

NOVELLO'S
PART-SONG BOOK
(SECOND SERIES)

A COLLECTION OF
PART-SONGS, GLEES,
AND
MADRIGALS

VOL. XVI.

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DEDICATED TO THE HUDDERSFIELD GLEE AND MADRIGAL SOCIETY.

WINTER DAYS*

CHORAL GLEE FOR S.A.T.B.

THE POETRY WRITTEN BY J. ASKHAM

THE MUSIC COMPOSED BY

ALFRED J. CALDICOTT, MUS. BAC. CANTAB.

(Composer of Special Prize Glee "Humpty Dumpty," "Jack and Jill," "Jack Horner," and "Yule.")

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 8, & 81, Queen Street (E.C.)

Largo.

SOPRANO.
Win - ter days, win - ter days, Cold and pale the

ALTO.
Win - ter days, win - ter days, .. Cold and pale the

TENOR.
Win - ter days, win - ter days, .. Cold and pale the

BASS.
Win - ter days, Cold . . and pale . . . the

Largo.

ACCOMP. (ad lib.)
♩ = 50.

cres. *dim.*

sun's long rays, Past and gone the birds' sweet lays, Oh, win - - ter

cres. *dim.*

sun's long rays, Past and gone the birds' sweet lays, Oh, win - - ter

cres. *dim.*

sun's long rays, .. Past and gone the birds' sweet lays, Oh, win - - ter

sun's long rays, Oh, win - ter, win - ter days,

cres. *dim.*

* The first Prize was awarded to this Glee in the Huddersfield Glee Competition, 1879.

WINTER DAYS.

rit. *Allegro molto.*

days, Cold and bleak win - ter days.

days, Cold and bleak win - ter days.

days, Cold and bleak win - ter days.

Cold and bleak are win - ter days, are win - ter days. Black frown - ing

rit. *Allegro molto.* $\text{♩} = 100.$

clouds, black frown - ing clouds en - shroud the sky, The hol - low wind goes

Black frown - ing clouds, black frown - ing clouds en -

wail - ing by, goes wail - ing by, the hol - low wind goes wail -

WINTER DAYS.

Black frown - ing
 - shroud the sky, The hol - low wind goes wail - ing by, goes wail - ing by,
 - - - ing by, goes wail - - - ing by, the hol - low wind,

clouds, black frown - ing clouds en - shroud the sky, The hol - low wind goes
 the hol - low wind goes wail - - - ing by, goes wail - - - ing
 the hol - low wind goes wail - ing, wail - ing by, goes wail - ing by,

Black frown - ing clouds, black frown - ing clouds en -
 wail - ing by, goes wail - ing by, The hol - low wind goes wail - -
 by, . . . The hol - low wind goes wail - ing, Black frown - ing
 Black frown - ing . . . clouds, black

WINTER DAYS.

shroud the sky, The hol - low wind goes wail - ing by, goes wail - ing, goes
 ing by, goes wail - ing by, the hol - low wind,
 clouds en-shroud, en-shroud the sky, . . . black frown-ing clouds,
 clouds, . . . black frown - ing

wail - ing, Black frown - ing clouds, black
 Black frown - ing clouds, black frown - ing clouds en -
 black frown - ing clouds . . . en - shroud, . . . en - shroud the sky, black
 clouds en - shroud, . . . en - shroud the sky, black

dim. frown - ing clouds en - shroud *dim.* the sky, *cres.* The hol - low
 shroud, . . . en - shroud *dim.* the sky, *cres.* The hol - low
 frown - ing clouds en - shroud *dim.* the sky, *p* The hol - low *cres.*
 frown - ing clouds en - shroud . . . the sky, The hol - low

WINTER DAYS.

dim.
 wind . . . goes wail - - ing by, . . . In dis -
dim.
 wind . . . goes wail - - ing by, . . . In dis -
dim.
 wind . . . goes wail - - ing by, . . . The tem - pest
dim.
 . . . low wind, The tem - pest in . . . dis -
dim.
 - cord - ant strains, The tem - pest mut - ters, mut - ters and
 - cord - ant strains, The tem - pest mut - - ters, mut - ters and
 mut - ters, in dis - - cord mut - ters and
 - cord - ant strains, The tem - pest in dis - cord - ant strains, mut - ters and
 mourns, mut - ters and mourns a - long . . . the
 mourns, mut - ters and mourns,
 mourns,
 mourns, mut - ters and mourns a - long the

WINTER DAYS.

rit. *a tempo.* *ff*

bar - ren plains, .. The
 mourns, and mourns, . . .
 mourns, . . . mourns, . . . The swol - len
 plains, The swol - len riv - er..

rit. *a tempo.* *ff*

swol - len riv - er.. rush - es.. on, rush - es on,
 The swol - len riv - er.. rush - es, rush - es on,
 riv - er.. rush - es.. on, it rush - es.. on,
 rush - es.. on, the swol - len riv - er..

ff

The glo - ry of the earth is gone, Oh,
 The glo - ry of the earth is gone, Oh,
 The glo - ry of the earth is gone, Oh,
 rush - es.. on, The glo - ry of the earth is gone, Oh,

WINTER DAYS.

dim. win - ter days, oh, win - ter days, win - ter days. *pp rit.*

dim. win - ter days, oh, win - ter days, win - ter days. *pp*

dim. win - ter days, oh, win - ter days, win - ter . . days *pp*

dim. win - - ter days. *pp rit.*

Adagio. *pp* The voi - ces of the sum - mer days, The blooming flow'rs, the songsters' lays, The *p*

The voi - ces of the sum - mer days, The blooming flow'rs, the songsters' lays, The *p*

The voi - ces of the sum - mer days, The blooming flow'rs, the songsters' lays, The *p*

The voi - ces of the sum - mer days, The blooming flow'rs, the song - sters' lays, Are *p*

Adagio. ♩ = 60. *pp*

fresh green fields, the sun's warm rays, Are mem - 'ries past, oh, win - ter days.

fresh green fields, the sun's warm rays, Are mem - 'ries past, oh, win - ter days.

fresh green fields, the sun's warm rays, Are mem - 'ries past, oh, win - ter days.

si - - lent, oh, win - ter days, are si - - lent, si - - lent.

WINTER DAYS.

cres. The glo - ry of the earth is gone, The
cres. The woods are bar - ren, cold, and wan, cold and wan, The
cres. The woods are bar - ren, cold, and wan, bar - ren, cold, and wan, The
cres. The woods are bar - ren, cold, and wan, The glo - ry of the earth is gone, is

sun's warm rays, the song - sters' lays, Are mem' - ries past, oh, win - ter days,
 sun's warm rays, the song - sters' lays, Are mem' - ries past, win - ter days,
 sun's warm rays, the song - sters' lays, Are mem' - ries past, win - ter days,
 gone, gone, past and gone, past and gone, . .

dim. *rit.* *pp*
 mem' - ries past, mem' - ries past, win - ter days.
dim. *pp*
 mem' - ries past, mem' - ries past, oh, win - ter days.
dim. *pp*
 mem' - ries past, mem' - ries past, oh, win - ter days.
 oh, win - ter days, oh, . . win - ter, win - ter days.

HOMeward

A FOUR-PART SONG

THE POETRY WRITTEN BY H. MACDOWALL*

THE MUSIC COMPOSED EXPRESSLY FOR "THE GLASGOW SELECT CHOIR" BY

HENRY LESLIE.

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

Andante sostenuto.

SOPRANO.
The day dies slow-ly in the west-ern sky; The sun-set splen-dour

ALTO.
The day dies slow-ly in the west-ern sky; . . The sun-set splen-dour

TENOR.
The day dies slow-ly in the west-ern sky; . . The sun-set splen-dour

BASS.
The day dies slow-ly in the west-ern sky; . . The sun-set splen-dour

PIANO.
p
♩ = 58.

fades, . . and wan and cold, . . The far peaks wait . . the

fades, . . and wan and cold, The peaks wait the

fades, . . and wan and cold, The far peaks wait . . the

fades, . . and wan and cold, The peaks wait the

cres.

* From the Sunday Magazine, by permission.

HOMeward.

sun - rise, cheer - i - ly, cheer - i - ly, The goat - herd calls his wan - d' - rers to the

sun - rise, cheer - i - ly, cheer - i - ly, The goat - herd calls his wan - d' - rers to the

sun - rise, cheer - i - ly, cheer - i - ly, The goat - herd calls his wan - d' - rers to the

sun - rise, cheer - i - ly, cheer - i - ly, The goat - herd calls his wan - d' - rers to the

fold. My wea - ry, wea - ry soul, my wea - ry soul, that fain would cease to

fold. My wea - ry soul, my wea - ry soul, that fain would cease to

fold. My wea - ry, wea - ry soul, my wea - ry soul, that fain would cease to

fold. My wea - ry soul, my wea - ry soul, that fain would

HOMeward.

roam, Take com - fort, take com - fort, ev' - ning bring - eth all things home.

roam, . . . Take com - - fort, take com - fort, ev' - ning bring - eth all things home.

roam, Take com - fort, . . . ev' - - - ning bring - eth all things home.

cease to roam, Take com - fort, take com - fort, ev' - ning bring - eth all things home.

The swift - wing'd sea - gull home - ward takes her flight; The eb - bing tide breaks soft - er on the

The swift - wing'd sea - gull home - ward takes her flight; The eb - bing tide breaks soft - - er

The swift - wing'd sea - gull home - ward takes her flight; The eb - bing tide breaks soft - er on the

The swift - wing'd sea - gull home - ward takes her flight; The eb - bing tide breaks soft - - er

HOMeward.

sand . . . The red - sail'd boats draw shore - - - ward for the night, The
 on the sand. The red - sail'd boats draw shore - ward for the night. The
 sand . . . The red - sail'd boats draw shore - ward, draw shore - ward for the night, The
 on the sand. The red - sail'd boats draw shore - ward for the night, The

dim. *pp* *cres.* *sf*
 shad - ows deep - en o - ver sea . . and land. Be still, be still, my soul, be
dim. *pp* *sf*
 shad - ows deep - en o - ver sea and land. Be still, my soul, be
dim. *pp* *cres.* *sf*
 shad - ows deep - en o - ver sea . . and land. Be still, . . be still, my soul, be
dim. *pp* *sf*
 shad - ows deep - en o - ver sea and land. Be still, my soul, be
dim. *pp* *cres.* *sf*

HOMeward.

still, my soul, Thine hour shall al - so come, Be - hold, one ev' - ning

still, my soul, Thine hour shall al - so come, . . . Be - hold, one ev' - ning

still, my soul, Thine hour shall al - so come, Be - hold, one ev' - ning

still, my soul, Thine hour shall al - so come, . . . Be - hold, one ev' - ning

mf *cres.* *molto cresc.* *ff*

God . . . shall lead thee home, lead thee home, one ev'ning God shall lead . . thee home.

God . . . shall lead thee home, lead thee home, one ev'ning God shall lead thee home. . .

God shall lead thee home, lead thee home, one ev'ning God shall lead thee home. . .

God . . . shall lead thee home, lead thee home, one ev'ning God shall lead thee home.

dim. *dim.* *molto ritardando.* *ppp*

TO SEA! THE CALM IS O'ER

A CHORAL SONG FOR FIVE VOICES*

THE POETRY FROM "THE FOOL'S TRAGEDY," BY T. L. BEDDOES

THE MUSIC COMPOSED BY

FLORENCE A. MARSHALL.

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

Con spirito.

1st SOPRANO.
2nd SOPRANO.
ALTO.
TENOR.
BASS.

To sea, to sea! the calm is o'er, The wan - ton wa - ter

To sea, to sea! the calm is o'er, The wan - ton wa - ter

To sea, to sea! the calm is o'er, The wan - ton wa - ter

To sea, to sea! the calm is o'er, The wan - ton wa - ter

To sea, to sea! the calm is o'er, The wan - ton wa - ter

PIANO.
♩ = 84.

Con spirito.

leaps in sport, And rat - tles down the peb - bly shore; The dol - phin wheels, the

leaps in sport, And rat - tles down the peb - bly shore; The dol - phin wheels, the

leaps in sport, And rat - tles down the peb - bly shore; The dol - phin wheels, the

leaps in sport, And rat - tles down the peb - bly shore; The dol - phin wheels, the

leaps in sport, And rat - tles down the peb - bly shore; The dol - phin wheels, the

* Although described as being in five parts, this piece demands a double choir for its adequate performance, as the effect of the whole depends greatly on the occasional sub-division of Soprano and Tenor.

The "Mermaid's Song" should be vocalized with the utmost possible smoothness, and *mezza voce*, so as to sound, as it were, at a distance. In the *ritenuto* of its last bars the degree of slackening of tempo must be arranged to suit the convenience of the Soprani and Alti; but, this once settled, the time must be given by the Tenors and Basses.

TO SEA ! THE CALM IS O'ER.

sea - cows snort, To sea! the
 sea - cows snort, To sea! the
 sea - cows snort, And un - seen mer - maid's pearl - y song
 sea - cows snort, To sea, to sea! the
 sea - cows snort, And un - seen mer - maid's pearl - y song

marcato.
marcato.
dolce. sostenuto.
marcato.
dolce. sostenuto.
dolce.

calm is o'er! To sea, to
 calm is o'er! To sea, to
 Comes bub - bling up the weeds a - mong, To sea, to
 calm is o'er! To sea, to sea! the
 Comes bub - bling up the weeds a - mong,

dolce.
dolce.
dolce.
dolce.

TO SEA! THE CALM IS O'ER.

dim. *Un poco meno mosso.*

sea! the calm is o'er!

dim.

sea! the calm is o'er!

dim.

sea! the calm is o'er!

dim. *mezza voce.*

calm is o'er, the calm is o'er! And

dim. *mezza voce.*

the calm is o'er! And un - seen mermaids' pearl-y song Comes

Un poco meno mosso.

dim. *mezza voce.*

mezza voce. *dolce e molto legato.*

1st & 2nd SOPRANO.

Ah!

ALTO.

Ah!

un - seen mer-maid's pearl - y song Comes bub - bling up the

bub - bling up, . . . comes bub - bling up the

dolce. legato.

TO SEA! THE CALM IS O'ER.

weeds a-mong, comes bub - bling up, comes bub - - - bling

weeds a-mong, comes bub - bling up, comes bub - bling up the

up the weeds a - mong, . . . the weeds a - mong. . .

weeds a-mong, the weeds a - mong, . . . the weeds a - mong. . .

rit. *pp* *morendo.*

TO SEA ! THE CALM IS O'ER.

1st SOPRANO.
Tempo lmo. Con molto spirito.

f Fling broad the sail, dip deep the oar; To sea, to sea! the calm is o'er! Fling *più f*

2nd SOPRANO.
f Fling broad the sail, dip deep the oar; To sea, to sea! the calm is o'er! Fling *più f*

f Fling broad the sail, dip deep the oar; To sea, to sea! the calm is o'er! Fling *più f*

f Fling broad the sail, dip deep the oar; To sea, to sea! the calm is o'er! Fling *più f*

f Fling broad the sail, dip deep the oar; To sea, to sea! the calm is o'er! Fling *più f*

Tempo lmo. Con molto spirito.

f *mf* *f* *più f*

poco rit.

broad the sail, dip deep the oar; To sea, to sea! the calm is o'er!

broad the sail, dip deep the oar; To sea, to sea! the calm is o'er!

broad the sail, dip deep the oar; To sea, to sea! the calm is o'er!
the calm is o'er!

broad the sail, dip deep the oar; To sea, to sea! the calm is o'er!

broad the sail, dip deep the oar; To sea, .. to sea! the calm is o'er!

poco rit.

TO SEA! THE CALM IS O'ER.

The first system of the musical score consists of five vocal staves and a piano accompaniment. Each vocal staff begins with a *mf* dynamic marking. The lyrics are: "To sea, to sea! our wide-wing'd bark Shall bil-lowy cleave its sun-ny way, And". The piano accompaniment is written in a grand staff with a *mf* dynamic marking.

The second system of the musical score continues the lyrics and includes a piano accompaniment. The lyrics are: "with its shad-ow fleet and dark, Break the caved Tri-ton's a-zure day, Like". The piano accompaniment is written in a grand staff with a *mp* dynamic marking.

TO SEA! THE CALM IS O'ER.

To sea! the calm is o'er!
 To sea! the calm is o'er!
 migh - ty ea - gle soar - ing light, O'er
 To sea, to sea! the calm is o'er!
 migh - ty ea - gle soar - ing light, O'er

mp

To sea, to sea! the
 To sea, to sea! the
 an - te - lopes on Al - pine heights. To sea, to sea! the
 To sea, to sea! the calm is o'er, the
 an - te - lopes on Al - pine heights,

TO SEA! THE CALM IS O'ER.

1st & 2nd SOPRANO. *ten.* *Un poco meno mosso.* *dolce.*

dim. calm is o'er! *dim.* calm is o'er! *dim.* calm is o'er! *p* *sostenuto.* And un-seen mer-maid's *sostenuto.* Ah!.. *dolce.* Ah!..

pesante. the calm is o'er! And *p* un-seen mer-maid's pearl - y song Comes bub - bling up, *Un poco meno mosso.* *legato.* *dolce.*

pearl - y song Comes bub - bling up the weeds a-mong, comes
comes bub - bling up the weeds a-mong, comes

bub - bling up, comes bub - bling up the
bub - bling up, comes bub - bling up the weeds a-mong, the

TO SEA! THE CALM IS O'ER.

dim. *rit.* *mo - ren - do.*
dim. *mo - ren - do.*
pp *sostenuto.*
pp *sostenuto.*
dim. *rit.* *mo - ren - do.*

weeds a - - mong. the weeds a - mong. . .
 weeds a - - mong, the weeds a - mong. . .

1st SOPRANO.
Tempo lmo. Con spirito. *mf* *f*

The an - chor heaves, the ship swings free, The sails swell full, To

2nd SOPRANO. *mf*

The an - chor heaves, the ship swings free, The sails swell full, To

mf *f*

The an - chor heaves, the ship swings free, The sails swell full, To

f *mf* *f*

The an - chor heaves, the ship swings free, The sails swell full, To

f *mf* *f*

The an - chor heaves, the ship swings free, The sails swell full, To

Tempo lmo. Con spirito.

