO. *p* *rit.* Au - - - - tumn, I love thy bower with fa - ded gar - lands

ALTO. *p* Au - - - - tumn, I love thy bower with fa - ded gar - lands

TENOR. *p* Au - - - - tumn, I love thy bower with fa - ded gar - lands

BASS. *p* Au - - - - tumn, I love thy bower with fa - ded gar - lands

PIANO. *Molto lento.* *p* *rit.*

mf *mf* *mf* *cres.*

drest; How sweet a - lone, how sweet a - lone, how sweet alone to

mf *mf* *mf* *cres.*

drest; How sweet a - lone, how sweet a - lone, how sweet alone to

mf *mf* *mf* *cres.*

drest; How sweet a - lone, how sweet a - lone, how sweet, how sweet alone to

mf *mf* *mf* *cres.*

drest; How sweet, how sweet a - lone, how sweet, how sweet a - lone, how sweet alone to

AUTUMN.

lin - ger there, to lin - ger there, When tempests ride the mid-night air, . . .

lin - ger there, to lin - ger there, When tem-pests ride the mid-night air, To snatch from

lin - ger there, to lin - ger there, When tem-pests ride the mid-night air, . . . To snatch from

lin - ger there, to lin - ger there, When tem-pests ride the mid-night air, To snatch from

f *p rit.* *ff a tempo.* *p dolce.*

. . . To snatch from mirth, to snatch from mirth a fleet-ing hour, to snatch from

mirth a fleet-ing hour, to snatch from mirth a fleet-ing hour, . . .

mirth . . . a fleeting hour, a fleet-ing hour, to snatch from mirth, . . . to snatch from

mirth *p* a fleeting hour, to snatch from mirth . . .

p dolce. *mf* *pp* *mf* *f* *mf* *f*

mirth, a fleet-ing hour, The sab - bath of the breast, the sabbath of the

. . . a fleeting hour, The sabbath of the breast, the sabbath of the

mirth a fleeting hour, The sabbath of the breast, the sabbath of the

a fleet-ing hour, The sabbath of the breast, the sabbath of the breast, . . .

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

AUTUMN.

breast, the sab - bath of . . the breast. Au - - - tunn, thy fa - ding

breast, the sab - bath of the breast. Au - - - tunn, thy fa - ding

breast, the sab - bath of the breast. Au - - - tunn, thy fa - ding

the sab - bath of the breast. Au - - - tunn, thy fa - ding

pp *rit.* *p* *rit.* *a tempo.*

ppp *p* *3* *p*

pp *pp* *p* *p*

pp *p* *p* *p*

rit. *p* *p a tempo.*

rit.

flow'rs Droop but to bloom a - gain ; So man, though doom'd, so man, though

flow'rs Droop but to bloom a - gain ; So man, though doom'd, so man, though

flow'rs Droop but to bloom a - gain ; So man, though doom'd, so man, though

flow'rs Droop but to bloom a - gain ; So man, so man, though doom'd, so man, so man, though

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

mf *mf* *mf* *mf*

doom'd, so man, though doom'd to grief . . awhile, to grief a - while, To hang on fortune's fic - kle

doom'd, so man, though doom'd to grief . . awhile, to grief a - while, To hang on fortune's fic - kle

doom'd, so man, so man, though doom'd to grief awhile, to grief a - while, To hang on fortune's fic - kle

doom'd, so man, though doom'd to grief awhile, to grief a - while, To hang on fortune's fic - kle

mf *dim.* *p rit.* *ff a tempo.*

mf *dim.* *p* *ff*

mf *dim.* *p* *ff*

mf *dim.* *p rit.* *ff a tempo.*

mf *dim.* *p rit.* *ff a tempo.*

AUTUMN.

dim. *p dolce.* *mf*
 smile, . Shall glow in heav'n, shall glow in
p dolce. *pp* *mf*
 smile, Shall glow in heav'n with no - bler powers, shall glow in
dim. *p dolce.* *dim.* *pp* *mf*
 smile, . . Shall glow in heav'n . . . with no - bler powers, with nobler powers, shall glow in
pp *dolce.* *mf*
 smile, Shall glow in heav'n with no - bler powers, shall glow in
p dolce. *dim.* *mf*
 heav'n with nobler powers, shall glow in heav'n with no - bler powers, Nor sigh for peace in
f *dim.* *pp* *p*
 heav'n with no - bler powers, . . . with no - bler powers, Nor sigh for peace in
f *dim.* *p*
 heav'n, . . . shall glow in heav'n with no - bler powers, Nor sigh for peace in
f *dim.* *p*
 heav'n, . . . with no - bler powers, Nor sigh for peace in
f *dim.* *p*
 vain, nor sigh for peace in vain, nor sigh for peace in vain.
p *pp* *rit.*
 vain, nor sigh for peace in vain, nor sigh for peace in vain.
p *pp* *rit.*
 vain, nor sigh for peace in vain, nor sigh for peace in vain.
p dolce. *pp* *rit.*
 vain, nor sigh for peace in vain, nor sigh for peace in vain.
p *pp* *rit.*

WHEN SPRING BEGEMS THE DEWY SCENE

A FOUR-PART SONG
THE WORDS WRITTEN BY THOMAS MOORE

THE MUSIC COMPOSED BY
A. C. MACKENZIE
(Op. 8, No. 4).

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

staccato.
Tempo di Valse, molto leggiero.

SOPRANO. *p* When spring be - gems the dew - y scene, *mf* How sweet to

ALTO. *p* When spring be - gems the dew - y scene, *mf* How sweet to

TENOR. *p* When spring be - gems the dew - y scene, *mf* How sweet to

BASS. *p* When spring be - gems the dew - y scene, *mf* How sweet to

2nd time only.
green. the dew - y scene,

Tempo di Valse, molto leggiero.

PIANO. *p* *staccato.* *mf*

2nd time only.

f walk the vel - vet green, *p* When spring be - gems the

f walk the vel - vet green, *p* When spring be - gems the

mf walk the vel - vet green, *mf* When spring be - gems the

How sweet to walk the vel - vet green,

mf *f* *p*

WHEN SPRING BEGEMS THE DEWY SCENE.

dew - y scene, How sweet to walk the vel - vet
 dew - y scene, How sweet to walk the vel - vet
 dew - y scene, How sweet to walk the vel - vet

How sweet to walk the vel - vet green,

mf *p* *p* *mf*

green, How sweet to walk the vel - vet green,
 green, How sweet to walk the vel - vet green,
 green, How sweet to walk the vel - vet green,
 How sweet to walk the vel - vet green, the vel - vet

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

And hear the ze - phyr's lan - guid sighs, And hear the ze - phyr's
 And hear the ze - phyr's lan - guid sighs, And hear the ze - phyr's
 And hear the ze - phyr's lan - guid sighs, And hear the ze - phyr's

1. green,
 2. And hear the ze - phyr's lan - guid sighs, And hear the ze - phyr's

f *pp* *f*

WHEN SPRING BEGEMS THE DEWY SCENE.

lan - guid sighs, As o'er the scent - ed mead he flies, . . . As

lan - guid sighs, As o'er the scent - ed mead he flies,

lan - guid sighs, . . . As o'er the scent - ed mead he flies,

lan - guid sighs, As o'er the scent - ed mead he flies,

o'er the scent - ed mead he flies, As o'er the scent - ed

As o'er the scent - ed mead he flies, As o'er the scent - ed

As o'er the scent - ed mead he flies, . . . As o'er the scent - ed

As o'er the scent - ed mead he flies, As o'er the

mead . . he flies, . . he flies. When spring be -

mead he flies, he flies, . . he flies. When spring be -

mead he flies, he flies. When spring be -

scent - ed mead he flies. When spring be -

mead . . he flies, . . he flies. When spring be -

WHEN SPRING BEGEMS THE DEWY SCENE.

- gems the dew - y scene, *mf* How sweet to walk
 - gems the dew - y scene, *mf* How sweet to walk
 - gems the dew - y scene, *mf* How sweet to walk
 the dew - y scene, *p* How sweet to *mf*
mf
p *mf*

the vel - vet green, *f* When spring be - gems the dew - y *p*
 the vel - vet green, *f* When spring be - gems the dew - y *p*
 the vel - vet green, *f* When spring be - gems the dew - y *p*
 walk *mf* the vel - vet green, *p* When spring be - gems
f *mf* *p*

acene, *p* How sweet to walk *mf* the vel - vet green,
 scene, *p* How sweet to walk *mf* the vel - vet green,
 scene, *p* How sweet to walk *mf* the vel - vet green,
 the dew - y scene *mf* how sweet to walk *f* the vel - vet
mf *f*

WHEN SPRING BEGEMS THE DEWY SCENE.

f How sweet to walk the vel - vet green. *pp* 1st time. 2nd time.

f How sweet to walk the vel - vet green. *pp* green.

f How sweet to walk the vel - vet green. *pp* green.

green, *mf* the vel - vet green, *pp* vel - vet green. green.

f *pp* *mf*

Quasi pastorale.

marcato. *f* How sweet, how sweet to mark the pout - ing vine, *p* How

How sweet to mark the pout - ing vine, ..

How sweet to mark the pout - ing vine, ..

marcato. *f*

sweet to mark the pout - ing vine, the pout - ing vine,

p Rea - dy to fall, .. *f* rea - dy to fall .. in tears .. of wine, How

p Rea - dy to fall, .. *f* rea - dy to fall .. in tears .. of wine,

p *f* *f*

WHEN SPRING BEGEMS THE DEWY SCENE.

