

NOVELLO'S  
PART-SONG BOOK  
(SECOND SERIES)

A COLLECTION OF  
PART-SONGS, GLEES,

AND

MADRIGALS

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VOL. XVII.

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(SECOND SERIES.)

# SONG OF THE WIND

A FOUR-PART SONG WITH SOLO

THE POETRY WRITTEN BY MAUD HINE

THE MUSIC COMPOSED BY

## GERTRUDE HINE.

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

*Allegro moderato.*

SOPRANO. I whis - per a-mong the feath' - ry . . grass, And

ALTO. I whis - per a-mong the feath' - ry grass, And

TENOR. I whis - per a-mong the feath' - ry . . grass, And

BASS. I whis - per a-mong the feath' - ry grass, And

PIANO. *Allegro moderato.*

*p*

♩ = 88.

dim - ple the riv - u - let as I pass, In the flow'r - starr'd field, on the

dim - ple the riv - u - let as I . . pass, In the flow'r - starr'd field, on the

dim - ple the riv - u - let as I . . pass, In the flow'r - starr'd field, on the

dim - ple the riv - u - let as I pass, In the flow'r - starr'd field, on the

*p*

SONG OF THE WIND.

sun - lit hill, In the flow'r - starr'd field, on the sun - lit hill, In the  
 sun - lit hill, In the flow'r - starr'd field, on the sun - lit hill, In the  
 sun - lit hill, In the flow'r - starr'd field, on the sun - lit hill, In the  
 sun - lit hill, In the flow'r - starr'd field, on the sun - lit hill, In the

flow'r-starr'd field, on the sun - lit hill, I roam at my will, . . at my will, In the  
 flow'r-starr'd field, on the sun - lit hill, I roam at my will, . . at my will, In the  
 flow'r-starr'd field, on the sun - lit hill, I roam at my will, . . at my will, In the  
 flow'r - starr'd field, on the sun - lit hill, I roam at my will, . . at my will, In the

*mf* = 88.

flow'r-starr'd field, on the sun - lit hill, . . Fet - ter-less, joy - ful, I roam at my will, . .  
 flow'r-starr'd field, on the sun - lit hill, Fet - ter-less, joy - ful, I roam at my will,  
 flow'r-starr'd field, on the sun - lit hill, Fet - ter-less, joy - ful, I roam at my will, . .  
 flow'r - starr'd field, on the sun - lit hill, Fet - ter-less, joy - ful, I roam at my will,

SONG OF THE WIND:

joy - ful I roam . . . at my will *dim.*

joy - ful I roam, I roam *dim.*

joy - ful I roam . . . at my will,

joy - ful I roam . . . at . . . my . . . will.

at my will. *rit.*

at my will. *dim.*

I roam . . . at my will.

I roam . . . at my will. *rit.*

*Tempo lmo.*

And oft in a head - long, hur - ry - ing chase, I

And oft in a head - long, hur - ry - ing chase, I

And oft in a head - long, hur - ry - ing chase, I

And oft in a head - long, hur - ry - ing chase, I

*Tempo lmo. ♩ 88.*

SONG OF THE WIND.

*cres.*  
drive the clouds thro' the a - zure space; Then drop - ping I laugh in

*cres.*  
drive the clouds thro' the a - zure space; Then drop - ping I laugh in

*cres.*  
drive the clouds thro' the a - zure space; Then drop - ping I laugh in

*cres.*  
drive the clouds thro' the a - zure space; Then drop - ping I laugh in

*cres.*

*rit.*  
ga - ther'd sheaves, Or whirl in a dance with the fall - en leaves, the fall - en

*p*  
ga - ther'd sheaves, Or whirl in a dance with the fall - en leaves, fall - en

*p*  
ga - ther'd sheaves, Or whirl in a dance with the fall - en leaves, fall - en

*p*  
ga - ther'd sheaves, Or whirl in a dance with the fall - en leaves, fall - en

*rit.*

*Tempo.*  
leaves. . . O'er the deep, deep o - cean, a mas - ter am I, As I mock - ingly hurl his

leaves. . . O'er the deep, deep o - cean, a mas - ter am I, As I mock - ingly hurl his

leaves. . . O'er the deep, deep o - cean, a mas - ter am I, As I mock - ingly hurl his

leaves. . . O'er the deep, deep o - cean, a mas - ter am I, As I mock - ingly hurl his

*Tempo.* ♩ = 88.

SONG OF THE WIND.

waves on high, And the foun - der - ing ships on the rocks I break; Then

waves on high, And the foun - der - ing ships on the rocks I break; Then

waves on high, And the foun - der - ing ships on the rocks I break; Then

waves on high, And the foun - der - ing ships on the rocks I break; Then

turn - ing I laugh at the ha - voc I make, I laugh at the ha - voc I make.

turn - ing I laugh at the ha - voc I make, I laugh at the ha - voc I make.

turn - ing laugh I laugh at the ha - voc I make.

turn - ing laugh I laugh at the ha - voc I make.

*Andante.*

*rall.* *Andante.* 69.

SONG OF THE WIND.

**SOPRANO SOLO.**

*mf* Thro' the church-yard in si - lence I wond'-ring-ly pass, And scarce care to lin - ger and

*p* *sempre p*

*rit.* play with the grass ; But I drop as I sob - bing-ly hold in my breath, And for

*rit.* *cres.* *cres.*

once am subdued, and for once am subdued in the pre - - sence of

*rit.* *rit.*

*tempo.* *rall.* *Andante.*

death. . . . . I

**CHORUS. SOPRANO.** *p* In the pre - sence of death.

**CHORUS. ALTO.** *p* In the pre - sence of death.

**CHORUS. TENOR.** *p* In the pre - sence of death.

**CHORUS. BASS.** *p* In the pre - sence of death.

*tempo.* *rall.* *Andante.*

*p* *p*

SONG OF THE WIND.

trem - bling - ly whisp - er a - round the old church And wail in the i - vy leaves

And wail, and wail

And wail, and wail

And wail, and wail

And wail

This system contains five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'trem - bling - ly whisp - er a - round the old church And wail in the i - vy leaves'. The piano accompaniment provides a rhythmic and harmonic foundation. The lyrics 'And wail, and wail' are repeated in the subsequent vocal staves.

*Un poco più lento.*

ov - er the porch ; Then en - ter - ing soft - ly I hush to a sigh,

ov - er the porch, I hush to a

ov - er the porch, I hush to a

ov - er the porch, I hush to a

ov - er the porch, I hush to a

*Un poco più lento.* ♩. = 69.

This system contains five vocal staves and a piano accompaniment. The tempo is marked 'Un poco più lento.' The lyrics begin with 'ov - er the porch ; Then en - ter - ing soft - ly I hush to a sigh,'. The piano accompaniment features a prominent bass line and chordal textures. The lyrics 'ov - er the porch, I hush to a' are repeated in the subsequent vocal staves. The tempo marking is repeated at the end of the system.

SONG OF THE WIND.

*Vistoso tempo.*

For a spi - rit is there, a . . spi - rit is there, a . .

sigh,

sigh, . .

sigh, . .

sigh,

*Vistoso tempo.*

*rit. e dim.*

spi - rit who is . . great - er than I, For a spi - rit is there, a . .

*pp* Then en - ter - ing soft - ly I

*pp* Then en - ter - ing soft - ly I

*pp* Then en - ter - ing soft - ly I

*pp* Then en - ter - ing soft - ly I

*rit.*

*cres.* *dim.*

SONG OF THE WIND.

*ad lib.*

*cres.*

*rall.*

spi - rit is there, a . . spi - rit who is great - er than

hush to a sigh, For a spi - rit is there who is great - er than

hush to a sigh, For a spi - rit is there who is great - er than

hush to a sigh, For a spi - rit is there who is great - er than

hush to a sigh, For a spi - rit is there who is great - er than

*rall.*

*cres.*

*f*

*f*

*p*

*cres.*

I.

I, who is great - er, . . is . . great - er than I . . . . .

I, who is great - er than I, is great - er than I . . . . .

I, is great - er than I . . . . .

I, . . . . . is great - er than I . . . . .

DEDICATED TO THE MEMBERS OF THE KENSINGTON ORCHESTRAL AND CHORAL SOCIETY.

# GENTLE WINDS, AROUND HER HOVER

A FOUR-PART SONG

THE POETRY WRITTEN BY J. E. CARPENTER

THE MUSIC COMPOSED BY

J. T. MUSGRAVE.

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

*Andante sostenuto.*

SOPRANO. *p* Gen - tle winds, a - round her hov - er, *mf* Seek the bow - er where she sleeps,

ALTO. *p* Gen - tle winds, a - round her hov - er, *mf* Seek the bow - er where she sleeps,

TENOR. *p* Gen - tle winds, a - round her hov - er, *mf* Seek the bow - er where she sleeps,

BASS. *p* Gen - tle winds, a - round her hov - er, *mf* Seek the bow - er where she sleeps,

PIANO. *p* *mf*

*Andante sostenuto.*

$\text{♩} = 63.$

*pp* *cres.* *fp*

Whis - per, ze - phyr, how I love her, Tho' my lip still si - lent keeps; Tell her that my

*pp* *cres.* *fp*

Whis - per, ze - phyr, how I love her, Tho' my lip still si - lent keeps; Tell her that my

*pp* *cres.* *fp*

Whis - per, ze - phyr, how I love her, Tho' my lip still si - lent keeps; Tell her that my

*pp* *cres.* *fp*

Whis - per, ze - phyr, how I love her, how I love her; Tell her that my

GENTLE WINDS, AROUND HER HOVER.

peace is flown, Say my heart is all her own; Min-gle, ze-phyrs, with her sigh,  
 peace is flown, Say my heart is all her own; Min-gle, ze-phyrs, with her sigh,  
 peace is flown, Say my heart is all her own; Min-gle, ze-phyrs, with her sigh,  
 peace is flown, Say my heart is all her own; Min-gle, ze-phyrs, with her sigh,

*cres.* *rit.* *f* *a tempo.* *mf*  
 Bid her let me hope or die. . . Gen-tle winds, a-round her hov-er, Seek the bow-er  
 Bid her let me hope or die, Gen-tle winds, a-round her hov-er. Seek the bow-er  
 Bid her let me hope or die. . . Gen-tle winds, a-round her hov-er, Seek the bow-er  
 Bid her let me hope or die, Gen-tle winds, a-round her hov-er, Seek the bow-er

*pp*  
 where she sleeps, Whis-per, ze-phyrs, how I love her, Tho' my lip, my lip still si-lent keeps.  
 where she . . sleeps, Whis-per, zephyrs, how I love her, Tho' my lip still si-lent keeps.  
 where she sleeps, Whis-per, ze-phyrs, how I love her, Tho' my lip still si-lent keeps.  
 where she sleeps, Whis-per, ze-phyrs, how I love her, Tho' my lip still si-lent keeps.

GENTLE WINDS, AROUND HER HOVER.

Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far, Whis - per soft - ly

Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far, Whis - per soft - ly

Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far, Whis - per soft - ly

Gen - tle moon that shin'st a - bove her, In yon dark blue vault a - far, Whis - per soft - ly

how I love her, Say she is my guid - ing star; Let thy pure and ho - ly beams

how I love her, Say she is my guid - ing star; Let thy pure and ho - ly beams.

how I love her, Say she is my guid - ing star; Let thy pure and ho - ly beams

how I love her, how I love her; Let thy pure and ho - ly beams

Fall up - on her while she dreams; Mur - mur, moonbeam, how I sigh, But for her I

Fall up - on her while she dreams; Murmur, moonbeam, how I sigh, But for her I

Fall up - on her while she dreams; Mur - mur, moonbeam, how I sigh, But for her I . .

Fall up - on her while she dreams; Mur - mur, moonbeam, how I sigh, But for her I

GENTLE WINDS, AROUND HER HOVER.

*rit.*  
*a tempo.*  
*p* *mf*

live or die. Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps ;

live or die. Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps ;

live or die. Gen - tle winds, a - round her hov - er, Seek the bow - er where she sleeps ;

live or die. Gen - tle winds, a - round her hov - er, Seek her bow - er where she sleeps ;

*rit.*  
*a tempo.*  
*f* *p* *mf*

*pp*

Whis - per soft - ly how I love her, Though my lip, my lip still si - lent keeps,

Whis - per soft - ly how I love her, Though my lip still si - lent keep, how..

Whis - per soft - ly how I love her, Though my lip still si - lent keeps,

Whis - per soft - ly how I love her, Though my lip still si - lent keeps,

*pp*

*morendo.*

how I love her, my lip still si - lent keeps.

I love .. her, my lip still si - - lent keeps.

how I love, though my lip still si - lent keeps.

how I love her, my lip still si - - lent keeps.

*morendo.*

# THE CURFEW

A SIX-PART SONG

THE POETRY WRITTEN BY LONGFELLOW

THE MUSIC COMPOSED BY

## OLIVER KING

(Op. 26, No. 1).

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

*With a monotonous swing.*

SOPRANO.

1st & 2nd ALTO.

1st & 2nd TENOR.

BASS.

PIANO.  
♩ = 68.

So - lemn-ly, mourn - ful - ly deal - ing its dole, The cur - few bell is be -

So - lemn-ly, mourn - ful - ly deal - ing its dole, The cur - few bell is be -

So - lemn - ly, mourn - ful - ly deal - ing its

*ben legato.*

*mp*

*sempre pp*

*sempre pp*

So - lemn - ly, mourn - ful - ly

gin - ning to toll, . . . So - lemn-ly mourn - ful - ly deal - ing its dole, The

gin - ning to toll, . . . So - lemn-ly mourn - ful - ly deal - ing its dole, The

dole, . . . . The cur - few bell is be -

THE CURFEW.

*Marcato.*

deal - - ing its dole, The cur - - few  
 cur - few bell is be - gin - ning to toll, . . . Cov - er the em - bers and  
 cur - few bell is be - gin - ning to toll, . . . Cov - er the em - bers and  
 gin - - ning to toll, . . . Cov - er the

bell is be - gin - ning . . . to toll, Cov - er the  
*cres.* *dim.* *molto dim.* *cres-cen-*  
*cres.* do.  
 put out the light, Toil comes with morn - ing, and rest with the night, Cov - er the em - bers and  
 put out the light, Toil comes with morn - ing, and rest with the night, Cov - er the em - bers and  
 em - bers and put . . . out . . . the light, Toil . . . comes with

em - - bers and put . . . out the light, . . .  
*molto.* *f* *dim. e rall.*  
 put out the light, Toil comes with morn - ing and rest with the night. . .  
 put out the light, Toil comes with morn - ing, and rest with the night.  
*molto.* *f* *dim.*  
 morn - - ing, and rest with the night,  
*rall.*  
*dim.*

THE CURFEW.

Toil comes with morn - ing, and rest with the night.

Toil comes with morn - ing, and rest with the night, and rest with the night.

Toil comes with morn - ing, and rest with the night, and rest with the night.

Toil with morn - ing, rest with night.

Dark grow the win - dows, and quenched is the fire, Sound fades in - to si - lence, all foot - steps re - tire, . .

Dark grow the win - dows, and quenched is the fire, Sound fades in - to si - lence, all foot - steps re - tire, . .

Dark grow the win - dows, and quenched is the fire, . . . Sound

Dark grow the win - dows, and quenched is the fire,

Dark grow the windows, and quenched is the fire, Sound fades in - to si - lence, all foot - steps re - tire, No

Dark grow the windows, and quenched is the fire, Sound fades in - to si - lence, all foot - steps re - tire, No

fades in - to si - lence, all foot - steps re - tire, . . . No

THE CURFEW.