TO SEA! THE CALM IS O'ER!

più f
 sea, to sea! The an - chor heaves, the ship swings free, The sails swell full.

più f
 sea, to sea! The an - chor heaves, the ship swings free, The sails swell full.

più f
 sea, to sea! The an - chor heaves, the ship swings free, The sails swell full.

più f *mf*
 sea, to sea! The an - chor heaves, the ship swings free, The sails swell full. To

più f
 sea, to sea! The an - chor heaves, the ship swings free, The sails swell full.

più f *mf*

pp
 Ah!

pp
 Ah!

pp
 Ah!

pp *dim.*
 sea, to sea! the calm is o'er! . . . To sea, to sea! the

the calm is o'er! . . .

pp

TO SEA ! THE CALM IS O'ER.

... to sea, .. to .. sea, .. to sea, to

... to sea, .. to sea! .. the calm .. is o'er, to sea, . . . to

... to sea, to sea! the calm is o'er, to sea, . . . to

calm is o'er, to sea, to sea! the calm is o'er, to sea, to sea, to

... to sea, to sea! the calm is o'er, to sea, . . .

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "... to sea, .. to .. sea, .. to sea, to", "... to sea, .. to sea! .. the calm .. is o'er, to sea, . . . to", "... to sea, to sea! the calm is o'er, to sea, . . . to", "calm is o'er, to sea, to sea! the calm is o'er, to sea, to sea, to", and "... to sea, to sea! the calm is o'er, to sea, . . .".

sea, to sea! . . .

sea, to sea! . . .

sea, to sea, to sea, to sea! . . .

sea, to sea, to sea! . . .

... to sea, to sea! . . .

The second system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "sea, to sea! . . .", "sea, to sea! . . .", "sea, to sea, to sea, to sea! . . .", "sea, to sea, to sea! . . .", and "... to sea, to sea! . . .".

REST HATH COME

A DIRGE FOR FOUR VOICES

WORDS BY LEYLAND LEIGH

THE MUSIC COMPOSED BY

FLORENCE A. MARSHALL.

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

Rather slow.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

p *cres.* *dim.*

p *cres.* *dim.*

♩ = 88.

Love, thy wea - ry work is o'er! Earth no more thy place shall keep, Calm and dreamless

Love, thy wea - ry work is o'er! Earth no more thy place shall keep, Calm and dreamless

Rather slow.

pp *pp*

Rest hath come! Gen - tle vi - sions wan - der by, . .

pp *pp*

Rest hath come! Gen - tle vi - sions wan - der by,

pp *pp*

is thy sleep, Rest hath come! Gen - tle vi - sions wan - der by, . .

pp *pp*

is thy sleep, Rest hath come! Gen - tle vi - sions wan - der by,

REST HATH COME.

Me - mo - ries that nev - er die... Rest hath come!

Me - mo - ries that nev - er die. Rest . . hath come!

Me - mo - ries that nev - er die... Rest hath come!

Me - mo - ries that nev - er die. Rest hath come, rest . . hath come!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "Me - mo - ries that nev - er die... Rest hath come!". The piano accompaniment features a steady eighth-note bass line and a more active treble line. Dynamics include *cres.*, *f*, and *pp*.

Mur - murs of the sum - mer eve, Whis - pers of an end - ed life, Peace that com-eth

1st ALTO. *mf*

Mur - murs of the sum - mer eve, Whis - pers of an end - ed life, Peace that com-eth

2nd ALTO. *mf*

Mur - murs of the sum - mer eve, Whis - pers of an end - ed life, Peace that com - eth

The second system of the musical score continues the vocal parts and piano accompaniment. It includes two vocal staves labeled "1st ALTO." and "2nd ALTO." with lyrics: "Mur - murs of the sum - mer eve, Whis - pers of an end - ed life, Peace that com-eth". The piano accompaniment continues with similar dynamics and texture. Dynamics include *p* and *mf*.

REST HATH COME.

af - ter strife, Rest hath come! Bark that hath been tem - pest toss'd,

af - ter strife, Rest hath come! Bark that hath been tem - pest toss'd,

af - ter strife, Rest hath come! Bark that hath been tem - pest toss'd,

Bark that hath been tem - pest toss'd,

dim. *p* *pp* *pp*

Safe - ly o'er the o - cean cross'd, Rest hath come!

1st & 2nd ALTO. Safe - ly o'er the o - cean cross'd, Rest hath come, rest hath come!

TENOR. Safe - ly o'er the o - cean cross'd, Rest hath come!

Rest hath come!

pp *p* *pp* *pp*

REST HATH COME.

p *cres.* *dim.*
 Fa - ded is the twi - light fair, Clouds have veil'd the Autumn sky, Dead the leaves and flowers lie.

p *cres.* *dim.*
 Fa - ded is the twi - light fair, Clouds have veil'd the Autumn sky, Dead the leaves and flowers lie.

pp *cres.*
 Rest hath come! Ten - der words are hush'd and low, Hearts no o - ther love may know.

pp *cres.*
 Rest hath come! Ten - der words are hush'd and low, Hearts no o - ther love may know.

pp *cres.*
 Rest hath come! Ten - der words are hush'd and low, Hearts no o - ther love may know.

pp *cres.*
 Rest hath come! Ten - der words are hush'd and low, Hearts no o - ther love may know.

mf *pp*
 Rest hath come, rest . . . hath come, rest . . . hath come!

mf *ppp* *pp*
 Rest hath come, rest, rest . . . hath come!

mf *ppp* *pp*
 Rest hath come, rest, rest . . . hath come!

mf *ppp* *pp*
 Rest hath come, rest, rest . . . hath come!

HYMN TO THE MOON

PART-SONG FOR FOUR VOICES

THE POETRY WRITTEN BY BEN JONSON

THE MUSIC COMPOSED BY
JOSIAH BOOTH.

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

Andante espressivo. *p*

SOPRANO.
Queen and huntress, chaste . . and

ALTO.
Queen . . and huntress, chaste, . . . chaste . . and

TENOR.
Queen . . and huntress, chaste . . and

BASS.
Queen and huntress, chaste, . . chaste . . and

PIANO.
Andante espressivo. *p*
♩ = 64.

cres. *dim.*

fair, Now the sun . . . has sunk, has sunk to

poco cres. *dim.*

fair, Now the sun . . has sunk, has sunk to

poco cres. *dim.*

fair, Now . . the sun has sunk, has sunk to sleep, now . . the

poco cres. *dim.*

fair, . . Now . . the sun . . has sunk, has sunk to

HYMN TO THE MOON.

mf *dim.*

sleep, Seat-ed in thy sil-ver chair, . . . thy sil - - ver

sleep, has sunk to sleep, Seat - - ed in thy sil - - ver

sun has sunk to sleep, Seat-ed in thy sil-ver

sleep, has sunk to sleep, Seat-ed in thy sil-ver chair, thy sil-ver

poco cres.

chair, State . . . in wont - - - ed

chair, State in wont-ed man-ner keep, in wont-ed man-ner

chair, thy sil-ver chair,

chair, State in wont-ed man-ner keep, in wont-ed man-ner

poco cres.

mf

man - - - ner keep, state . . . in

keep, in wont-ed man-ner keep, in wont-ed man-ner,

State in wont-ed man-ner keep, in wont-ed man-ner,

keep, in wont-ed man-ner keep, in wont-ed man-ner keep, in

mf *p*

HYMN TO THE MOON.

dim.

wont - - ed, state in wont-ed man-ner keep. *dim.*

in wont-ed man-ner, state in wont-ed, state in wont-ed man-ner keep. *dim.*

in wont-ed man-ner, state in wont-ed, state in wont-ed man-ner keep. *dim.*

wont - - ed man - - ner keep. *dim.*

Con spirito.

Hes - per-us en-treats thy light, . . en-treats thy

Hes - per-us en-treats thy light, . . en-treats thy light, . . en-treats thy

Con spirito. ♩ = 88.

Hes - perus en-treats thy light, . . en-treats thy

light, . . en-treats thy light, en-treats thy light, . .

light . . en-treats thy light,

Hes - per-us en-treats thy light, . . en-treats thy light, . . en-treats thy

HYMN TO THE MOON.

cres. *ff* *rall.*

light, God - dess, god - dess ex - cellent - ly bright.

God - dess, god - dess ex - cellent - ly bright.

God - dess, god - dess . . . ex - cellent - ly bright.

light, God - dess, god - dess ex - cellent - ly bright.

Tempo 1mo. *p*

Earth, let not . . thy en - - vious shade

Earth, . . let not thy en - vious, en - vious shade

Earth, . . let not . . thy en - vious shade

Earth let not . . thy en - vious, en - vious shade . .

cres. *dim.*

poco cres. Dare it - self . . to in - - ter -

Dare it - self . . to . . in - - ter - pose, . . it -

poco cres. Dare . . it - self to in - ter - pose, . . dare . . it -

Dare . . it - self . . to in - - ter - pose, . . it -

poco cres. *dim.*

HYMN TO THE MOON.

mf *dim.*

pose; Cynthia's shining orb was made, . . . her shi - ning orb was
 self to in - ter - pose; Cyn - thia's shining orb . . . was
 self to in - ter - pose; Cynthia's shining orb, her
 self to in - ter - pose; Cynthia's shining orb, her shi - ning orb was

poco cres.

made Heav'n . . . to clear when
 made Heav'n to clear when day did close, to clear when day did
 shi - ning orb was made
 made Heav'n to clear when day did close, to clear when day did

mf

day did close, heav'n . . . to
 close, to clear when day did close, heav'n to clear when day did
 Heav'n to clear when day did close, to clear when day did
 close, to clear when day did close, when day did close, heav'n to

HYMN TO THE MOON.

dim.

clear when day, when day did close. *dim.*
close, to clear when day did close, to clear when day did close, when day did close. *dim.*
close, to clear when day did close, to clear when day did close, when day did close. *dim.*
clear when day did close. *dim.*

This system contains the first four staves of the hymn. It features a vocal line with lyrics and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "clear when day, when day did close. close, to clear when day did close, to clear when day did close, when day did close. close, to clear when day did close, to clear when day did close, when day did close. clear when day did close." The word "dim." (diminuendo) is written above the first and third vocal lines, and above the piano accompaniment.

Con spirito.

Bless us then with wish-ed sight, . . . with wish-ed
Bless us then with wish-ed sight, . . . with wish-ed sight, . . with wish-ed

Con spirito. ♩ = 88.

This system contains the fifth and sixth staves. The fifth staff is a vocal line with lyrics: "Bless us then with wish-ed sight, . . . with wish-ed" and "Bless us then with wish-ed sight, . . . with wish-ed sight, . . with wish-ed". The sixth staff is the piano accompaniment. The tempo marking is "Con spirito." and the tempo is indicated as ♩ = 88.

Bless us then with wish-ed sight, . . with wish-ed
sight, . . with wish-ed sight, with wish-ed sight, . .
sight, . . with wish-ed sight,
Bless us then with wish-ed sight, . . with wish-ed sight, . . with wish-ed

This system contains the seventh, eighth, and ninth staves. The seventh staff is a vocal line with lyrics: "Bless us then with wish-ed sight, . . with wish-ed", "sight, . . with wish-ed sight, with wish-ed sight, . .", and "sight, . . with wish-ed sight,". The eighth and ninth staves are the piano accompaniment. The lyrics continue: "Bless us then with wish-ed sight, . . with wish-ed sight, . . with wish-ed".

HYMN TO THE MOON.

cres. *ff* *rall.*

sight, . . . God-dess, god - dess ex - cellent - ly bright.

God - - - dess, god - dess ex - cellent - ly bright.

sight. God-dess, god - dess ex - cellent - ly bright.

Tempo lmo.

Lay thy bow . . of pearl a - part, And thy

Lay thy bow, lay thy bow of pearl a - part, And thy

Lay thy bow, lay thy bow of pearl a - part, And thy

Lay thy bow, lay thy bow of pearl a - part, And thy

pp

Tempo lmo.

cres.

crys - tal shi - ning quiv - er; Give un - to the

thy crys - tal shi - ning quiv - er; Give un - to the

thy crys - tal shi - ning quiv - er; Give un - to . . the

thy crys - tal shi - ning quiv - er; Give un - to . . the

cres.

HYMN TO THE MOON.

fly - ing hart Space to . . breathe, how short . . so -

fly - ing hart Space to . . breathe, how short so -

fly - ing hart Space to breathe, space to breathe, how short so -

fly - ing hart Space to . . breathe, how short so -

ev - er, space to . . breathe, how short so - ev - er.

ev - er, space to . . breathe, how short . . so - ev - er.

ev - er, space to . . breathe, how short . . so - ev - er.

ev - er, space to . . breathe, how short so - ev - er.

Con spirito.

Thou that mak'st a day of night, . . a day of

Thou that mak'st a day of night, . . a day of night, . . a day of

Con spirito. ♩ = 88.

HYMN TO THE MOON.

Thou that mak'st a day of night, . . . a day of
 night, . . . a day of night, a day of night, . . . a day of
 night, . . . a day of night,
 Thou that mak'st a day of night, . . . a day of night, . . . a day of

night, . . .
 night, Thou that mak'st a day of
 Thou . . . that mak'st a day, . . . a day of night,
 night, that mak'st a day . . . of night, God - dess,
 Thou that mak'st a day of night, . . . thou that mak'st a day of
 night, . . . thou that mak'st a day of night, . . .
 God - dess, god - dess, god - dess,

Thou that mak'st a day of night, . . . thou that mak'st a day of
 night, . . . thou that mak'st a day of night, . . .
 God - dess, god - dess, god - dess,

HYMN TO THE MOON.

night, God - dess, god - dess,
 God - dess, god - - - dess, god - - - dess, god - - -
 god - dess, god - dess, god - dess,
 God - dess, god - - - dess, god - - - dess, god - - -

cres.
 god - dess, god - dess ex - cel - lent - ly bright,
 - dess, god - - - dess ex - cel - lent - ly bright, *cres.*
 god - dess, god - - -
 - - - dess, god - - - dess ex - cel - lent - ly bright,
cres.

ff *rall.*
 god - dess, god - - - dess ex - cel - lent - ly bright.
 god - dess, god - - - dess ex - cel - lent - ly bright.
ff *rall.*
 - dess, god - dess ... ex - cel - lent - ly bright.
 god - dess, god - - - dess ex - cel - lent - ly bright.
ff *rall.*

THE BROOK

A FOUR-PART SONG

THE MUSIC COMPOSED BY

C. G. REISSIGER.

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

Andantino con moto.

SOPRANO.
Now hear the rip - pling stream-let, That mur - murs thro' the

ALTO.
Now hear the rip - pling stream-let, That mur - murs thro' the

TENOR.
Now hear the rip - pling streamlet, That mur-murs, mur-murs thro' the

BASS.
Now hear the rip - pling stream-let, That mur-murs thro' the

PIANO.
♩ = 96.

grove, The moon and stars seem list' - ning From heav'n out - spread a - bove. The

grove, The moon and stars seem list' - ning From heav'n out - spread a - bove. The

grove, The moon and stars seem list' - ning From heav'n out - spread a - bove.

grove, The moon and stars seem list' - ning From heav'n out - spread a - bove.

THE BROOK.

sounds are sweet and joy-ous, And, as they rise, im-part A

sounds are sweet and joy-ous, And, as they rise, im-part A

mf The sounds are sweet and joy-ous, And, as they rise, im- *cres.*

mf The sounds are sweet and joy-ous, And, as they rise, im-

cres. com-fort for each sor-row, a com-fort for each sor-row

cres. com-fort for each sor-row, a com-fort for each sor-row

- part A com-fort for each sor-row, a com-fort for each

- part A com-fort for each sor-row, a com-fort for each

To ev'-ry hu - - man heart, to ev'-ry hu - - man

To ev'-ry hu - - man heart, to ev'-ry hu - - man

sor-row To ev'-ry hu - - man heart, to ev'-ry

sor-row To ev'-ry hu - - man heart, to ev'-ry

THE BROOK.

heart, to ev' ry hu - man heart, to ev' ry hu - man heart, to ev' ry hu - man heart.

dim.

hu - man heart, to ev' ry hu - man heart, to ev' ry hu - man heart.

dim.

hu - man heart, to ev' ry hu - man heart.

dim.

heart, to ev' ry hu - man heart, to ev' ry hu - man heart.

rall.

heart, to ev' ry hu - man heart, to ev' ry hu - man heart.

heart, to ev' ry hu - man heart, to ev' ry hu - man heart.

dim. heart, . . . to ev' ry hu - man heart.

p

rall.

p O! how I love to lis - ten To mur - murs sweet as

p O! how I love to lis - ten To mur - murs sweet as

p O! how I love to lis - ten To mur - murs, mur - murs sweet as

p O! how I love to lis - ten To mur - murs sweet as

THE BROOK.

thine, When stars a - bove are beam - ing, And all to rest in - cline, They're
 thine, When stars a - bove are beam - ing, And all to rest in - cline, They're
 thine, When stars a - bove are beam - ing, And all to rest in - cline,
 thine, When stars a - bove are beam - ing, And all to rest in - cline,

flow'n, those hours of trou - ble, The world is now at peace, In
 flow'n, those hours of trou - ble, The world is now at peace, In
 They're flow'n, those hours of trou - ble, The world is now at
 They're flow'n, those hours of trou - ble, The world is now at

such a tran - quil mo - ment, in such a tran - quil mo - ment,
 such a tran - quil mo - ment, in such a tran - quil mo - ment,
 peace, In such a tran - quil mo - ment, in such a tran - quil
 peace, In such a tran - quil mo - ment, in such a tran - quil

THE BROOK.

I would my life might cease, I would my life might
 I would my life might cease, I would my life might
 mo-ment I would my life might cease, I would my
 mo-ment I would my life might cease, I would my

cease, I would my life might
 cease, I would my life might
 life might cease, I would my life might
 life might cease, I would my life might

cease, I would my life might cease, I would my life might cease.
 cease, I would my life might cease, I would my life might cease.
 cease, I would my life might cease, I would my life might cease.
 cease I would my life might cease.