How sweet to mark the pout - ing vine, Rea - dy to
 How sweet to mark the pout - ing vine, Rea - dy to
 sweet, how sweet to mark the pout - ing vine, How sweet to

fall, . . . rea - dy to fall . . . in tears . . . of wine. When the em -
 fall, . . . rea - dy to fall . . . in tears of wine. When the em -
 mark the pout - ing vine, the pout - ing vine. When the em -
 When the em -

Oh, is . . . not this . . . di -
 - bow'r - ing branch - es meet, Oh, is . . . not this . . . di -
 - bow'r - ing branch - es . . . meet, Oh, is not this . . . di -
 - bow'r - ing branch - es . . . meet, Oh, is not this di -

WHEN SPRING BEGEMS THE DEWY SCENE.

The musical score is arranged in systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f*, *p*, *mf*, *cres.*, and *f*.

System 1:
 - vine - ly . . sweet . . . How sweet to mark the
 - vine - ly sweet . . . How sweet, how sweet to mark the
 - vine - ly sweet. How sweet to mark the
 - vine - ly sweet. How sweet, how sweet to mark the

System 2:
 pout - ing vine, . . . Rea - dy to fall, . . . rea - dy to fall . . in
 pout - ing vine, the pout - ing vine, rea - dy to fall . . in
 pout - ing vine, . . . Rea - dy to fall, . . . rea - dy to fall in
 pout - ing vine, the pout - ing vine, . . . rea - dy to

System 3:
 tears . . of . . wine, . . . rea - dy to fall . . in tears, . . in
 tears . . of . . wine, . . . rea - dy to fall . . in tears, . . in
 tears of wine, rea - dy to fall in . . tears, in
 fall . . in tears . . of wine . . . in . . tears . . of

WHEN SPRING BEGEMS THE DEWY SCENE.

1st time. 2nd time.

tears.. of wine, in .. tears.. of wine. wine.

tears.. of wine, in .. tears of wine. When wine,

tears.. of wine, in tears of wine. wine. When

wine,.. of wine, in .. tears of wine. wine.

dolce. *p* When th'em - bow'r - ing branch - es meet, Oh, is not this .. di -

dolce. *p* When th'em - bow'r - ing branch - es meet, Oh, is .. not this di -

dolce. *p* the .. em - bow'r - ing branch - es meet, Oh, is not this di -

dolce. *p* When th'em - bow'r - ing branch - es meet, Oh, is not this di -

mf *p* *cal.* - vine - ly sweet, Oh, is .. not this di - vine - ly sweet. . .

mf *p* *cal.* - vine - ly sweet, Oh, is .. not this.. di - vine - ly sweet. . .

mf *p* *cal.* - vine - ly sweet, Oh, is .. not this.. di - vine - ly sweet. . .

mf *p* *cal.* - vine - ly sweet, Oh, is not this di - vine - ly sweet.

WHEN SPRING BEGEMS THE DEWY SCENE.

Staccato.
a tempo leggiero.

When spring be-gems the dew-y scene, How sweet to walk
 When spring be-gems the dew-y scene, How sweet to walk
 When spring be-gems the dew-y scene, How sweet to walk
 the dew-y scene, How sweet to

the vel - vet green, When spring be-gems the dew - y scene,
 the vel - vet green, When spring be-gems the dew - y scene,
 the vel - vet green, When spring be-gems the dew - y scene,
 walk the vel - vet green, When spring be -

How sweet to walk the vel - vet green, How sweet to walk
 How sweet to walk the vel - vet green, How sweet to walk
 How sweet to walk the vel - vet green, How sweet to walk
 - gems the dew - y scene, How sweet to walk the vel - vet

WHEN SPRING BEGEMS THE DEWY SCENE.

pp the vel - vet green, *f* And hear the ze - phyr's *pp* lan - guid sighs,
pp the vel - vet green, *f* And hear the ze - phyr's *pp* lan - guid sighs,
pp the vel - vet green, *f* And hear the ze - phyr's *pp* lan - guid sighs,
pp green, on vel - vet green, hear the ze - phyr's *pp* lan - guid sighs,

f And hear the ze - phyr's *pp* lan - guid sighs, *p dolce.* As o'er the scent - ed
f And hear the ze - phyr's *pp* lan - guid sighs, *p* As o'er the scent - ed
f And hear the ze - phyr's *pp* lan - guid sighs, . . . *p* As o'er the scent - ed
f And hear the ze - phyr's *pp* lan - guid sighs, *p dolce.* As o'er the scent - ed

f mead he flies, *f* As o'er the scent - ed mead he flies,
f mead he flies, *f* As o'er the scent - ed mead he flies,
f mead he flies, *f* As o'er the scent - ed mead he flies,
f mead he flies, *f* As o'er the scent - ed mead he flies, . . .

WHEN SPRING BEGEMS THE DEWY SCENE.

As o'er the scent - ed mead he flies, he flies. *cres.* *f* *cal.*

As o'er the scent - ed mead he flies, he flies. he flies. *cres.* *f* *cal.*

As o'er the scent - ed mead he flies, he flies. *cres.* *f* *cal.*

As o'er the scent - ed mead he flies. *cres.* *f* *cal.*

Staccato.
a tempo.
pp When spring be - gems the dew - y scene, *mf* How sweet to walk

When spring be - gems the dew - y scene, *mf* How sweet to walk

When spring be - gems the dew - y scene, *mf* How sweet to walk

the dew - y scene, *mf* How sweet to

a tempo.
p *Staccato.* *p* *mf*

f the vel - vet green, *p* When spring be - gems the dew - y scene,

the vel - vet green, *p* When spring be - gems the dew - y scene,

the vel - vet green, *mf* *p* When spring be - gems the dew - y scene,

walk the vel - vet green, *f* *mf* *p* When spring be - gems the dew - y

WHEN SPRING BEGEMS THE DEWY SCENE.

How sweet to walk the vel - vet green, How sweet to
 How sweet to walk the vel - vet green, How sweet to
 How sweet to walk the vel - vet green, How sweet to
 scene, How sweet to walk the vel - vet green,

walk the vel - vet green, How sweet to walk
 walk the vel - vet green, How sweet to walk
 walk the vel - vet green, How sweet to walk
 the vel - vet green, How sweet to walk the vel - - vet

the . . vel - vet green, the . . vel - vet green.
 the vel - vet green, the vel - vet green.
 the vel - vet green, the . . vel - vet green.
 green, the vel - vet green.

p *mf* *f* *pp* *ritard.*
p *mf* *f* *pp* *ritard.*
p *mf* *f* *pp* *ritard.*
p *mf* *f* *pp* *ritard.*

THE DAY OF LOVE

A FOUR-PART SONG

THE WORDS WRITTEN BY THOMAS MOORE

THE MUSIC COMPOSED BY

A. C. MACKENZIE

(Op. 8, No. 5).

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

Andantino semplice.

SOPRANO. *p* The beam of morn - ing trem - bling *pp* Stole o'er, *mf* stole o'er the moun - tain

ALTO. *p* The beam of morn - ing trem - bling *pp* Stole o'er, *mf* stole o'er the moun - tain

TENOR. *p* The beam of morn - ing trem - bling *pp* Stole o'er, *mf* stole o'er the moun - tain

BASS. *p* The beam of morn - ing trem - bling *pp* Stole o'er, *mf* stole o'er the moun - tain

Andantino semplice.

PIANO. *p* *pp* *mf*

brook, *p* With ti - mid ray . . . re - sem - bling, *f* re - sem - bling *pp* Af - *mf*

brook, *p* With ti - mid ray . . . re - sem - bling, *f* re - sem - bling *pp* Af - *mf*

brook, *p* With ti - mid ray, with ti - mid ray *f* re - sem - bling *pp* Af - *mf*

brook, *p* With ti - mid ray . . . re - sem - bling *f* Af - *mf*

p *f* *pp* *mf*

THE DAY OF LOVE.

fec-tion's ear - ly look, . . af - fec-tion's ear - ly look. Thus love be -
 fec-tion's ear - ly look, . . af - fec-tion's ear - ly look. Thus love be -
 fec-tion's ear - ly look, . . af - fec-tion's ear - ly look. Thus love be -
 fec-tion's ear - ly look, . . af - fec-tion's ear - ly look. Thus love be - gins, love be -

gins, thus love be - gins, love begins, sweet morn of love, sweet morn of love,
 gins, Thus love be-gins, sweet morn of love, sweet morn of love,
 gins, Thus love be-gins, sweet morn of love, sweet morn of love,
 gins, Thus love be-gins, sweet morn of love, sweet morn of love, Thus love be -

Thus love be - gins, Thus love be - gins, sweet morn of love, sweet morn of
 Thus love be - gins, Thus love be - gins, sweet morn, . . . sweet morn of
 Thus love be - gins, thus love be - gins, love be - gins, sweet morn, . . . sweet morn of
 gins, love be - gins, Thus love be - gins, sweet morn, . . . sweet morn of

THE DAY OF LOVE.

love, sweet morn of love, sweet morn of love. The noon-tide ray as -
 love, sweet morn of love, sweet morn of love. The noon-tide ray as -
 love, of love, sweet morn of love. The noon-tide ray as -
 love, of love, sweet morn of love. The noon-tide ray as -