Sound fades in - to si - lence, all foot - steps . . re - tire;  
 voice in the cham - bers, no sound in the hall, Sleep and ob - li - vion reign o - ver all, No  
*espress.*  
 voice in the cham - bers, no sound in the hall, Sleep and ob - li - vion reign o - ver all, No  
 voice in the cham - bers, no sound in . . . the hall,

No voice in the cham - bers, no sound, no sound in the hall,  
 voice in the cham - bers, no sound in the hall, Sleep and ob - li - vion reign o - ver all, . .  
 voice in the cham - bers, no sound in the hall, Sleep and ob - li - vion reign o - ver all,  
 Sleep . . and ob - li - vion reign o - ver all,

*pp* Sleep and ob - li - - vion reign o - ver all.  
*pp* Sleep and ob - li - vion reign o - ver all, . . reign o - ver all.  
*pp* Sleep and ob - li - vion reign o - ver all, . . reign o - ver all.  
*pp* reign, . . reign o - ver all.

# WAKEN, LORDS AND LADIES GAY

HUNTING CHORUS.

THE POETRY WRITTEN BY SIR WALTER SCOTT

THE MUSIC COMPOSED BY  
EMILE LOUIS.

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

*Andante.*

BASS. *f* Wa-ken, lords and la - dies gay, . . . On the moun-tain dawns the

PIANO. *Andante.*

$\text{♩} = 69.$

*Allegro vivace.* SOPRANO. All the jol - ly chase is

ALTO. All the jol - ly chase is

TENOR. All the jol - ly chase is

day, . . . *Allegro vivace.*  $\text{♩} = 108.$  All the jol - ly chase is

*f* *pp* *p*

here, With horse, and hawk, and hunting spear! Hounds are in their cou - ples yell - ing, Hawks are

here, With horse, and hawk, and hunt - ing spear! Hounds are in their cou - ples yell - ing, Hawks are

here, With horse, and hawk, and hunt - ing spear! Hounds are in their cou - ples yell - ing, Hawks are

here, With horse, and hawk, and hunt - ing spear! Hounds are in their cou - ples yell - ing, Hawks are

*rall.*

WAKEN, LORDS AND LADIES GAY.

*rall.* *dim.* *a tempo.*  
whist-ling, horns are knell-ing, Mer-ri-ly, mer-ri-ly min-gle they, . .  
whist-ling, horns are knell-ing, *dim.* *p* Mer-ri-ly, mer-ri-ly min-gle they,  
whist-ling, horns are knell-ing, *dim.* *p* Mer-ri-ly, mer-ri-ly min-gle they, . .  
whist-ling, horns are knell-ing, *dim.* *p* Mer-ri-ly, mer-ri-ly min-gle they,  
*rall.* *a tempo.*  
*f* *f* *p*

*un poco rit.* *ff*  
Wa-ken, lords and la - dies gay. . .  
mer - ri - ly, mer - ri - ly min - gle they, Wa-ken, lords and la - dies gay. . .  
Wa-ken, lords and la - dies gay. . .  
mer - ri - ly, mer - ri - ly min - gle they, Wa-ken, lords and la - dies gay. . .  
*un poco rit.* *f* *ff*

*Andante.*  
Wa-ken, lords and la - dies gay, . . The mist has left the moun-tain  
*Andante.*

WAKEN, LORDS AND LADIES GAY.

*rall.* *Andante. dolce.*

Spring-lets in . . the dawn are streaming,  
 Spring-lets in . . the dawn are streaming,  
 gray

*rall.* *Andante.*

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

Dia - monds on . . the brake are gleaming, Spring-lets in . . the dawn are streaming,  
 Dia - monds on . . the brake are gleaming, Spring-lets in . . the dawn are streaming,

*Allegro vivace.*

Dia - monds on . . the brake are gleaming,  
 Dia - monds on . . the brake are gleaming,  
 And fo-rest-ers have bu - sy been, To track the  
 And fo-rest-ers have bu - sy been, To track the  
*Allegro vivace.*

*f.* > > > > > > > >

WAKEN, LORDS AND LADIES GAY.

And fo - resters have bu - sy been, To track the buck in thick-et  
 And fo - resters have bu - sy been, To track the buck in thick-et  
 buck in thick-et green, And fo - resters have bu - sy been, To track the buck in thick-et  
 buck in thick-et green, And fo - resters have bu - sy been, To track the buck in thick-et  
 buck in thick-et green, And fo - resters have bu - sy been, To track the buck in thick-et  
 buck in thick-et green, And fo - resters have bu - sy been, To track the buck in thick-et

*rall.* green; . . . *dim.* Now we come to chant our lay, . . . *a tempo.*  
*dim.* green; . . . La la la la la la la la la, . . . *p*  
*dim.* green; . . . Now we come to chant our lay, . . . *p*  
*dim.* green; . . . La la la la la la la la la, . . . *a tempo.*  
*rall.* *f* *dim.* *p*

Wa-ken, lords and la - dies gay. . . *ff*  
 Now we come to chant our lay, Wa-ken, lords and la - dies gay. . . *ff*  
 La la la la la la la la la, Wa-ken, lords and la - dies gay. . . *ff*  
 Now we come to chant our lay, Wa-ken, lords and la - dies gay. . . *f* *ff*

WAKEN, LORDS AND LADIES GAY.

*Andante.*

Wa-ken, lords and la - dies gay, . . . To the green - wood haste a -

*Andante.*

*rall.* *Allegretto.* TENOR.

way. We can We can

*rall.* *Allegretto.*

*f* *dim.* *f* *ben marcato.*

show you where he lies, Fleet of foot, and tall of size; We can show the marks he

show you where he lies, Fleet of foot, and tall of size; We can show the marks he

made, When 'gainst the oak his ant - lers fray'd. . . . .

made, When 'gainst the oak his ant - lers fray'd. . . . .

*dim.* *dim.* *dim.*

• WAKEN, LORDS AND LADIES GAY.

*Allegro vivace.*

You shall see him brought to bay,

You shall see him brought to bay, you shall see him brought to bay,

You shall see him brought to bay, La la la la la la la la,

La la la la la la la la, You shall see him brought to bay,

*Allegro vivace.*

*Andante.*

Waken, lords and la - dies gay, . . .

Waken, lords and la - dies gay, . . .

Waken, lords and la - dies gay, . . . Loud-er, loud - er chant the

Waken, lords and la - dies gay, . . . Loud-er, loud - er chant the

*Andante.*

*rall.*

lay, . . . Wa-ken, lords and la - dies gay,

lay, . . . Wa - ken, lords and la - dies gay, . . .

*rall.*

*f* *dim.*

WAKEN, LORDS AND LADIES GAY.

*Andante.*

Tell them youth, and mirth, and glee, Run a course as well as we,  
 Tell them youth, and mirth, and glee, Run a course as well as we,

*Andante.*

Tell them youth, and mirth, and glee, Run a course as well, as well as we;  
 Tell them youth, and mirth, and glee, Run a course as well, as well as we;

*rit.* *Allegro.*

Time, stern  
 Time, stern

Time, stern huntsman, who can  
 Time, stern huntsman, who can  
 huntsman, who can baulk, Stanch as hound, and fleet as hawk, Time, stern huntsman, who can  
 huntsman, who can baulk, Stanch as hound, and fleet as hawk, Time, stern huntsman, who can

WAKEN, LORDS AND LADIES GAY.

*dim.*  
 baulk, Stanch as hound, and fleet as hawk. . . . .  
*dim.*  
 baulk, Stanch as hound, and fleet as hawk. . . . .  
*dim.*  
 baulk, Stanch as hound, and fleet as hawk. . . . .  
*dim.*  
 baulk, Stanch as hound, and fleet as hawk. . . . .

*p*  
 Think of this and rise with day,  
 Think of this and rise with day, think of this and rise with day,  
 Think of this and rise with day, La la la la la la la la la,  
 La la la la la la la la la, Think of this and rise with day,

*un poco rit.* *ff* *dim.* *Allegro vivace.*  
 Gen - tle lords and la - dies gay. . . . . All the jol - ly chase is  
*ff* *dim.*  
 Gen - tle lords and la - dies gay. . . . . All the jol - ly chase is  
*ff* *dim.*  
 Gen - tle lords and la - dies gay. . . . . All the jol - ly chase is  
*ff* *dim.*  
 Gen - tle lords and la - dies gay. . . . . All the jol - ly chase is  
*un poco rit.* *ff* *dim.* *p* *Allegro vivace.*

WAKEN, LORDS AND LADIES GAY.

here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are

here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are

here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are

here, With horse, and hawk, and hunt-ing spear! Hounds are in their cou - ples yell - ing, Hawks are

*rall.*

whistling, horns are knell-ing, Mer-ri-ly, mer-ri-ly min-gle they, . .

whistling, horns are knell-ing, Mer-ri-ly, mer-ri-ly min-gle they,

whistling, horns are knell-ing, Mer-ri-ly, mer-ri-ly min-gle they, . .

whistling, horns are knell-ing, Mer-ri-ly, mer-ri-ly min-gle they,

*rall.* *dim.* *a tempo.*

Waken, lords and la - dies gay. . .

mer - ri - ly, mer - ri - ly min - gle they, Waken, lords and la - dies gay. . .

Waken, lords and la - dies gay. . .

mer - ri - ly, mer - ri - ly min - gle they, Waken, lords and la - dies gay. . .

*un poco rit.*

# TELL ME WHERE IS FANCY BRED?

A PART-SONG OR GLEE FOR FOUR VOICES  
THE POETRY WRITTEN BY SHAKESPEARE

THE MUSIC COMPOSED BY  
**CIRO PINSUTI.**

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

*Allegro moderato.*  
*f ma non troppo.*

**SOPRANO.**  
Tell me where is fan - cy bred? Or in the heart or in the

**ALTO.**  
Tell me where is fan - cy bred? Or in the heart or in the

**TENOR.**  
Tell me where is fan - cy bred? Or in the heart or in the

**BASS.**  
Tell me where is fan - cy bred? Or in the heart or in the

**PIANO.**  
*Allegro moderato.*  
*f ma non troppo.*

*marcato.*

head? How be - got, . . . how nou - rish - ed? how be - got, . . . how

head? How be - got, . . . how nou - rish - ed? how be - got, . . . how

head? How be - got, . . . how nou - rish - ed? how be - got, . . . how

head? How be - got, . . . how nou - rish - ed? how be - got, . . . how

head? How be - got, . . . how nou - rish - ed? how be - got, . . . how

*marcato.*

TELL ME WHERE IS FANCY BRED?

*cres - cen - do. f dim.*

nou - rish - ed? Re - ply, re - ply, re - ply, re -

nou - rish - ed? Re - ply, re - ply, re - ply,

Re - ply, re - ply, re - ply,

how nou - rish - ed? Re - ply, re - ply, re - ply,

*cres - cen - do. f dim.*

*pp sotto voce.*

ply, Tell me where .. is fan - cy bred?.. Or in the

re - ply, Tell me where is fan - cy bred?.. Or in the

re - ply, Tell me where is fan - cy bred?.. Or in the

re - ply, Tell me where is fan - cy bred?.. Or in the

*p pp*

*sempre pp*

heart or in the head? . . . How be - got, *sempre pp*

heart or in the head? . . . How be - got,

heart or in .. the head? . . . How be - got, . . . how

heart or in the head? . . . How be - got, . . . how

*sempre pp*

TELL ME WHERE IS FANCY BRED ?

how nou-rish-ed? how be-got, how nou-rish-ed? Re -  
 how nou-rish-ed? how be-got, how nou-rish-ed?  
 nou-rish-ed? how be-got, . . . how nou-rish-ed?  
 nou-rish-ed? how be-got, . . . how nou-rish-ed?

*cres.* cen-do. *f* *dim.*  
 - ply, re-ply, re-ply, . . . re-ply, re-ply. . . .  
*cres* cen-do. *f* *dim.* *p*  
 Re-ply, re-ply, re-ply, re-ply. . . .  
*cres* cen-do. *f* *dim.* *p*  
 Re-ply, re-ply, re-ply, re-ply. . . .  
*cres* cen-do. *f* *dim.* *p*  
 Re-ply, re-ply, re-ply, re-ply. . . .

*dolce cantabile.*  
 It is en-gen-der'd in the eyes, . . . With gaz-ing  
 en-gen-der'd in the eyes,  
 It is en-gen-der'd in the  
*dolce cantabile.* en-gen-der'd in the eyes,

TELL ME WHERE IS FANCY BRED!

fed, with gaz - ing fed, . . . . And fan - cy  
 with gaz - ing fed, . . . . And fan - cy  
 eyes, with gaz - ing, with gaz - ing fed, And fan - cy  
 with gaz - ing fed, . . . . And fan - cy

*p*

dies In the cra - dle where it lies, . . . . And fan - cy  
 dies In the cra - dle where it lies, . . . . And fan - cy  
 dies In the cra - dle where it lies, . . . . And fan - cy  
 dies In the cra - dle where it lies, . . . . And fan - cy

*poco cres.*

dies . . . in the cra - dle where it lies. Let us  
 dies, in the cra - dle where it lies. Let us  
 dies, in the cra - dle where it lies. Let us  
 dies, in the cra - dle where it lies. Let us

*dim. e rall.* *a tempo.*  
*dim. e rall.* *a tempo.*  
*dim. e rall.* *a tempo.*  
*dim. e rall.* *a tempo.*

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

TELL ME WHERE IS FANCY BRED?

all . . ring fan - cy's knell, . . let us all ring fan - cy's

all ring fan - cy's knell, . . let us all ring fan - cy's

all ring fan - cy's knell, . . let us all ring fan - cy's

all ring fan - cy's knell, . . let us all ring fan - cy's

This system contains four vocal staves and a piano accompaniment. The lyrics are: "all . . ring fan - cy's knell, . . let us all ring fan - cy's". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

*marcato.*  
knell, . . I'll be - gin it, I'll be - gin it,

*marcato.*  
knell, . . I'll be - gin it, I'll be - gin it,

*marcato.*  
knell, . . I'll be - gin it, I'll be - gin it,

*marcato.*  
knell, . . I'll be - gin it,

This system contains four vocal staves and a piano accompaniment. The lyrics are: "knell, . . I'll be - gin it, I'll be - gin it,". The tempo marking *marcato.* is present above the first vocal staff. The piano accompaniment continues with a similar rhythmic pattern.

*dim.*  
Ding dong bell, ding, ding, ding, ding dong bell, ding,

Ding dong bell, ding dong bell, ding,

Ding dong bell, ding dong bell, ding,

Ding dong bell, ding dong bell, ding, ding dong

This system contains four vocal staves and a piano accompaniment. The lyrics are: "Ding dong bell, ding, ding, ding, ding dong bell, ding,". The tempo marking *dim.* is present above the first vocal staff. The piano accompaniment features a prominent bell-like sound effect.

TELL ME WHERE IS FANCY BRED ?

ding, ding, ding dong bell, ding, ding, ding, ding dong

ding, ding, ding dong bell, ding, ding, ding, ding dong

ding, ding, ding, ding, ding dong bell, ding, ding, ding, ding dong

bell, ding, ding dong bell, ding, ding, ding, ding dong

*pp* *un poco rall.*

bell, . . . . . ding, ding dong bell. . . . .

bell, . . . . . ding, ding dong bell. . . . .

bell, . . . . . ding, ding dong bell. . . . .

bell, ding, ding dong bell, ding, ding dong bell. . . . .