THE SECRET

A FOUR-PART SONG

THE MUSIC COMPOSED BY

C. G. REISSIGER.

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

Allegro moderato. cres.

SOPRANO.
Go fast - er, my steed, speed on, speed on, How long thou seem - est to

ALTO.
Go fast - er, my steed, speed on, speed on, How long thou seem - est to

TENOR.
Go fast - er, my steed, speed on, speed on, How long thou seem - est to

BASS.
Go fast - er, my steed, speed on, speed on, How long thou seem - est to

Allegro moderato.

PIANO.
138.

tar - ry! To the wood, to the wood, ev - er love - ly and free, My own hap - py se - cret I'll

tar - ry! To the wood, to the wood, ev - er love - ly and free, My own hap - py se - cret I'll

tar - ry! To the wood, to the wood, ev - er love - ly and free, My own hap - py se - cret I'll

tar - ry! To the wood, to the wood, ev - er love - ly and free, My own hap - py se - cret I'll

THE SECRET.

pp un poco più tranquillo.

car - ry, my own hap-py se - cret I'll car - ry. Sweet even-ing's soft and
 car - ry, my own hap-py se - cret I'll car - ry. Sweet even-ing's soft and
 car - ry, my own hap-py se - cret I'll car - ry. Sweet even-ing's soft and
 car - ry, my own hap-py se - cret I'll car - ry. Sweet even-ing's soft and
pp un poco più tranquillo.

tran - quil light Now o'er the for - est is glow - ing, And mel - o - dy e - choes from
 tran - quil light Now o'er the for - est is glow - ing, And mel - o - dy e - choes from
 tran - quil light Now o'er the for - est is glow - ing, And mel - o - dy e - choes from
 tran - quil light Now o'er the for - est is glow - ing, And mel - o - dy e - choes from

cres. poco stringendo
 tree to tree, While soft - ly the winds are blow - ing, Go fast - er, my steed, speed
 tree to tree, While soft - ly the winds are blow - ing, Go
 tree to tree, While soft - ly the winds are blow - ing, Go fast - er, my steed, speed
 tree to tree, While soft - ly the winds are blow - ing, Go
poco stringendo.
cres.

THE SECRET.

tempo 1mo.

on, speed on, Go fast - er, mysteed, speed on, speed on. O could I soar like the
 fast - er mysteed, Go fast - er, mysteed, speed on, speed on. O could I soar like the
 on, speed on, Go fast - er, mysteed. O could I soar like the
 fas - er, mysteed, Go fast - er, mysteed. O could I.. soar like the

tempo 1mo.

lark on high, All the air with my carols fill - ing, And loud that joy to the
 lark on high, All the air with my ca-rols fill - ing, And loud that joy to the
 lark on high, All the air with my ca-rols fill - ing, And loud that joy to the
 lark on high, All the air with my ca-rols fill - ing, And loud that joy to the

skies proclaim, With which my heart is thrill - ing : Or with the gale fly on
 skies proclaim, With which my heart is thrill - ing : Or with the gale fly on
 skies proclaim, With which my heart is thrill - ing : Or with the gale fly on
 skies proclaim, With which my heart is thrill - ing : Or with the gale fly on

dim. *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.*

THE SECRET.

fast - er, my steed, Much lon - ger I can - not con - ceal it, 'Tis vain the wish on the

fast - er, my steed, Much lon - ger I can - not con - ceal it, 'Tis vain the wish on the

fast - er, my steed, Much lon - ger I can - not con - ceal it, 'Tis vain the wish on the

'Tis vain the wish on the

poco rall.
wing to fly, And quick - ly I haste to re - veal it, and

wing to fly, And quick - ly I haste to re - veal it, and

wing to fly, And quick - ly I haste to re - veal it, and quick - ly I haste to re -

wing to fly, And quick - ly I haste to re - veal it, and quick - ly I haste to re -

poco rall.

cres. quick - ly I haste to re - veal it. Then know it, sweet moon, on the

cres. quick - ly I haste to re - veal it. Then know it, sweet moon, on the

- - veal it, and quick - ly I haste to re - veal it, Then know it, sweet moon, on the

- - veal it, and quick - ly I haste to re - veal it, Then know it, sweet moon, on the

tempo lmo.

THE SECRET.

rip - pling sea, Fair trees that a - round me are grow - ing. She is mine! she is mine! and

rip - pling sea, Fair trees that a - round me are grow - ing. She is mine! she is mine! and

rip - pling sea, Fair trees that a - round me are grow - ing. She is mine! she is mine! and

rip - pling sea, Fair trees that a - round me are grow - ing, She is mine! she is mine! and

on . . my lips Her heav'n - ly kiss still is glow - ing, She is mine! she is mine! and

on . . my lips Her heav'n - ly kiss still is glow - ing, She is mine! she is mine! and

on my lips Her heav'n - ly kiss still is glow - ing, She is mine! she is mine! and

on . . my lips Her heav'n - ly kiss still is glow - ing, She is mine! she is mine! and

on my lips her heav'nly kiss still is glowing, her heav'nly kiss still is glow - ing.

on my lips her heav'nly kiss still is glowing, her heav'nly kiss still is glow - ing.

on my lips her heav'nly kiss still is glowing, her heav'nly kiss still is glow - ing.

on my lips her heav'nly kiss still is glow - ing, her heav'nly kiss still is glow - ing.

IS IT TO ODOURS SWEET THAT I SING

(SPRING)

A FOUR-PART SONG

THE MUSIC COMPOSED BY

R. MÜLLER.

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

Molto vivace.

SOPRANO. *mf*
Is . . . it to o - dours sweet that I sing? Thou . . that art

ALTO. *mf*
Is . . . it to o - dours sweet that I sing? Thou . . that art

TENOR. *mf*
Is . . . it to o - dours sweet that I sing? Thou . . that art

BASS. *mf*
Is . . . it to o - dours sweet that I sing? Thou . . that art

PIANO. *mf*
♩ = 84.

poco ritard. *p a tempo.*

call - ing me, art thou the Spring? Yes, 'tis thy blossoms that gladden my heart,

call - ing me, art thou the Spring? Yes, 'tis thy blossoms that gladden my heart,

call - ing me, art thou the Spring? Yes, 'tis thy blossoms that gladden my heart,

call - ing me, art thou the Spring? Yes, 'tis thy blossoms that gladden my heart,

call - ing me, art thou the Spring? Yes, 'tis thy blossoms that gladden my heart,

poco ritard. *a tempo.*

IS IT TO ODOURS SWEET THAT I SING.

Life's bud-ding pleasures such bliss can im - part, life's budding pleasures, life's budding pleasures,
 Life's bud-ding pleasures such bliss can im - part, life's bud-ding pleasures, life's budding pleasures,
 Life's bud-ding pleasures such bliss can im - part, life's budding pleasures, life's budding pleasures,
 Life's bud-ding pleasures such bliss can im-part, life's budding pleasures, life's budding pleasures,

f life's bud - ding pleas - ures such bliss can im - part, *p piu lento.* life's bud - ding
f life's bud - ding pleas - ures such bliss can im - part, *p* life's bud - ding
f life's bud - ding pleas - ures such bliss can im - part, *p* life's bud - ding
f life's bud - ding pleas - ures such bliss can im - part. *p piu lento.* life's bud - ding

dim. pleas - ures such bliss can im - part, such . . bliss can im - part.
dim. pleas - ures such bliss can im - part, such bliss can im - part.
dim. pleas - ures such bliss can im - part, such . . bliss can im - part.
dim. pleas - ures such bliss can im - part, such bliss can im - part.
dim.

IS IT TO ODOURS SWEET THAT I SING.

mf
 Mu - sic en - chant - ing breaks on the ear, Lifts . . up the
 Mu - sic, en - chant - ing breaks on the ear, Lifts . . up the
 Mu - sic, en - chant - ing breaks on the ear, Lifts . . up the
 Mu - sic, en - chant - ing breaks on the ear, Lifts . . up the

poco ritard. *p a tempo.*
 spi - rit, and brings hea - ven near, Sweet feather'd songsters, send forth, as ye fly, . .
 spi - rit, and brings hea - ven near, Sweet feather'd songsters, send forth, as ye fly, . .
 spi - rit, and brings hea - ven near, Sweet feather'd songsters, send forth, as ye fly, . .
 spi - rit, and brings hea - ven near, Sweet feather'd songsters, send forth, as ye fly, . .
poco ritard. *a tempo.*

Like scented flow - ers, your wor - ship on high, . . like scented flow - ers, like scented flow - ers,
 Like scented flow - ers, your wor - ship on high, . . like scented flow - ers, like scented flow - ers,
 Like scented flow - ers, your wor - ship on high, . . like scented flow - ers, like scented flow - ers,
 Like scented flow - ers, your wor - ship on high, like scented flow - ers, like scented flow - ers,

IS IT TO ODOURS SWEET THAT I SING.

p a tempo.

When clouds are low'ring o'er woodland and lawn, Life becomes earnest when springtime is gone, ..

p

When clouds are low'ring o'er woodland and lawn, Life becomes earnest when springtime is gone, ..

p

When clouds are low'ring o'er woodland and lawn, Life becomes earnest when springtime is gone, ..

a tempo.

When clouds are low'ring o'er woodland and lawn, Life becomes earnest when springtime is gone,

p

life becomes earn - est, life becomes earn - est, life be - comes earn - est when spring - time is

life becomes earn - est, life becomes earn - est, life be - comes earn - est when spring - time is

life becomes earn - est, life becomes earn - est, life be - comes earn - est when spring - time is

life becomes earn - est, life becomes earn - est, life . . be - comes earn - est when spring - time is

più lento. *dim.*

gone, life becomes earn - est when springtime is gone, when spring - time is gone.

p *dim.*

gone, life becomes earn - est when springtime is gone, when spring - time is gone.

p *dim.*

gone, life becomes earn - est when springtime is gone, when spring - time is gone.

p *dim.*

gone, life becomes earn - est when springtime is gone, when spring - time is gone.

più lento. *p* *dim.*

ON THE WATER

A FOUR-PART SONG

THE MUSIC COMPOSED BY

R. DE CUVRY.

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

Leggieramente.

SOPRANO.
On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

ALTO.
On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

TENOR.
On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

BASS.
On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

PIANO.
p
♩ = 160.

poco rit.

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance,

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance, . .

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance, . .

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance,

poco rit.

ON THE WATER.

a tempo.

p Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -

p Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -

p Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -

p Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -

a tempo.

- light to en - hance. Past fra - grant bow - ers, Glid - ing 'mid flow - ers,

- light to en - hance. Past fra - grant bow - ers, Glid - ing 'mid flow - ers,

- light to en - hance. Past fra - grant bow - ers, Glid - ing 'mid flow - ers,

- light to en - hance, Past fra - grant bow - ers, Glid - ing 'mid flow - ers,

By the sweet sound of the night - in - gale's song; Like the sprites rov - ing,

By the sweet sound of the night - in - gale's song; Like the sprites rov - ing,

By the sweet sound of the night - in - gale's song; Like the sprites rov - ing,

By the sweet sound of the night - in - gale's song; Like the sprites rov - ing,

ON THE WATER.

un poco riten.

Down the stream mov - - ing, Floats the light shal - lop the green . . banks a -
 Down the stream mov - - ing, Floats the light shal - lop the green banks a -
 Down the stream mov - - ing, Floats the light shal - lop the green banks a -
 Down the stream mov - - ing, Floats the light shal - lop the green banks a -

un poco riten.

a tempo. *fz*
 long, . . . the green . . . banks a - long,
 long, . . . banks a - long, . . . the green . . . banks a - long, . . .
 long, banks a - long, *p* . . . the green . . . banks a - long, . . .
 long, banks a - long. *a tempo.*

fz
 the green banks a - long.
 the green . . banks a - long.
 the green . . banks a - long.
 the green . . banks a - long.

ON THE WATER.

On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

On the bright riv - er See rip - ples quiv - er, Sprites gai - ly trip it in

poco rit.

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance,

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance, . .

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance, . .

in - tri - cate dance, sprites gai - ly trip it in in - tri - cate dance, *poco rit.*

a tempo.

Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -

Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -

Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -

Joy - ful - ly play - ing, Ev' - ry - where stray - ing, Mer - ri - ly striv - ing de -

a tempo.

ON THE WATER.

- - light to en - hance. Breez - es are fly - ing, Or gent - ly sigh - ing

- - light to en - hance. Breez - es are fly - ing, Or gent - ly sigh - ing

- - light to en - hance. Breez - es are fly - ing, Or gent - ly sigh - ing

- - light to en - hance, Breez - es are fly - ing, Or gent - ly sigh - ing

Thro' the tall rush - es, as on - ward we glide, Un - der night's cov - er,

Thro' the tall rush - es, as on - ward we glide, Un - der night's cov - er,

Thro' the tall rush - es, as on - ward we glide, Un - der night's cov - er,

Thro' the tall rush - es, as on - ward we glide, Un - der night's cov - er,

un poco riten.

Dreams round us hov - er, Hearts are still beat - ing to time's . . flow - ing

Dreams round us hov - er, Hearts are still beat - ing to time's flow - ing

Dreams round us hov - er, Hearts are still beat - ing to time's flow - ing

Dreams round us hov - er, Hearts are still beat - ing to time's flow - ing

un poco riten.

ON THE WATER.

musical score for the first system of 'ON THE WATER'. It consists of five staves. The top staff is a vocal line with lyrics: 'tide, to time's . . . flow-ing tide,'. The second staff continues the vocal line with lyrics: 'tide, . . flow - ing tide, to time's . . . flow-ing tide, . . .'. The third staff continues with lyrics: 'tide, flow - ing tide, to time's . . . flow-ing tide, . . .'. The fourth staff is a piano accompaniment line with lyrics: 'tide, flow - ing tide,'. The fifth staff is a grand piano accompaniment line with the marking 'a tempo.' above it.

musical score for the second system of 'ON THE WATER'. It consists of five staves. The top staff is a vocal line with lyrics: 'to time's flow - ing tide.'. The second staff continues with lyrics: '. . . to time's . . flow - ing tide.'. The third staff continues with lyrics: '. . . to time's . . flow - ing tide.'. The fourth staff is a piano accompaniment line. The fifth staff is a grand piano accompaniment line with the marking 'a tempo.' above it.

THE WATER-LILY

A FOUR-PART SONG

THE MUSIC COMPOSED BY

NIELS W. GADE.

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

Adagio. *pp*

SOPRANO. Up - on the deep blue wa - .

ALTO. *pp e tenuto.* Up - on . . . the deep blue wa - .

TENOR. *pp* Up - on the deep blue wa - ter seen is a flower,

BASS. *pp* Up - on the deep blue wa - ter seen is a

PIANO. *Adagio.* *pp*

$\text{♩} = 60.$

mf *p* *dim.*

- - ter A flower is seen to blow, Its leaves, they glit - ter and

dim.

- - ter seen . . . is a flower . . . to

mf *p* *dim.*

A flower is seen to blow, Its leaves, they glit - ter and

mf *p* *dim.*

flower is seen to blow, Its leaves, they glit - ter and

mf *p* *dim.*

THE WATER-LILY.

spar - kle, Its cup is white as snow, The moon on high is
 blow, seen to blow, The moon is
 spar - kle, Its cup is white as snow, The moon on high is
 spar - kle, Its cup is white as snow, The moon on high

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

ris - ing, Pour - ing her sil - ver beams Up - on its snow - y
 ris - ing, Pour - ing sil - ver beams Up - on its snow - y
 ris - ing pour - ing her sil - ver beams Up - on its snow - y
 pour - ing her sil - ver beams Up - on its snow - y

pp *pp* *pp* *pp* *pp*

bo - som, As o'er the lake she gleams.
 bo - som, As o'er the lake she gleams.
 bo - som, As o'er the lake she gleams.
 bo - som, As o'er the lake she, gleams.

p *p* *p* *p* *p* *p*

THE WATER-LILY.

pp And grace - - ful round the blos - som

pp e tenuto. And grace - - ful round the blos - -

pp And grace - ful round the blos - som Gent - ly a swan,

pp And grace - ful round the blos - som Gent - - ly a

mf Gent - ly a swan doth glide, *p* He sweet - ly sings, .. *dim.* and

dim. som Gent - - ly a swan . . . doth

mf a swan doth glide, *p* He sweet - ly sings, and *dim.*

mf swan, a swan doth glide, *p* He sweet - ly sings, .. and *dim.*

pp gaz - ing, He woos the bloom - ing bride. While thus so sweet - ly

pp glide, . . . gent - - - ly glide. While sweet - - ly

pp gaz - ing, He woos the bloom - ing bride. While thus so sweet - ly

p gaz - ing, He woos the bloom - ing bride. While thus so sweet

THE WATER-LILY.

sing - ing, He fain would there re - main; . . . O say then, love - ly
 sing - ing, He fain would there re - main; . . . O say then, love - ly
 sing - ing, fain would there re - main; . . . O love - - ly
 - ly sing - ing, would there re - main; . . . O say then, love - ly

This system contains four vocal staves and a grand staff. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. Dynamics include *p* (piano) and *pp* (pianissimo).

li - ly, Canst thou the song ex - plain? Chaste li - - ly,
 li - ly, Canst thou . . . the song ex - plain, Chaste
 li - ly, Canst thou the song ex - plain? Chaste li - - ly,
 li - ly, Canst thou the song ex - plain? . . . Chaste

This system continues the vocal and piano parts. Dynamics include *pp* (pianissimo).

Canst thou the song ex - - plain?
 li - - ly, Canst thou the song ex - - plain?
 Canst . . . thou the song ex - - plain?
 li - - ly, Canst thou the song ex - - plain?

This system concludes the piece with a *dim.* (diminuendo) marking. Dynamics include *pp* (pianissimo) and *dim.* (diminuendo).