- cend - ed, And o'er, and o'er the val - ley's stream Dif - fus'd a
 - cend - ed, And o'er, and o'er the val - ley's stream Dif - fus'd a
 - cend - ed, And o'er, and o'er the val - ley's stream Dif - fus'd a glow, dif - fus'd a
 - cend - ed, And o'er, and o'er the val - ley's stream Dif - fus'd a

glow as splen - did, As splendid as pas - sion's ri - per dream, As
 glow . . as splen - did, As splendid as pas - sion's ri - per dream, As
 glow as splen - did, As pas - sion's ri - per dream, As
 glow . . as splen - did As pas - sion's ri - per dream, . . As

THE DAY OF LOVE.

p pas-sion's ri - per dream. *f* Thus love ex - pands, thus love ex - pands, *dim.* love ex - *p*
p pas-sion's ri - per dream. *f* Thus love ex - pands, thus love ex - *p*
p pas-sion's ri - per dream. *f* Thus love ex - pands. thus love ex - *p*
p pas-sion's ri - per dream. Thus love ex - pands, love ex - pands, thus love ex - *p*
p *f* *dim.* *p*

pp - pands, warm noon of love, warm noon of love. *f* Thus love ex - *pp*
pp - pands, warm noon of love, . . warm noon of love. Thus love ex - *f*
pp - pands, warm noon of love, warm noon of love. Thus love ex - *f*
pp - pands, warm noon of love, warm noon of love, Thus love ex - pands, love ex - *f*
pp *pp* *f*

p - pands, Thus love expands, warm noon of love, warm noon of love, warm noon of *cres.* *f*
p - pands, Thus love expands, warm noon, . . warm noon of love, warm noon of *cres.* *f*
p - pands, Thus love ex - pands, love expands, warm noon, . . warm noon of love, . . of *cres.* *f*
p - pands, Thus love expands, warm noon, . . warm noon of love, . . of *cres.* *f* *p*

THE DAY OF LOVE.

rit. lunga pausa. Molto meno mosso.

love, warm noon of love. But eve - ning, came, o'er - shad - ing The
 love, warm noon of love. But eve - ning came, o'er - shad - ing The
 love, warm noon of love. But eve - ning came, o'er - shad - ing The
 love, warm noon, of love. But eve - ning came, o'er - shad - ing The

pp

lunga pausa. Molto meno mosso.

glo-ries, the glo - ries of the sky, Like faith and fond - ness fad - ing, like
 glo-ries, the glo - ries of the sky, Like faith and fond - ness fad - ing, like
 glo-ries, the glo - ries of the sky, Like faith, like
 glo-ries, the glo - ries of the sky, Like faith, like faith . . . and fond - ness fad - ing, like

mf

cres.

faith and fond - ness fading From pas - sion's al - ter'd eye, From pas - sion's al - ter'd
 faith and fond - ness fading From pas - sion's al - ter'd eye, From passion's al - - ter'd
 faith and fond - ness fading From pas - sion's al - ter'd eye, From passion's al - ter'd
 faith and fond - ness fading From pas - sion's al - ter'd eye, From pas - sion's al - ter'd

mf

THE DAY OF LOVE.

eye, cold eve of
 eye. Thus love de-clines, thus love de-clines, cold eve of
 eye. Thus love de-clines, thus love de-clines, love de-clines, cold eve of
 eye. Thus love de-clines, love de-clines, thus love de-clines, cold eve of

love, cold eve.. of love, Thus love de-clines, thus love de-
 love, . . cold eve.. of love, Thus love de-clines, thus love de-
 love,.. cold eve.. of love, Thus love declines, thus love de-clines, love de-
 love, cold eve of love, Thus love de-clines, love de-clines, thus love de-
 tempo 1mo.

- clines, cold eve of love, cold eve of love, cold eve.. of love, cold eve of love.
 - clines, cold eve, . . cold eve of love, cold eve.. of love, cold eve of love.
 - clines, cold eve, . . cold eve of love, . . of love, cold eve of love.
 - clines, cold eve, . . cold eve of.. love, . . of love, cold eve of love.
 rit.

THE STARS ARE WITH THE VOYAGER

A FOUR-PART SONG

THE WORDS WRITTEN BY THOMAS HOOD.

THE MUSIC COMPOSED BY

A. C. MACKENZIE

(Op. 8, No. 7).

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

Allegretto moderato.

SOPRANO.
The stars are with the voy - a - ger, Wher - e - ver he may

ALTO. 1
The stars are with the voy - a - ger, Wher - e - ver he may

TENOR.
The stars are with the voy - a - ger, Wher - e - ver he may

BASS.
The voy - a - ger, Wher - e - ver he may

PIANO.
♩ = 84.

sail, The moon is con-stant to her time, The sun will ne-ver fail, . . the

sail, The moon is con-stant to her time, The sun will ne-ver fail, the

sail, The moon is con-stant to her time, The sun will ne-ver fail, the

sail, The moon, the moon is con-stant to her time, The sun will ne-ver fail,

THE STARS ARE WITH THE VOYAGER.

sun will ne - ver fail. Then fol - low, fol - low round the world, The
 sun will ne - ver fail. Then fol - low, fol - low round the world, The
 sun will ne - ver fail. Fol - low round the world, The
 will ne - ver fail. The

pp *pp* *pp* *ff* *pp* *ff*

green earth and the sea; So love is with the voy - a - ger, Wher - e - ver he may
 green earth and the sea; . . . So love is with the voy - a - ger, Wher - e - ver he may
 green earth and the sea; . . . So love is with the voy - a - ger, Wher - e - ver he may
 green earth and the sea; with the voy - a - ger, Wher - e - ver he may

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

be, So love is with the lo - ver's heart, Wher - e - ver he may
 be, So love is with the lo - ver's heart, Wher - e - ver he may
 be, So love . . . is with the lo - ver's heart, Wher - e - ver he may
 be, So love is with the lo - ver's heart, Wher -

ff *p* *ff* *p* *ff* *p*

THE STARS ARE WITH THE VOYAGER.

be, wher - e - ver he may be, he may be.

be, wher - e - ver he may be, he may be.

be, wher - e - ver he may be, he may be.

e - ver he may be, . . . wher - e - ver he may be.

pp *f* *rit.* *pp*

Wher - e - ver he may be, The stars must dai - ly lose their light, The

Wher - e - ver he may be, The stars must dai - ly lose their light, The

Wher - e - ver he may be. The stars must dai - ly lose their light, The

may be, The stars must dai - ly lose their light, The moon, the

p *p* *p* *p*

moon will veil her in the shade, The sun will set at night, the sun will set at night. The

moon will veil her in the shade, The sun will set at night, the sun will set at night. The

moon will veil her in the shade, The sun will set at night, the sun will set at night.

moon will veil her in the shade, The sun will set at night, will set at night.

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

THE STARS ARE WITH THE VOYAGER.

sun may set, but con-stant love Will shine when he's a - way, So that dull night is

sun may set, but constant love Will shine when he's a - way, . . So that dull night is

set, but constant love Will shine when he's a - way, . . So that dull night is

Will shine when he's a - way, night is

ne - ver night, And day is bright - er day, So that dull night is ne - ver night And

ne - ver night, And day is bright - er day, So that dull night is ne - vernight And

ne - ver night, And day is bright - er day, So that . . dull night is ne - vernight And

ne - ver night, And day is bright - er day, So that dull night is ne - ver night,

day is brighter day, and day is brighter day, bright - er day.

day is brighter day, and day is brighter day, bright - er day.

day is brighter day, and day is brighter day, bright - er day.

And day is brighter day, and day is bright - er day.

TO HIS FRIEND, H. WEIST HILL, ESQ.

HAIL TO THE CHIEF

BOAT SONG

FROM SIR WALTER SCOTT'S "LADY OF THE LAKE"

THE MUSIC COMPOSED FOR THE RE-OPENING OF THE ALEXANDRA PALACE, MAY 10, 1877

BY

EBENEZER PROUT

(Op. 10).

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

Vivace e maestoso.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO. *f* = 119.

The first system of the musical score features five staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The piano part is on the bottom staff, using a grand staff with both treble and bass clefs. It starts with a forte (f) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like *V* and *ff*.

The second system of the musical score continues the vocal and piano parts. The vocal staves remain empty, while the piano part continues with its accompaniment. The piano part features a variety of rhythmic patterns and chordal textures, with dynamic markings such as *f* and *ff* indicating changes in volume.

HAIL TO THE CHIEF.

Hail to the Chief who in tri-umph ad-van-ces!

Hail to the Chief who in tri-umph ad-van-ces!

Hail to the Chief who in tri-umph ad-van-ces!

Hail to the Chief who in tri-umph ad-van-ces!

Honour'd and bless'd be the e-ver-green Pine! Long may the tree, in his

Honour'd and bless'd be the e-ver-green Pine! Long may the tree, in his

Honour'd and bless'd be the e-ver-green Pine! Long may the tree, in his

Honour'd and bless'd be the e-ver-green Pine! Long may the tree, in his

ban-ner that glan-ces, Flou-rish, the shel-ter and grace of our line,

ban-ner that glan-ces, Flou-rish, the shel-ter and grace of our line,

ban-ner that glan-ces, Flou-rish, the shel-ter and grace of our line,

ban-ner that glan-ces, Flou-rish, the shel-ter and grace of our line,

HAIL TO THE CHIEF.