*sempre pp* *morendo.*

# HYMN TO CYNTHIA

A FOUR-PART SONG

THE POETRY WRITTEN BY BEN JONSON

THE MUSIC COMPOSED BY

## BERTHOLD TOURS.

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

*Lento, ma non troppo.*  
*p dolce.*

**SOPRANO.**  
Queen and hunt-ress, chaste and fair, Now the sun is laid to

**ALTO.**  
Queen and hunt-ress, chaste and fair, Now the sun is laid to

**TENOR.**  
Queen and hunt-ress, chaste and fair, Now the sun is laid to

**BASS.**  
Queen and hunt-ress, chaste and fair, Now the sun is laid to

*Lento, ma non troppo.*  
*p dolce.*

**PIANO.**  
♩ = 63.

sleep, . . . Seat - ed in thy sil - ver chair, State in wont - ed man - ner

sleep, . . . Seat - ed in thy sil - ver chair, State in wont - ed man - ner

sleep, . . . Seat - ed in thy sil - ver chair, State in wont - ed man - ner

sleep, . . . Seat - ed in thy sil - ver chair, State in wont - ed man - ner

HYMN TO CYNTHIA.

keep, Hes - pe - rus en - treats thy light,  
 keep, Hes - pe - rus en - treats, en-treats thy light,  
 keep, Hes - pe - rus en - treats . . . thy light,  
 keep, Hes - pe - rus en - treats thy light, en - treats thy light,

God - - dess ex - cel - lent - ly bright, ex - cel - lent - ly bright, . .  
 God - - dess ex - cel - lent - ly bright, ex - cel - lent - ly bright, . .  
 God - - dess ex - cel - lent - ly bright, ex - cel - lent - ly bright, . .  
 God - - dess ex - cel - lent - ly bright, ex - cel - lent - ly bright, . .

ex - cel - lent - ly bright! . . Earth, let not thy en - vious shade  
 ex - cel - lent - ly bright! . . Earth, let not thy en - vious shade  
 ex - cel - lent - ly bright! . . Earth, let not thy shade Dare it -  
 ex - cel - lent - ly bright! . . Earth, let not thy en - vious shade Dare it -

*Poco più animato.*

HYMN TO CYNTHIA.

Dare it - self to in - ter - pose ; . . . Cyn - thia's shi - ning orb was  
 Dare it - self to in - ter - pose ; . . . Cyn - thia's shi - ning, shi - ning  
 - self to in - ter - pose ; Cyn - - thia's shi - ning  
 - self to in - ter - pose ; . . . Cyn - - thia's shi - ning

made Heaven to cheer, when day did close.  
 orb was made, was made Heaven to cheer, when day did close.  
 orb was made, was made Heaven to cheer, when day did close. Bless us,  
 orb was made Heaven to cheer, when day did close.

Bless us, then, with wish - ed sight, God - - - deas,  
 Bless us, then, with wish - ed sight, bless us, then, with sight,  
 Bless us, then, with wish - ed sight, God - - - deas,  
 Bless us, then, with sight, bless us, then, with sight,

HYMN TO CYNTHIA.

*pp* God - - - dess ex - cel - lent - ly bright! Lay thy  
*pp* bless us, God - dess ex - cel - lent - ly bright!  
*pp* God - - - dess ex - cel - lent - ly bright!  
*pp* bless us, God - dess ex - cel - lent - ly bright!

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

*rit. e dim.* bow, thy bow of pearl a - part, Lay thy bow of pearl a - part,  
*rit. e dim.* Lay thy bow of pearl a - part, Lay thy bow of pearl a - part,  
*rit.* thy bow of pearl, thy bow of pearl a - part,  
*pp* Lay thy bow of pearl a - part,  
*Tempo lmo.*

*p* *dim.* *pp*

And thy crys - tal shi - ning qui - ver, Give un - to thy fly - ing hart  
 And thy crys - tal shi - ning qui - ver, Give un - to thy fly - ing hart  
 And thy crys - tal shi - ning qui - ver, Give un - to thy fly - ing hart  
 And thy crys - tal shi - ning qui - ver, Give un - to thy fly - ing hart

*p*

HYMN TO CYNTHIA.

Space to breathe, how short so - ev - er, Thou that mak'st a  
 Space to breathe, how short so - ev - er, Thou that  
 Space to breathe, how short so - ev - er, Thou that mak'st a day . .  
 Space to breathe, how short so - ev - er, Thou that mak'st a day of night, a  
 day of night, God - dess ex - cel - lent - ly bright, *cres*  
 mak'st a day of night, God - dess ex - cel - lent - ly bright, *cres*  
 . . . of night, God - dess ex - cel - lent - ly bright, *cres*  
 day of night, God - dess ex - cel - lent - ly bright, *cres*  
*cen do.* ex - cel - lent - ly bright, . . . *f* ex - cel - lent - ly bright! *p rit. pp*  
*cen do.* ex - cel - lent - ly bright, . . . *f* ex - cel - lent - ly bright! *p rit. pp*  
*cen do.* ex - cel - lent - ly bright, . . . *f* ex - cel - lent - ly bright! *p rit. pp*  
*cen do.* ex - cel - lent - ly bright, . . . *f* ex - cel - lent - ly bright! *p rit. pp*  
*cen do.* . . . *f* *p rit. pp*

DEDICATED TO THE HALIFAX ST. CECILIA SOCIETY.

# TWO LOVERS

A FOUR-PART SONG

THE POETRY WRITTEN BY GEORGE ELIOT \*

THE MUSIC COMPOSED BY

EDWARD HECHT.

(Op. 26.)

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

*Andante con moto.*      *ten.*    *ten.*    *ten.*

**SOPRANO.** *p* Two lov - ers by a moss - grown spring : They leaned soft

**ALTO.** *p* Two lov - ers by a moss - grown spring : They leaned soft

**TENOR.** *p* Two lov - ers by a moss - grown spring : They

**BASS.** *p* Two lov - - - ers : They

*Andante con moto.*

**PIANO.** *(ad lib.)* *p* *ten.*    *ten.*    *ten.*  
♩ = 80.

*cres.*

cheeks, they leaned soft cheeks to - ge - ther there, Ming - led the

*cres.*

cheeks, they leaned soft cheeks to - ge - ther there, Ming - led

leaned, . . they leaned soft cheeks to - ge - ther there,

*cres.*

leaned, they leaned soft cheeks to - ge - ther there, Ming - led the

\* Printed by permission of the Executor of the late George Eliot (Ch. Lewes, Esq.)

TWO LOVERS.

dark and sun-ny hair, And heard the woo-ing thrushes sing. *p* *espressivo.* O bud-ding

dark and sun-ny hair, And heard the thrushes sing. *p* *espressivo.* O bud-ding time!

And heard . . . the thrushes sing. *p* O bud-

dark and sun-ny hair, And heard the thrushes sing. *p* O

bud - ding time! . . . O love's . . . blest prime!

O bud - ding time! . . . O love's . . . blest prime!

- ding time! . . . O love's blest prime!

bud - ding time! . . . O love's blest prime!

Two wed - ded from the por - tal sept: The bells made hap - py ca - rol -

*espressivo.* *p* Two wed - ded from the por - tal sept: The bells made hap - py ca - rol -

*p* Two wed - ded from the por - tal sept: The bells made hap - py ca - rol -

The bells made hap - py ca - rol

*Molto più lento.*  $\text{♩} = 138.$  *espressivo.* *p*

TWO LOVERS.

lings, The air was soft as fanning wings, White pe-tals on the path-way slept. . . *dim. poco accel.*

lings, The air was soft as fanning wings, White pe-tals on the path-way slept. . . *dim. poco accel.*

lings, The air was soft as fanning wings, White pe-tals on the path-way slept. . . *dim. poco accel.*

lings, The air was soft as fanning wings, White pe-tals on the path-way slept. O pure-eyed

O pure-eyed bride, . . . O pure-eyed bride! . . . *cres. fz dim.*

O pure-eyed bride, . . . O pure-eyed bride! . . . *cres. fz dim.*

O pure-eyed bride, . . . O pure-eyed bride! . . . *cres. fz dim.*

bride, O pure-eyed bride! . . . *p cres. fz dim.*

*tranquillo.* O ten-der pride! . . . *a tempo.* Two fa-ces o'er a cra-dle bent: Two

*tranquillo.* O ten-der pride! . . . *a tempo, espressivo.* Two fa-ces o'er a cra-dle bent: Two

*tranquillo.* O ten-der pride! . . . *a tempo.* Two fa-ces o'er a cra-dle bent: Two

*tranquillo.* O ten-der pride! . . . *a tempo.* Two fa-ces o'er a cra-dle bent: Two

O ten-der pride! . . . Two

TWO LOVERS.

*p* *cres.* *pp*  
 hands a-bove, a - bove the head were lock'd, Those press'd each o-ther while they rock'd, Those watch'd a  
*p* *cres.* *pp*  
 hands a-bove the head were lock'd, Those press'd each o-ther while they rock'd, Those watch'd a  
*p* *cres.* *pp*  
 hands a-bove the head were lock'd, Those press'd each o-ther while they rock'd, Those watch'd a  
*p* *cres.* *pp*  
 hands a-bove the head were lock'd, Those press'd each o-ther while they rock'd, Those watch'd a  
  
*dim.* *poco accel.* *p*  
 life that love had sent. O so - lemn hour!  
*dim.* *poco accel.* *p* *cres.*  
 life that love had sent. O so - lemn hour! O hid - den  
*dim.* *poco accel.* *p* *cres.*  
 life that love had sent. O so - lemn hour! O hid - den  
*dim.* *poco accel.* *p* *cres.*  
 life that love had sent. O so - lemn hour! O hid - den  
  
*dim.* *poco accel.* *p* *cres.*  
 life that love had sent. O so - lemn hour! O hid - den  
  
*dim.* *poco accel.* *p* *cres.*  
 life that love had sent. O so - lemn hour! O hid - den  
  
*cres.* *fz* *dim.* *tranquillo.* *p*  
 O hid - den pow'r! O so - lemn hour!  
*cres.* *fz* *dim.* *tranquillo.* *p*  
 pow'r! O, O so - lemn hour!  
*cres.* *fz* *dim.* *tranquillo.* *p*  
 pow'r! O, O so - lemn hour!  
*cres.* *fz* *dim.* *tranquillo.* *p*  
 pow'r! O, O so - lemn hour!  
 - - den pow'r! O so - lemn hour!  
  
*cres.* *fz* *dim.* *p* *tranquillo.*  
 - - den pow'r! O so - lemn hour!

TWO LOVERS.

*Tempo lmo.*

Two pa-rents by the ev'-ning fire: The red light fell, the  
 Two pa-rents by the ev'-ning fire: The red light fell, the  
 Two pa-rents by the ev'-ning fire: The light, . . . the  
 Two pa-rents: The light, the

red . . light fell . . a - bout their knees On heads that rose by  
 red light fell a - bout their knees On heads that rose by  
 red light fell a - bout their knees, On heads that rose by

slow de - grees, Like buds up - on the li - ly spire. O pa-tient,  
 slow de - grees, Like buds up - on the li - ly spire. O pa-tient life!  
 Like buds . . . on li - ly spire. . . . O pa - .  
 slow de - grees, Like buds up - on the li - ly spire. . . . O

TWO LOVERS.

pa - tient life! . . . O ten - der strife! . . .

O pa - tient life! . . . O ten - der strife!

- tient life! . . . O ten - der strife! . . .

pa - tient life! . . . O ten - der strife! . . .

*poco rit.*

*p poco rit.*

*p poco rit.*

*p poco rit.*

*p poco rit.*

*Tempo lmo.*

The two still sat to - ge - ther there: The red light shone, the

The two still sat to - ge - ther there: The red light shone, the

The two still sat to - ge - ther there: The light, . . . the

The two still sat: The light, the

*p*

*p*

*p*

*p*

*p*

*Tempo lmo.*

*p*

*p*

red light shone a - bout their knees, But all the heads by

red light shone a - bout their knees, But all the heads by

red light shone a - bout their knees, But all the heads by

red . . . light shone a - bout their knees, But all the heads by

*cres.*

*cres.*

*cres.*

*cres.*

*p*

*p*

*p*

*p*

TWO LOVERS.

slow de - grees Had gone and left that lone - ly pair. O voy - age,

slow de - grees Had gone and left that lone - ly pair. O voy - age fast!

*p* Had gone . . . and left that pair. . . . O voy -

slow de - grees Had gone and left that lone - ly pair. . . . O

voy - age fast! . . . O van - ished past! . . .

O voy - age fast! . . . O van - ished past! . . .

age fast! . . . O van - ished past! . . .

voy - age fast! . . . O van - ished past! . . .

*poco rit.*

*p poco rit.*

*p poco rit.*

*p poco rit.*

*p poco rit.*

*Molto più lento.* *p* The red light shone up - on the floor, And made the space be - tween them wide; They drew their *poco cres.*

*p* The red light shone up - on the floor, And made the space be - tween them wide; They drew their *poco cres.*

*p* The red light shone up - on the floor, And made the space be - tween them wide; They drew their *poco cres.*

And made the space be - tween them wide; They drew their

*Molto più lento.* *p* *ten. ten.* *poco cres.*

TWO LOVERS.

chairs up side by side, Their pale cheeks joined and said : Once more, once  
 chairs up side by side, Their pale cheeks joined and said : Once more, once  
 chairs up side by side, Their pale cheeks joined and said : Once more, once  
 chairs up side by side, Their pale cheeks joined and said : Once more, once

more ! O mem - o - ries ! O past . . . that is !  
 more ! O mem - o - ries ! O past . . . that is !  
 more ! O mem - o - ries ! O past . . . that is !  
 more ! O mem - o - ries ! O ! . . . O

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

O past, . . . O past, . . . past that is !  
 O past, . . . O past, . . . past that is !  
 O past, . . . O past, . . . past that is !  
 past, O past, . . . past that is !

*pp rit.*  
*pp rit.*  
*pp rit.*  
*pp rit.*

# 'TIS TWILIGHT'S HOLY HOUR

A FOUR-PART SONG

THE POETRY WRITTEN BY WELLINGTON GUERNSEY

THE MUSIC COMPOSED BY  
**J. CLIPPINGDALE.**

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

*Lento.*

SOPRANO. *p*  
'Tis twi - light's ho - ly hour! The sun is sink - ing to a

ALTO. *p*  
'Tis twi - light's ho - ly hour! The sun is sink - ing to a

TENOR. *p*  
'Tis twi - light's ho - ly hour! The sun is sink - ing to a

BASS. *p*  
'Tis twi - light's ho - ly hour! The sun is sink - ing to a

PIANO. *p*  
*Lento.*

*p* sweet re - pose; In beau - ty each fair flow'r, *pp* Its pe - tals soft - ly, soft - ly,

*p* sweet re - pose; In beau - ty each fair flow'r, *pp* Its pe - tals soft - ly, soft - ly,

*p* sweet re - pose; In beau - ty each fair flow'r, *pp* Its pe - tals soft - ly, soft - ly,

*p* sweet re - pose; In beau - ty each fair flow'r,

*p* *pp*

'TIS TWILIGHT'S HOLY HOUR!

sweet - ly doth close, soft - ly, sweet - ly doth close. Dim

sweet - ly doth close, soft - ly, sweet - ly doth close. Dim

sweet - ly doth close, .. soft - ly, sweet - ly doth close. Dim

sweet - ly doth close, .. sweet - - ly doth close.

sha - dows slow - ly, slow - ly creep O'er hill and dale, and an - cient

sha - dows slow - - ly, slow - ly creep O'er hill and

sha - dows slow - ly creep O'er hill and dale, and au - cient

Dim sha - dows creep O'er hill and dale, and moun -

moun - tain wood; Down ma - ny a slop - ing steep, Where moss-grown nooks for

moun - tain wood; Down slop - - ing steep, Where moss-grown nooks for . .

moun - tain wood; Down ma - ny a slop - ing steep, Where moss-grown nooks for

- - tain wood; Down slop - - ing steep, . . Where moss-grown nooks for . .



'TIS TWILIGHT'S HOLY HOUR.

*molto rall.*

to a sweet . . re - pose, a sweet . . re - pose  
 to a sweet re - pose, . . a sweet re - pose.  
 to a sweet re - pose, a sweet re - pose.  
 sink - ing to a sweet re - pose, a sweet re - pose.