THERE'S ONE THAT I LOVE DEARLY

(SWISS VOLKSLIED)

A FOUR-PART SONG

THE MUSIC COMPOSED BY

F. KUCKEN.

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

Andante con moto.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

mf *cres.* *legato.*

Solo. espress. cres. *legato.*

mf *cres.* *legato.*

mf *cres.* *legato.*

Andante con moto.

mf *cres.* *legato.*

$\text{♩} = 96.$

one that I love dear - ly, And I can tell you this, I could own that

one that I love dear - ly, And I can tell you this, If I could own that

one that I love dear - ly, And I can tell you this, .. Could I

p

p

p

THERE'S ONE THAT I LOVE DEARLY.

poco animato.
espress. sempre cres.

If I could own that
dolce. sempre cres.

maiden sweet, With face so love-ly, form so neat, . . . If . . . I could own that

maid-en-sweet, With face so love-ly, form so neat, *pp.* *sempre cres.*

own that face so love-ly, form so neat, . . . If . . . I could own that
dolce. sempre cres.
poco animato.

maid-en sweet, My heart would burst with bliss. *rit.* *f* *pp* La, la la, . . . la la

maid-en sweet, My heart would burst with bliss. *f* *pp* La, la la, . . . la la

My heart would burst with bliss. *f* *pp* *Tutti.* La, la la, . . . la la

maid-en sweet, My heart would burst with bliss. *rit.* *f* *pp* La, la la, . . . la la

la . . . la . . . la, . . . la la, . . . la la, My heart would burst with bliss. *f* *pp*

la . . . la la, . . . la la, . . . la la, My heart would burst with bliss. *f* *pp*

la . . . la . . . la, . . . la la, . . . la la, My heart would burst with bliss. *f* *pp*

la la la, . . . la la, . . . la la, My heart would burst with bliss. *f* *pp*

THERE'S ONE THAT I LOVE DEARLY.

Be - lieve me that I love . . her Be - yond all o - thers far, Be - lieve me that I

Be - lieve me that I love . . her Be - yond all o - thers far, Be - lieve me that I

Be - lieve me that I love her Be - yond all o - thers far, Be - lieve me that I

love . . her Be - yond all o - thers far, cheek is like the li - ly, yet The

love . . her Be - yond all o - thers far, Her cheek is like the li - ly, yet The

love her Be - yond all o - thers far, . . Though her cheek is

Her cheek is like the li - ly, yet Her

red - dest ro - ses there are set, . . . Her cheek is like the li - ly, yet Her

red - dest ro - ses there are set, . . . Her

li - ly, ro - ses there are set, . . . Her cheek is like the . . li - ly, yet Her

THERE'S ONE THAT I LOVE DEARLY.

f rit.
eye is like a star. *pp* La, la la, . . . la la la . . . la la, . . .

f
eye is like a star. *pp* La, la la, . . . la la la . . . la la, . . .

f
eye is like a star. *pp* **Tutti.** La, la la, . . . la la la . . . la la, . . .

f
eye is like a star. *pp* La, la la, . . . la la la . . . la la, . . .

f rit.
eye is like a star. *pp* La, la la, . . . la la la . . . la la, . . .

f
eye is like a star. *pp* La, la la, . . . la la la . . . la la, . . .

pp la la, . . . la la. *f* Her eye is like a star. *mf* *cres.*

pp la la, . . . la la. *f* Her eye is like a star. *mf* *cres.* Solo. *espress. cres.*

pp la la, . . . la la. *f* Her eye is like a star. *mf* *cres.*

pp la la, . . . la la. *f* Her eye is like a star. *mf* *cres.*

pp la la, . . . la la. *f* Her eye is like a star. *mf* *cres.*

pp la la, . . . la la. *f* Her eye is like a star. *mf* *cres.*

legato.
- glow-ing When she is com-ing nigh, I feel my face a - glow-ing When she is com-ing

legato.
- glow-ing When she is com-ing nigh. I feel my face a - glow-ing When she is com-ing

legato.
- glow-ing When she is com-ing nigh, I feel my face a - glow-ing When she is com-ing

legato. dim.

THERE'S ONE THAT I LOVE DEARLY.

espres

And dolce.

nigh, When at me her glanc-es dart, With sud-den pleas-ing pain I start, . . . And

nigh, And when at me her glanc-es dart, With sud-den pleas-ing pain I start, . . .

nigh, When her glanc - es dart, with pleas-ing pain I start, . . . And

poco animato.
sempre cres.

rit.

pp

when at me her glanc-es dart, Be - side my-self am I. La, la la, . . . la la

when at me her glanc-es dart, Be - side my-self am I. La, la la, . . . la la

when at me her glanc-es dart, Be - side my-self am I. La, la la, . . . la la

when at me her glanc-es dart, Be - side my-self am I. La, la la, . . . la la

sempre cres.

rit.

pp

la . . . la la, . . . la la, . . . la la. Be-side my-self am I.

la . . . la la, . . . la la, . . . la la. Be-side my-self am I.

la . . . la la, . . . la la, . . . la la. Be-side my-self am I.

la . . . la la, . . . la la, . . . la la. Be-side my-self am I.

THE TREES ALL ARE BUDDING

(TYROLESE VOLKSLIED)

A FOUR-PART SONG

THE MUSIC COMPOSED BY

F. KÜCKEN.

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

Vivace.

SOPRANO.
The trees all are bud - ding, The mer - ry Spring is come,

ALTO.
The trees all are bud - ding, The mer - ry Spring is come,

TENOR.
The trees all are bud - ding, The mer - ry Spring is come,

BASS.
The trees all are bud - ding, The mer - ry Spring is come,

PIANO.
♩ = 138.
f

The trees all are bud - ding, The mer - ry Spring is . . come; And who can, I

The trees all are bud - ding, The mer - ry Spring is come; And who can, I

The trees all are bud - ding, The mer - ry Spring is come; And who can, I

The trees all are bud - ding, The mer - ry Spring is come; And who can, I

THE TREES ALL ARE BUDDING.

won - der, Stay mo - ping at home, Like the clouds that are sweep - ing a -
 won - der, Stay mo - ping at home, Like the clouds that . . are sweep - ing a -
 won - der, Stay mo - ping at home, Like the clouds that . . are sweep - ing a -
 won - der, . . Stay mo - ping at home, Like the clouds that are sweep - ing a -

dolce. p

cross the blue sky, Un - fet - ter'd, thro' the wide world, now wan - der - ing am
 cross the blue sky, Un - fet - ter'd, thro' the wide world, now wan - der - ing am
 cross the blue sky, Un - fet - ter'd, thro' the wide world, now wan - der - ing am
 cross the blue sky, . . Un - fet - ter'd, thro' the wide world, now wan - der - ing am

poco rit. a tempo. mf p

I, un - fet - ter'd, thro' the wide world, now wan - der - ing am
 I, . . un - fet - ter'd, thro' the wide world, now wan - der - ing am
 I, . . . un - fet - ter'd, thro' . . . the wide world, now wan - der - ing am
 I, un - fet - ter'd, thro' the wide world, now wan - der - ing am

cres. f

THE TREES ALL ARE BUDDING.

leggiero.

I. La la la

leggiero.

I. La la, la la, la la, la la,

I. La la la

I. La la, la la,

la, ha ha ha ha ha . . ha.

la la, la la, la la la la . . la.

la, la la la la . . la.

la la, la la, la la la la . . la.

The sun calls thee on - ward, His summons should not fail, Quick o - ver the

The sun calls thee on - ward, His summons should not fail, Quick o - ver the

The sun calls thee on - ward, His summons should not fail, Quick o - ver the

The sun calls thee on - ward, His summons should not fail, Quick o - ver the

THE TREES ALL ARE BUDDING.

dolce.
p
 moun - tain, And quick thro' the vale, Hark! the streams bub - ble gai - ly, The
 moun - tain, And quick thro' the vale, Hark! the streams bub - ble gai - ly, The
 moun - tain, And quick thro' the vale, Hark! the streams bub - ble gai - ly, The
 moun - tain, And quick thro' the vale, Hark! the streams bub - ble gai - ly, The

poco rit. *a tempo.*
 trees rus - tle . . round, My heart is like the sky - lark, And joins the mer - ry
 trees rus - tle round, My heart is like the sky - lark, And joins the mer - ry
 trees rus - tle . . round, My heart is like the sky - lark, And joins the mer - ry
 trees rus - tle round, My heart is like the sky - lark, And joins the mer - ry

cres.
 sound, My heart is like the sky - lark, And joins the mer - ry . .
 sound, . . . My heart is like the sky - lark, And joins the mer - ry
 sound, . . . My heart is like . . . the sky - lark, And joins the mer - ry . .
 sound, My heart is like the sky - lark, . . And joins the mer - ry

THE TREES ALL ARE BUDDING.

dolce.
p
 breath - ing New strength thro' the breast, And the song of my heart floats on
dolce.
p
 breath - ing New strength thro' the breast, And the song of . . my heart floats on
dolce.
p
 breath - ing New strength thro' the breast, And the song of . . my heart floats on
dolce.
p

poco rit. *a tempo.*
f
 high thro' the air, Thou wide and bound - less world, Thou in truth art pass - ing
p
 high thro' the air, Thou wide and bound - less world, Thou in truth art pass - ing
f
 high thro' the air, Thou wide and bound - less world, Thou in truth art pass - ing
mf
 high thro' the air, . . Thou wide and bound - less world, Thou in truth art pass - ing
poco rit. *a tempo.*
f *p*

cres.
f
 fair, *cres.* Thou wide and bound - less world, Thou in truth art pass - ing
f
 fair, *cres.* Thou wide and bound - less world, Thou in truth art pass - ing
f
 fair, . . . Thou wide and bound - less world, Thou in truth art pass - ing
cres.
 fair, Thou wide and bound - less world, Thou . . in truth art pass - ing
cres.
f

THE TREES ALL ARE BUDDING.

fair. *leggiero.* La la la

fair. *p* La la, la la,

fair. *leggiero.* La la la

fair. *p* La la, la la,

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics 'fair. *leggiero.* La la la'. The second staff is another vocal line with lyrics 'fair. *p* La la, la la,'. The third staff is a vocal line with lyrics 'fair. *leggiero.* La la la'. The fourth staff is a vocal line with lyrics 'fair. *p* La la, la la,'. The fifth staff is a piano accompaniment for the right hand, and the sixth staff is the piano accompaniment for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

. . . la, la la la la la . . . la.

la la, la la, la la la la . . . la.

. . . la, la la la la . . . la.

la la, la la, la la la la . . . la.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics '. . . la, la la la la la . . . la.' and includes a triplet of eighth notes. The second staff is a vocal line with lyrics 'la la, la la, la la la la . . . la.' and includes a triplet of eighth notes. The third staff is a vocal line with lyrics '. . . la, la la la la . . . la.' and includes a triplet of eighth notes. The fourth staff is a vocal line with lyrics 'la la, la la, la la la la . . . la.' and includes a triplet of eighth notes. The fifth staff is a piano accompaniment for the right hand, and the sixth staff is the piano accompaniment for the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

THERE SINGS A BIRD ON YONDER TREE

A FOUR-PART SONG

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

THE MUSIC COMPOSED BY

FRANZ ABT.

(Op. 122.)

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

Poco allegro, ma con espressione.

SOPRANO.

pp legg.

1. There sings a bird on yon - der tree, "If thou wilt, then
2. There mur - murs too the mead - ow brook, "If thou wilt, then

ALTO.

pp legg.

1. There sings a bird on yon - der tree, "If thou wilt, then
2. There mur - murs too the mead - ow brook, "If thou wilt, then

TENOR.

pp legg.

1. There sings a bird on yon - der tree, "If thou wilt, then
2. There mur - murs too the mead - ow brook, "If thou wilt, then

BASS.

p

1. There sings a bird on yon - der tree,
2. There mur - murs too the mead - ow brook,
Poco allegro, ma con espressione.

PIANO.
♩ = 112.

p

pp legg.

pp legg.

come!" How charm - ing sounds his voice to me, "If thou wilt, then
come!" While flow - ing, for thy love I look, "If thou wilt, then

pp legg.

come!" How charm - ing sounds his voice to me, "If thou wilt, then
come!" While flow - ing, for thy love I look, "If thou wilt, then

pp legg.

come!" How charm - ing sounds his voice to me, "If thou wilt, then
come!" While flow - ing, for thy love I look, "If thou wilt, then

p

How charm - ing sounds his voice to me, then
While flow - ing, for thy love I look, then

p

f *pp legg.*

THERE SINGS A BIRD ON YONDER TREE.

come! My flight is on-ward o'er the Rhine, And back to seek that love of thine; If thou
 come! I join the ri-ver, then the main, Thou seest me now, but ne'er a-gain; If thou
 come! My flight is on-ward o'er the Rhine, And back to seek that love of thine;
 come! I join the ri-ver, then the main, Thou seest me now, but ne'er a-gain;
 come! My flight is on-ward o'er the Rhine, And back to seek that love of thine;
 come! I join the ri-ver, then the main, Thou seest me now, but ne'er a-gain;
 come! My flight is on-ward o'er the Rhine, And back to seek that love of thine;
 come! I join the ri-ver, then the main, Thou seest me now, but ne'er a-gain;

wilt, then come, .. if thou wilt, then come!'' then come!'' then come!''
 wilt, then come, .. if thou wilt, then come!'' then come!'' then come!''
 If thou wilt, then come, if thou wilt, then come!''
 If thou wilt, then come, if thou wilt, then come!''
 If thou wilt, then come, if thou wilt, then come!''
 If thou wilt, then come, if thou wilt, then come!''
 If thou wilt, then come, if thou wilt, then come!''
 If thou wilt, then come, if thou wilt, then come!''
 If thou wilt, then come, if thou wilt, then come!''
 If thou wilt, then come, if thou wilt, then come!''
 If thou wilt, then come, if thou wilt, then come!''

THERE SINGS A BIRD ON YONDER TREE.

a tempo. *pp legg.* *p*

3. From out the a - zure sky there falls, "If thou wilt, then come!" E'en
 4. The sun and moon and stars all say, "If thou wilt, then come!" From

pp legg. *p*

3. From out the a - zure sky there falls, "If thou wilt, then come!" E'en
 4. The sun and moon and stars all say, "If thou wilt, then come!" From

p *pp legg.* *p*

3. From out the a - zure sky there falls, "If thou wilt, then come!" E'en
 4. The sun and moon and stars all say, "If thou wilt, then come!" From

p *p*

3. From out the a - zure sky there falls, E'en
 4. The sun and moon and stars all say, From

a tempo. *p* *pp legg.* *p*

f *pp legg.* *f poco.* *a*

so the flee - cy cloud - let calls, "If thou wilt, then come! On high I sail be -
 heaven - ly heights, so far a - way, "If thou wilt, then come! Yet shall my heart in

f *pp legg.* *f*

so the flee - cy cloud - let calls, "If thou wilt, then come! On high I sail be -
 heaven - ly heights, so far a - way, "If thou wilt, then come! Yet shall my heart in

f *pp legg.* *f*

so the flee - cy cloud - let calls, "If thou wilt, then come! On high I sail be -
 heaven - ly heights, so far a - way, "If thou wilt, then come! Yet shall my heart in

f *pp* *f*

so the flee - cy cloud - let calls, "then come! On high I sail be -
 heaven - ly heights, so far a - way, "then come! Yet shall my heart in

poco. *a*

f *pp legg.* *f*

THERE SINGS A BIRD ON YONDER TREE.

poco rit.

fore the wind, That I this day thy love may find ; If thou wilt, then come, if thou
 peace a - bide, I reck not, if by all is cried, If thou wilt, then come, if thou

fore the wind, That I this day thy love may find ; If thou wilt, then come,
 peace a - bide, I reck not, if by all is cried, If thou wilt, then come,

fore the wind, That I this day thy love may find ; If thou wilt, then come,
 peace a - bide, I reck not, if by all is cried, If thou wilt, then come,

fore the wind, That I this day thy love may find ; If thou wilt, then come,
 peace a - bide, I reck not, if by all is cried, If thou wilt, then come,

poco rit.

1st time. rit. *2nd time.*

wilt, then come," wilt, then come!"

p if thou wilt, then come!" *p* if thou wilt, then come!"

p if thou wilt, then come!" *p* if thou wilt, then come!"

p if thou wilt, then come!" *p* if thou wilt, then come!"

1st time. rit. *2nd time.*

p *p* *f*

O WORLD! THOU ART WONDROUS FAIR

A PART-SONG FOR SOPRANO SOLO AND MEN'S VOICES

THE MUSIC COMPOSED BY
F. HILLER.

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

Allegro ma non troppo.
dolce.

SOPRANO SOLO.
O world! thou art won - drous fair, so fair, so fair, so

1st TENOR.
O world! thou art won - drous fair, . . . thou art fair, so fair, so

2nd TENOR.
O world! thou art won - drous fair, . . . thou art fair, so fair, so

1st BASS.
O world! thou art won - drous fair, . . . thou art fair, so fair, so

2nd BASS.
O world! thou art won - drous fair, . . . thou art fair, so fair, so

Allegro ma non troppo.
dolce.