Flou - rish, the shel - ter and grace of our line! Heaven send it

Flou - rish, the shel - ter and grace of our line Heaven send it

Flou - rish, the shel - ter and grace of our line! Heaven send it hap - py dew

Flou - rish, the shel - ter and grace of our line! Heaven send it hap - py dew,

sf sf

hap - py dew, Earth lend it sap a - new, Gai - ly to bour - geon, and

hap - py dew, Earth lend it sap a - new, Gai - ly to bour - geon, and

Earth lend it sap a - new, Gai - ly to bour - geon, to bour - geon, and

Earth lend it sap a - new, Gai - ly to bour - geon, to bour - geon, and

sf sf sf sf sf

broad - ly to grow, While ev' - ry High - land glen Sends our shout

broad - ly to grow, While ev' - ry High - land glen Sends our shout

broad - ly to grow, While ev' - ry High - land glen

broad - ly to grow, While ev' - ry High - land glen

HAIL TO THE CHIEF.

back a-gen, Sends our shout back a-gen,
 back a-gen, Sends our shout back a-gen,
 Sends our shout back a-gen, "Ro-de-rich, Ro-de-rich Vich Al-pine,
 Sends our shout back a-gen, "Ro-de-rich, Ro-de-rich Vich Al-pine,

"Ro de-rich Vich Al - pine dhu, ho! i - e - roe! Ro-de-rich Vich Al - pine dhu,
 "Ro-de-rich Vich Al - pine dhu, ho! i - e - roe! Ro-de-rich Vich Al - pine dhu,
 "Ro-de-rich Vich Al - pine dhu, ho! i - e - roe! Ro-de-rich Vich Al - pine dhu,
 "Ro-de-rich Vich Al - pine dhu, ho! i - e - roe! Ro-de-rich Vich Al - pine dhu,

ho! i - e - roe!"
 ho! i - e - roe!"
 ho! i - e - roe!"
 ho! i - e - roe!"

HAIL TO THE CHIEF.

mf

2. Ours is no sap-ling chance-sown by the foun-tain, Bloom-ing at Bel-tane, in

mf

2. Ours is no sap-ling chance-sown by the foun-tain, Bloom-ing at Bel-tane, in

mf

2. Ours is no sap-ling chance-sown by the foun-tain, Bloom-ing at Bel-tane, in

mf

2. Ours is no sap-ling chance-sown by the foun-tain, Bloom-ing at Bel-tane, in

cres.

win-ter to fade; When the whirl-wind has stripp'd ev'-ry leaf on the

cres.

win-ter to fade; When the whirl-wind has stripp'd ev'-ry leaf on the

cres.

win-ter to fade; When the whirl-wind has stripp'd ev'-ry leaf on the

cres.

win-ter to fade; When the whirl-wind has stripp'd ev'-ry leaf on the

cres.

moun-tain, The more shall Clan-Al-pine ex-ult in her shade.

moun-tain, The more shall Clan-Al-pine ex-ult in her shade.

moun-tain, The more shall Clan-Al-pine ex-ult in her shade.

moun-tain, The more shall Clan-Al-pine ex-ult in her shade.

HAIL TO THE CHIEF.

Moor'd in the rift - ed rock, Proof to the tem - pest's shock, Firm-er he

Moor'd in the rift - ed rock, Proof to the tem - pest's shock, Firm-er he

Moor'd in the rift - ed rock, Proof to the tem - pest's shock, Firm-er he

Moor'd in the rift - ed rock, Proof to the tem - pest's shock, Firm-er he

roots him, the ru - der it blow; Men - teith and Bread - al - bane then

roots him, the ru - der it blow; Men - teith and Bread - al - bane then

roots him, the ru - der it blow; Men - teith and Bread - al - bane then

roots him, the ru - der it blow; Men - teith and Bread - al - bane then

e - cho his praise a - gen,

e - cho his praise a - gen,

e - cho his praise a - gen, *ff* Ro - derich, Ro - derich Vich Al - pine,

e - cho his praise a - gen, *ff* Ro - derich, Ro - derich Vich Al - pine,

HAIL TO THE CHIEF.

Ro - de-rich Vich Al - pine dhu, ho! i - e - roe! Ro - de-rich Vich Al - pine dhu,
 Ro - de-rich Vich Al - pine dhu, ho! i - e - roe! Ro - de-rich Vich Al - pine dhu,
 Ro - de-rich Vich Al - pine dhu, ho! i - e - roe! Ro - de-rich Vich Al - pine dhu,
 Ro - de-rich Vich Al - pine dhu, ho! i - e - roe! Ro - de-rich Vich Al - pine dhu,

ho! i - e - roe!"
 ho! i - e - roe!"
 ho! i - e - roe!"
 ho! i - e - roe!"

3. Row, vas - sals, row, for the pride of the High-lands! Stretch to your
 3. Row, vas - sals, row, for the pride of the High-lands! Stretch to your
 3. Row, vas - sals, row, for the pride of the High-lands! Stretch to your
 3. Row, vas - sals, row, for the pride of the High-lands! Stretch to your

HAIL TO THE CHIEF.

oars, for the e - ver - green Pine! O, that the rose - bud that

oars, for the e - ver - green Pine! O, that the rose - bud that

oars, for the e - ver - green Pine! O, that the rose - bud that

oars, for the e - ver - green Pine! O, that the rose - bud that

gra - ces you is - lands Were wreath'd in a gar - land a - round him to

gra - ces you is - lands Were wreath'd in a gar - land a - round him to

gra - ces you is - lands Were wreath'd in a gar - land a - round him to

gra - ces you is - lands Were wreath'd in a gar - land a - round him to

twine, Were wreath'd in a gar - land a - round him to twine!

twine, Were wreath'd in a gar - land a - round him to twine!

twine, Were wreath'd in a gar - land a - round him to twine!

twine, Were wreath'd in a gar - land a - round him to twine!

HAIL TO THE CHIEF.

O! that some seed - ling gem, Wor - thy such no - ble stem,
 O! that some seed - ling gem, Wor - thy such no - ble stem,
 O! that some seed - ling gem, Wor - thy such no - ble stem, Honour'd and
 O! that some seed - ling gem, Wor - thy such no - ble stem, Honour'd and

Honour'd and bless'd in their sha - dow might grow! Loud should Clan - Al - pine then
 Honour'd and bless'd in their sha - dow might grow! Loud should Clan - Al - pine then
 bless'd in their sha - dow, their sha - dow might grow! Loud should Clan -
 bless'd in their sha - dow, their sha - dow might grow! Loud should Clan -

Ring from her deep - most glen, "Ro - de - rich Vich Al - pine,
 Ring from her deep - most glen, "Ro - de - rich Vich Al - pine,
 - Al - pine then Ring from her deep - most glen, "Ro - de - rich Vich Al - pine,
 - Al - pine then Ring from her deep - most glen, "Ro - de - rich Vich Al - pine,

HAIL TO THE CHIEF.

Ro-derich Vich Al-pine dhu, ho! i-e-roel Ro-derich

Ro-derich Vich Al-pine dhu, ho! i-e-roel Ro-derich

Ro-derich Vich Al-pine dhu, ho! i-e-roel Ro-derich

Ro-derich Vich Al-pine dhu, ho! i-e-roel Ro-derich

Vich Al-pine dhu, ho, ho! i-e-roel ho, ho!

Vich Al-pine dhu, ho, ho! i-e-roel ho, ho!

Vich Al-pine dhu, ho, ho! i-e-roel ho, ho!

Vich Al-pine dhu, ho, ho! i-e-roel ho, ho!

i-e-roel

i-e-roel

i-e-roel

i-e-roel

Full Score and Orchestral Parts (MS.) may be had on hire of the Publishers,

AT THE COMING OF THE SPRING

A FOUR-PART SONG

WORDS BY W. H. WORDLEY

COMPOSED BY

J. L. HATTON.

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

Allegro.

SOPRANO.
At the com-ing of the Spring, All the vil-lage bells will ring; Sounding

ALTO.
All the vil-lage bells will ring; Sounding

TENOR.
Sounding

BASS.
Sounding

PIANO.
Allegro.
♩ = 84.

chee-ri-ly, For we mer-ri-ly Wel-come in the Spring so fair, wel-come

chee-ri-ly, For we mer-ri-ly Wel-come in the Spring so fair, wel-come

chee-ri-ly, For we mer-ri-ly Wel-come in the Spring so fair, wel-come

chee-ri-ly, For we mer-ri-ly Wel-come in the Spring so fair, wel-come

AT THE COMING OF THE SPRING.

p

in the Spring so fair! Maidens all fresh flow-ers bring, Laugh and dance and e- ver

in the Spring so fair! Maid-ens bring, and e- ver

in the Spring so fair! Maid-ens flow-ers bring, and e- ver

in the Spring so fair! Maid-ens bring, and e- ver

mf *cres.*

sing; Gay and spright-ly, Foot it light-ly; Let the Spring have wel-come

sing; Gay and spright-ly, Foot it light-ly; Let the Spring have wel-come

sing; Gay and spright-ly, Foot it light-ly; Let the Spring have wel-come

sing; Gay and spright-ly, Foot it light-ly; Let the Spring have wel-come

rare! For the com-ing of the Spring, All the mer-ry bells will

rare! For the com-ing of the Spring, All the mer-ry bells will

rare! For the com-ing of the Spring, All the mer-ry bells will

rare! For the com-ing of the Spring, All the mer-ry bells will

f

AT THE COMING OF THE SPRING.

ring; Chim - ing so chee - ri - ly, While we right mer - ri - ly Wel - come
 ring; Chim - ing so chee - ri - ly, While we . . . right mer - ri - ly Wel - come
 ring; Chim - ing so chee - ri - ly, we right mer - ri - ly Wel - come
 ring; While we right mer - ri - ly, while we right mer - ri - ly Wel - come

back the wel - come Spring, wel - come back the wel - - come Spring.
 back the wel - come Spring, wel - come back the wel - - come Spring.
 back the wel - come Spring, wel - come back the wel - - come Spring.
 back the wel - come Spring, wel - come back the wel - - come Spring.

un poco più lento.

pp When the dark - ness fi - eth, Then morn - ing com - eth; When the Win - ter
pp When the dark - ness fi - eth, Then morn - ing com - eth; When the Win - ter
pp When the dark - ness fi - eth, Then morn - ing com - eth; When the Win - ter
pp When the dark - ness fi - eth, Then morn - ing com - eth; When the Win - ter
un poco più lento.