*pp* *molto rall.* *pp* *molto rall.* *pp* *molto rall.*

The stream whose crys - tal breast In noon - day sun with crimson blush - es burn'd Now  
 The stream whose crys - tal breast In noon - day sun with crimson blush - es burn'd Now  
 The stream whose crys - tal breast In noon - day sun with crimson blush - es burn'd Now  
 The stream whose crys - tal breast In noon - day sun with crimson blush - es burn'd Now

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

peace - ful - ly doth rest, Soft shadows veil - ing its fair, fair face up - turn'd,  
 peace - ful - ly doth rest, Soft shadows veil - ing its fair, fair face up - turn'd,  
 peace - ful - ly doth rest, Soft shadows veil - ing its fair, fair face up - turn'd,  
 peace - ful - ly doth rest, veil - ing its fair, . .

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

'TIS TWILIGHT'S HOLY HOUR.

veil - ing its face up - turn'd. Sweet har - mo - ny doth reign; While soft - ly, soft - ly,  
 veil - ing its face up - turn'd. Sweet har - mo - ny . . . doth reign; While  
 veil - ing its face up - turn'd. Sweet har - mo - ny doth reign; While soft - ly,  
 fair face up - turn'd. Sweet har - mo - ny doth reign; While

rich - ly mel - low fades the light, The day-beam's sweet re - frain, This  
 rich - ly mel - low fades the light, The day's re - frain, This  
 rich - ly mel - low fades the light, The day-beam's sweet re - frain, This  
 rich - ly fades . . . the light, The day's . . . re - frain, . . . This

si - lent hour which he - ralds in the night. *rit.* *a tempo.*  
 si - lent hour . . . which he - ralds in, which he - ralds in the night. *rit.* *a tempo.*  
 si - lent hour which he - ralds in, . . . which he - ralds in the night. *rit.* *a tempo.*  
 si - lent hour which he - ralds in the night. *rit.* *a tempo.*

TIS TWILIGHT'S HOLY HOUR.

twi - light's ho - ly hour! The sun is sink - ing to a sweet re - pose, the  
 twi - light's ho - ly hour! The sun is sink - ing to a sweet re - pose, the  
 twi - light's ho - ly hour! The sun is sink - ing to a sweet re - pose,  
 twi - light's ho - ly hour! The sun is sink - ing to a sweet re - pose, the

sun is sink - ing to a sweet re - pose, to a sweet re - pose,  
 sun is sink - ing to re - pose, to a sweet re - pose,  
 is sink - ing to a sweet re - pose.  
 sun . . is sink - ing to re - pose, to a sweet re - pose, the sun . . is

to a sweet . . re - pose, a sweet . . re - pose.  
 to a sweet re - pose, . . a sweet re - pose.  
 to a sweet re - pose, a sweet re - pose.  
 sink - ing to a sweet re - pose, a sweet re - pose.

*molto rall.*  
*pp*  
*molto rall.*  
*pp*  
*molto rall.*  
*pp*  
*molto rall.*  
*pp*  
*molto rall.*

# OH, I WISH I WERE A SWALLOW

A FOUR-PART SONG

THE POETRY WRITTEN BY MARION BERNSTEIN

THE MUSIC COMPOSED BY

## OSCAR WAGNER.

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

*Andante con espressione.*

**SOPRANO.**  
Oh, I wish I were a swal - low! I would know no win-ter time; The sweet

**ALTO.**  
Oh, I wish I were a swal - low! I would know no win-ter time; The sweet

**TENOR.**  
Oh, I wish I were a swal - low! I would know no win-ter time; The sweet

**BASS.**  
Oh, I wish I were a swal - low! I would know no win-ter time; The sweet

*Andante con espressione.*

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

sum - mer I would fol - low In her flight from clime to clime. *dolce.* How I love the *dolce.*

sum - mer I would fol - low In her flight from clime to clime. *dolce.* How I love the *dolce.*

sum - mer I would fol - low In her flight from clime to clime. *dolce.* How I love the *dolce.*

sum - mer I would fol - low In her flight from clime to clime. *dolce.* How I love the *dolce.*

OH, I WISH I WERE A SWALLOW.

sum - mer flowers, And the summer skies so blue, And the cheer - ing  
 sum - mer flowers, And the sum - mer skies . . so blue, And the cheering  
 sum - mer flowers, And the summer skies . . so blue, And the cheering  
 sum - mer flowers, And the summer skies . . so blue, And the cheering

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

sun - ny hours, And the birds' . . sweet mu - sic too! . . Oh, I wish I were a  
 sun - ny hours, And the birds' . . sweet mu - sic too! Oh, I wish I were a  
 sun - ny hours, And the birds' sweet mu - sic too! Oh, I wish I were a  
 sun - ny hours, And the birds' sweet mu - sic too! Oh, I wish I were a

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

swal - low! I would know no win - ter time; . . The sweet sum - mer I would  
 swal - low! I would know no win - ter time; The sweet sum - mer I would  
 swal - low! I would know no win - ter time; The sweet sum - mer I would  
 swal - low! I would know no win - ter time; The sweet sum - mer I would

OH, I WISH I WERE A SWALLOW.

fol - low In her flight from clime to clime, in her flight from clime to clime. *dim.*

fol - low In her flight from clime to clime, . . in her flight from clime to clime. *dim.*

fol - low In her flight from clime to clime, in her flight from clime to clime. *dim.*

fol - low In her flight from clime to clime, in her flight from clime to clime. *dim.*

*A little quicker.*  
SOLO.

When I see the leaves all sha - ded With dull tints of brown and red; When the

When I see the leaves all sha - ded With dull tints of brown and red; When the

When the blos - soms are all

*A little quicker.*

*p*

blos - soms are all fa - ded, And the sing - ing birds . . . are

blos - soms are fa - ded, And the sing - - ing birds are

fa - - ded, And the sing - - ing birds . . . are

*dolce e legg.*

*dolce e legg.*

*dolce e legg.*

*dolce e legg.*

OH, I WISH I WERE A SWALLOW.

*CHORUS. espress.*

*f*ed. . . Then, how mourn-ful - ly re - call - ing Sum-mer's sweet - ness pass'd a -

*CHORUS. espress.*

*f*ed. . . Then, how mourn-ful - ly re - call - ing Sum-mer's sweet - ness pass'd a -

*f*ed. . . Then, how mourn-ful - ly re - call - ing Sum-mer's sweet - ness pass'd a -

*CHORUS. espress.*

Then, how mourn-ful - ly re - call - ing Sum-mer's sweet - ness pass'd a -

*cres.* way, 'Mid the wreck of beau - ty fall - ing In - to dark-ness and de -

*cres.* way, 'Mid the wreck of beau - ty fall - ing In - to dark-ness and de -

*cres.* way, 'Mid the wreck of beau - ty fall - ing, In - to dark-ness and de -

*cres.* way, 'Mid the wreck of beau - ty fall - ing, In - to dark-ness and de -

*cres.* way, 'Mid the wreck of beau - ty fall - ing, In - to dark-ness and de -

*cres.* way, 'Mid the wreck of beau - ty fall - ing, In - to dark-ness and de -

*a tempo. passionately. molto.*

*p* - cay. . . . Oh, I wish . . . I were a swal - low! I would

*a tempo. passionately. molto.*

*p* - cay. . . . Oh, I wish . . . I were a swal - low! I would

*a tempo. passionately. molto.*

*p* - cay. . . . Oh, I wish . . . I were a swal - low! I would

*a tempo. passionately. molto.*

*p* - cay. . . . Oh, I wish . . . I were a swal - low! I would

*p a tempo. passionately. molto.*

OH, I WISH I WERE A SWALLOW.

know no win-ter time, The sweet sum - mer I would fol - low In her

know no win-ter time, The sweet sum - mer I would fol - low In her

know no win-ter time, The sweet sun - mer I would fol - low In her

know no win-ter time, The sweet sum - mer I would fol - low In her

flight from clime to clime, . . . in her flight from clime to clime.

flight from clime to clime, in her flight from clime to clime.

flight from clime to clime, in her flight from clime to clime.

flight from clime to clime, in her flight from clime to clime.

# SLUMBER ON, BABY DEAR

A LULLABY

THE POETRY WRITTEN BY H. C. WATSON

THE MUSIC COMPOSED BY

## OLIVER KING

(Op. 33, No. 1).

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

*Andante.*

**SOPRANO.** Slumber on, ba - by dear, Do not heed thy

**ALTO.** Slum - ber, slum-ber on, ba - - by dear, . . Do . . not

**TENOR.** Slum - ber, slum-ber on, ba - - by dear, Do . . not

**BASS.** Slum - ber, slum-ber on, ba - - by dear, Do not

**PIANO.\***  
♩ = 100.

mo-ther's sigh, Breath'd for him far a - way, Whilst she sings, whilst she sings thy

heed . . thy mo - ther's sigh, Breath'd for him far a -

heed thy mo - ther's sigh, Breath'd for him far a -

heed . . thy mo - ther's sigh, . . Breath'd for him

SLUMBER ON, BABY DEAR.

lul - la - by, Whilst . . she sings thy lul - la - by. Slum - ber on, . .  
 - way, . . Whilst she sings thy lul - la - by. Slum - ber on,  
 - way, Whilst . . . she . . . sings thy lul - la - by. Slum - ber on,  
 far a - way, Whilst she sings thy lul - la - by. Slum - ber

o'er thy sleep Lov - ing eyes will watch with care; In thy dreams may thou see  
 o'er thy sleep Lov - ing eyes will watch with care; In thy dreams may thou see  
 o'er thy sleep Lov - ing eyes will watch with care; In thy dreams may thou see  
 on, . . o'er thy sleep Lov - ing eyes will watch with care;

God's own an - gels hov'-ring here, In thy dreams may thou see God's own an - gels  
 God's own an - gels hov'-ring here, In thy dreams may thou see God's own an - gels  
 God's own an - gels hov'-ring here, may thou . . see God's own an - gels  
 In thy . . dreams may thou see . . . God's own an - gels

SLUMBER ON, BABY DEAR.

hov'ring here. Slumber on, may thy sleep Soft - ly on thy eye - lids lie, . .  
 hov'-ring here. Slum - ber on, . . may . . thy sleep Soft - ly  
 hov'-ring here. Slum - ber on, may . . thy sleep Soft - - ly  
 hov'-ring here. Slum - ber on, may . . thy sleep . . .

While I watch, chant-ing low, chant-ing low Thy sweet soothing lul - - la -  
 on thy eye - lids lie, . . While I watch, while I watch, chant-ing  
 on thy eye - lids, on . . thy . . eye - lids . . lie, . . .  
 Soft - ly on thy eye - lids lie, While I

- - by, thy . . sweet sooth - ing lul - la - by, While I watch,  
 low, . . chant - ing low . . Thy sweet sooth - - ing lul - la - by,  
 While . . I watch, while . . I watch, chant - ing . .  
 watch, . . while I watch, . . chant - ing  
 watch, . . while I watch, . . chant - ing

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

SLUMBER ON, BABY DEAR.

chant-ing low, Thy sweet sooth-ing lul-la-by.

chant-ing low, Thy .. sweet .. sooth-ing lul-la-by.

.. low Thy sweet sooth-ing lul-la-by.

low Thy sweet sooth-ing lul-la-by.

Slumber on, hap-py child, May life's storms pass gent-ly by,

Slum-ber, slumber on, hap - - py child, . . . May . . . life's storms .. pass

Slum-ber, slumber on, hap - - py child, May . . . life's storms pass

Slum-ber, slumber on, hap - - py child, May life's storms pass

When this voice, hush'd and still, No more sings, no more sings thy lul - - la -

gent - ly by, When this voice, hush'd and still, . . .

gent - ly by, When this voice, hush'd and still, No . . . .

gent - ly by, . . . When this voice, hush'd and

SLUMBER ON, BABY DEAR.

by, no . . more sings thy lul - la - by. In this heart, torn with grief, Lies a doat-ing  
 No more sings thy lul - la - by. In this heart, torn with grief, Lies a doat-ing  
 . . more . . sings thy lul - la - by. In this heart, torn with grief, Lies a doat-ing  
 still, No more sings thy lul - la - by. In this heart, torn with grief,

love for thee; Fa - ther, come, bless our child, Sweet-ly slumb'ring on my knee,  
 love for thee; Fa - ther, come, bless our child, Sweet-ly slumb'ring on my knee,  
 love for thee; Fa - ther, come, bless our child, Sweet-ly slumb'ring on my knee,  
 Lies a doat - ing love for thee; Fa - ther, come, bless our

Fa - ther, come, bless our child, Sweet-ly slumb'ring on my knee. Slumber on, may thy sleep  
 Fa - ther, come, bless our child, Sweet-ly slumb'ring on my knee, Slum - ber on, . .  
 bless our . . child, Sweet-ly slumb'ring on my knee, Slum - ber on, may  
 child, . . Sweet - ly slumb - ber on my knee, Slum - ber on, may

SLUMBER ON, BABY DEAR.

Soft-ly on thy eye-lids lie, While I watch, chanting low, chant-ing low,  
 may . . thy sleep Soft-ly on thy eye - lids lie, .. While I  
 . . . thy sleep Soft - - ly on thy eye - lids, on .. thy  
 thy sleep . . . soft - ly on thy eye - lids

Thy sweet soothing lul - - la - by, thy . . sweet soothing lul - la - by,  
 watch, while I watch, chant - ing low, chant-ing low Thy sweet sooth - ing  
 eye - lids lie, . . While I watch, while . . I watch,  
 lie, While I watch, . . while I watch, ..

While I watch, chanting low Thy sweet sooth - ing lul - la by. . .  
 lul - la - by, chanting low Thy sweet sooth - ing lul - la - by.  
 chant - ing . . low Thy sweet sooth - ing lul - la - by. . .  
 chant - ing low . . Thy sweet sooth - ing lul - la - by. . .

*dim.* *pp* *dim.* *pp* *dim.* *pp* *dim.* *pp*

TO MRS. EVERETT MILLAIS.

# ALLEN-A-DALE

FOR CHORUS AND ORCHESTRA

THE WORDS FROM SIR WALTER SCOTT'S "ROKEBY"

THE MUSIC COMPOSED BY

## CHARLES H. LLOYD.

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

*Allegro con spirito.*

PIANO.  
♩ = 112.

SOPRANO.  
ALTO.  
TENOR.  
BASS.

Al-len-a - Dale . . has no fagot for burn - ing,

Al-len-a - Dale . . has no fagot for burn - ing,

Al-len-a - Dale . . has no fagot for burn - ing,

Al-len-a - Dale . . has no fagot for burn - ing,

L.H.

Ped. \* Ped. \*

Al-len-a - Dale . . has no fur-row for turn - ing,

Al-len-a - Dale . . has no fur-row for turn - ing,

Al-len-a - Dale . . has no fur-row for turn - ing,

Al-len-a - Dale . . has no fur-row for turn - ing,

Al-len-a - Dale . . has no fur-row for turn - ing,

L.H.

Ped. \* Ped. \*

ALLEN-A-DALE.