PIANO.
♩ = 126.

dolce.

fair, . . . The birds they all know it well, they know it

dolce.

fair, The birds they all know it . . well, . . . the birds they all know it

dolce.

fair, The birds they all know it well, . . . the birds they all know it

dolce.

fair, The birds they all know it . . well, . . . the birds they all know it

dolce.

fair, The birds they all know it well, . . . the birds they all know it

O WORLD! THOU ART WONDROUS FAIR.

dolce.
 well; While o - ver the woods they flut - ter, And joy - ful sweet car - ols they
dolce.
 well, While o - ver the woods they flut - ter, And
dolce.
 well, While o - ver the woods they flut - ter, And
p
 well, all know it well, Sweet car - ols,
p
 well, all know it well, Sweet car - ols, sweet

ut - - ter, To the heav'n's their mel - o - dies swell, to the
 joy - ful sweet car - ols they ut - ter, To the heav'n's their mel - o - dies
 joy - ful sweet car - ols they ut - ter, To the heav'n's their mel - o - dies
 sweet car - - - - - ols they
 car - - - - - ols, So joy - - - - - ful sweet

O WORLD! THOU ART WONDROUS FAIR.

heav'ns their mel - o - dies swell, . . . And joy - ful sweet car - ols they
 swell . . . to the heav'ns their mel - o - dies swell, their
 swell, . . . to the heav'ns their mel - o - dies swell, their
 ut - - - - - ter, sweet car - - - ols they
 car - - - - - ols, sweet car - - - ols they

cres.

ut - - ter, To the heav'ns their mel - o - dies swell, their sweet mel - o - dies
 mel - o - dies, To the hea - - - vens they swell, sweet ca - rols they ut - - -
 mel - o - dies, To the hea - - - vens they swell, sweet car - ols they ut - - -
 ut - - ter, To the hea - - - vens they swell, sweet car - ols they ut - - -
 ut - - ter, To the hea - - - vens they swell, sweet car - ols they ut - - -

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

O WORLD! THOU ART WONDROUS FAIR

mf *cres.* *f*

swell, their sweet mel - o - dies swell, their sweet mel - o - dies swell, . . .

ff *cres.* *f*

- ter, sweet car - ols they ut - - - - ter, sweet car - ols they ut - ter, To the

ff *cres.* *f*

- ter, sweet car - ols they ut - - - - ter, sweet car - ols they ut - ter, To the

ff *cres.* *f*

- ter, sweet car - ols they ut - - - - ter, sweet car - ols they ut - ter, To the

ff *cres.* *f*

- ter, sweet car - ols they ut - - - - ter, sweet car - ols they ut - ter, To the

p *ritard.* <>

. . . their sweet mel - o - dies swell, their . . . sweet mel - o - dies swell.

p <>

hea - - vens they swell, to the heav'n's their mel - o - dies swell.

p <>

hea - - vens they swell, to the hea - vens they swell.

p <>

hea - - vens they swell, to the heav'n's their mel - o - dies swell.

p <>

hea - - vens they swell, to the heav'n's their mel - o - dies swell.

p *ritard.* <>

O WORLD! THOU ART WONDROUS FAIR.

dolce.
O world! thou art won - drous fair, how fair, how fair, how

dolce.
O world, thou art won - drous fair, . . . O how fair, how fair, how

dolce.
O world, thou art won - drous fair . . . O how fair, how fair, how

dolce.
O world, thou art won - drous fair, . . . O how fair, how fair, how

dolce.
O world, thou art won - drous fair, . . . O how fair, how fair, how

dolce.
fair, . . . They know it the wa - ters all, the wa - - ters

dolce.
fair, They know it the wa - ters all, . . . they know it the wa - ters.

dolce.
fair, They know it the wa - ters all, . . . they know it the wa - ters

dolce.
fair, They know it the wa - ters all, . . . they know it the wa - ters

dolce.
fair, They know it the wa - ters all, . . . they know it the wa - ters

O WORLD! THOU ART WONDROUS FAIR.

dolce.

all; Re - flect - ed in them all na - ture Stands mountain, and mead, and

dolce.

all. Re - flect - ed in them all na - ture Stands

dolce.

all. Re - flect - ed in them all na - ture Stands

p

all. The wa - ters all, Re - flect - ed,

p

all. The wa - ters all, Re - flect - ed, re - -

crea - - ture, And the clouds as they float and fall, . . . and the

moun - tain, and mead, and crea - ture, And the clouds as they float and

moun - tain, and mead, and . . . crea - ture, And the clouds as they float and

Re - flect - - - - - ed all

- flect - - - ed in them . . . in all

O WORLD! THOU ART WONDROUS FAIR.

clouds as they float and fall, . . . The moun - tain, and mead, and
cres.

fall . . . And the clouds as they float and fall, float
cres.

fall, . . . And the clouds as they float and fall, float
cres.

na - - - - - ture, the clouds as they
cres.

na - - - - - ture, the clouds as they

crea - - ture, And the clouds as they float and fall, they float and
dim. *mf*

and . . fall, the clouds as they float and fall, the clouds as they float and
dim. *ff*

and . . fall, the clouds, . . . the clouds as they float and
dim.

float, as they float, as they float and fall, the clouds as they float and
dim.

float, as they float and fall, the clouds as they float and
dim. *ff*

O WORLD! THOU ART WONDROUS FAIR.

fall, they float and fall, the clouds as they float, . . .

fall, the clouds as they float and fall, the clouds as they float, . . . the

fall, the clouds as they float and fall, the clouds as they float, . . . the

fall, the clouds as they float and fall, the clouds as they float, the

fall, the clouds as they float and fall, the clouds as they float, . . . the

. . . as they float . . . and fall, the clouds as they float . . . and fall.

clouds as they float and fall, the clouds as they float and fall.

clouds as they float and fall, the clouds as they float and fall.

clouds as they float and fall, the clouds as they float and fall.

clouds as they float and fall, the clouds as they float and fall.

clouds as they float and fall, the clouds as they float and fall.

O WORLD! THOU ART WONDROUS FAIR.

dolce.
The min - - - strels know . . it, So does ma - ny a shep - herd

dolce.
The min - strels and paint - ers . . know it, So does ma - ny a shep - herd

dolce.
The min - strels and paint - ers . . know it, So does ma - ny a shep - herd

dolce.
The min - strels and paint - ers know it, So does ma - ny a shep - herd

dolce.
The min - strels and paint - ers know it, So does ma - ny a shep - herd

dolce.
boy, . . The paint - - - ers shew . . it In their art's de -

dolce.
boy, The min-strels and paint-ers know it, So does man - y a shep-herd

dolce.
boy, The min-strels and paint-ers know it, So does man - y a shep - herd

dolce.
boy, The min-strels and paint-ers know it, So does man - y a shep - herd

dolce.
boy, The min-strels and paint-ers know it, So does man - y a shep - herd

dolce.
boy, The min-strels and paint-ers know it, So does man - y a shep - herd

O WORLD! THOU ART WONDROUS FAIR.

dolce.

- coy; They co - py . . all and feel it, And those who sing re -

dolce.

boy; They co - py . . it, and feel it, And

dolce.

boy; They co - py . . it, and feel it, And

p

boy; a shep - herd boy. They feel it,

p

boy; a shep - herd boy. They feel it, they

- veal it, Their hearts are so full of . . joy, . . their

those who . . sing re - veal it, Their hearts are so full of . .

those who . . sing re - veal it, Their hearts are so full of . .

And those who

feel it, and those who

O WORLD! THOU ART WONDROUS FAIR.

hearts are so full of . . joy, . . And those who . . sing re - -

joy, . . their hearts are so full of . . joy, they

joy, . . their hearts are so full of . . joy, they

sing, re - veal it, Their

sing, re - veal it, Their

cres.

- veal . . it, Their hearts are so full of . . joy, so full of . .

feel . . it, Their hearts are so full of . . joy, they feel it, they feel . .

feel . . it, Their hearts are so full of . . joy, they feel it, they feel . .

hearts are so full . . of . . joy, they feel it, they feel

hearts are so full of joy, they feel it, they feel . .

dim. *mf*

O WORLD! THOU ART WONDROUS FAIR.

joy, so full of . . joy, their hearts are so full, . .
 it, Their hearts are so full of joy, they feel it, Their hearts . . are so
 it, Their hearts are so full of joy, they feel it, Their hearts . . are so
 it, Their hearts are so full of joy, they feel it, Their hearts are so
 it, Their hearts are so full of joy, they feel it, Their hearts . . are so

so . . full . . of joy, so . . full . . of joy.
 full, are so full of joy, their hearts are so full of . . joy.
 full, are so full of joy, their hearts are so full of joy.
 full, are so full of joy, their hearts are so full of . . joy.
 full, are so full of joy their hearts are so full of . . joy.

WINTER SONG

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF F. REMY

THE MUSIC COMPOSED BY

H. DORN.

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

Allegro moderato.

SOPRANO. *mf* From moun - tains high, with ho - ry heads, Drear Win - ter ga - zes down ; Still are the *p*

ALTO. *mf* From moun - tains high, with ho - ry heads, Drear Win - ter ga - zes down ; Still are the *p*

TENOR. *mf* From moun - tains high, with ho - ry heads, Drear Win - ter ga - zes down ; Still are the *p*

BASS. *mf* From moun - tains high, with ho - ry heads, Drear Win - ter ga - zes down ; Still are the *p*

PIANO. *mf* *p*
♩ = 132.

woods, the brooks are mute, The trees are bare and brown, Dark clouds their

woods, the brooks are mute, The trees are bare and brown, Dark clouds their

woods the brooks are mute, The trees are bare and brown, Dark clouds their

woods the brooks are mute, The trees are bare and brown, Dark clouds their

WINTER SONG.

sa - - ble veil let fall, And o'er . . the land-scape spread a

sa - - ble veil let fall, And o'er . . the land-scape spread . . a

sa - - ble veil let fall, And o'er . . the land-scape spread . . a

sa - - ble veil . . let fall, And o'er . . the land-scape spread a

pall. The joys of Spring are once more past, And Summer's blooming flow'rs; With grateful,

pall. The joys of Spring are once more past, And Summer's blooming flow'rs; With grateful,

pall. The joys of Spring are once more past, And Summer's blooming flow'rs; With grateful,

pall. The joys of Spring are once more past, And Summer's blooming flow'rs; With grateful,

grate - ful hearts we've gather'd in Rich Au-tumn's gold - en stores. Now all are gone, life

grate - ful hearts we've gather'd in Rich Au-tumn's gold - en stores. Now all are gone, life

grate - ful hearts we've gather'd in Rich Au-tumn's gold - en stores. Now all are gone, life

grate - ful hearts we've gather'd in Rich Au-tumn's gold - en stores. Now all are gone, . . life

WINTER SONG.

tor - pid lies, White frost . . the sun's warm rays de - fies ; . . But though without 'tis

tor - pid lies, White frost . . the sun's warm rays . . de - fies ; . . But though without 'tis

tor - pid lies, White frost . . the sun's warm rays . . de - fies ; . . But though without 'tis

tor - pid lies, White frost . . the sun's warm rays de - fies ; . . But though without 'tis

cold and sad, There still is pow'r a - live To call the blos - soms forth a - gain, And bid the

cold and sad, There still is pow'r a - live To call the blos - soms forth a - gain, And bid the

cold and sad, There still is pow'r a - live To call the blos - soms forth a - gain, And bid the

cold and sad, There still is pow'r a - live To call the blos - soms forth a - gain, And bid the

fruit - ful year re - vive. When storms a - rise, when storms a -

fruit - ful year re - vive. When storms a - rise, when storms a - rise

fruit - ful year re - vive. When storms a - rise, when storms a -

fruit - ful year re - vive. When storms a - rise, . . . when storms a - rise,

WINTER SONG.

rise, with - in keep peace, From anx - ious thoughts the mind . . . re - lease, with - in keep
 . . . with - in keep peace, From anx - ious thoughts the mind re - lease, with - in keep
 . . . rise, with - in keep peace, From anx - ious thoughts the mind re - lease, with - in keep
 . . . with - in keep peace, From anx - ious thoughts the mind re - lease, with - in keep

pp

peace, From anx - ious thoughts the mind . . . re - lease, the mind . . . re -
 peace, From anx - ious thoughts the mind re - lease, . . . the mind re -
 peace, From anx - ious thoughts the mind re - lease, . . . the mind re -
 peace, From anx - ious thoughts the mind, the mind . . . re -

rall.

lease. With joy - ful song and lov - ing cup We'll keep the storms at bay ; And when dark
 lease. With joy - ful song and lov - ing cup We'll keep the storms at bay ; And when dark
 lease. With joy - ful songs and lov - ing cup We'll keep the storms at bay ; And when dark
 lease. With joy - ful songs and lov - ing cup We'll keep the storms at bay ; And when dark

a tempo.

WINTER SONG.

va- pours ga - ther round, We'll drive them all a - way; The storms of life must e'er de -

va- pours ga - ther round, We'll drive them all a - way; The storms of life must e'er de -

va- pours ga - ther round, We'll drive them all a - way; The storms of life must e'er de -

va- pours ga - ther round, We'll drive them all a - way; The storms of life . . must e'er . . de -

- part From each . . con-tent-ed, tran - - quil heart, each tran - - quil

- part From each . . con-tent-ed, tran - - quil heart, each tran - - quil heart, each tran-
- quil

- part From each . . con-tent-ed, tran - - quil heart, each tran - - quil heart, each tran-
- quil

- part From each . . con-tent-ed, tran - - quil heart, each tran - - quil heart, each tran-
- quil

heart, each tran - - quil heart, each tran-
- quil heart.

heart, each tran-
- quil heart, each tran-
- quil heart.

heart, each tran - - quil heart, each tran - - quil heart.

heart, each tran - - quil heart, each tran - - quil heart.

THE ARROW AND THE SONG

A FOUR-PART SONG
THE POETRY WRITTEN BY LONGFELLOW

THE MUSIC COMPOSED BY
WALTER HAY.

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

CHORUS.
Con moto.

SOPRANO.
I shot an ar - row in - to the air,

ALTO.
I shot an ar - row in - to the air,

TENOR.
I shot an ar - row in - to the air, I shot an ar - row in - to the air, . .

BASS.
I shot an ar - row in - to the air, I shot an ar - row in - to the air, . .
Con moto.

PIANO.*
♩ = 126.

dim.

.. It fell to earth, I knew not where, it fell to earth, I knew not where;

dim.

.. It fell to earth, I knew not where, it fell to earth I knew not where;

dim.

.. It fell to earth, I knew not where; . . .

dim.

.. It fell to earth, I knew not where, . . . I knew not where;

dim.

* To be sung with, or without, Accompaniment.

THE ARROW AND THE SONG.

stringendo. *rall.*

For so swift-ly it flew the sight could not fol-low it in its flight; . . .

For so swift-ly it flew the sight could not fol-low it in its flight; . . .

For so swift-ly it flew the sight could not fol-low it in its flight; . . .

For so swift-ly it flew the sight could not fol-low it in its flight; . . .

stringendo. *rall*

Solo. *espress.*

I breath'd a song . . . in . . . to the

Tutti. *pp* Ah!

pp Ah!

pp Ah!

pp Ah!

air, It fell to earth; I

In the passages without words it is suggested that the Chorus take breath independently, so that the smoothness and continuity of the vocal accompaniment shall not be sacrificed.

THE ARROW AND THE SONG.

know not where, For who has

sight so keen . . . and strong,

That it can fol - - - low the flight of a song.

CHORUS.

THE ARROW AND THE SONG.

Long, long af - ter - ward, . . . in an oak

Long, long af - ter - ward, . . . in an oak

Long, long af - ter - ward, . . . in an oak, long . . . af - ter - ward, in an oak

Long, long af - ter - ward, . . . in an oak, long . . . af - ter - ward, in an oak

dim.

I found the ar - row still un - broke, I found the ar - row still un - broke.

dim.

I found the ar - row still un - broke, I found the ar - row still un - broke.

dim.

I found the ar - row still un - broke, . . . un - broke.

dim.

I found the ar - row still un - broke, . . . un - broke.

Solo. espres.

And . . . the song, from be - gin - - ning to

Tutti.

Ah,

Ah,

Ah,

THE ARROW AND THE SONG.

end, . . . I found a - gain in . . the

rall. heart of a friend, . . . **CHORUS.** *ff* I found a - . .
 In the heart of a friend, I found a - . .
 of a friend, . . . I found a - . .
 of a friend, . . . I found a - . .

rall. gain . . . in the heart . . . of a friend. *tempo.*
 - gain, a - gain in the heart of a friend.
 - gain, a - gain in the heart of . . a friend. *ff*
 - gain in the heart of a friend, and the song from be - gin-ning to end, I
rall. *tempo.*
colla voci. *ff*

KINGS AND QUEENS

A FOUR-PART SONG

THE POETRY WRITTEN BY MARY MARK-LEMON

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

Allegretto. risoluto.

SOPRANO.
The Sky is the King of Sheds, and he holds his court on

ALTO.
The Sky is the King of Sheds, and he holds his court on

TENOR.
The Sky is the King of Sheds, and he holds his court on

BASS.
The Sky is the King of Sheds, and he holds his court on

PIANO.
(ad lib.)
f risoluto.

high, . . . With the stars for his vas - sals, the clouds for his slaves, And the

high, . . . With the stars for his vas - sals, the clouds for his slaves, And the

high, . . . With the stars for his vas - sals, the clouds for his slaves, And the

high, . . . With the stars for his vas - sals, the clouds for his slaves, And the

KINGS AND QUEENS.

winds at his bid - ding to fly, . . . and the winds at his bid - ding to
winds at his bid - ding to fly, and the winds at his bid - ding to
winds at his bid - ding to fly, and the winds at his bid - ding to
winds to fly, and the winds at his bid - ding to

fly. . . The Night is the Queen of Shades, she too holds court a -
fly. . . The Night is the Queen of Shades, she too holds court a -
fly. . . The Night is the Queen of Shades, she too holds court a -
fly. . . The Night is the Queen of Shades, she too holds court a -

- bove, . . . With the moon for her mir - ror, the dew for her tears, And the
- bove, . . . With the moon for her mir - ror, the dew for her tears, And the
- bove, . . . With the moon for her mir - ror, the dew for her tears, And the
- bove, . . . With the moon for her mir - ror, the dew for her tears, And the

KINGS AND QUEENS.

rall. night flow'rs to claim her love! . . . The Sun is the King of Torch-es, he

pp *f risoluto.*

night flow'rs to claim her love! . . . The Sun is the King of Torch-es, he

pp *f risoluto.*

night flow'rs to claim her love! . . . The Sun is the King of Torch-es, he

pp *f risoluto.*

night flow'rs to claim her love! . . . The Sun is the King of Torch-es, he

rall.

pp *f risoluto.*

holds his courts a-lone; . . . But he woos . . . the earth for his

f *p*

holds his courts a-lone; . . . But he woos the earth for his

f *p*

holds his courts a-lone; . . . But he woos the earth for his

f *p*

holds his courts a-lone; . . . But he woos the earth for his

f *p*

la-dy . . . fair, To share his own re-gal . . . throne, to . . .

f

la-dy . . . fair, To share his own re-gal throne, to

f

la-dy fair, To share his own re-gal . . . throne, to

f

la-dy fair, To share his throne, to

f

KINGS AND QUEENS.

share his own re - gal throne. . . The Earth is the sweet - est

share his own re - gal throne. . . The Earth is the sweet - est

share his own re - gal throne. . . The Earth is the sweet - est

share his own re - gal throne. . . The Earth is the sweet - est

Queen, . . she holds her court the best, . . . With the

Queen, . . she holds her court the best, . . . With the

Queen, she holds her court the best, . . . With the

Queen, she holds her court the best, . . . With the

sun for her suit - or, the sky for her friend, And the night for her chil - dren's

sun for her suit - or, the sky for her friend, And the night for her chil - dren's

sun for her suit - or, the sky for her friend, And the night for her chil - dren's

sun for her suit - or, the sky for her friend, And the night for her chil - dren's

KINGS AND QUEENS.

più animato. *cres.*

rest. . . The Earth is the sweet - est Queen, . . she holds her . . court the

rest. . . The Earth is the sweet - est Queen, . . she holds her court the

rest. . . The Earth is the sweet - est Queen, . . she holds her . . court the

rest. . . The Earth is the sweet - est Queen, . . she holds her court the

pp *p* *cres.*

f *sempre f*

best, . . With the sun for her suit - or, the sky for her friend, And the

best, . . With the sun for her suit - or, the sky for her friend, And the

best, . . for her suit - or, the sky for her friend, And the

best ! . . and the sky for her friend, And the

f *sempre f*

rall. *pp* *lento.*

night for her chil - dren's rest, . . and the night for her chil - dren's rest . .

night for her chil - dren's rest, . . and the night for her chil - dren's rest ! . .

night for her chil - dren's rest, . . and the night for her chil - dren's rest ! . .

night for her chil - dren's rest, . . and the night for her chil - dren's rest ! . .

rall. *pp* *lento.*

WOULD YOU ASK MY HEART THE REASON?