AT THE COMING OF THE SPRING.

hi-eth, Sweet Spring re - turn-eth; So, af - ter sor-row, Hail we Hope's

hi-eth, Sweet Spring re - turn-eth; So, af - ter sor-row, Hail we Hope's

hi-eth, Sweet Spring re - turn-eth; So, af - ter sor-row, Hail we Hope's

hi-eth, Sweet Spring re - turn-eth; So, af - ter sor-row, Hail we Hope's

cres.
dawn-ing, And from the Spring bor-row Glad-ness in the morn - ing!

cres.
dawn-ing, And from the Spring bor-row Glad-ness in the morn - ing!

cres.
dawn-ing, And from the Spring bor-row Glad-ness in the morn - ing!

cres.
dawn-ing, And from the Spring bor-row Glad-ness in the morn - ing!

cres.

At the com-ing of the Spring, All the vil - lage bells will ring; Sound-ing

All the vil - lage bells will ring; Sound-ing

Sound - ing

Sound - ing

f

AT THE COMING OF THE SPRING.

chee-ri - ly, For we mer - ri - ly Wel - come in the Spring so fair, wel - come
 chee-ri - ly, For we mer - ri - ly Wel - come in the Spring so fair, wel - come
 chee-ri - ly, For we mer - ri - ly Wel - come in the Spring so fair, wel - come
 chee-ri - ly, For we mer - ri - ly Wel - come in the Spring so fair, wel - come

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a lively, rhythmic melody with eighth and sixteenth notes.

in the Spring so fair! Maidens all fresh flow - ers bring, Po - sies make and gar - lands
 in the Spring so fair! Maid - ens bring, and gar - lands
 in the Spring so fair! Maid - ens flow - ers bring, and gar - lands
 in the Spring so fair! Maid - ens bring, and gar - lands

The second system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics continue from the first system. The piano part includes a *p* (piano) dynamic marking.

fling; Gay and spright - ly, Foot it light - ly; Let the Spring have wel - come
 fling; Gay and spright - ly, Foot it light - ly; Let the Spring have wel - come
 fling; Gay and spright - ly, Foot it light - ly; Let the Spring have wel - come
 fling; Gay and spright - ly, Foot it light - ly; Let the Spring have wel - come

The third system consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The lyrics continue. The piano part includes *mf* (mezzo-forte) and *cres.* (crescendo) dynamic markings.

AT THE COMING OF THE SPRING.

rare! For the com - ing of the Spring, All the mer - ry bells will
 rare! For the com - ing of the Spring, All the mer - ry bells will
 rare! For the com - ing of the Spring, All the mer - ry bells will
 rare! For the com - ing of the Spring, All the mer - ry bells will

f

ring; Chim - ing so chee - ri - ly, While we right mer - ri - ly Wel - come
 ring; Chim - ing so chee - ri - ly, While we right mer - ri - ly Wel - come
 ring; Chim - ing so chee - ri - ly, we right mer - ri - ly Wel - come
 ring; While we right mer - ri - ly, while we right mer - ri - ly Wel - come

back the wel - come Spring, wel - come back the wel - - come Spring.
 back the wel - come Spring, wel - come back the wel - - come Spring.
 back the wel - come Spring, wel - come back the wel - - come Spring.
 back the wel - come Spring, wel - come back the wel - - come Spring.

CALM NIGHT

A FOUR-PART SONG

THE WORDS BY H. W. LONGFELLOW

(From "The Golden Legend")

COMPOSED BY

J. L. HATTON.

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

Allegretto con moto.

SOPRANO.
The night is calm and cloud - less, And still as still can

ALTO.
The night is calm and cloud - less, And still as still can

TENOR.
The night is calm and cloud - less, And still as still can

BASS.
The night is calm and cloud - less, And still as still can

PIANO.
♩ = 56.
p *pp*

be, . . . And the stars come out to lis - ten To the mu - sic

be, . . . And the stars come out to lis - ten To the mu - sic

be, . . . And the stars come out to lis - ten To the mu - sic

be, . . . And the stars come out to lis - ten To the mu - sic

mf

CALM NIGHT.

of the sea; . . . They ga - ther, and ga - ther, and ga - ther, *cres.*

of the sea; . . . They ga - ther, and ga - ther, and ga - ther, *cres.*

of the sea; . . . They ga - ther, and ga - ther, and ga - ther, *cres.*

of the sea; . . . They ga - ther, and ga - ther, and ga - ther, *cres.*

of the sea; . . . They ga - ther, and ga - ther, and ga - ther, *cres.*

of the sea; . . . They ga - ther, and ga - ther, and ga - ther, *cres.*

Un - til they crowd the sky, . . . And lis - ten, in breath - less

Un - til they crowd the sky, . . . And lis - ten, in breath - less

Un - til they crowd the sky, . . . And lis - ten, in breath - less

Un - til they crowd the sky, . . . And lis - ten, in breath - less

Un - til they crowd the sky, . . . And lis - ten, in breath - less

Un - til they crowd the sky, . . . And lis - ten, in breath - less

si - lence, To the so - lemn Li - ta - ny. . . . It be - *mf*

si - lence, To the so - lemn Li - ta - ny. . . . It be - *mf*

si - lence, To the so - lemn Li - ta - ny. . . . It be - *mf*

si - lence, To the so - lemn Li - ta - ny. E - lei - . . .

si - lence, To the so - lemn Li - ta - ny. E - lei - . . .

si - lence, To the so - lemn Li - ta - ny. E - lei - . . .

CALM NIGHT.

- gins in rock - y ca - verns, As a voice that chants a -
 - gins in rock - y ca - verns, As a voice that chants a -
 dim. E - lei - son, dim.
 son, e - lei - son,

- lone . . . To the ped - als of the or - gan In mo - not - 'nous
 - lone . . . To the ped - als of the or - gan In mo - not - 'nous
 . . . e - lei - son, In mo - not - 'nous
 . . . e - lei - son, In mo - not - 'nous

un - der - tone; . . . And a - non from shel - ving beach - es,
 un - der - tone; . . . And a - non from shel - ving beach - es,
 un - der - tone; . . . And a - non from shel - ving beach - es.
 un - der - tone; . . .

CALM NIGHT.

cres.
 And shal - low sands be - yond, . . . In snow - white robes up -
cres.
 And shal - low sands be - yond, . . . In snow - white robes up -
cres.
 And shal - low sands be - yond, . . . In snow - white robes up -
 In snow - white robes up -

f *dim.* *p*
 - ri - sing, The ghost - ly choirs res - pond: Chris - te e -
dim.
 - ri - sing, The ghost - ly choirs res - pond:
dim. *p*
 - ri - sing, The choirs res - pond: Chris - te e - lei - son,
dim.
 - ri - sing, The ghost - ly choirs res - pond:

lei - son, Chris - te e - lei - son, e - lei -
p
 Chris - te e - lei - son, e - lei - son, e - lei -
 Chris - te, Chris - te e - lei -
p
 Chris - te e - lei - son, e - lei -

CALM NIGHT.

son. And sad - ly,
 son. And sad - ly,
 son. And sad - ly,
 son, . . . e - lei - - - son. And sad - ly,

p

and un - ceas - ing, The mourn - ful voice runs on, . . . And the snow-white
 and un - ceas - ing, The mourn - ful voice runs on, . . . And the snow-white
 and un - ceas - ing, The mourn - ful voice runs on, . . . And the snow-white
 and un - ceas - ing, The mourn - ful voice runs on, . . . And the snow-white

p

choirs still an - swer: Chris -
 choirs still an - swer: Chris - te e - lei - - son, Chris -
 choirs still an - swer: Chris - te e - lei - - son, Chris -
 choirs still an - swer: Chris - te e - lei - - son,

pp

CALM NIGHT.

- te e - lei - - son, Chris - te e - lei - - son, e -
- te e - lei - - son, Chris - te e - lei - - son, e -
- te e - lei - - son. Chris - te e - lei - - son, e -
Chris - te e - lei - - son, e -

f

dim. *al fine.*
- lei - - - - son.
dim. *al fine.*
- lei - - - - son.
dim. *al fine.*
- lei - - - - son.
dim. *al fine.*
- lei - - - - son.
dim. *al fine.*

COME LIVE WITH ME, AND BE MY LOVE

A FOUR-PART SONG

WORDS BY CHRISTOPHER MARLOW AND SIR W. RALEIGH

COMPOSED BY

J. L. HATTON.

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

Allegro non troppo.