Al - len - a - Dale . . . has no fleece for the spin - ning, Yet

Al - len - a - Dale . . . has no fleece for the spin - ning, Yet

Al - len - a - Dale . . . has no fleece for the spin - ning, Yet

Al - len - a - Dale . . . has no fleece for the spin - ning, Yet

*Ped.* \* *Ped.* \*

Al - - len - a - Dale . . . has red gold . . . for the win - ning, Al - len - a -

Al - - len - a - Dale . . . has red gold . . . for the win - ning, Al - len - a -

Al - - len - a - Dale . . . has red gold . . . for the win - ning, Al - len - a -

Al - - len - a - Dale . . . has red gold . . . for the win - ning, Al - len - a -

*Ped.* \*

Dale has red gold . . . for the win - ning. Come, read me my rid - dle! come,

- Dale has red gold . . . for the win - ning. Come, read me my rid - dle! come,

- Dale has red gold . . . for the win - ning. Come, read me my rid - dle! come,

- Dale has red gold . . . for the win - ning. Come, read me my rid - dle! come,

*p* *p*

ALLEN-A-DALE.

heark - en my tale! And tell me the craft of bold Al - len - a - Dale.

heark - en my tale! And tell me the craft of bold Al - len - a - Dale.

heark - en my tale! And tell me the craft of bold Al - len - a - Dale.

heark - en my tale! And tell me the craft of bold Al - len - a - Dale.

*mp* The Ba-ron of Ra-vensworth prances in pride,

*mp* The Ba-ron of Ra-vensworth prances in pride,

*mp* The Ba-ron of Ra-vensworth prances in pride,

*mp* The Ba-ron of Ra-vensworth prances in pride,

*mp* And he views his do-main up-on Ar-kin-dale side, The

And he views his do-main up-on Ar-kin-dale side, The

And he views his do-main up-on Ar-kin-dale side, The

And he views his do-main up-on Ar-kin-dale side, The

ALLEN-A-DALE.

mere . . . for his net, . . . and the land . . . for his game, The  
 mere . . . for his net, . . . and the land . . . for his game, The  
 mere . . . for his net, . . . and the land . . . for his game, The  
 mere . . . for his net, . . . and the land . . . for his game, The

chase . . for the wild, . . and the park . . for the tame; Yet the fish of the lake, and the  
 chase . . for the wild, . . and the park . . for the tame; Yet the fish of the lake, and the  
 chase . . for the wild, . . and the park . . for the tame; Yet the fish of the lake, and the  
 chase . . for the wild, . . and the park . . for the tame; Yet the fish of the lake, and the

deer of the vale, Are less free to Lord Da - cre than Al - len - a -  
 deer of the vale, Are less free to Lord Da - cre than Al - len - a -  
 deer of the vale, Are less free to Lord Da - cre than Al - len - a -  
 deer of the vale, Are less free to Lord Da - cre than Al - len - a -

ALLEN-A-DALE.

Dale . . . Al - len - a - Dale was ne'er

Dale . . . Al - len - a - Dale was ne'er

Dale . . . Al - len - a - Dale was ne'er

Dale . . . Al - len - a - Dale was ne'er

belt - ed a knight, Though his spur be as sharp and his blade be as bright ;

belt - ed a knight, Though his spur be as sharp and his blade be as bright ;

belt - ed a knight, Though his spur be as sharp and his blade be as bright ;

belt - ed a knight, Though his spur be as sharp and his blade be as bright ;

Al - len - a - Dale is no baron or lord ; Yet twen - ty tall yeo - men will

Al - len - a - Dale is no baron or lord ; Yet twen - ty tall yeo - men will

Al - len - a - Dale is no baron or lord ; Yet twen - ty tall yeo - men will

Al - len - a - Dale is no baron or lord ; Yet twen - ty tall yeo - men will

ALLEN-A-DALE.

draw at his word; And the best . . of the no - bles his bon - net will vail, Who at  
 draw at his word; And the best . . of the no - bles his bon - net will vail, Who at  
 draw at his word; And the best . . of the no - bles his bon - net will vail, Who at  
 draw at his word; And the best . . of the no - bles his bon - net will vail, Who at

*cres* *cen* *do.*

*cres* *cen* *do.*

*cres* *cen* *do.*

*cres* *cen* *do.*

*cres* *cen* *do.*

*Ped.* \* *Ped.* \*

Rere - cross on Stan - more meets Al - len - a - Dale. . .  
 Rere - cross on Stan - more meets Al - len - a - Dale. . .  
 Rere - cross on Stan - more meets Al - len - a - Dale. . .  
 Rere - cross on Stan - more meets Al - len - a - Dale. . .

*f* *f* *f* *f*

*f* *ff*

*Ped.* \* *Ped.* \* *Ped.* \*

*Poco tranquillo.*

*Poco tranquillo.*

*p* *pp.*

*Ped.* \*

ALLEN-A-DALE.

*mf*  
The mo - ther, she ask'd of his

*mp*  
Al - len - a - Dale to his woo - ing is come ;

*p* *pp* *p*

house - hold and home.

*mf* *f*

"Though the cas - tle of Rich - mond stand fair on the hill, My

*mf* *f*

"Though the cas - tle of Rich - mond stand fair on the hill, My

*mf* *f*

*Ped.* \*

*f* *p*

"Tis the blue vault of heav'n with its

*f* *p*

"Tis the blue vault of heav'n with its

*f* *p*

hall," quoth bold Al - len, "shows gal - lant - er still ; "Tis the blue vault of heav'n with its

*f* *p*

hall," quoth bold Al - len, "shows gal - lant - er still ; "Tis the blue vault of heav'n, with its

ALLEN-A-DALE.

*Agitato.*

cres-cent so pale, And with all its bright span-gles," said Al-len-a-Dale. The

cres-cent so pale, And with all its bright span-gles," said Al-len-a-Dale. The

cres-cent so pale, And with all its bright span-gles," said Al-len-a-Dale. The

cres-cent so pale, And with all its bright span-gles," said Al-len-a-Dale. The

*Agitato.*

fa-ther was steel, and the mo-ther was stone; They lift-ed the latch, and they

fa-ther was steel, and the mo-ther was stone; They lift-ed the latch, and they

fa-ther was steel, and the mo-ther was stone; They lift-ed the latch, and they

fa-ther was steel, and the mo-ther was stone; They lift-ed the latch, and they

*sfz sfz cres. molto.*

bade him be gone.

bade him be gone.

bade him be gone,

bade him be gone.

*al al ff*

*al ff sempre sfz sfz sfz sfz*

ALLEN-A-DALE.

Piano introduction for the song 'Allen-A-Dale'. The piece begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a single line with various rhythmic values including eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *dim.* (diminuendo), leading to a *al* (all) section.

Vocal entry and piano accompaniment for the first line of the song. The vocal line is written in a single line with lyrics underneath. The piano accompaniment is in the right hand, with a *p* (piano) dynamic marking. The lyrics are: "But loud on the mor - row their wail and their cry: He had laugh'd on the".

Vocal entry and piano accompaniment for the second line of the song. The vocal line is written in a single line with lyrics underneath. The piano accompaniment is in the right hand, with a *p* (piano) dynamic marking. The lyrics are: "lass with his bon - ny black eye." The piano accompaniment concludes with a *dim.* (diminuendo) and *pp* (pianissimo) dynamic marking.

ALLEN-A-DALE.

And she fled . . . to the for-est to hear a love -

And she fled . . . to the for-est to hear a love -

And she fled . . . to the for-est to hear a love -

And she fled . . . to the for-est to hear a love -

*sempre dim.* *ten.* *ppp*

*col Ped.*

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

*ppp*

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -

tale, . . . and she fled . . . to the for-est to hear a love -



ALLEN-A-DALE.

fled . . to the for-est to hear a love-tale: And the youth it was told by, the  
 fled . . to the for-est to hear a love-tale: And the youth it was told by, the  
 fled . . to the for-est to hear a love-tale: And the youth it was told by, the  
 fled . . to the for-est to hear a love-tale: And the youth it was told by, the

youth it was told by was Al - len - a - Dale. . . .  
 youth it was told by was Al - len - a - Dale. . . .  
 youth it was told by was Al - len - a - Dale. . . .  
 youth it was told by was Al - len - a - Dale. . . .

*ff* *con brio.* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# THE SWEET SPRING

A FOUR-PART SONG

THE POETRY WRITTEN BY T. NASH (1567—1601)

THE MUSIC COMPOSED BY

## FRANCIS EDWARD GLADSTONE,

Mus. Doc.

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

*Allegretto.*

**SOPRANO.**  
Spring, the sweet Spring, is the year's pleasant king; Then blooms each

**ALTO.**  
Spring, the sweet Spring, the sweet Spring, is the year's pleasant king; Then blooms each

**TENOR.**  
Spring, the sweet Spring, the sweet Spring, is the year's pleasant king; Then blooms each

**BASS.**  
Spring, the sweet Spring, is the year's pleasant king; . . . Then

**PIANO.**  
(ad lib.)  
♩. = 84.

thing, . . . then maids dance . . in a ring; Cold doth not

thing, then blooms each thing, . . . then maids dance in a ring; Cold doth not

thing, then blooms each thing, then maids . . dance . . in a ring; Cold doth not

blooms each thing, then maids dance in a ring, . . in a ring; Cold doth not

THE SWEET SPRING.

sting, the birds do sing, . . . Cold doth not sting, . . . the  
 sting, doth not sting, the pret-ty birds do sing, do sing, the birds . . . do sing, . . . the  
 sting, doth not sting, the pret-ty birds do sing, do sing, the birds do sing, do sing, . . . the  
 sting, doth not sting, the pret-ty birds do sing, do sing, the birds do sing, do sing, the birds, the

*cres.*

pret-ty birds do sing, Pu-we, to-wit-ta-woo,  
 birds . . . do sing, Cuc-koo, . . . pu-we, cuc-koo, cuc-koo, . . .  
 pret-ty birds do sing, Cuc-koo, . . . pu-we, cuc-koo, cuc-koo, . . .  
 birds do sing, . . . Jug-jug, . . . jug-

*f* *p* *dim.*

pu-we, to-wit-ta-woo, . . . to-wit-ta-woo, to-wit-ta-woo, to-wit-ta-woo! The  
 pu-we, cuc-koo, cuc-koo, pu-we, pu-we, cuc-koo! The  
 pu-we, cuc-koo, cuc-koo, pu-we, pu-we, cuc-koo! The  
 jug, . . . jug-jug, jug-jug, jug-jug, cuc-koo! The

*dim.* *pp* *f*

THE SWEET SPRING.

palm and may make coun - try hou - ses gay, *dim.* Lambs . .  
 palm and may make coun - try hou - ses gay, *dim.* Lambs . .  
 palm and may make coun - try hou - ses gay, *dim.* Lambs frisk and play, tho  
*dim.*

frisk and play, . . . the shepherds pipe all day, And we hear aye birds tune . . .  
 frisk and play, *dim.* The shepherds pipe all day, And we hear aye birds tune this  
 Lambs frisk *dim.* and play, And we hear aye birds tune this  
 shepherds pipe all day, the shepherds pipe all day, all day, And we hear aye birds tune this

. . . this mer - ry lay, . . . to-wit-ta - woo, to-wit-ta-woo, to-wit-ta - woo, . . . to-wit-ta -  
 mer - ry, mer - ry lay, Cuc-koo, pu - we, pu - we, cuc - koo, cuc-koo, pu -  
 mer - ry, mer - ry lay, Cuc-koo, pu - we, pu - we, cuc - koo, cuc-koo, pu -  
 mer - ry, mer - ry lay, . . . jug - jug, jug - jug, cuc - koo, . . . jug -  
*dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p*

THE SWEET SPRING.

*dim.* woo, to-wit-ta-woo, to-wit-ta-woo! . . . The fields breathe sweet, . . . the  
*pp*  
*dim.* we, pu-we, cuc-koo! . . . The fields breathe sweet, . . . the  
*pp*  
*dim.* we, pu-we, cuc-koo! . . . The fields breathe sweet, the dai-sies  
*pp*  
*dim.* jug, jug-jug, cuc-koo! . . . The fields breathe sweet, . . . the  
*pp*

dai-sies kiss our feet, Young lov-ers meet, . . . Old wives a sun-ning  
dai-sies kiss our feet, Young lov-ers meet, Old wives a sun-ning  
kiss our feet, . . . Young lov-ers meet, Old wives a sun-ning  
dai-sies kiss our feet, Young lov-ers meet, Old wives a sun-ning

*cres.* sit, In ev-'ry street, in ev-'ry street, in ev-'ry street these tunes our ears . . .  
*cres.* sit, In ev-'ry street these tunes our ears . . . do greet, our  
*cres.* sit, In ev-'ry street these tunes, . . . these tunes our ears do greet, our  
*cres.* sit, In ev-'ry street these tunes . . . our ears do

THE SWEET SPRING.

do greet Pu-we, to-wit-ta woo! pu-we, to-wit-ta -  
 ears do greet, Cuc-koo, . . pu-we, cuc - koo, cuc-koo, . . pu-we, cuc -  
 ears do greet, Cuc-koo, . . pu-we, cuc - koo, cuc-koo, . . pu-we, cuc -  
 greet, . Jug - jug, jug - jug,

woo, . . to-wit-ta-woo, to-wit-ta-woo, to-wit-ta - woo! . . Spring, . . the sweet  
 koo, cuc-koo, pu - we, pu - we, cuc - koo, . . Spring, the sweet  
 koo, cuc-koo, pu - we, pu - we, cuc - koo, . . Spring, the sweet  
 jug-jug, jug - jug, jug - jug, cuc - koo, . . Spring, . . the sweet

Spring, . . is the year's plea-sant king; Then blooms each thing,  
 Spring, the sweet Spring, is the year's plea-sant king; Then blooms each thing, then blooms each  
 Spring, the sweet Spring, is the year's plea-sant king; Then blooms each thing, then blooms each  
 Spring, is the year's plea-sant king; . . Thee blooms each thing, then

THE SWEET SPRING.

then maids dance . . in a ring; . . Cold . . doth not sting,  
 thing, . . . then maids dance in a ring; . . Cold doth not sting, the  
 thing, then maids . . dance . . in a ring; Cold doth not sting, doth not sting, . .  
 maids dance in a ring, . . in a ring; Cold doth not sting, doth not sting, . .

*p*

the birds do sing, . . . the birds do sing, the birds, the pret-ty birds do  
 birds, . . . the birds do sing, the birds do sing, the birds, the pret-ty birds do  
 pret-ty birds do sing, do sing, the birds do sing, the birds, the pret-ty birds do  
 . . . pret-ty birds do sing, do sing, the birds do sing, the birds, the pret-ty birds do

*f*

sing. Spring, . . . the sweet Spring! Oh! . . . the sweet Spring!  
 sing. Spring! the sweet Spring! Oh! the sweet Spring!  
 sing. Spring! the sweet Spring! Oh! the sweet Spring!  
 sing. Spring! . . the sweet Spring! Oh! the sweet Spring!

*cres.* *ff rit.*

# RUSTIC COQUETTE

BALLET FOR FOUR VOICES

THE POETRY WRITTEN BY DIBDIN, JUNR.

THE MUSIC COMPOSED BY

F. CHAMPNEYS.

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

*Allegro vivace.*

**SOPRANO.**  
Once a maid - en went a - may - ing, Ro - sy . . cheeks and

**ALTO.**  
Once a maid - en went a - may - ing, Ro - sy cheeks and

**TENOR.**  
Once a maid - en went a - may - ing, Ro - sy . . cheeks and

**BASS.**  
*f*  
Once a maid - en went a - may - ing, Ro - sy cheeks and

**PIANO.**  
*f*  
♩ = 176.  
*Allegro vivace.*

spark - ling eye; . . . Near the spot a shep - herd stray - ing

spark - ling eye; Near the spot a shep - herd stray - ing

spark - ling eye; . . . Near the spot a shep - herd stray - ing

spark - ling eye; . . . Near the spot a shep - herd stray - ing

RUSTIC COQUETTE.