A FOUR-PART SONG

THE POETRY WRITTEN BY MARY MARK-LEMON

THE MUSIC COMPOSED BY
CIRO PINSUTI.

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

*Andantino grazioso.
dolcemente.*

SOPRANO.
Wakes the wild wood in - to mu - sic? chant the birds with sweet - er

ALTO.
Wakes the wild wood in - to mu - sic? chant the birds with sweet - er

TENOR.
Wakes the wild wood in - to mu - sic? chant the birds with sweet - er

BASS.
Wakes the wild wood in - to mu - sic? chant the birds with sweet - er

p dolcemente.

PIANO.
(ad lib.)
*Andantino grazioso.
p dolcemente.*

lay?.. Do the flow'rs more sweet - ly min - gle, with the dawn - ing of the

lay? Do the flow'rs more sweet - ly min - gle, with the dawn - ing of the

lay?.. Do the flow'rs more sweet - ly min - gle, with the dawning of the

lay? Do the flow'rs more sweet - ly min - gle, with the dawning of the

WOULD YOU ASK MY HEART THE REASON?

day? Flows the stream with calm-er ca - dence? shines the sun with ray more *rall.*

day? Flows the stream with calm-er ca - dence? shines the sun with ray more

day? Flows the stream with calm-er ca - dence? shines the sun with ray more

day? Flows the stream with calmer ca - dence? shines the sun with ray more *rall.*

clear? . . . Would you ask my heart the rea - son? it would an - swer, She is *cres.* *un poco cres.*

clear? Would you ask my heart the rea - son? it would an - swer, She is *cres.* *un poco cres.*

clear? . . . Would you ask my heart the rea - son? it would an - swer, She is *cres.* *un poco cres.*

clear? Would you ask my heart the rea - son? it would an - swer, She is *a tempo.*

near, . . . would you ask my heart the rea - son? it would *Animando.* *cres.* *f*

near, . . . would you ask my heart the rea - son? it would *cres.* *f*

near, would you ask my heart the rea - son? it would *cres.* *f*

near, would you ask my heart the rea - son? it would *Animando.* *cres.* *f*

WOULD YOU ASK MY HEART THE REASON ?

dim. e rall. assai.

an - swer, She is near ! it would an - swer, She is near !
dim. *p*

an - swer, She is near ! it would an - swer, She is near !
dim. *p*

an - swer, She is near ! it would an - swer, She is near !
dim. *p*

an - swer, She is near ! it would an - swer, She is near !
rall. assai. *dim.* *p*

Meno mosso.

Falls the rain with tear - ful weep - ing ? do the clouds o'erspread the sea ? .. Flies the

Falls the rain with tear - ful weep - ing ? do the clouds o'erspread the sea ?

Falls the rain with tear - ful weep - ing ? do the clouds o'erspread the sea ? ..

Falls the rain with tear - ful weep - ing ? do the clouds o'erspread the sea ?

Meno mosso.

glo - ry of the morn - ing, with its light and ra - dian - cy ? Earth-born

Flies the glo - ry of the morn - ing, with its light and ra - dian - cy ? Earth-born

Flies the glo - ry of the morn - ing, with its light and ra - dian - cy ? Earth-born

Flies the glo - ry of the morn - ing, with its light and ra - dian - cy ?

WOULD YOU ASK MY HEART THE REASON?

rall. *a tempo.*

flow'rs have veil'd their fa - ces, all the birds to rest have flown, Would you
 flow'rs have veil'd their fa - ces, all the birds to rest have flown, Would you
 flow'rs have veil'd their fa - ces, all the birds to rest have flown, Would you
 Earth-born flow'rs have veil'd their fa - ces, all the birds to rest have flown, Would you

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

Animando e cres.

ask my heart the rea - son? it would an - swer, She has gone!.. would you
 ask my heart the rea - son? it would an - swer, She has gone!
 ask my heart the rea - son? it would an - swer, She has gone!..
 ask my heart the rea - son? it would an - swer, She has gone!

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

Animando.

dim. assai.

ask my heart the rea - son? it would an - swer, She has gone! it would
 Would you ask my heart the rea - son? it would an - swer, She has gone! it would
 Would you ask my heart the rea - son? it would an - swer, She has gone! it would
 Would you ask my heart the rea - son? it would an - swer, She has gone! it would

dim. assai. *dim. assai.* *dim. assai.* *dim. assai.*

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

WOULD YOU ASK MY HEART THE REASON!

molto rall. *Tempo lmo.*

an - swer, She has gone! Beam the stars with light more ho - ly on the

an - swer, She has gone! Beam the stars with light more ho - ly on the

an - swer, She has gone! Beam the stars with light more ho - ly on the

an - swer, She has gone! Beam the stars with light more ho - ly on the

molto rall. *Tempo lmo.*

dis - tant sea to - night? Does the moon, its vi - gil keep - ing, bathe the

dis - tant sea to - night? Does the moon, its vi - gil keep - ing, bathe the

dis - tant sea to - night? Does the moon, its vi - gil keep - ing,

dis - tant sea to - night? Does the moon, its vi - gil keep - ing,

earth with calm - er light? In my soul their sweet re - flec - tion gleams with

earth .. with calm - er light? In my soul their sweet re - flec - tion gleams with

bathe the earth with calm - er light? In my soul their sweet re - flec - tion gleams with

bathe the earth with calm - er light? In my soul their sweet re - flec - tion gleams with

WOULD YOU ASK MY HEART THE REASON?

rall. e dim. *a tempo.*

heav'n - ly ray be - nign, . . Would you ask my heart the rea - son? it would

dim. *p*

heav'n - ly ray be - nign, Would you ask my heart the rea - son? it would

dim. *p*

heav'n - ly ray be - nign, . . Would you ask my heart the rea - son? it would

f. *dim.* *p*

heav'n - ly ray be - nign, Would you ask my heart the rea - son? it would

rall. *a tempo.*

f. *dim.* *p*

Animando. *cres.*

an - swer, She is mine! . . would you ask my heart the rea - son? it would

cres.

an - swer, She is mine! . . would you ask my heart the rea - son? it would

cres.

an - swer, She is mine! would you ask my heart the rea - son? it would

cres. *f.*

an - swer, She is mine! would you ask my heart the rea - son? it would

Animando. *cres.*

f.

rall. *Largamente.* *ff*

an - swer, She is mine! it would an - swer, She is mine. . .

f. *ff*

an - swer, She is mine! it would an - swer, She is mine. . .

f. *ff*

an - swer, She is mine! it would an - swer, She is mine. . .

f. *ff*

an - swer, She is mine! it would answer, She is mine. . .

rall. *Largamente.* *f.* *ff*

THE RHINE-RAFT SONG

A FOUR-PART SONG

THE POETRY WRITTEN BY FREDERICK ENOCH

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

Allegretto moderato.

Soprano. *mf* Forth from the i - cy foun-tains Flows the gi - ant Rhine, Where a -

ALTO. *mf* Forth from the i - cy foun-tains Flows the gi - ant Rhine, Where a -

TENOR. *mf* Forth from the i - cy foun-tains Flows the gi - ant Rhine, Where a -

BASS. *mf* Forth from the i - cy foun-tains Flows the gi - ant Rhine, Where a -

PIANO. *(ad lib.)* *mf*

cres.

- down . . the moun-tains Falls the for - est pine; Where the pine is

cres.

- down the moun-tains Falls the for - est pine; Where the pine is

cres.

- down the moun-tains Falls the for - est pine; Where the pine is

cres.

- down . . the moun-tains Falls the for - est pine; Where the pine is

cres. *p*

THE RHINE-RAFT SONG.

fall - ing Flash - ing waves a - mong, First to e - cho call - ing,
 fall - ing Flash - ing waves a - mong, First to e - cho call - ing,
 fall - ing Flash - ing waves a - mong, First to e - cho call - ing,
 fall - ing Flash - ing waves a - mong, First to e - cho call - ing,

f *p*

Rings the Rhine-raft song, . . . the Rhine, the Rhine, the Rhine - raft
 Rings the Rhine-raft song, . . . the Rhine, . . . the Rhine, . . . the Rhine - raft
 Rings the Rhine-raft song, . . . the Rhine, the Rhine, the Rhine -
 Rings the Rhine-raft song, . . . the Rhine, the Rhine, the Rhine -

mf con grazia. *f* *mf con grazia.* *f* *mf con grazia.* *f* *mf con grazia.* *f*

song, Rings . . . the Rhine, . . . the Rhine - raft song!
 song, Rings the Rhine, the Rhine - raft song!
 - raft song, Rings the Rhine, . . . the Rhine - raft song!
 raft song, Rings the Rhine, the Rhine - raft song!

rit. con forza. *con forza.* *rit.* *con forza.*

THE RHINE-RAFT SONG.

Tempo 1mo.

mf On in shine and sha - dow, By the vine - yard bower, Past the corn - land

mf On in shine and sha - dow, By the vine - yard bower, Past the corn - land

mf On in shine and sha - dow, By the vine - yard bower, Past the corn - land

mf On in shine and sha - dow, By the vine - yard bower, Past the corn - land

Tempo 1mo.

p mea-dow, On by town and tower; On— the migh - ty riv - er Broad - ens deep and

p mea-dow, On by town and tower, On— the migh - ty riv - er Broad - ens deep and

p mea-dow, On by town and tower, On— the migh - ty riv - er Broad - ens deep and

p mea-dow, On by town and tower; On— the migh - ty riv - er Broad - ens deep and

p *f*

p strong, While to e - cho ev - er Rings the Rhine-raft song, . . the

p strong, While to e - cho ev - er Rings the Rhine-raft song, . . the

p strong, While to e - cho ev - er Rings the Rhine-raft song, . . the

p strong, While to e - cho ev - er Rings the Rhine-raft song, . . the

p *f* *ff* *mf*

THE RHINE-RAFT SONG.

con forza.
rit.

con grazia. *cres.* *con forza.*

Rhine the Rhine, the Rhine - raft song, Rings the Rhine, . . the

con grazia. *cres.* *con forza.*

Rhine, the Rhine, . . the Rhine - raft song, Rings the Rhine, the

m^f *con grazia.* *f* *con forza.*

the Rhine, the Rhine, the Rhine - raft song, Rings the Rhine, . . the

m^f *con grazia.* *con forza.*

the Rhine, the Rhine, the Rhine - raft song, Rings the Rhine, the

con grazia. *f* *con forza.*

Tempo lmo.

Rhine-raft song! On, and on - ward flow - ing, Past the reed - y land, Where the

Rhine-raft song! On, and on - ward flow - ing, Past the reed - y land, Where the

Rhine-raft song! On, and on - ward flow - ing, Past the reed - y land, Where the

Rhine-raft song! On, and on - ward flow - ing, Past the reed - y land, Where the

Tempo lmo.

sea - wind blow - ing Drifts the gold - en sand; Till the stream re -

sea - wind blow - ing Drifts the gold - en sand; Till the stream re -

sea - wind blow - ing Drifts the gold - en sand; Till the stream re -

sea - wind blow - ing Drifts the gold - en sand; Till the stream re -

THE RHINE RAFT SONG.

- joi - ces O - cean waves a - mong— There, from farewell voi - ces, Rings the Rhine-raft

- joi - ces O - cean waves a - mong— There, from farewell voi - ces, Rings the Rhine-raft

- joi - ces O - cean waves a - mong— There, from farewell voi - ces, Rings the Rhine-raft

- joi - ces O - cean waves a - mong— There, from farewell voi - ces, Rings the Rhine-raft

mf con grazia.
song, . . . the Rhine, the Rhine, the Rhine - raft

mf con grazia.
song, . . . the Rhine, . . . the Rhine, . . . the Rhine - raft

mf con grazia.
song, . . . the Rhine, the Rhine, the Rhine -

song, . . . the Rhine, the Rhine, the Rhine -

mf con grazia.

con forza. rit.
song, Rings the Rhine, . . . the Rhine - raft song!

con forza.
song, Rings the Rhine, the Rhine - raft song!

con forza.
- - raft song, Rings the Rhine, . . . the Rhine - raft song!

con forza.
- - raft song. Rings the Rhine, the Rhine - raft song!

con forza.

THE SILENT TIDE

A FOUR-PART SONG

THE POETRY WRITTEN BY MARY MARK-LEMON

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

Andante cantabile.
dolcissimo. *cres.*

SOPRANO.
Flow to the west, O si - lent tide, The sun - set land is

ALTO.
Flow to the west, O si - lent tide, The sun - set land is

TENOR.
Flow to the west, O si - lent tide, The sun - set land is

BASS.
Flow to the west, O si - lent tide, The sun - set land is

Andante cantabile.
pp dolcissimo. *cres.*

PIANO.
(*ad lib.*)

there; Its gold - en shores are tinged with light, In

there; Its gold - en shores are tinged with light, In

there; Its gold - en shores are tinged with light, In

there; Its gold - en shores are tinged with light, In

THE SILENT TIDE.

Animando e cres.

ra - - diance past com - pare. . . And when thy wa - ters
 ra - - diance past com - pare. . . And when thy wa - ters
 ra - - diance past com - pare. . . And when thy wa - ters
 ra - - diance past com - pare. . . And when thy wa - ters

p *cres.* *Animando.* *p* *cres.*

reach the west, Lay down my bur - then'd heart to rest, . . . lay
 reach the west, Lay down my bur - then'd heart to rest, . . . lay
 reach the west, Lay down my bur - then'd heart to rest, . . . lay
 reach the west, Lay down my bur - then'd heart to rest, . . . lay

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

down my bur - then'd heart to rest, my heart to rest. . .
 down my bur - then'd heart to rest, my heart to rest. . .
 down my bur - then'd heart to rest, my heart to rest. . .
 down my bur - then'd heart to rest, my heart to rest.

con. espress. *rit. assai.* *pp* *pp* *pp* *pp* *rit. assai.* *con. espress.* *pp*

THE SILENT TIDE.

dolcissimo. *cres.* *f.* *p*

Flow to the west, O si - lent tide, The land of flow'rs is there; And

dolcissimo. *cres.* *f.* *p*

Flow to the west, O si - lent tide, The land of flow'rs is there; And

dolcissimo. *cres.* *f.* *p*

Flow to the west, O si - lent tide, The land of flow'rs is there; And

pp dolcissimo. *cres.* *f.* *p*

in . . their midst my dar - ling moves A - mong . . their fra-grance rare. And

in their midst my dar - ling moves A - mong their fra-grance rare. And

in their midst my dar - ling moves A - mong . . their fra-grance rare. And

in their midst my dar - ling moves A - mong their fra-grance rare. And

Animando e cres. *f.* *dim.*

when thy wa - ters reach her side, Oh, speak of me, thou si - lent tide, . . oh,

when thy wa - ters reach her side, Oh, speak of me, thou si - lent tide, . . oh,

when thy wa - ters reach her side, Oh, speak of me, thou si - lent tide, oh,

when thy wa - ters reach her side, Oh, speak of me, thou si - lent tide, . . oh,

Animando. *cres.* *f.* *dim.*

THE SILENT TIDE

Animando e cres. *dim.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

cres. *dim.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

cres. *dim.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

cres. *dim.*

when thy wa - ters reach her home, Oh, speak of me un - til I come, oh,

Animando.

cres. *f* *dim.*

rit. *con espress.* *pp* *rit. assai.*

speak, oh, . . . speak of me un - til I . . . come . . .

con espress. *pp*

speak, oh, speak of me un - til I come . . .

con espress. *pp*

speak, oh, speak of me un - til I come . . .

con espress. *pp*

speak, . . . oh, speak of me un - til I come

rit. *3* *rit. assai.*

con espress. *pp*

IN APRIL TIME

A FOUR-PART SONG

THE POETRY WRITTEN BY FREDERICK ENOCH

THE MUSIC COMPOSED BY

CIRO PINSUTI.

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

Allegretto gioioso.
p leggiero.

SOPRANO.
In A - pril time— in A - pril days— Then first the sun - shine

ALTO.
In A - pril time— in A - pril days— Then first the sun - shine

TENOR.
In A - pril time— in A - pril days— Then first the sun - shine

BASS.
In A - pril time— in A - pril days— Then first the sun - shine

PIANO.
(ad lib.)
p leggiero.

seems . . . As though its smile of morn - ing rays Had woke from hap - py

seems . . . As though its smile of morn - ing rays Had woke from hap - py

seems . . . As though its smile of morn - ing rays Had woke from hap - py

seems . . . As though its smile of morn - ing rays Had woke from hap - py

rall.