TENOR. *mf*

1. Come live with me, and be my love, And we will all the pleasures prove, That
2. And I will make thee beds of roses, And a thousand fragrant posies, A

BASS. *mf*

1. Come live with me, and be my love, And we will all the pleasures prove, That
2. And I will make thee beds of roses, And a thousand fragrant posies, A

PIANO. *mf*
♩ = 69.

val - leys, groves, or hills or field, Or woods and sleep - y mountains yield; Where we will sit up -
cap of flow - ers and a kir - tle Broid - er'd on with leaves of myrtle; A gown made of the

val - leys, groves, or hills or field, Or woods and sleep - y mountains yield; Where we will sit up -
cap of flow - ers, and a kir - tle Broid - er'd on with leaves of myrtle; A gown made of the

- on the rocks, And see the shepherds feed their flocks, By shal - low ri - vers, to whose
fi - nest wool, Which from our pret - ty lambs we pull; And fur - lined slip - pers for the

- on the rocks, And see the shepherds feed their flocks, By shal - low ri - vers, to whose
fi - nest wool, Which from our pret - ty lambs we pull; And fur - lined slip - pers for the

COME LIVE WITH ME, AND BE MY LOVE.

falls Me - lo - dious birds sing ma - dri - gals, me - lo - dious birds sing
cold, With buck - les of the pu - rest gold, with buck - les of the

falls Me - lo - dious birds . . . sing ma - dri - gals, me - lo - dious birds . . . sing
cold, With buck - les of . . . the pu - rest gold, with buck - les of . . . the

cres. *riten.*

SOPRANO.
mf a tempo.

ma - dri - gals. If all the world and love were young, And truth in ev' - ry
pu - rest gold. The flow'rs do fade, and wan - ton fields To wayward win - ter

ALTO.
mf

ma - dri - gals. If all the world and love were young, And truth in ev' - ry
pu - rest gold. The flow'rs do fade, and wan - ton fields To wayward win - ter

a tempo.
mf

shepherd's tongue, These pretty pleasures might me move To live with thee, and be thy love. But
reck'ning yields; A honey tongue, a heart of gall, In fan - cy's spring, but sorrows fall. Thy

shepherd's tongue, These pretty pleasures might me move To live with thee, and be thy love. But
reck'ning yields; A honey tongue, a heart of gall, In fan - cy's spring, but sorrows fall. Thy

p

COME LIVE WITH ME, AND BE MY LOVE.

time drives flocks from field to fold, When ri - vers rage and rocks grow cold; Then Phil - o -
gowns, thy shoes, thy beds of roses, Thy cap, thy kir - tle, and thy po - sies, Soon will

time drives flocks from field to fold, When ri - vers rage and rocks grow cold; Then Phil - o -
gowns, thy shoes, thy beds of roses, Thy cap, thy kir - tle, and thy po - sies, Soon will

pp

- mel be - com - eth dumb, And age com - plains, and age com -
fade and pass a - way, And night will come, and night will

- mel be - com - eth dumb, . . . And age com - plains of care to
fade and pass a - way, . . . And night will come, and night will

- plains, and age com - plains of care to come, . . . of care to come.
come, and night will come and chase the day, . . . and chase the day.

come, and age com - plains of care to come, of care to come.
come, and night will come and chase the day, and chase the day.

rit.

Andante.

COME LIVE WITH ME, AND BE MY LOVE.

ff SOPRANO.

But could youth last, and love . . still there, . . Had joys no date, nor

ff ALTO.

But could youth last, and love still there, . . Had joys no date, nor

ff TENOR.

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

ff BASS.

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

Andante. $\text{♩} = 88$.

age . . no care; Then these de-lights my mind may move To live with thee, and be thy

age no care; Then these de-lights my mind may move To live with thee, and be thy

May morn - ing, If these de - lights thy mind may

May morn - ing, If these de - lights thy mind may

love, to live with thee, to live with thee, and be . . thy love, and be thy

love, to live with thee, to live with thee, and be . . thy love. . .

love, To live with me, to live with me, and be . . my love. . .

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

COME LIVE WITH ME, AND BE MY LOVE.

Allegro.

love. But could youth

marcato. For thy de-lights each May morn-ing,

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

Allegro. ♩ - 69.

marcato.

last, and love still there, Had joys no date, nor age no care; Then these de -

Had joys no date, nor age no care; Then these de -

nor age no care; If these de -

If these de - - - lights, If these de -

- lights my mind may move, To live with thee, to live, to live with

- lights my mind may move, To live with thee,

- lights thy mind may move, To live with me,

- lights thy mind may move, To live with me,

COME LIVE WITH ME, AND BE MY LOVE.

thee, to live, to live with thee, and be thy love, Then these de -
 to live with thee, with thee, and be thy love, Then these de -
 to live with me, and be my love, If these de -
 to live with me, and be my love,

- lights my mind may move, To live with thee, to live with
 - lights my mind may move, To live with thee, to live with
 - lights thy mind may move, To live with me, to live with
 To live with me, and be my love, to live with

thee, to live with thee, and be . . . thy love. .
 thee, to live with thee, and be . . . thy love.
 me, to live with me, and be . . . my love.
 me, to live with me, and be . . . my love.

riten.

ECHO'S LAST WORD

A FOUR-PART SONG
THE WORDS BY W. S. PASSMORE

COMPOSED BY
J. L. HATTON.

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

Allegro moderato.

SOPRANO. "What! a - gain at thy re - vels, thou wan - ton what - not, With no

ALTO. "What! a - gain at thy re - vels, thou wan - ton what - not, With no

TENOR. "What! a - gain at thy re - vels, thou wan - ton what - not, With no

BASS. "What! a - gain at thy re - vels, thou wan - ton what - not, With no

Allegro moderato.

PIANO. *f*

♩ = 108.

pur - pose but mor - tals to mock? E - ver haunt - ing the clois - ter, or

pur - pose but mor - tals to mock? E - ver haunt - ing the clois - ter, or

pur - pose but mor - tals to mock? E - ver haunt - ing the clois - ter, or

pur - pose but mor - tals to mock? E - ver haunt - ing the clois - ter, or

p

ECHO'S LAST WORD.

wild mountain pass, The lone for-est, the cavern, or rock! the lone for-est, the
 wild mountain pass, The lone for-est, the cavern, or rock! the lone for-est, the
 wild mountain pass. The lone for-est, the cavern, or rock!
 wild mountain pass, The lone for-est, the cavern, or rock!

mf
 ca-vern or rock! Tell me, E-cho, what art thou—shade, elf-in, or fay,
mf
 ca-vern or rock! Tell me, E-cho, what art thou—shade, elf-in, or fay,
mf
 ca-vern or rock! Water-
 ca-vern or rock! Water-

cres.
 That unseen by us e-ver, dost hear and repeat, E'en the
cres.
 That unseen, dost hear and repeat, E'en the
cres.
 -sprite, or some my-sti-cal bird, dost hear and repeat, E'en the
cres.
 -sprite, or some mys-tic-cal bird, That unseen by us e-ver, dost hear and repeat, E'en the

ECHO'S LAST WORD.

dim.
 fond lov-er's whisper'd last word, e'en the fond lov-er's whisper'd last word?"
pp
 fond lov-er's whisper'd last word, e'en the fond lov-er's whisper'd last word?"
dim.
 fond lov-er's whisper'd last word, last word?"
pp
 fond lov-er's whisper'd last word, last word?"
dim.
pp

mf
 As I spoke a clear voice from the hill-tops a-bove Seem'd to tread on the heels of my
mf
 As I spoke a clear voice from the hill-tops a-bove Seem'd to tread on the heels of my
mf
 As I spoke a clear voice from the hill-tops a-bove Seem'd to tread on the heels of my
mf
 As I spoke a clear voice from the hill-tops a-bove Seem'd to tread on the heels of my
mf

p
 own; And the mo-ment I ceased, in the sweet-est of tones, Came a sound like a mu-si-cal
p
 own; And the mo-ment I ceased, in the sweet-est of tones, Came a sound like a mu-si-cal
p
 own; And the mo-ment I ceased, in the sweet-est of tones, Came a sound like a mu-si-cal
p
 own; And the mo-ment I ceased, in the sweet-est of tones, Came a sound like a mu-si-cal
p

ECHO'S LAST WORD.

mf

moan! mu - si - cal moan! "Ah! that last word," sigh'd E-cho, "my
 moan! came a sound like a mu - si - cal moan! "Ah! that last word," sigh'd E-cho, "my
 moan! mu - si - cal moan!
 moan! . . . like a mu - si - cal moan!

mf

fate hangs thereon, I am nei-ther elf, fai-ry, nor bird, But the ghost of a fair one, con -
 fate hangs thereon, I am nei-ther elf, fai-ry, nor bird, of a fair one, con -
 con -
 But the ghost of a fair one, con -

p

cres. *f*

-demn'd to re-ply, Just be-cause she would have the last word, just because she would have the last word!"
cres. *f*
 -demn'd to re-ply, Just be-cause she would have the last word, just because she would have the last word!"
cres. *f*
 -demn'd to re-ply, Just be-cause she would have the last word, the last word!"
cres. *f*
 -demn'd to re-ply, Just be-cause she would have the last word, the last word!"

HE THAT HATH A PLEASANT FACE

A FOUR-PART SONG

WORDS BY W. H. BELLAMY

COMPOSED BY

J. L. HATTON.

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

Allegro moderato. con anima.