*p*

Tuned his reed so mer - ri - ly. With this maid he

Tuned his reed so mer - ri - ly. With this maid he

Tuned his reed so mer - ri - ly. With this maid he

Tuned his reed so mer - ri - ly. With this maid he

*cres.*

would be coo - ing, Fa la la la la la la la la,

would be coo - ing, Fa la la la la la la la la,

would be coo - ing, Fa la la la la la la la la la la

would be coo - ing, Fa la la la la la la la la la,

*cres.* *al.*

*p* *cres.*

But she an - swered to his woo - ing, Fa la la la la la

But she answered to his woo-ing, Fa la la la la la la la

*p* *cres.*

But she an - swered to his woo - ing, Fa la la la la la

But she an - swered to his woo-ing, Fa la la la la

*p* *cres.*



RUSTIC COQUETTE.

eyes were bright, . . . Lips were co - ral, breath per - fum - ing,

eyes were bright, Lips were co - ral, breath per - fum - ing,

eyes were bright, . . . Lips were co - ral, breath per - fum - ing,

eyes were bright, . . . Lips were co - ral, breath per - fum - ing,

And her skin was li - ly white. Vowed that for her

And her skin was li - ly white. Vowed that for her

And her skin was li - ly white. Vowed that for her

And her skin was li - ly white. Vowed that for her

he was dy - ing, Fa la la la la la la la la la,

he was dy - ing, Fa la la la la la la la la la,

he was dy - ing, Fa la la la la la la la la la,

he was dy - ing, Fa la la la la la la la la la,



RUSTIC COQUETTE.

*Adagio con sentimento.*

*cres.*

Thus co-quet-ting lost her lov-er, Soon the hap-less sto-ry.. spread;

Thus co-quet-ting lost her lov-er, Soon the hap-less sto-ry spread;

Thus co-quet-ting lost her lov-er, Soon the hap-less sto-ry.. spread;

Thus co-quet-ting lost her lov-er, Soon the hap-less sto-ry spread;

*Adagio con sentimento.* ♩ = 88.

*p*

*cres.*

Not a swain would now ap-prove her, Ev'-ry maid but she was wed.

Not a swain would now ap-prove her, Ev'-ry maid but she was wed.

Not a swain would now ap-prove her, Ev'-ry maid, ev'-ry maid but she was wed.

Not a swain would now ap-prove her, Ev'-ry maid but she was wed.

*a tempo.*

*cres.*

Maids, be warned by her pro-ceed-ing, Fa la la la la la la la la,

Maids, be warned by her pro-ceed-ing, Fa la la la la la la la la,

Maids, be warned by her pro-ceed-ing, Fa la la la la la la la la la la,

Maids, be warned by her pro-ceed-ing, Fa la la la la la la la la la,

*p a tempo.*

*cres.*

RUSTIC COQUETTE.

*p* Lest down - stairs you should be lead - ing, *cres.* Fa la la la la la

*p* Lest down - stairs you should be lead - ing, *cres.* Fa la la la la la la la

*p* Lest down - stairs you should be . . . lead - ing, *cres.* Fa la la la la la

Lest down - stairs, down stairs you should be lead - ing, *cres.* Fa la

*f cres.* la la la la la la la la la la la la la la, *f cres.* Fa la la la

*f cres.* la la la la la la la la la la la la la, *f cres.* Fa la la la

*f cres.* la la la la la la la la la la la la la la, *f cres.* Fa la la la la

*f cres.* la la la la la la la la la la la la la la, *f cres.* Fa 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 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 la la la la la la la la la la la la la la la la la

# PACK, CLOUDS, AWAY

A FOUR-PART SONG

THE POETRY WRITTEN BY THOMAS HEYWOOD (1620)

THE MUSIC COMPOSED BY

## CHARLES HARFORD LLOYD.

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

*Allegro moderato ma con spirito.*

**SOPRANO**  
Pack, clouds, a - way, . . and wel - - come day, . . With

**ALTO.**  
Pack, clouds, a - way, . . and wel - - come day, . . With

**TENOR.**  
Pack, clouds, a - way, . . and wel - - come, wel - - come

**BASS.**  
Pack, clouds, a - way, . . and wel - - come, wel - - come

**PIANO.**  
(*ad lib.*)  
♩ = 108.

night . . we ban - - ish sor - - row; . . Sweet air blow

night . . we ban - - ish sor - - row; . . Sweet air blow

day, With night we ban - ish sor - - row; . . Sweet air blow

day, With night we ban - ish sor - - row; . .

*mp*

PACK, CLOUDS, AWAY.

soft, . . . mount larks a - loft, . . . sweet air blow soft, . . .

soft, mount . . . larks a - loft, sweet air blow soft, mount

soft, mount larks . . . a - loft, sweet air . . . blow soft, mount

Sweet air blow soft, . . . mount larks a - loft, Sweet air blow

This system contains the first four staves of the musical score. The first three staves are vocal lines, and the fourth is a piano accompaniment. The lyrics are: "soft, . . . mount larks a - loft, . . . sweet air blow soft, . . ."

mount larks a - loft, . . . mount larks a - loft To give my love good - mor - -

larks . . . a - loft, mount larks . . . a - loft To give my love good - mor - -

larks . . . a - loft, mount larks . . . a - loft To give my love good - mor - -

soft, mount larks a - loft To give . . . my love good - mor - -

This system contains the next four staves. The lyrics continue: "mount larks a - loft, . . . mount larks a - loft To give my love good - mor - -".

row! . . . Wings from the wind . . . to please her mind, . . . Notes

row! . . . Notes from the lark . . . I'll . . .

row! . . .

row! . . .

This system contains the final four staves. The lyrics are: "row! . . . Wings from the wind . . . to please her mind, . . . Notes".

PACK, CLOUDS, AWAY.

from the lark I'll bor - row; . . . Bird prune thy  
 bor - row, I'll . . . bor - row; . . . Bird prune thy  
 Wings from the wind to please her mind I'll bor - row; Bird prune thy  
 Notes from the lark I'll bor - row; Bird prune thy

wing, . . . night - in - gale . . . sing, . . . To give my love, to give my love good -  
 wing, . . . night - in - gale sing, . . . To give my love, to give my love good -  
 wing, . . . night - in - gale . . . sing, . . . To give my love, to give my love good -  
 wing, . . . night - in - gale . . . sing, . . . To give my love, to give my love good -

*dim. molto.*  
 mor - row, . . . good - mor  
*dim. molto.* *pp*  
 mor - row, . . . good - mor  
*dim. molto.* *pp* *mp*  
 mor - row, good - mor - row, . . . to give my love good -  
*dim. molto.* *mp* *pp*  
 mor - row, to give my love good - mor - row, good  
*dim. molto.* *pp sempre.*  
*pronunziato il canto.*  
 ( 90 )

PACK, CLOUDS, AWAY.

row, good - mor - - - row, *mp* to give my love good -  
*pp*  
row, *mp* to give my love good - mor - row, good - mor - - -  
*pp*  
mor - row, good - mor - - - row, good - mor - - -  
- - - mor - - - - - row, . . .

- mor - row, to give my love good - mor - row, to give my love good - mor - row,  
- row, . . . to give my love good - mor - row, to give my love good - mor - row,  
- row, to give my love good - mor - row, to give my love good - mor - row,  
. . . to give my love good - mor - row, to give my love good - mor - row,

Notes from them both, . . . from them both I'll bor - row. . .  
Notes from them both, . . . from them both I'll bor - row. . .  
Notes from them both, from them both I'll bor - row. . .  
Notes from them both, from them both I'll bor - row. . .

PACK, CLOUDS, AWAY.

Wake from thy nest, . . . Rob - in red breast, . . .

Wake from thy nest, . . . Rob - in red - breast, . . .

Wake from thy nest, . . . Rob - in red - breast, Sing . . .

Wake from thy nest, . . . Rob - in red - breast, Sing . . .

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are: "Wake from thy nest, . . . Rob - in red breast, . . ." repeated across the staves with varying phrasing and dynamics.

Sing . . . birds in ev' - ry fur - row; . . .

Sing . . . birds in ev' - ry fur - row; . . .

birds, sing . . . birds in ev' - ry fur - row; . . .

birds, sing birds in ev' - ry fur - row; . . .

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "Sing . . . birds in ev' - ry fur - row; . . ." repeated across the staves.

And . . . from each hill . . . let mu - sic . . . shrill . . . Give

And from each hill . . . let mu - sic shrill . . . Give

And from each hill . . . let mu - sic . . . shrill . . . Give

row; . . . And . . . from each hill . . . let mu - sic . . .

The third system concludes the musical score with four vocal staves and piano accompaniment. The lyrics are: "And . . . from each hill . . . let mu - sic . . . shrill . . . Give" repeated across the staves.

PACK, CLOUDS, AWAY.

my . . fair . . love . . good - - mor - - row! . . .

my fair . . love good - - mor - - row! . . .

my fair . . love . . good - - mor - - row! . . .

shrill Give my fair love good - mor - - - row! . . .

Detailed description: This system contains the first four staves of music. The first three staves are vocal lines for different voices, each with lyrics. The fourth staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a major mode.

Black - bird and thrush in . . .

Black - bird and thrush in . . . ev' - ry bush, . . . Stare, . .

Detailed description: This system contains the fifth and sixth staves of music. The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a major mode.

Black - bird and thrush in ev' - ry

Black - bird and thrush in . . . ev' - ry bush! . . . You pret - ty

ev' - ry bush, . . . in . . . ev' - ry bush, . . .

lin - net and cock - spar - - row, You pret - ty

Detailed description: This system contains the seventh, eighth, and ninth staves of music. The seventh staff is a vocal line with lyrics. The eighth and ninth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/4. The music is in a major mode.

PACK, CLOUDS, AWAY.

*leggiero.*

bush! You pret - ty elves, amongst your-selves Sing  
 elves, you pret - ty elves, a - mongst your-selves, amongst your-selves Sing  
 You pret - ty elves, amongst your-selves Sing my . . fair  
 elves, you pret - ty elves, a-mongst yourselves Sing

*leggiero.*

*dim. molto.*

my fair love, sing my fair love good - mor  
 my fair love, sing my fair love good - mor  
 love, fair love, sing my fair love good - mor - - - row, good  
 my fair love, sing my fair love good - mor - - - - - row, to

*dim. molto.*

*dim. molto.*

*pp*

row, . . . good - mor - - - row, good -  
 row, . . . good - mor - - - row, good -  
 mor - - - row, . . . to give my love good - mor - row, good -  
 give my love good - mor row, good

*pp*

*pp*

*pp*

*pronunziato il canto.*

PACK, CLOUDS, AWAY.

- mor - - - row, to give my love good - mor - row, to  
 give my love good - mor - row, good - mor - - - row, . . . to  
 mor - - - row, good - mor - - - row, to  
 mor - - - row, to

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *mp* and *pp*.

give my love good mor - row, to give my love good - mor - row,  
 give my love good - mor - row, to give my love good - mor - row,  
 give my love good - mor - row, to give my love good - mor - row,  
 give my love good - mor - row, to give my love good - mor - row,

This system contains the next four staves of the musical score, continuing the vocal and piano parts.

Sing, sing . . . birds . . . in . . . ev' - ry fur - - row!  
 Sing, sing birds . . . in . . . ev' - ry fur - - row!  
 Sing, sing . . . birds in ev' - ry fur - - row!  
 Sing, sing birds in . . . ev' - ry fur - - row!

This system contains the final four staves of the musical score, featuring a change in tempo and dynamics to *f*.

# A CHAFER'S WEDDING

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF RUDOLF LOWENSTEIN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## L. LEWANDOWSKI

(Op. 30).

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

HOW THE BRIDE AND BRIDEGROOM GOT READY FOR THE WEDDING.

*Moderato.*

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.

I'll pray the monk's-hood lend her car-riage, That we may use it for the

The car-riage halts be - fore the gate, O love - ly bride, for thee we wait, O  
 mar - riage. The car - - riage halts be - fore the gate,  
 The car-riage halts be - fore the gate, O love - ly bride, for thee we wait,  
 The car - - riage halts be - fore the gate,

A CHAFER'S WEDDING.

love - ly bride, O love - ly bride, for thee we wait.  
 O love - ly bride, for thee we wait. Then horse - men  
 O love - ly bride, for thee we wait.  
 O love - ly, love - ly bride, for thee we wait.

Be -  
 some-one else must lend us, That they to church may now at - tend us. Be -  
 Be -  
 Be -

- hold the horse-men at the gate, O love - ly bride, on thee to wait, O love - ly  
 - hold the horse - men at the gate, O  
 - hold the horse - men at the gate,  
 - hold the horse - men at the gate, O love - ly bride, on thee to wait,  
 - hold the horse - men at the gate, O love - ly,

A CHAFER'S WEDDING.

bride, O love - ly bride, on thee to wait.  
 love - ly bride, on thee to wait. *dolce.* Yet one thing gives me care and  
 O love - ly bride, on thee to wait.  
 love - ly bride, on thee to wait.

sor - row, bor - row?  
 sor - row, *dolce.* A wed - ding-wreath where can I bor - row?  
 sor - row, bor - row?  
 sor - row, bor - row?  
*pp dolce. pp*

where? *p e dolce. più Lento.* The fair - est flowers are here at hand,  
 where? *p e dolce.* The fair - est flowers are here at hand,  
 where? *p e dolce.* The fair - est flowers are here at hand,  
 where? *p e dolce.* The fair - est flowers are here at hand,  
*p e dolce. più Lento.*

A CHAFER'S WEDDING.

All in ar - ray we'd see thee stand, the fair - est flowers are here at

All in ar - ray we'd see thee stand, the fair - est flowers are here at

All in ar - ray we'd see thee stand, the fair - est flowers are here at

All in ar - ray we'd see thee stand, the fair - est flowers are here at

hand, all in ar - ray we'd see thee stand, we'd see thee . . stand . . .

hand, all in ar - ray we'd see thee stand, we'd see thee stand . . .

hand, all in ar - ray we'd see thee stand, we'd see thee . . stand . . .

hand, all in ar - ray we'd see thee stand, we'd see thee stand . . .

*Moderato.*

Thy locks, O bride, thou must be deck - ing, For hear the flowerbells mu - sic

*Moderato.*

A CHAFER'S WEDDING.

*cres.*  
 The flies in jew - ell'd splendour glance, They come to join the wed - ding dance, they  
 ma - king. The flies in jew - ell'd splen - dour glance,  
*cres.*  
 The flies in jew - ell'd splendour glance, They come to join the wed - ding dance,  
*p*  
 The flies in jew - ell'd splen - dour glance,

come to join the wed - ding dance, the wed - ding dance.  
 They come to join the wed - ding dance. But say, our  
 they come to join the wed - ding dance.  
 They come, they come to join the wed - ding dance,

Deep in the flowers ye love to vis - it. And  
 future home, where is it? Deep in the flowers ye love to vis - it.  
 Deep in the flowers ye love to vis - it.  
 Deep in the flowers ye love to vis - it.

A CHAFER'S WEDDING.

say, whereshall we wed-ded be? . . . To the sa - cred li - ly bear we . . .

To the sa - cred li - ly bear we . . .

To the sa - cred li - ly bear we . . .

To the sa - cred li - ly bear we . . .

*p*

*p* *religioso.*  
thee, to the sa - cred li - ly bear . . . we . . . thee . . . The

*p* *religioso.*  
thee, to the sa - cred li - ly bear . . . we thee . . . The

*p* *religioso.*  
thee, to the sa - cred li - ly bear . . . we thee . . . The

*p* *religioso.*  
thee, to the sa - cred li - ly bear . . . we . . . thee . . . The

*p* *religioso.*

car-riage halts be - fore the gate, O love - ly bride, for thee we wait, O love - - ly

car - - riage halts be - fore the gate, O

car-riage halts be - fore the gate, O love - ly bride, for thee we wait,

car - - riage halts be - fore the gate, O love - ly

*f*

A CHAFER'S WEDDING.

bride, O love-ly bride, for thee we wait, O love-ly bride, for thee we  
 love-ly bride, for thee we wait, O love-ly bride,  
 O love-ly bride, for thee we wait, O love-ly bride,  
 bride, for thee, for thee we wait, O love-ly bride,

wait, O love-ly bride, for thee we wait...  
 for thee we wait, O love-ly bride, for thee we wait...  
 for thee we wait, O love-ly bride, for thee we wait...  
 for thee we wait, O love-ly bride, for thee we wait...