IN APRIL TIME.

a tempo.

dreams, .. Un - heed - ing all the fit - ful show'r That through the rain - bow

dreams, .. Un - heed - ing all the fit - ful show'r That through the rain - bow

dreams, .. Un - heed - ing all the fit - ful show'r That through the rain - bow

dreams, .. Un - heed - ing all the fit - ful show'r That through the rain - bow

a tempo.

Animando e cres.

breaks— The shin - ing leaf, the beam - ing flow'r In A - pril time a -

breaks— The shin - ing leaf, the beam - ing flow'r In A - pril time a -

breaks— The shin - ing leaf, the beam - ing flow'r In A - pril time a -

breaks— The shin - ing leaf, the beam - ing flow'r In A - pril time a -

Animando.

dolce cantabile.

- wakes, .. In A - pril time, .. Sweet A - pril

- wakes, .. In A - pril time, .. Sweet A - pril

- wakes, .. In A - pril time, .. Sweet A - pril

- wakes, .. In A - pril time, .. Sweet A - pril

dolce cantabile.

IN APRIL TIME.
un poco rall.

time, . . . Bright A - pril time, . . . bright A - pril time.. a - wakes!

time, . . . Bright A - pril time, . . . bright A - pril time.. a - wakes!

time, . . . Bright A - pril time, . . . bright A - pril time.. a - wakes!

time, . . . Bright A - pril time, . . . bright A - pril time.. a - wakes!

un poco rall.

leggiero.
In A - pril time— in A - pril days— When all seems glad and gay, . . . A

leggiero.
In A - pril time— in A - pril days— When all seems glad and gay, . . . A

p leggiero.
In A - pril time— in A - pril days— When all seems glad and gay, . . . A

p leggiero.
In A - pril time— in A - pril days— When all seems glad and gay, . . . A

p leggiero.

rall. *a tempo.*
lit - tle shade may dim the rays, But soon 'twill pass a - way: For oh! the joy of

lit - tle shade may dim the rays, But soon 'twill pass a - way: For oh! the joy of

lit - tle shade may dim the rays, But soon 'twill pass a - way: Fer oh! the joy of

lit - tle shade may dim the rays, But soon 'twill pass a - way: For oh! the joy of

rall. *a tempo.*

IN APRIL TIME.

Animando e cres.

life's young hours A sun-shine al-ways makes, That brings the heart those shin-ing flow'rs, That
 life's young hours A sun-shine al-ways makes, That brings the heart those shin-ing flow'rs That
 life's young hours A sun-shine al-ways makes, That brings the heart those shin-ing flow'rs That
 life's young hours A sun-shine al-ways makes, That brings the heart those shin-ing flow'rs That

dolce cantabile.

pp

A - pril time a - wakes, That A - pril time, . . Sweet A - pril
 A - pril time a - wakes, That A - pril time, . . Sweet A - pril
 A - pril time a - wakes, That A - pril time, . . Sweet A - pril
 A - pril time a - wakes, That A - pril time, . . Sweet A - pril

dolce cantabile.

pp

poco rall.

time, . . Bright A - pril time, . . bright A - pril time . . a - wakes! . .
 time, . . Bright A - pril time, . . bright A - pril time, . . a - wakes! . .
 time, . . Bright A - pril time, . . bright A - pril time, . . a - wakes! . .
 time, . . Bright A - pril time, . . bright A - pril time, . . a - wakes! . .

THE SONG TO PAN

A FOUR-PART SONG

THE POETRY WRITTEN BY FREDERICK ENOCH

THE MUSIC COMPOSED BY
CIRO PINSUTI.

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

Allegro moderato.

SOPRANO.
Let us raise a song to Pan! To Pan our hom-age

ALTO.
Let us raise a song to Pan! To Pan our hom-age

TENOR.
Let us raise a song to Pan! To Pan our hom-age

BASS.
Let us raise a song to Pan! To Pan our hom-age

PIANO.
(ad lib.)
Allegro moderato.

yield, He the lord of ev'-ry man Who loves the wood, the field; The

yield, He the lord of ev'-ry man Who loves the wood, the field;

yield, He the lord of ev'-ry man Who loves the wood, the field;

yield, He the lord of ev'-ry man Who loves the wood, the field;

con grazia.

p

THE SONG TO PAN.

shepherds far and near Bring flocks be-fore the shrine, And the
 The shepherds far and near Bring flocks be-fore the shrine, And the
 The shepherds far and near Bring flocks be-fore the shrine,
 The shepherds far and near Bring flocks be-fore the shrine,

pp. *pp.* *pp.* *pp.*

hun-ter brings the deer For the ho-lo-caust di-vine, for the
 hun-ter brings the deer For the ho-lo-caust di-vine, for the
 And the hun-ter brings the deer For the ho-lo-caust, for the
 And the hun-ter brings the deer For the ho-lo-caust, for the

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

ho-lo-caust di-vine. Come, a song— a song to Pan! To Pan our homage
 ho-lo-caust di-vine. Come, a song— a song to Pan! To Pan our homage
 ho-lo-caust di-vine. Come, a song— a song to Pan! To Pan our homage
 ho-lo-caust di-vine. Come, a song— a song to Pan! To Pan our homage

rit. *a tempo.* *rit.* *a tempo.*

THE SONG TO PAN.

yield, .. Ere the sun his race has ran O'er the green - wood, o'er the
 yield, .. Ere the sun his race has ran O'er the green - wood, o'er the
 yield, .. Ere the sun his race has ran .. O'er the green - wood, o'er the
 yield, .. Ere the sun his race has ran O'er the green - wood, o'er the

field, .. With a voice that bids re - joice. .. Come, a song - a song to
 field, .. With a voice that bids re - joice. Come, a song - a song to
 field, .. With a voice that bids re - joice.
 field, .. With a voice that bids re - joice.

Pan! a song to Pan!
 Pan! a song to Pan!
 Come, a song - a song to Pan! a song to Pan!
 Come, a song - a song to Pan! a song to Pan!

THE SONG TO PAN.

a tempo.

Let us raise a song to Pan! And bring the blossoms sweet, Now the

Let us raise a song to Pan! And bring the blossoms sweet, Now the

Let us raise a song to Pan! And bring the blossoms sweet, Now the

Let us raise a song to Pan! And bring the blossoms sweet, Now the

a tempo.

dolce, con grazia.

fes - tal day's be - gan, And syl - van life's com - plete; Bring

fes - tal day's be - gan, And syl - van life's com - plete;

fes - tal day's be - gan, And syl - van life's com - plete;

fes - tal day's be - gan, And syl - van life's com - plete;

dolce, con grazia.

Animando e cres.

gold - en daf - fo - dil, Rose, queen of all a - mong, While the

pp Bring gold - en daf - fo - dil, *pp* Rose, queen of all a - mong, *cres.* While the

pp Bring gold - en daf - fo - dil, *pp* Rose, queen of all a - mong,

pp Bring gold - en daf - fo - dil, *pp* Rose, queen of all a - mong, *Animando.*

pp *pp* *cres.*

THE SONG TO PAN.

cres.

vo - tive hymn to fill, Hark, the wild birds' rap-ture song! Hark, the

vo - tive hymn to fill, Hark, the wild birds' rap-ture song! Hark, the

cres. While the vo-tive hymn to fill, Hark, the wild birds' song! Hark, the

cres. While the vo-tive hymn to fill, Hark, the wild birds' song! Hark, the

rit. wild birds' rapture song! Come, a song— a song to Pan! To Pan our homage

a tempo. wild birds' rapture song! Come, a song— a song to Pan! To Pan our homage

wild birds' rap - ture song! Come, a song— a song to Pan! To Pan our homage

wild birds' rap - ture song! Come, a song— a song to Pan! To Pan our homage

rit. *a tempo.*

yield, . . Ere the sun his race has ran O'er the green - wood, o'er the

yield, . . Ere the sun his race has ran O'er the green - wood, o'er the

yield, . . Ere the sun his race has ran . . O'er the green - wood, o'er the

yield, . . Ere the sun his race has ran O'er the green - wood, o'er the

THE SONG TO PAN.

field, . . With a voice that bids re - joice. . . Wake the song— the song to
 field, . . With a voice that bids re - joice. Wake the song— the song to
 field, . . With a voice that bids re - joice.
 field, . . With a voice that bids re - joice.

cres. *ff* *f*

cres. *ff* *f*

cres. *ff*

cres. *ff*

cres. *ff* *f*

Pan! the song to Pan!
 Pan! the song to Pan!
 Wake the song— the song to Pan! the song to Pan!
 Wake the song— the song to Pan! the song to Pan!

ff *Largamente.*

f *ff*

f *ff* *Largamente.*

AUTUMN IS COME AGAIN

(A VINTAGE SONG)

WRITTEN AND COMPOSED BY

F. CORDER.

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

Allegro.

1st SOPRANO.
Au - tumn is come a - gain, Sum - mer tints he cha - ses; Brown is the

2nd SOPRANO.
Au - tumn is come a - gain, Sum - mer tints he cha - ses; Brown is the

ALTO.
Au - tumn is come a - gain, Sum - mer tints he cha - ses; Brown is the

TENOR.
Au - tumn is come a - gain, Sum - mer tints he cha - ses; Brown is the

BASS.
Au - tumn is come a - gain, Sum - mer tints he cha - ses; Brown is the

PIANO. (*ad lib.*)
♩ = 108.
p

mf

burst - ing grain, brown our sun - burnt fa - ces,

mf

burst - ing grain, brown our sun - burnt fa - ces, Ev' - ry leaf on

mf

burst - ing grain, brown our sun - burnt fa - ces, Ev' - ry leaf on

mf

burst - ing grain, brown are our fa - ces, Ev' - ry leaf on

f

burst - ing grain, brown are our fa - ces, Ev' - ry leaf on hill or plain

AUTUMN IS COME AGAIN.

hill or plain wears his rus-set gra - - - ces. . .

hill or plain wears his rus-set, wears his rus-set gra - - ces.

hill or plain wears his rus-set, wears his rus-set gra - - ces.

wears his rus-set gra - ces, wears his rus-set, wears his rus-set gra - - ces.

Pluck the vine, tread the wine by the banks of sun-ny Rhine! Who could ask bet - ter task,

Pluck the vine, tread the wine by the sun-ny Rhine! Who could ask bet - ter task,

Pluck the vine, tread the wine by the banks of sun-ny Rhine! Who could ask bet - ter task,

Pluck the vine, tread the wine by the banks of sun-ny Rhine! Who could ask bet - ter task,

Pluck the vine, tread the wine by the banks of

AUTUMN IS COME AGAIN.

while the Au-tumn sun doth shine. . . Win - ter has jew-els rare, false though is their

while the Au-tumn sun doth shine. . . Win - ter has jew-els rare, false though is their

while the Au-tumn sun doth shine. . . Win - ter has jew-els rare, false though is their

while the Au-tumn sun doth shine. . . Win - ter has jew-els rare, false though is their

sun - - ny Rhine. . . Win - ter has jew-els rare, false though is

seem - ing; Blossoms of sil-ver fair o'er the Spring are gleam - ing;

seem - ing; Blossoms of sil-ver fair o'er the Spring are gleam - ing;

seem - ing; Blossoms of sil-ver fair o'er the Spring are gleam - ing;

seem - ing; Blossoms of sil-ver fair o'er Spring are gleam - ing;

their seeming; Blossoms of sil-ver fair o'er Spring are gleam - ing; Au-tumn is be -

AUTUMN IS COME AGAIN.

Au-tumn is be-yond com-pare, gold from him comes stream

Au-tumn is be-yond com-pare, gold from him, yes, gold from him comes

Au-tumn is be-yond com-pare, gold from him, yes, gold from him comes

• yond compare, gold from him comes stream • ing, gold from him, yes, gold from him comes

Pluck the vine, tread the wine by the banks of sun-ny Rhine!

ing... Pluck the vine, tread the wine by the sun-ny Rhine!

stream • ing. Pluck the vine, tread the wine by the banks of sun-ny Rhine!

stream • ing. Pluck the vine, tread the wine by the banks of sun-ny Rhine!

stream • ing. Pluck the vine, tread the wine

AUTUMN IS COME AGAIN.

Who could ask bet - ter task, while the Au - tumn sun doth shine. . .

Who could ask bet - ter task, while the Au - tumn sun doth shine. . .

Who could ask bet - ter task, while the Au - tumn sun doth shine. . .

Who could ask bet - ter task, while the Au - tumn sun doth shine. . . .

by the banks of sun - - - ny Rhine! . . .

Andante espressivo. *p dolce.* With gold - en bait . . ev' - ry

dolce. Au - tumn with gold - en, gold - en bait . . ev' - ry, . .

dolce. Au - tumn with gold - en bait ev' - ry,

p dolce. Au - tumn with gold - en bait, . . with gold - en bait ev' - ry,

p dolce. with gold - en bait ev' - ry heart,

Andante espressivo. *p dolce.*

AUTUMN IS COME AGAIN.

heart thou lur - - - est, Ev' - ry ill the months cre -
 ev' - ry heart thou lur - est, Ills that the months, the months . . cre -
 ev' - ry heart thou lur - est, All
 heart, ev' - ry heart thou lur - est, All ills that the months cre -
 ev' - ry heart . . thou lur - est, Ills the months cre -

- ate, . . with . . thy gold thou cur-est, Man - y,
 - ate, . . thou cur - est, with . . thy gold . . thou cur-est, Thy gifts
 - ills . . . with . . thy . . gold . . thou cur-est, Man - -
 - ate, . . with thy gold, with thy gold thou cur-est, Man - -
 - ate, thou . . cur - est, Man - -

AUTUMN IS COME AGAIN.

man - y thy gifts and great, wine's the best, the best and pur - est. . .
 are man - y and great, but wine's the best, the best and pur - est.
 - y thy gifts and great, wine's the best and pur - est
 - y thy gifts and great, wine's the . . best and pur - est
 - y . . . thy gifts and great, wine's the pur - est.

Tempo lmo.

Pluck the vine, tread the wine by the banks of sun-ny Rhine! Who could ask bet - ter
 Pluck the vine, tread the wine by the sun-ny Rhine! Who could ask bet - ter task,
 Pluck the vine, tread the wine by the banks of sun-ny Rhine! Who could ask bet - ter task,
 Pluck the vine, tread the wine by the banks of sun-ny Rhine! Who could ask bet - ter task,
 Pluck the vine, tread the wine by the sun-ny Rhine! Who could ask bet - ter task,

Tempo lmo.

MY LOVE BEYOND THE SEA

A FOUR-PART SONG

THE POETRY WRITTEN BY PAUL MATHEWS

THE MUSIC COMPOSED BY

FRANK H. SIMMS.

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

Allegro moderato.

SOPRANO.
In Spring I wan-der down the lanes, Be-neath the bud-ding trees, . . . And

ALTO.
In Spring I wan-der down the lanes, Be-neath the bud-ding trees, And

TENOR.
In Spring I wan-der down the lanes, Be-neath the bud-ding trees, And lis-ten,

BASS.
In Spring I wan-der down the lanes, Be-neath the bud-ding trees, And

PIANO.
= 138.

lis-ten, as the song-birds' notes Come thrill-ing down the breeze; The

lis-ten, as the song-birds' notes Come thrill-ing down the breeze; The

as the song-birds' notes Come thrill-ing down the breeze; The

lis-ten, as the song-birds' notes Come thrill-ing down the breeze; The

MY LOVE BEYOND THE SEA.

sounds so sweet that reach mine ear, Those ca - roll'd notes so free, Re -

sounds so sweet that reach mine ear, Those ca - roll'd notes so free, Re -

sounds so sweet that reach mine ear, Those ca - roll'd notes so free, . . . Re -

sounds so sweet that reach mine ear, Those ca - roll'd notes so free, Re -

- call my soul's dear ab - sent love, My love be - yond the sea, Re -

- call my soul's dear ab - sent love, My love be - yond the sea, Re -

- call my soul's dear ab - sent love, My love be - yond the sea, Re - call my

- call my soul's dear ab - sent love, My love be - yond the sea, Re -

rall.

- call my soul's dear ab - sent love, My love be - yond the sea.

- call my soul's dear ab - sent love be - yond the sea.

soul's dear ab - sent love, My love be - yond the sea.

- call my soul's dear ab - sent love be - yond the sea.

rall.

MY LOVE BEYOND THE SEA.

a tempo.

2. In Summer, by the flow - ing stream, With gold - en rip - ples crossed, . . . I

2. In Summer, by the flow - ing stream, With gold - en rip - ples crossed, I

2. In Summer, by the flow - ing stream, With gold - en rip - ples crossed, I lie, and

2. In Summer, by the flow - ing stream, With gold - en rip - ples crossed, I

a tempo.

lie, and mo - ments muse a - way, In con - tem - pla - tion lost. For -

lie, and mo - ments muse a - way, In con - tem - pla - tion lost. For -

mo - ments muse a - way, In con - - - tem - pla - tion lost. For -

lie, and mo - ments muse a - way, In con - tem - pla - tion lost. For -

mf

- get - ting all the scene a - round, My place should ra - ther be Be -

- get - ting all the scene a - round, My place should ra - ther be Be -

- get - ting all the scene a - round, My place should ra - ther be . . . Be -

- get - ting all the scene a - round, My place should ra - ther be Be - .