SOPRANO.
He that hath a pleasant face, And will join in catch or

ALTO.
He that hath a pleasant face, And will join in catch or

TENOR.
He that hath a pleasant face, And will join in catch or

BASS.
He that hath a pleasant face, And will join in catch or

PIANO.
♩ = 120.
Allegro moderato. con anima.

glee, He shall have a welcome place 'Mid this good - ly com - pa -

glee. He shall have a welcome place 'Mid this good - ly com - pa -

glee, He shall have a welcome place 'Mid this good - ly com - pa -

glee, He shall have a welcome place 'Mid this good - ly com - pa -

HE THAT HATH A PLEASANT FACE.

ny. He that hath a plea - sant face, And will join in catch or
 ny.
 ny. He that hath a plea - sant face, And will
 ny. He that hath a

glee, And will join in catch or glee, and will
 He that hath a plea - sant face, And will join in catch or glee, and will
 join in catch, and will join in . . catch or glee, and will
 plea - sant face, And will join in catch or glee, and will

join in catch or glee, and will join in . . catch or glee, will join in catch, will
 join in catch or glee, and will join in catch or glee, will join in
 join in catch or glee, and will join in catch or glee,
 join in catch or glee, and will join in catch or glee, in catch or

HE THAT HATH A PLEASANT FACE.

join in glee, catch or glee, join in glee, . . .
 catch or glee, will join in catch or glee, will join in catch or glee, . . .
 will join in catch, in catch or glee, in catch or glee, in catch or glee,
 glee, in catch or glee, in catch or glee, or glee, . . .

He shall have a wel-come place 'Mid this good-ly com-pa-ny.
 He shall have a wel-come place 'Mid this good-ly com-pa-ny.
 He shall have a wel-come place 'Mid this good-ly com-pa-ny.
 He shall have a wel-come place 'Mid this good-ly com-pa-ny.

If he can-not sing or play, Why, then, pi-ty of his
 If he can-not sing or play, Why, then, pi-ty of his
 If he can-not sing or play, Why, then, pi-ty of his
 or play, Why, then, pi-ty of his

HE THAT HATH A PLEASANT FACE.

heart! Not-with-stand-ing let him stay; He can do the list'-ner's

heart! Not-with-stand-ing let him stay; He can do the list'-ner's

heart! Not-with-stand-ing let him stay; He can do the list'-ner's

heart! Not-with-stand-ing let him stay; He can do the list'-ner's

part. If he can-not play or sing, And he on-ly comes to

part. If he can-not play or sing, And he on-ly comes to

part. If he can-not play or sing, And he on-ly comes to

part. If he can-not play or sing, And he on-ly comes to

talk, Then that's quite an-o-ther thing, He may take his hat, and

talk, Then that's quite an-o-ther thing, He may take his hat, and

talk, Then that's quite an-o-ther thing, He may take his hat, and

talk, Then that's quite an-o-ther thing, He may take his hat, and

HE THAT HATH A PLEASANT FACE.

walk, may take his hat, and walk, take his hat,
 walk, may take his hat, and walk, may take his hat, and walk, may take his
 walk, may take his hat, may take his hat,
 walk, may take his hat, may take his hat, may take his hat, may take his

and walk; For he shall have no wel-come place 'Mid this good-ly com - pa - ny.
 hat, and walk; For he shall have no wel-come place 'Mid this good-ly com - pa - ny.
 may take his hat; For he shall have no wel-come place 'Mid this good-ly com - pa - ny.
 hat, and walk; For he shall have no wel-come place 'Mid this good-ly com - pa - ny.

KEEP TIME, KEEP TIME

A FOUR-PART SONG
WORDS BY W. S. PASSMORE

COMPOSED BY
J. L. HATTON.

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

Allegro.

SOPRANO. *f* Do re mi fa sol la si do sol, 'Tis

ALTO. Run up the scale of song, . . . 'Tis

TENOR (Sve. lower). *f* Run up the scale of song, . . . 'Tis

BASS. *f* Run up the scale of song, . . . 'Tis

PIANO. *Allegro.*
♩ = 65. *f*

true heart's blith - est boon; While as the sweet notes throng, Keep time, keep time and tune.

true heart's blith - est boon; While as the sweet notes throng, Keep time, keep time and tune.

true heart's blith - est boon; While as the sweet notes throng, Keep time, keep time and tune.

true heart's blith - est boon; While as the sweet notes throng, Keep time, keep time and tune.

p

KEEP TIME, KEEP TIME.

Still in thy deep sol fa, With

Trill, trill thy gay tra la, Let sweet-est al-tos chime;

Trill, trill thy gay tra la, Let sweet-est al-tos chime;

keep time, keep time, keep time!

voice at-tun'd, keep time, with voice at-tun'd, keep time, keep time!

With voice at-tun'd, keep time, keep time!

keep time, keep time, keep time!

Do re mi fa sol fa mi re do re mi fa sol do re mi fa, keep time,

keep time, keep time, Do re mi fa sol fa mi re,

Do re mi fa sol fa mi re do re mi fa sol mi re, keep

keep time, keep time, Do re mi fa sol fa

KEEP TIME, KEEP TIME.

keep time! Do re mi fa sol la si do, keep time,
 Do re mi fa sol la si do, do re mi fa sol la si do, keep
 time, keep time, keep time! Do re mi fa sol la si
 mi re, do re mi fa sol si do, keep time! Do re mi fa sol la si
 keep time, keep time! Do re mi fa, do re mi fa, do re mi fa, do re mi
 time, keep time, keep time! Do re mi fa, do re mi fa, do re mi fa, do re mi
 do, keep time, keep time, keep time, keep time, keep time!
 do, keep time, keep time! Do re mi fa sol la, do re mi fa sol
 fa, do re mi fa sol la si do, keep time, keep time!
 fa, do re mi fa sol la si do, keep time, keep time!
 Do re mi fa sol la si do, keep time, keep time!
 la, keep time, keep time, keep time, keep time!

KEEP TIME, KEEP TIME.

As in sweet mu-sic's strain, So when life's du-ties throng, Time
 As in sweet mu-sic's strain, So when life's du-ties throng, Time
 As in sweet mu-sic's strain, So when life's du-ties throng, Time
 As in sweet mu-sic's strain, So when life's du-ties throng, Time

lost, thou'lt ne'er re-gain; That soul of life and song!
 lost, thou'lt ne'er re-gain; That soul of life and song!
 lost, thou'lt ne'er re-gain; That soul of life and song! Then waste no lei-sure
 lost, thou'lt ne'er re-gain; That soul of life and song! Then waste no lei-sure

But while life's blest with pow'r, With
 hour, 'Tis due to yon bright clime;
 hour, 'Tis due to yon bright clime;

KEEP TIME, KEEP TIME.

keep time, keep time, keep time!
heart at-tun'd, keep time, . . . with heart at-tun'd, keep time, keep time!
With heart at-tun'd, keep time, keep time!
With heart at-tun'd, keep time!

Do re mi fa sol fa mi re, do re mi fa sol do re mi fa, keep time,
keep time, keep time, Do re mi fa sol fa mi re,
Do re mi fa sol fa mi re, do re mi fa sol mi re, keep
keep time, keep time, keep time, Do re mi fa sol fa

keep time! Do re mi fa sol la si do, keep time,
Do re mi fa sol la si do, do re mi fa sol la si do, keep
time, keep time, keep time! Do re mi fa sol la si
mi re, do re mi fa sol si do, keep time! Do re mi fa sol la si

KEEP TIME, KEEP TIME.

keep time, keep time! Do re mi fa, do re mi fa, do re mi fa, do re mi
 time, keep time, keep time! Do re mi fa, do re mi fa, do re mi fa, do re mi
 do, keep time, keep time, keep time, keep time!
 do, keep time, keep time! Do re mi fa sol la, do re mi fa sol

p *f* *ten.* *p*

fa, do re mi fa sol la si do, keep time, keep time!
 fa, do re mi fa sol la si do, keep time, keep time!
 Do re mi fa sol la si do, keep time, keep time!
 la, keep time, keep time, keep time, keep time!

ff *ff* *p* *ff* *ff* *ff*

LO! THE PEACEFUL SHADES OF EV'NING

A FOUR-PART SONG

THE WORDS BY WALTER MAYNARD.

COMPOSED BY

J. L. HATTON.

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

Andante con moto.

SOPRANO. *p* Lo! the peace-ful shades of ev' - ning, Slow - ly

ALTO. *p* Lo! the peace-ful shades of ev' - - ning, Slow - ly

TENOR. *p* Lo! the shades of ev' - - ning, .. Slow - ly

BASS. *p* Lo! the peace - ful shades of ev' - - ning, Slow - ly

PIANO. *p* *Andante con moto.*

fall-ing all a - round, .. Hush to si - lence, e - ver deep - 'ning,

fall-ing all a - round, .. Hush to si - lence, e - ver deep - 'ning,

fall a - - round, .. Hush to si - lence, e - ver deep - 'ning,

fall a - - round, . . . Hush to si - lence, e - ver deep - 'ning,

LO! THE PEACEFUL SHADES OF EV'NING.

pp Ev'-ry voice and ev' - ry sound, . . . *mf* Soon, in darkness deep en -
pp and ev' - ry . . . sound, and ev'-ry sound, *mf* Soon, in
pp and ev' - ry sound, and ev'-ry sound, *mf* Soon, in
pp Ev'-ry voice and ev' - ry sound, . . . *mf* Soon, in

- shroud - - ed, *p* will re - pose; . . . As a
 darkness deep en-shrouded, *p* will re - pose; . . . As a
 darkness deep en-shrouded, *p* Wear - ied na - ture will re - - pose;
 darkness deep en-shrouded, *p* na - ture will re - - pose;

mf life, a life by sor-row cloud - - ed, *p* Sinks to rest from all its
mf life, a life by sor-row cloud - - ed, *p* Sinks to rest from all its
mf As a life by sor-row cloud - - ed, *p* Sinks to rest from all its
mf As a life by sor-row cloud - - ed, *p* Sinks to rest from all its

LO! THE PEACEFUL SHADES OF EV'NING.

woes, sinks . . to rest from all its woes. . .

woes, sinks . . to rest from all its woes. . .

woes, sinks . . to rest from all its woes. . .

woes, sinks to rest, sinks . . to rest from all its woes. . .

pp

più moto.