WHAT THE GUESTS BROUGHT WITH THEM TO THE WEDDING.

*Non troppo vivace.*

En-ter all, en-ter all, en-ter  
 En-ter all, en-ter all, en-ter  
 Wel-come guest each one we call, En-ter all, en-ter  
 En-ter all, en-ter all, en-ter

*Non troppo vivace.*

A CHAFER'S WEDDING.

*dolce.*  
*p* all. Bee, de- clare what bring'st thou home? Hon - ey-comb, hon - ey-comb.  
*p* all. Bee, de- clare what bring'st thou home? Hon - ey-comb, hon - ey-comb.  
*p* all. Bee, what bring'st thou home? Hon - ey-comb, hon - ey-comb.  
*p* all. Bee, what bring'st thou home? Hon - ey-comb, hon - ey-comb.

*dolce.*  
*mf* Fly, say next what fare is thine? Milk and wine, milk and wine.  
*mf* Fly, say next what fare is thine? Milk and wine, milk and wine.  
*mf* Fly, say next what fare is thine? Milk and wine, milk and wine.  
*mf* Fly, say next what fare is thine? Milk and wine, milk and wine.

*f* Dain-ty bits, dain-ty bits, dain-ty bits, dain-ty bits, dain-ty  
*f* Wasp, thy gift the sea-son fits! Dain ty bits, dain-ty bits, dain-ty bits, dain-ty bits, dain-ty  
*f* Dain-ty bits, dain-ty bits, dain-ty  
*f* Dain-ty bits, dain-ty bits, dain-ty

A CHAFER'S WEDDING.

bits, dain-ty bits, dain ty bits. But - ter - fly, and thou dost bring—?

bits, dain-ty bits, dain-ty bits. But - ter - fly, and thou dost bring—? *dolce.*

bits, dain-ty bits, dain-ty bits. Scents of spring, *dolce.*

bits, dain-ty bits, dain-ty bits. Scents of spring,

*dolce.*

*dolce.* Scents of spring. *f* Spi - der, what hast thou to - day? *dolce.* Rich ar - ray.

*dolce.* Scents of spring. Spi - der, what hast thou to - day? *dolce.* Rich ar - ray.

Rich ar - ray. *dolce.* Rich ar - ray.

*dolce.* Rich ar - ray.

*dolce.*

Store of gold, store of gold, store of gold, store of gold, store of

Store of gold, store of gold, store of gold, store of gold, store of

Store of gold, store of gold, store of

What dost thou, rose - cha-fer, hold? Store of gold, store of gold, store of

A CHAFER'S WEDDING.

gold, store of gold, store of gold.

gold, store of gold, store of gold.

gold, store of gold, store of gold. What dost thou bring, glow - worn bright ?

gold, store of gold, store of gold.

Ta - per light, ta - per light, ta - per light, ta - per light,

Ta - per light, ta - per light, ta - per light, ta - per light,

Ta - per light, ta - per light, ta - per light, ta - per light,

Ta - per light, ta - per light, ta - per light, ta - per light,

*Poco più Lento.* *mf* *Tempo 1mo.*

Dance - - notes I, dance - - notes I,

Dance - - notes I, dance - - notes I,

Dance, dance, dance-notes I, dance, dance, dance-notes I,

Gad-fly, what dost thou supply ? Dance, dance, dance-notes I, dance, dance, dance-notes I,

*Poco più Lento.* *mf* *f*

A CHAFER'S WEDDING.

*mf* dance - notes I, dance - notes I. Gnat, art thou a gift-less guest?  
*mf* dance - notes I, dance - notes I. Gnat, art thou a gift-less guest?  
*mf* dance, dance, dance-notes I, dance - notes I. Gnat, art thou a gift-less guest?  
*mf* dance, dance, dance-notes I, dance - notes I. Gnat, art thou a gift-less guest?

*Tempo di Mazurka.*

Danc - ing is by far the best! Light of foot, and light of thought,  
Danc - ing is by far the best! Light of foot, and light of thought,  
Danc - ing is by far the best! Light of foot, and light of thought,  
Danc - ing is by far the best! Light of foot, and light of thought,  
*Tempo di Mazurka.*

danc - ing is by far the best, light of foot and light of thought, I but my  
danc - ing is by far the best, light of foot and light of thought, I but my  
danc - ing is by far the best, light of foot and light of thought,  
danc - ing is by far the best, light of foot and light of thought,

A CHAFER'S WEDDING.

danc-ing have brought, hur-rah, hur-rah, hur-rah, hur-rah! I but my danc-ing have brought, hur-

danc-ing have brought, hur-rah, hur-rah, hur-rah, hur-rah! I but my danc-ing have brought, hur-

Hur-rah, hur-rah, hur-rah, hur-rah! hur-

Hur-rah, hur-rah, hur-rah, hur-rah! hur-

The first system of the musical score features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The lyrics are repeated across four vocal lines. The piano part consists of a rhythmic accompaniment with chords and single notes.

- rah, hur-rah, hur-rah, hur-rah! Danc-ing is by far the best! Light of foot, and

- rah, hur-rah, hur-rah, hur-rah! Danc-ing is by far the best! Light of foot, and

- rah, hur-rah, hur-rah, hur-rah! Danc-ing is by far the best! Light of foot, and

- rah, hur-rah, hur-rah, hur-rah! Danc-ing is by far the best! Light of foot, and

The second system continues the vocal melody and piano accompaniment. The lyrics are repeated across four vocal lines. The piano part maintains the same rhythmic pattern as the first system.

light of thought, danc-ing is by far the best, by far the best, hur-rah, by

light of thought, danc-ing is by far the best, by far the best, hur-rah, by

light of thought, danc-ing is by far the best, by far the best, hur-rah, by

light of thought, danc-ing is by far the best, by far the best, hur-rah, by

The third system concludes the vocal melody and piano accompaniment. The lyrics are repeated across four vocal lines. The piano part continues with the same rhythmic accompaniment.

A CHAFER'S WEDDING.

far the best, hur-rah, by far the best, hur-rah, hur-rah, hur-rah, hur-rah!

far the best, hur-rah, by far the best, hur-rah, hur-rah, hur-rah, hur-rah!

far the best, hur-rah, by far the best, hur-rah, hur-rah, hur-rah, hur-rah!

far the best, hur-rah, by far the best, hur-rah, hur-rah, hur-rah, hur-rah!

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in 6/8 time and features a key signature of one flat. Dynamics include *sf* and *ff*. The lyrics are repeated across the four vocal staves.

THE DANCE.

*Allegro.*

1. On fid - dles scrap'd the crick - ets, The  
2. His guide the bride-groom found her; With

1. The  
2. With

1. The gad - fly ground the dou - ble-bass, The  
gnat be - gan the dance to guide, With

*Allegro.*

The dance section begins with a piano introduction in 6/8 time, marked *Allegro*. It features a key signature of one flat. The lyrics are presented in two systems, each with two numbered parts. The piano accompaniment includes dynamic markings such as *f* and *sf*.

A CHAFER'S WEDDING.

cha - fers sang up - on the grass, And in the leaf - y thick - - -  
 him, in wed - ding - wreath, the bride, The dra - gon - flies a - round . . .

cha - fers sang up - on the grass, And in the leaf - y thick - - -  
 him, in wed - ding - wreath, the bride, The dra - gon - flies a - round . . .

cha - fers sang up - on the grass, And in the leaf - y thick - - -  
 him, in wed - ding - wreath, the bride, The dra - gon - flies a - round . . .

cha - fers sang up - on the grass, And in the leaf - y thick - - -  
 him, in wed - ding - wreath, the bride, The dra - gon - flies a - round . . .

. . . . . ets. On branch-es sway - ing, Sing - ing and play - ing,  
 . . . . . her. Where mur - mur ev - er Waves rest - ing nev - er,

. . . . . ets.  
 . . . . . her.

. . . . . ets. *p* On branch-es sway - ing, Sing - ing and play - ing,  
 . . . . . her. Where mur - mur ev - er Waves rest - ing nev - er,

. . . . . ets.  
 . . . . . her.

A CHAFER'S WEDDING.

Hum we, Drum we, on branches swaying, sing-ing and play-ing, hum we,  
 Skip we, Slip we, where mur-mur ev - er waves rest-ing nev - er, skip we,

Hum we, Drum we, hum we,  
 Skip we, Slip we, skip we,

Hum we, Drum we, on branches swaying, sing-ing and play-ing, hum we,  
 Skip we, Slip we, where mur-mur ev - er waves rest-ing nev - er, skip we,

Hum . . we, Drum . . we, hum . . we,  
 Skip . . we, Slip . . we, skip . . we,

drum we; Swift as the scent of flowers Pass we thro' sha - dy bowers, O - ver the plain spreading  
 slip we, Far thro' the moon-light pale, High o - ver hill and dale, Fleet-ly and joy - ful-ly,

drum we; Swift as the scent of flowers Pass we thro' sha - dy bowers, O - ver the plain spreading  
 slip we, Far thro' the moon-light pale, High o - ver hill and dale, Fleet-ly and joy - ful-ly,

drum we; Swift as the scent of flowers Pass we thro' sha - dy bowers, O - ver the plain spreading  
 slip we, Far thro' the moon-light pale, High o - ver hill and dale, Fleet-ly and joy - ful-ly,

drum . . we, Swift as the scent of flowers Pass we thro' sha - dy bowers, O - ver the plain spreading  
 slip . . we, Far thro' the moon-light pale, High o - ver hill and dale, Fleet-ly and joy - ful-ly,

A CHAFER'S WEDDING.

far lo! . . . and wide, we ride, far and wide: } Short are our days, and how  
 far lo! . . . and wide, we ride, far and wide: } Short are our days, and how  
 far lo! we ride, . . . and wide, we ride, far and wide: } Short are our days, and how  
 far lo! we ride, . . . and wide, we ride, far and wide: } Short are our days, and how

quick - ly they glide, Short are our days, and how quick - ly they glide, how  
 quick - ly they glide, Short are our days, and how quick - ly they glide, how  
 quick - ly they glide, Short are our days, and how quick - ly they glide, how  
 quick - ly they glide, . . Short are our days, and how quick - ly they glide, how

1st time. 2nd time.

quickly they glide, quickly they glide, how quick-ly they glide.  
 quickly they glide, quickly they glide, how quick-ly they glide.  
 quick-ly they glide, quick-ly they glide, how quick-ly they glide.  
 quick-ly they glide, 2. The quick-ly they glide, how quick-ly they glide.

# JOY IN SPRING

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

**JOACHIM RAFF**

(Op. 198, No. 1).

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

*Allegro molto.*

**SOPRANO.**  
Spring - time is here, spring - time is here, tra - la - ri - ra,

**ALTO.**  
Spring - time is here, spring - time is here, tra - la - ri - ra,

**TENOR.**  
Spring - time is here, spring - time is here, tra - la - ri - ra,

**BASS.**  
Spring - time is here, spring - time is here, tra - la - ri - ra,

*Allegro molto.*

**PIANO.**  
= 184.

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring-time, spring - time, spring - time,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring-time, spring - time, spring - time,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring-time, spring - time, spring - time,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring-time, spring - time, spring - time,

\* The asterisks denote where breath is to be taken.

JOY IN SPRING.

spring - time is here, A

spring-time is here, spring-time is here, tra - la - ri - ra, tra - la - ri - ra,

spring - time, is here, tra - la - ri - ra, tra - la - ri - ra,

spring-time is here, is here, is here, tra - la - ri - ra, tra - la - ri - ra,

*p*

Danc - ing and sing - ing Now are be - gin - ning, la,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Danc - ing and

*p*

la, la, la, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,

sing - ing Now are be - gin - ning, danc - ing and sing - ing

JOY IN SPRING.

tra - la - ri - ra, Win - ter, a - dieu, win - ter, a - dieu,  
 tra - la - ri - ra, tra - la - ri - ra, Win - ter, a - dieu, win - ter, a - dieu,  
 tra - la - ri - ra, tra - la - ri - ra, Win - ter, a - dieu, win - ter, a - dieu,  
 now are be - gin - ning, Win - ter, a - dieu, win - ter, a -

Cold flies with you, . . . a - dieu, . . . cold . . . flies with  
 Cold flies with you, . . . a - dieu, . . . cold . . . flies with  
 Cold flies with you, . . . a - dieu, . . . cold . . . flies with  
 - dieu, now a - dieu, . . . a - dieu, . . . cold . . . flies with

you. . . Hark! how the breeze moves in the  
 you. . . Hark! . . . how the breeze moves in the  
 you. . . Hark! how the breeze moves in the  
 you. . . Hark! . . . how the breeze moves . . .

JOY IN SPRING.

*pp* trees, Birds we have near us, birds we have  
*pp* trees, Birds we have near us, birds we have  
*pp* trees, Birds we have near us, birds we have  
 in .. the trees, Birds we have near us, birds

*mf* near us, Warb-ling to cheer us, warb-ling to cheer us,  
*mf* near us, Warb-ling to cheer us, warb-ling to cheer us,  
*mf* near us, Warb-ling to cheer us, warb-ling to cheer us,  
 we have near us, Warb-ling to cheer us, warb-ling to

to cheer us, Win - ter, a - dieu,  
 to cheer us, Win - ter, a - dieu,  
 to cheer us, to cheer us, Win - ter, a - dieu,  
 cheer us, to cheer us, Win - - - ter, a - dieu, a

JOY IN SPRING.

win - ter, a - dieu, . . . win - ter, a - dieu, . . . a - dieu, . . .

win - ter, a - dieu, . . . win - ter, a - dieu, . . . a - dieu, . . .

win - ter, a - dieu, . . . win - ter, a - dieu, . . . a - dieu, . . .

- dieu, . . . a - dieu, a - dieu, now win - ter, a - dieu, . . . a - dieu, . . .

Grief . . . ends with you. . . .

Grief . . . ends with you. . . . Mark we the

Grief . . . ends with you. . . . Mark we the star, . . .

Grief . . . ends with you. . . . Mark we the star, mark

Mark we the star, mark we the star shin - ing a - far, . . .

star, . . . mark . . . we the star . . . shin - ing a - far, . . .

mark we the star shin - ing a - far, . . .

we the star, mark we the star shin - ing a - far, . . .

JOY IN SPRING.

shin - ing a - far; . Youth would be roam - ing, Forth glad - ly com - ing,  
 shin - ing a - far; . Youth would be roam - ing, Forth glad - ly com - ing,  
 shin - ing a - far; . Youth would be roam - ing, Forth glad - ly com - ing,  
 shin - ing a - far; . Youth would be roam - ing, Forth glad - ly com - ing,

youth . . would be roam - - ing, forth . . glad - ly com - - ing,\*  
 youth . . would be roam - - ing, forth . . glad - ly com - - ing,  
 youth . . would be roam - - ing, forth, forth glad - ly com - - ing,\*  
 youth . . would be roam - - ing, forth, forth glad - ly com - - ing,

E  
 youth would be roam - ing, forth glad - ly  
 tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,  
 tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,  
 tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,  
 E

JOY IN SPRING.

com - ing, la, la, la, la,  
 tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,  
 tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra,  
 tra - la - ri - ra, youth would be roam - ing, forth glad - ly com - ing,

tra - la - ri - ra, tra - la - ri - ra, Spring - time is  
 tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring - time is  
 tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, Spring - time is  
 youth would be roam - ing, forth glad - ly com - ing. Spring - time,

here, spring-time is here, spring - time is here,  
 here, spring-time is here, spring - time is here,  
 here, spring - time is here, spring - time is here,  
 spring - time is here, spring - time is here, is here,

JOY IN SPRING.

spring - time is here, . . . . . yes, spring-time is  
 spring - time is here, . . . . . yes, spring-time is  
 spring - time is here, . . . . . yes, yes, spring-time is  
 spring - time is here, . . . . . yes, spring - time, spring-time is

here, yes, yes, yes, spring-time is here, yes,  
 here, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri -  
 here, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri -  
 here, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri - ra, tra - la - ri -

yes, yes, spring - time, spring-time is here. . . . .  
 - ra, tra - la - ri - ra, tra - la - ri - ra, . . . . . spring-time is here. . . . .  
 - ra, tra - la - ri - ra, tra - la - ri - ra, . . . . . spring-time is here. . . . .  
 - ra, tra - la - ri - ra, tra - la - ri - ra, . . . . . yes, spring-time is here. . . . .