MY LOVE BEYOND THE SEA.

side my soul's dear ab - sent love, My love be - yond the sea, Be -

side my soul's dear ab - sent love, My love be - yond the sea, Be -

side my soul's dear ab - sent love, My love be - yond the sea, Be - side my

side my soul's dear ab - sent love, My love be - yond the sea, Be -

side my soul's dear ab - sent love, My love be - yond the sea. *rall.* 3. In Win - ter, by the *a tempo.*

side my soul's dear ab - sent love be - yond the sea. 3. In Win - ter, by the

soul's dear ab - sent love, My love be - yond the sea. 3. In Win - ter, by the

side my soul's dear ab - sent love be - yond the sea. 3. In Win - ter, by the *rall.* *a tempo.*

glow - ing hearth, I sit and dream a - gain, . . . And still my con - stant

glow - ing hearth, I sit and dream a - gain, And still my con - stant

glow - ing hearth, I sit and dream a - gain, And still my con - stant thoughts will

glow - ing hearth, I sit and dream a - gain, And still my con - stant;

MY LOVE BEYOND THE SEA.

thoughts will rove A - cross the storm - y main; The bur - den of their pray'r is yet, "Come
 thoughts will rove A - cross the storm - y main; The bur - den of their pray'r is yet, "Come
 rove A - cross . . . the storm - y main; The bur - den of their pray'r is yet, "Come
 thoughts will rove A - cross the storm - y main; The bur - den of their pray'r is yet, "Come

back, my love, to me, Re - turn, my soul's dear ab - sent love, My love be - yond the
 back, my love, to me, Re - turn, my soul's dear ab - sent love, My love be - yond the
 back, my love, to me, . . . Re - turn, my soul's dear ab - sent love, My love be - yond the
 back, my love, to me, Re - turn, my soul's dear ab - sent love, My love be - yond the

sea, Re - turn, my soul's dear ab - sent love, My love be - yond the sea." *rall.*
 sea, Re - turn, my soul's dear ab - sent love be - yond the sea."
 sea, Re - turn, my soul's dear ab - sent love, My love be - yond the sea."
 sea, Re - turn, my soul's dear ab - sent love be - yond the sea." *rall.*

LORD ULLIN'S DAUGHTER

A CHORAL BALLAD

THE POETRY WRITTEN BY CAMPBELL

THE MUSIC COMPOSED BY

OLIVERIA PRESCOTT.

WITH THE ORCHESTRAL ACCOMPANIMENT ARRANGED FOR THE PIANOFORTE.

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

Allegro maestoso. Soft Wind sustain.

PIANO. $\text{♩} = 126.$

f Tutti. fp

VI.

Cello, Bassi, Tymp.

cres.

cres.

A SOPRANO. *f*

A ALTO. *f*

A TENOR. *f*

A BASS. *f*

Staccato loco.

A *f*

The musical score is presented in a standard format. It begins with a piano introduction in C major, 4/4 time, marked 'Allegro maestoso' and 'Soft Wind sustain'. The tempo is indicated as quarter note = 126. The piano part features a prominent bass line with 'Cello, Bassi, Tymp.' and a melodic line with 'VI.'. Dynamics range from *f* (forte) to *fp* (pianissimo). The score includes four vocal staves: Soprano, Alto, Tenor, and Bass, each with an 'A' (Alto) marking. The vocal parts enter with a *f* dynamic. The piano accompaniment continues with a *Staccato loco.* section, marked with a 'cres.' (crescendo) and ending with a *f* dynamic.

Full Score and Orchestral Parts for large or small Band may be hired of the Publishers.

LORD ULLIN'S DAUGHTER.

Chief - tain to the High - lands bound Cries, "Boat - man, do not tar - ry! And I'll
 Chief - tain to the High - lands bound Cries, "Boat - man, do not tar - ry! And I'll
 Chief - tain to the High - lands bound Cries, "Boat - man, do not tar - ry! And I'll
 Chief - tain to the High - lands bound Cries, "Boat - man, do not tar - ry! And I'll

Strings only.

give thee a .. sil - ver pound To row us o'er the fer - ry!"
 give thee a .. sil - ver pound To row us o'er the fer - ry!"
 give thee a .. sil - ver pound To row us o'er the fer - ry!" "Now who be ye, would
 give thee a .. sil - ver pound To row us o'er the fer - ry!" "Now who be ye, would

p Cl. Fag.
Strings pizz.

"O, I'm the Chief of Ul - va's isle, . . . And
 "O, I'm the Chief of Ul - va's isle, . . . And
 cross Loch-gyle, This dark and storm-y wa - ter!" "O, I'm the Chief of Ul - va's isle, . . . And
 cross Loch-gyle, This dark and storm-y wa - ter!" "O, I'm the Chief of Ul - va's isle, . . . And

add Brass. p *Wood Wind and Strings pizz.*

LORD ULLIN'S DAUGHTER.

cres. **B**

this, Lord Ul - lin's daugh - ter. And fast be - fore her fa - ther's men Three days we've fled to -

cres.

this, Lord Ul - lin's daugh - ter. And fast be - fore her fa - ther's men Three days we've fled to -

cres.

this, Lord Ul - lin's daugh - ter. And fast be - fore her fa - ther's men Three days we've fled to -

cres.

this, Lord Ul - lin's daugh - ter. And fast be - fore her fa - ther's men Three days we've fled to -

cres. **B** *f* *Strings, Wood Wind, Brass at accent.*

- ge - ther; For should he find us in the glen, . . . My blood would stain the hea - ther."

- ge - ther; For should he find us in the glen, . . . My blood would stain the hea - ther."

- ge - ther; For should he find us in the glen, . . . My blood would stain the hea - ther."

- ge - ther; For should he find us in the glen, . . . My blood would stain the hea - ther."

Moderato.

mf

Out spoke the hard - y High - land wight, "I'll go, . . . my chief, I'm

mf

Out spoke the hard - y High - land wight, "I'll go, . . . my chief, I'm

Moderato. ♩ = 144.

mf *Strings & Wood Wind.*

LORD ULLIN'S DAUGHTER.

waves . . . are rag - ing white, I'll row . . you o'er the
waves . . . are rag - ing white, I'll row you o'er the
waves . . . are rag - ing white, I'll row you o'er the
waves . . . are rag - ing white, I'll row you o'er the

This system contains four vocal staves and a grand staff. The vocal parts are in treble clef with a key signature of one flat. The grand staff is in bass clef. The lyrics are: "waves . . . are rag - ing white, I'll row . . you o'er the".

fer - - ry, I'll row . . you o'er the fer - ry."
fer - - ry, I'll row you o'er the fer - ry."
fer - - ry, I'll row you o'er the fer - ry."
fer - - ry, I'll row you o'er the fer - ry."

Allegro agitato.
Allegro agitato. ♩ = 138.

This system contains four vocal staves and a grand staff. The tempo is marked "Allegro agitato." and the time signature is 12/8. The lyrics are: "fer - - ry, I'll row . . you o'er the fer - ry.".

add Wood Wind.
f
All Wind except Bass Tromb. & Oph.
All Strings.

This system contains a grand staff with piano accompaniment. It includes performance instructions: "add Wood Wind.", "f", "All Wind except Bass Tromb. & Oph.", and "All Strings.".

p
cres.

This system contains a grand staff with piano accompaniment. It includes performance instructions: "p" and "cres.".

LORD ULLIN'S DAUGHTER.

D

By this . . the storm . . grew loud . . a - pace, . . The

By this . . the storm . . grew loud . . a - pace, . . The

By this . . the storm . . grew loud . . a - pace, . . The

By this . . the storm . . grew loud . . a - pace, . . The

D

f Wood, Wind, Corns at accent.

wa - ter - wraith . . was shriek - ing ; And in the scowl of heaven, each

wa - ter - wraith was shriek - ing ; And in the scowl of heaven, each

wa - ter - wraith was shriek - ing ; And in the scowl of heaven, each

wa - ter - wraith was shriek - ing ; And in the scowl of heaven, each

dim.

face . . . Grew dark as they were speak - ing.

face . . . Grew dark as they were speak - ing.

face . . . Grew dark as they were speak - ing.

face . . . Grew dark as they were speak - ing.

dim. *pp*

LORD ULLIN'S DAUGHTER.

But still, . . . as wild - - er blew . . . the wind, . . . And

But still, . . . as wild - - er blew . . . the wind, . . . And

But still, . . . as wild - - er blew . . . the wind, . . . And

But still, . . . as wild - - er blew . . . the wind, . . . And

Corni.

as the night . . . grew drear - - er, A - down the glen rode arm - ed men, Their

as the night . . . grew drear - - er, A - down the glen rode arm - ed men, Their

as the night . . . grew drear - - er, A - down the glen rode arm - ed men, Their

as the night . . . grew drear - - er, A - down the glen rode arm - ed men, Their

ff Brass.

Bassi.

trampling sound - ed near - - er. . .

trampling sound - ed near - - er. . .

trampling sound - ed near - - er. . .

trampling sound - ed near - - er. . .

mf

mf

mf

FL. CL. Ob.

L.H.

LORD ULLIN'S DAUGHTER.

haste . . . thee, haste!" the la - dy cries, . . . "Tho' tem - pests round . . . us

haste . . . thee, haste!" the la - dy cries, . . . "Tho' tem - pests round . . . us

Vl. & Vla.

ga - ther; I'll meet . . . the rag - ing of . . . the skies, But

ga - ther; I'll meet . . . the rag - ing of . . . the skies, But

not an an - gry fa - ther."

not an an - gry fa - ther."

Wind.

cres. f Strings.

LORD ULLIN'S DAUGHTER.

The
The
The
The

cres. *f*

boat . . has left . . . a storm - y land, . . . A storm - y sea . . . be -
boat . . has left . . . a storm - y land, . . . A storm - y sea . . . be -
boat . . has left . . . a storm - y land, . . . A storm - y sea . . . be -
boat . . has left . . . a storm - y land, . . . A storm - y sea . . . be -

Wood Wind.
Corni at accent.
Strings.

- fore her; When, O! too strong . . . for hu - man hand The . .
- fore her; When, O! too strong . . . for hu - man hand The . .
- fore her; When, O! too strong . . . for hu - man hand The . .
- fore her; When, O! too strong . . . for hu - man hand The . .

dim.
dim.
dim.
dim.

LORD ULLIN'S DAUGHTER.

tem - pest ga - ther'd o'er her.

tem - pest ga - ther'd o'er her.

tem - pest ga - ther'd o'er her. And still . . . they row'd . . . a -

tem - pest ga - ther'd o'er her. And still . . . they row'd . . . a -

pp *f*

And still . . . they row'd . . . a - midst . . . the roar . . . Of

And still . . . they row'd . . . a - midst . . . the roar . . . Of

- midst . . . the roar . . .

- midst . . . the roar . . .

wa - ters fast pre - vail - - - - ing.

wa - ters fast pre - vail - - - - ing.

Of wa - ters fast pre - vail - ing.

Of wa - ters fast pre - vail - ing.

f

LORD ULLIN'S DAUGHTER.

Lord Ullin reach'd that fa-tal shore, His
 Lord Ullin reach'd that fa-tal shore, His
 Lord Ullin reach'd that fa-tal shore, His
 Lord Ullin reach'd that fa-tal shore, His

Brass
Bassi.

wrath was chang'd to wail - - ing ; . .
 wrath was chang'd to wail - - ing ; . .
 wrath was chang'd to wail - - ing ; . .
 wrath was chang'd to wail - - ing ; . .

mf
 For, sore . . . dis-may'd, . . through storm . . and shade, His
mf
 For, sore . . . dis-may'd, . . through storm . . and shade, His

Fl. Ob. & Cl.
mf *Strings.*

LORD ULLIN'S DAUGHTER.

child he did dis - co - ver : One love - ly hand she

child he did dis - co - ver : One love - ly hand she

stretch'd for aid, And one was round her . . lov - - er.

stretch'd for aid, And one was round her lov - - er.

Tempo 1mo.

"Come back ! come back !" he cried, in grief, "A - cross this storm - y

"Come back ! come back !" he cried, in grief, "A - cross this storm - y

"Come back ! come back ! he cried, in grief, "A - cross this storm - y

"Come back ! come back ! he cried, in grief, "A - cross this storm - y

f Tutti.

Tempo 1mo.

LORD ULLIN'S DAUGHTER.

wa - ter; And I'll for - give . . your High - land chief, My daugh - ter! O my
 wa - ter; And I'll for - give your High - land chief, My daugh - ter! O my
 wa - ter; And I'll for - give your High - land chief, My daugh - ter! O my
 wa - ter; And I'll for - give your High - land chief, My daugh - ter! O my

Allegro agitato.

daugh - - - - - ter!"
 daugh - - - - - ter!"
 daugh - - - - - ter!"
 daugh - - - - - ter!"

Allegro agitato.
Vl.
Strings. Wind sustain. *p Cl. Fag. & Corni.*
Cello & Bassi.

"Twas
 "Twas
 "Twas
 "Twas
 "Twas

cres.

LORD ULLIN'S DAUGHTER.

The musical score is arranged in systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the first system are: "vain ! . . . the loud waves lash'd the . . .". The piano accompaniment includes markings for "Wood Wind.", "Strings.", and "Strings & Corni." with a dynamic marking of *f*.

The second system continues the vocal parts with the lyrics: "shore, . . . Re - turn . . . or aid, . . . re -". The piano accompaniment continues with similar rhythmic patterns.

The third system features the lyrics: "- turn or aid pre - vent - - ing;". The piano accompaniment includes a dynamic marking of *ff* and the instruction "ff Strings."

LORD ULLIN'S DAUGHTER.

The wa - ters wild went o'er his child, And
The wa - ters wild went o'er his child, And
The wa - ters wild went o'er his child, And
The wa - ters wild went o'er his child, And

pp Brass.
Bassi.

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are repeated in each vocal line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *pp* and *pp* Brass. The tempo is marked with a common time signature.

he was left.. la - ment - ing, la -
he was left.. la - ment - ing, la -
he was left.. la - ment - ing, la -
he was left.. la - ment - ing, la -

f
f
f
f

Strings. *cres.* *f* Wind. Strings.

Detailed description: This system continues the vocal and piano parts. The lyrics are repeated in each vocal line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* and *f* Wind. The tempo is marked with a common time signature.

- ment - ing. . .
- ment - ing. . .
- ment - ing. . .
- ment - ing. . .
- ment - ing. . . *loco.*

f Tutti.

Detailed description: This system contains the final vocal staves and the piano accompaniment. The lyrics are repeated in each vocal line. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* and *f* Tutti. The tempo is marked with a common time signature.

SLOW, SLOW, FRESH FOUNT.

tears, *pp* O faint - ly, gen - tle springs,
pp
. . . my salt tears, Yet slow - er yet; O faint - ly, gen - tle springs
pp
time with my salt tears, O faint - ly, gen - tle springs,
pp
. . . with my salt tears, O faint - ly, gen - tle springs,
pp
Yet slow - er, slow - er yet; O faint - ly, gen - tle springs,
pp

p List to the hea - vy part, *fp* list,
p
List to the hea - vy part the mu - sic bears,
List, list to the hea - vy part, to the hea - vy
p
List to the hea - vy part the mu - sic bears, to the hea - vy
List

SLOW, SLOW, FRESH FOUNT.

cres. *f*

list, . . . list,

cres.

list to the hea - vy part,

part, Woe weeps out her di - vi - - sion when . . . she

cres. *f*

part, the mu - sic bears, Woe weeps . . out her di -

cres.

. list . . . to the hea - - vy part the mu - sic

cres.

Woe weeps..

Woe weeps . . out her di - vi - - sion when . . she sings,

sings, when she sings, when she sings, woe..

- vi - sion when she sings, woe..

bears, Woe weeps . . out her di - vi - sion, woe..

SLOW, SLOW, FRESH FOUNT.

... out her di - vi - sion when she sings.

Woe weeps out her di - vi - sion when she sings.

... weeps . . out her di - vi - sion when she sings.

... weeps out her di - vi - sion when . . she sings.

... weeps out her di - vi - sion when she sings.

The first system consists of six staves. The top five staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "... out her di - vi - sion when she sings.", "Woe weeps out her di - vi - sion when she sings.", "... weeps . . out her di - vi - sion when she sings.", "... weeps out her di - vi - sion when . . she sings.", and "... weeps out her di - vi - sion when she sings."

p Droop herbs and flow'rs, *pp* fall grief in show'rs, Our

p Droop herbs and flow'rs, *pp* fall grief in show'rs, Our

p Droop herbs and flow'rs, *pp* fall grief in show'rs, Our

p Droop herbs and flow'rs, *pp* fall grief in show'rs, Our

p Droop herbs and flow'rs, *pp* fall grief in show'rs, Our

p Droop herbs and flow'rs, *pp* fall grief in show'rs, Our

The second system consists of seven staves. The top six staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "*p* Droop herbs and flow'rs, *pp* fall grief in show'rs, Our", "*p* Droop herbs and flow'rs, *pp* fall grief in show'rs, Our", "*p* Droop herbs and flow'rs, *pp* fall grief in show'rs, Our", "*p* Droop herbs and flow'rs, *pp* fall grief in show'rs, Our", "*p* Droop herbs and flow'rs, *pp* fall grief in show'rs, Our", and "*p* Droop herbs and flow'rs, *pp* fall grief in show'rs, Our".

SLOW, SLOW, FRESH FOUNT.

beau - ties are not ours; O . . . I could still like melt - ing snow Up -

beau - ties are not ours; O I could still like melt - ing snow Up -

beau - ties are not ours; O I could still like melt - ing snow Up -

beau - ties are not ours; O I could still like melt - ing snow Up -

beau - ties are not ours; O I could still like melt - ing snow Up -

- on some crag - gy hill, drop, drop, drop, drop, drop, drop,

- on some crag - gy hill, drop, drop, drop, drop, drop, drop

- on some crag - gy hill, drop, drop, drop, drop,

- on some crag - gy hill, drop,

- on some crag - gy hill, drop,

SLOW, SLOW, FRESH FOUNT.

mf cres.
 Since Na - ture's, Na - ture's pride . .
cres.
 Since Na - ture's pride, since
mf Since Na - ture's, Na - ture's pride, since Na -
mf cres.
 drop, drop, drop, Since Na - ture's pride, since
mf cres.
 drop, drop, drop, Since Na - ture's, Na - ture's pride, since Na - ture's

. . . . is now a wi - ther'd daf - - - fo - dil.
 Na - ture's pride is now a wi - ther'd, wi - ther'd daf - fo - dil.
 - - ture's pride is now a wi - ther'd, wi - ther'd daf - fo - dil.
 Na - ture's pride is now a wi - ther'd daf - fo - dil.
 pride . . is now a wi - ther'd daf - - - fo - dil.

A Folio Edition of this Madrigal is also published, price 1s.; separate voice parts, 7d.