When the first bright rays of morn - ing Tinge with gold each moun-tain height, . .

When the first bright rays of morn - ing Tinge with gold each moun-tain height, . .

When the rays of morn - ing . . Tinge each moun - tain height, . .

When the rays of morn - ing . . Tinge each moun - tain height, . . .

più moto.

f

To Cre - a - tion giv - ing warn - ing, Day has bro-ken thro' the night! . .

To Cre - a - tion giv - ing warn - ing, thro' the night, thro' the

To Cre - a - tion giv - ing warn - ing, thro' the night, thro' the

To Cre - a - tion giv - ing warn - ing, thro' the night! . .

LO! THE PEACEFUL SHADES OF EV'NING.

piu Allegro.
con anima.

cres.

Then, thanksgivings without num - ber, From the earth to heav'n will
 night! Then, thanksgivings without num - ber, From the earth to heav'n will
 night! Then, thanksgivings without num - ber, From the earth to heav'n will
 Then, thanksgivings without num - ber, From the earth to heav'n will
piu Allegro.
con anima. *cres.*

rise; . . . As the soul from mor - tal slum - ber Wings its flight be - yond the
 rise; . . . As the soul from mor - tal slum - ber Wings its flight be - yond the
 rise; . . . As the soul from mor - tal slum - ber Wings its flight be - yond the
 rise; . . . As the soul from mor - tal slum - ber Wings its flight be - yond the

skies, be - yond the skies, . . . be - yond . . . the skies! . . .
 skies, be - yond the skies, . . . be - yond . . . the skies! . . .
 skies, be - yond the skies, . . . be - yond . . . the skies! . . .
 skies, be - yond the skies, . . . be - yond . . . the skies! . . .

NOT FOR ME THE LARK IS SINGING

A FOUR-PART SONG

WORDS BY GODFREY TURNER

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 82, QUEEN STREET (E.C.)

Allegretto.

SOPRANO.
Not for me the lark is sing-ing, Not for me the sun shines fair, Not for me the

ALTO.
Not for me the lark is sing-ing, Not for me the sun shines fair, Not for me the

TENOR.
Not for me the lark is sing-ing, Not for me the sun shines fair, Not for me the

BASS.
Not for me the lark is sing-ing, Not for me the sun shines fair, Not for me the

PIANO.
Allegretto.
♩ = 112.
p

bells are ring-ing, And the li - lies scent the air, . . . the li - lies

bells are ring-ing, And the li - lies scent the air, the li - lies scent the air,

bells are ring-ing, And the li - lies scent the air, the li - lies scent the air, the

bells are ring-ing, And the li - lies scent the air, the li - lies scent the air,

NOT FOR ME THE LARK IS SINGING.

scent . . the air. For my lit - tle bird is si - lent, And my sun has set in gloom,

scent . . the air. For my lit - tle bird is si - lent, And my sun has set in gloom,

li - lies scent the air. For my lit - tle bird is si - lent, And my sun has set in gloom,

scent the air. For my lit - tle bird is si - lent, And my sun has set in gloom,

pp

And the part - ing bell has sounded For my li - ly in her bloom, . . .

And the part - ing bell has sounded For my li - ly in her bloom, for my li - ly in her

And the part - ing bell has sounded For my li - ly in her bloom, for my li - ly in her

And the part - ing bell has sounded For my li - ly in her bloom, for my li - ly in her

pp

. my li - ly in her bloom. Not for me the lark is sing - ing,

bloom, my li - ly in her bloom. Not for me the lark is sing - ing,

bloom, my li - ly in her bloom. Not for me the lark is sing - ing,

bloom, my li - ly in her bloom. Not for me the lark is sing - ing,

p

NOT FOR ME THE LARK IS SINGING.

Not for me the sun shines fair, Not for me the bells are ringing, And the li-lies

Not for me the sun shines fair, Not for me the bells are ringing, And the li-lies

Not for me the sun shines fair, Not for me the bells are ring-ing, And the li-lies

Not for me the sun shines fair, the bells are ring-ing, And the li-lies

scent the air, the li-lies scent the air, scent the air.

scent the air, the li-lies scent the air, scent the air.

scent the air, the li-lies scent the air, the li-lies scent the air.

scent the air, the li-lies scent the air, scent the air.

Bird and blossom both are faded—Both a-like are dead to me; Sunny mem'ries now are shaded,

Bird and blossom both are faded—Both a-like are dead to me; Sunny mem'ries now are shaded,

Bird and blossom both are faded—Both a-like are dead to me; Sunny mem'ries now are shaded,

Bird and blossom both are faded—Both a-like are dead to me; are shaded,

NOT FOR ME THE LARK IS SINGING.

As by mists the ev'ning sea, . . . by mists the ev' - ning sea, . . . the ev' - ning sea, . . . the ev' - ning sea, . . . the ev' - ning sea, . . . the ev' - ning sea, . . . the ev' - ning sea, . . . the ev' - ning sea, . . . the ev' - ning sea, . . .

Bird and blossom, light and shadow, All in life to her were dear; And the bells made mirthful mu-sic

E-ver to her list'-ning ear, . . . e-ver to her list'ning ear. E-ver to her list'-ning ear, e-ver to her list'ning ear, e-ver to her list'ning ear. E-ver to her list'-ning ear, e-ver to her list'ning ear, e-ver to her list'ning ear. E-ver to her list'-ning ear, e-ver to her list'ning ear, e-ver to her list'ning ear.

NOT FOR ME THE LARK IS SINGING.

Not for me the lark is sing-ing, Not for me the sun shines fair, Not for me the bells are ringing,

Not for me the lark is sing-ing, Not for me the sun shines fair, Not for me the bells are ringing,

Not for me the lark is sing-ing, Not for me the sun shines fair, Not for me the bells are ringing,

Not for me the lark is sing-ing, Not for me the sunshines fair, the bells are ringing,

And the li-lies scent the air, . . . the li-lies scent . . the air.

And the li-lies scent the air, the li-lies scent the air, scent . . the air.

And the li-lies scent the air, the li-lies scent the air, the li-lies scent the air.

And the li-lies scent the air, the li-lies scent the air, scent the air.

Mournful heart, con-trol thy sor-row, Deem not hope for e-ver fled; Birds will blithely

Mournful heart, con-trol thy sor-row, Deem not hope for e-ver fled; Birds will blithely

Mournful heart, con-trol thy sor-row, Deem not hope for e-ver fled; Birds will blithely

Mournful heart, con-trol thy sor-row, Deem not hope for e-ver fled;

NOT FOR ME THE LARK IS SINGING.

sing to-morrow, Though this bird of thine be dead, . . . this bird of
 sing to-morrow, Though this bird of thine be dead, this bird of thine be dead,
 sing to-morrow, Though this bird of thine be dead, this bird of thine be dead, this
 sing to-morrow, Though this bird of thine be dead, this bird of thine be dead,

Musical notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and dynamic markings such as *dim.* and *p*.

thine be dead. Lit-tle check'd by la-men-ta-tion, Time's re-newing cur-rents flow;
 be . . . dead. Lit-tle check'd by la-men-ta-tion, Time's re-newing cur-rents flow;
 bird be dead. Lit-tle check'd by la-men-ta-tion, Time's re-newing cur-rents flow;
 be dead. Lit-tle check'd by la-men-ta-tion, Time's re-newing cur-rents flow;

Musical notation includes treble and bass clefs, a key signature of three sharps, and dynamic markings such as *p*, *cres.*, and *mf*.

And the brightest flow'rs will blossom Where thy li-ly lies be - low,
 And the brightest flow'rs will blossom Where thy li-ly lies be - low, where thy li-ly lies be -
 And the brightest flow'rs will blossom Where thy li-ly lies be - low, where thy li-ly lies be -
 And the brightest flow'rs will blossom Where thy li-ly lies be - low, where thy li-ly lies be -

Musical notation includes treble and bass clefs, a key signature of three sharps, and dynamic markings such as *mf*, *dim.*, and *p*.

NOT FOR ME THE LARK IS SINGING.

con anima.

where thy li - ly lies be - low. Then for thee the lark is sing - ing,
 low, where thy li - ly lies be - low. Then for thee the lark is sing - ing,
 low, where thy li - ly lies be - low. Then for thee the lark is sing - ing,
 low, where thy li - ly lies be - low. Then for thee the lark is sing - ing,
con anima.

Then for thee the sun shines fair, Then for thee the bells are ringing, And the li - lies
 Then for thee the sun shines fair, Then for thee the bells are ringing, And the li - lies
 Then for thee the sun shines fair, Then for thee the bells are ringing, And the li - lies
 Then for thee the sun shines fair, the bells are ringing, And the li - lies

riten.
 scent the air, . . . the li - lies scent . . . the air.
riten.
 scent the air, the li - lies scent the air, scent . . . the air.
riten.
 scent the air, the li - lies scent the air, the li - lies scent the air.
riten.
 scent the air, the li - lies scent the air, scent the air.

riten.