# AVE MARIA

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## JOACHIM RAFF

(Op. 198, No. 2).

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

*Larghetto.*

SOPRANO. *pp* A sound of bells at even - ing Is

ALTO. *pp* A sound of bells at even - ing Is borne . . . up -

TENOR. *pp* A sound of bells at even - ing Is borne up -

BASS. *pp* A sound of bells at even - ing Is borne . . . up -

PIANO. *pp* *Larghetto.* ♩ = 96.

borne up - on the gale; A chant of won - drous voic - es, Saint

. . . on the gale; . . . A chant of won - drous voic - es, Saint

. . . on the gale; . . . A chant of won - drous voic - es, Saint

. . . on . . . the . . . gale; . . . A chant of won - drous voic - es, Saint

\* The asterisks denote where breath is to be taken.

AVE MARIA.

Ma - ry, Saint Ma - ry, Saint Ma - ry, .. thee we hail! . . .

Ma - ry, Saint Ma - ry, Saint Ma - ry, .. thee we hail! . . .

Ma - ry, Saint Ma - ry, Saint Ma - ry, .. thee we hail! . . .

Ma - ry, Saint Ma - ry, Saint Ma - ry, .. thee we hail! . . .

From star to star a spar - kle, From leaf to leaf a

From star to star a spar - kle, From leaf to leaf a

Saint Ma - ry, Saint Ma - ry, Saint Ma - ry, .. thee we hail!

From star to star a spar - kle, From leaf to leaf a

breath, a breath, A whis - per and a

breath, from leaf . . . to leaf a breath, A whis - per and a

- ry! from leaf . . . to leaf a breath, A whis - per and a glim - mer,

breath, from leaf . . . to leaf a breath, A whis - per and a glim - mer,

AVE MARIA.

glim-mer, a whis-per and a glim-mer, That mark . . .

glim-mer, a whis-per and a glim-mer, That mark . . .

a whis-per and a glim-mer, That mark . . .

a whis-per and a glim-mer, That mark . . .

an an-gel's path. . . The si-lent tree-tops

an an-gel's path. The si-lent tree-tops

an an-gel's path. The si-lent tree-tops

an an-gel's path. The si-lent tree-tops

an an-gel's path. Saint Ma . . .

heark-en, As dream-like comes the gale. . . Saint Ma . . .

heark-en, As dream-like comes the gale, . . . the si-lent tree-tops

heark-en, As dream-like comes the gale, . . . the si-lent tree-tops

ry, thee we hail! . . . the si-lent tree-tops

AVE MARIA.

ry, thee we hail, . . . Saint Ma - - -

heark - en, as dream-like comes the gale; . . . One on - - - ly

heark - en, as dream-like comes the gale: . . . One on - - - ly

heark - en, as dream-like comes the gale; . . . One on - - - ly

- - - ry, thee . . . we hail, Saint Ma - ry, Saint Ma - ry,

bends, . . re - peat - - - ing, Saint Ma - ry, Saint Ma - ry,

bends, . . re - peat - - - ing, Saint Ma - ry, Saint Ma - ry,

bends, . . re - peat - - - ing, Saint Ma - ry, Saint Ma - ry,

thee . . we . . hail, Saint Ma - ry, Saint Ma - - - ry,

thee we hail, Saint Ma - - - ry, Saint Ma - - - ry,

thee we . . hail, . . . Saint Ma - ry, Saint Ma - - - ry,

thee . . we hail, Saint Ma - ry, Saint Ma - - - ry,

AVE MARIA.

thee . . . we hail, . . . thee . . . we . . .  
 thee . . . we hail, . . . thee . . . we . . .  
 thee . . . we hail, . . . thee we hail, \* thee . . . we . . .  
 thee . . . we hail, . . . thee we hail, Saint Ma - ry, thee we

hail, Saint Ma - ry, Saint Ma - ry, Saint Ma - ry,  
 hail, Saint Ma - ry, Saint Ma - ry, Saint Ma - ry,  
 hail, Saint Ma - ry, Saint Ma - ry, Saint Ma - ry,  
 hail, Saint Ma - ry, Saint Ma - ry, Saint Ma - ry

- ry, Saint Ma - ry, thee we hail! . . .  
 - ry, Saint Ma - ry, thee we hail! . . .  
 - ry, Saint Ma - ry, thee we hail! . . .  
 - ry, Saint Ma - ry, thee we hail! . . .

# AND THEN NO MORE

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## JOACHIM RAFF

(Op. 198, No. 3).

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

*Larghetto.*

**SOPRANO.** *mf* The love - ly rose blooms in its day, *f* And then *p* no

**ALTO.** *mf* The love - ly rose blooms in its day, *f* And then *p* no

**TENOR.** *mf* The love - ly rose blooms in its day, *f* And then *p* no

**BASS.** *mf* The love - ly rose blooms in its day, *f* And then *p* no

**PIANO.** *mf* *f* *p*

*Larghetto.*

more; *mf* The night - in - gale sings while she may, *f* And then *p* no

more; *mf* The night - in - gale sings while she may, *f* And then *p* no

more; *mf* The night - in - gale sings while she may, *f* And then *p* no

more; *mf* The night - in - gale sings while she may, *f* And then *p* no

*mf* *f* *p*

\* The asterisks denote where breath is to be taken.

AND THEN NO MORE.

more. The joys of love, They bring de-light, Till at our death we lay us

more. The joys of love, They bring de-light, Till at our death we lay us

more. The joys of love, They bring de-light, Till at our death we lay us

more. The joys of love, They bring de-light, Till at our death we lay us

down with - in the grave, And then no more. Not

down with - in the grave, And then no more. Not

down with - in the grave, And then no more. Not

down with - in the grave, And then no more. Not . .

end - - less shall en - dure the grief which rends thy

end - - less shall en - dure the grief which rends thy

end - - less shall en - dure the grief which rends thy

end - - less shall en - dure the grief which rends thy



# THIS DAY, IN WEALTH OF LIGHT

(WOODLAND SONGS, No. 1)

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## JOACHIM RAFF

(Op. 198, No. 4).

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

*Adagio.*

SOPRANO. *f* This day, in wealth of light and air, The land re - .  
\**p*

ALTO. *f* This day, in wealth of light and air, The land re - .  
\**p*

TENOR. *f* This day, in . . wealth of light and air The land re - .  
\**p*

BASS. *f* This day, inwealth of light and air The land re - .  
\**p*

PIANO. *f* *Adagio.*  
♩ = 116. *p*

- - pos - es: In si - lence spreads the fra - grance rare Of ros - es, of  
\**f* \**p*

- - pos - es: In si - lence spreads the fra - grance rare Of ros - es, of  
\**f* \**p*

- - pos - es: In si - lence spreads the fra - grance rare Of ros - es, of  
\**f* \**p*

- - pos - es: In si - lence spreads the fra - grance rare Of ros - es, of  
\**f* \**p*

\* The asterisks denote where breath is to be taken.

THIS DAY, IN WEALTH OF LIGHT AND AIR.

**A** *pp* *p*

ros - es. Hush'd ev'- ry sound, hush'd ev'- ry

ros - es. Hush'd ev'- ry sound, hush'd ev'- ry

ros - es. Hush'd ev'- ry sound, hush'd ev'- ry sound,

ros - es. Hush'd ev'- ry sound, hush'd ev'- ry sound,

*pp* *p*

sound, the bees a - lone Are soft - ly hum - - - .

sound, the bees a - lone Are soft - ly hum - - - .

the bees a - lone Are soft - ly hum - - - .

the bees a - lone, the bees a - lone Are hum - - .

**B** *pp* *p* *mf*

- ming; Or... sings the lark, far heaven - ward gone, or... sings the

- ming; Or... sings the lark, far heaven - ward gone, or... sings the

- ming; Or... sings the lark, far heaven - ward

- ming; Or... sings the lark, far heaven - ward

**B** *pp* *p* *mf*

THIS DAY, IN WEALTH OF LIGHT AND AIR.

*f* lark, far heaven-ward gone, *mf* Home.. com - - ing. **C**

*f* lark, far heaven-ward gone, *mf* Home con - - ing.

*f* gone, far heaven-ward gone, *mf* Home com - - ing.

*f* gone, far heaven-ward gone, *mf* Home.. com - - ing. **C** And

And

And now are heard the

And now are heard the Sab - bath - bells, are

now are heard the Sab - bath - bells, . . . are heard the

now are heard the bells, Their peace con - vey - ing; And

Sab - bath - bells, Their peace, their peace con - vey - ing; And

heard the Sab - bath - bells, Their peace con - vey - ing; And

Sab - bath bells, Their peace, their peace con - vey - ing; And

THIS DAY, IN WEALTH OF LIGHT AND AIR.

Na - ture, while their mu - sic swells, and Na - ture, while their mu - sic  
 Na - ture, while their mu - sic swells, and Na - ture, while their mu - sic  
 Na - ture, while their mu - sic swells, and Na - ture, while their mu - sic  
 Na - ture, while their mu - sic swells, and Na - ture, while their mu - sic, their

swells, . . . Is pray - ing, is pray - ing, is  
 swells, . . . Is pray - ing, is pray - ing, is  
 swells, . . . Is pray - ing, is pray - ing, is  
 mu - sic swells, Is pray - ing, is pray - ing, is

pray - ing, yea, Na - ture now is pray - ing.  
 pray - ing, yea, Na - ture now is pray - ing.  
 pray - ing, yea, Na - ture now is pray - ing.  
 pray - ing, yea, Na - ture now is pray - ing.

# STARLIT IS NIGHT-TIME

(WOODLAND SONGS, No. 2)

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

**JOACHIM RAFF**

(Op. 198, No. 5).

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

*Larghetto.*  
*dolce.*

**SOPRANO.**  
Star - lit is night - time, ten - der and deep, Ev - 'ry-where

**ALTO.**  
Star - lit is night - time, ten - der and deep, . . Ev - 'ry-where

**TENOR.**  
Star - lit is night - time, ten - der and deep, Ev - 'ry-where,

**BASS.**  
Star - lit is night - time, ten - der and deep, Ev - 'ry-where,

**PIANO.**  
*p dolce.*  
♩ = 92.

*f* round . . . us chil - dren a - sleep. Dis - tant, so

*f* round . . . us chil - dren a - sleep. Dis - tant, so

*f* ev - 'ry - where round us chil - dren a - sleep. Dis - tant, so

*f* ev - 'ry - where round us chil - dren a - sleep. Dis - tant, so

*f*

The asterisks denote where breath is to be taken.

STARLIT IS NIGHT-TIME.

dis - tant, sor - row and tears, . . . All the land o - ver

dis - tant, sor - row and tears, . . . All the land o - ver

dis - tant, sor - row and tears, . . . All the land o - ver

dis - tant, sor - row and tears, All the land o - ver

star - lit ap - pears, . . . all the land o - ver star - lit, ap -

star - lit ap - pears, . . . all the land o - ver star - lit ap -

star - lit ap - pears, all the land o - ver star - lit ap -

star - lit ap - pears, . . . all the land o - ver star - lit ap -

pears. \* **B** Yea, not a . . . grief but grows like a . . . star,

pears. \* Yea, not a grief but grows like a star,

pears. \* Yea, not a grief but grows like a star,

pears. . . Yea, not a grief but grows like a . . . star,

**B**

STARLIT IS NIGHT-TIME.

Out of the dis - tance shin - ing a - far, a -

Out of the dis - tance shin - ing a - far, a -

Out of the dis - tance shin - ing a - far, a -

Out of the dis - tance shin - ing a - far, a -

- - far, out of the dis - tance shin - ing a - far,

- - far, out of the dis - tance shin - ing a - far,

- - far, out of the dis - tance shin - ing a - far,

- - far, out of the dis - tance shin - ing a - far,

a - - far, a - - far.

a - - far, a - - far,

a - - far, a - - far,

a - - far.

# IN THE MOONLIGHT

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## JOACHIM RAFF

(Op. 198, No. 6).

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

*Andante quasi Adagio.*

SOPRANO. *p* On all . . . the hills the moon . . . \*

ALTO. *p* On all . . . the hills the moon . . . \*

TENOR. *p* On all . . . the hills the moon . . . \*

BASS. *p* On all the . . hills the moon is . . \*

PIANO. *p* *Andante quasi Adagio.*

$\text{♩} = 126.$

. . is beam-ing, With sil - ver light the vales are gleaming, On

. . is beam-ing, With sil - ver light the vales are gleaming, On

. . is beam-ing, With sil - ver light the vales are gleaming, On

beam-ing, With sil - ver light the vales are gleam - ing,

\* The asterisks denote where breath is to be taken.

IN THE MOONLIGHT.

all . . the hills the moon . . is beam - ing, with sil - - ver

all the hills the moon is beam - ing, with sil - - ver

all the hills the moon is beam - ing, with sil - - ver

On all . . the hills the moon . . is beam - ing, with

light the vales . . are gleam - ing. So still, so

light the vales are gleam - - - ing. So still, so

light the vales are gleam - - - ing. So still, so

sil - ver light the vales . . are gleam - ing. So still,

still, the ear but mur - murs meet - ing Of Spring some

still, the ear but mur - murs meet - ing Of Spring some

still, the ear but mur - murs meet - ing Of Spring some

so still, the ear but mur - murs meet - ing Of Spring some

IN THE MOONLIGHT.

time - ly tale, . . . some tale . . . re - peat - ing, So still, so

time - ly tale, some tale . . . re - peat - ing, So still, so

time - ly tale, . . . some tale . . . re - peat - ing, So still, so

time - ly tale . . . re - peat - ing, So still,

*mf* *p* **B**

still, but flowers a whis - per ma - king, a whis - . . .

still, but flowers a whis - per ma - king, a whis - . . .

still, but flowers a whis - per ma - king, a whis - . . .

so still, but flowers a whis - per ma - king, a whis - . . .

per ma - king, So still, so still, so still, a

per ma - king, So still, . . . a bird in the

per ma - king, So still, so still, so still, a

per ma - king, So still, . . . so still, a

*p* *cres.*

IN THE MOONLIGHT.

bird .. in the night yet wa - - - king, yet wa - - -  
 night yet wa - - - king, yet wa - - -  
 bird .. in the night yet wa - - - king, yet wa - - -  
 bird in the night yet wa - - - king, yet wa - - -

*mf* *C*

king, yet wa - king. He sings, he sings of love and  
 king, yet wa - king. He sings, he sings of love and  
 . . king, yet wa - king. He sings, he sings of love and  
 -king, yet wa - king. He sings, he sings of

*p*

long - ing, of love . . and long - ing, While hap - py tears mine  
 long - ing, of love and long - ing, While hap - - py tears mine  
 long - ing, of love and long - ing, While hap - - py tears mine  
 love . . and long - ing, of love . . and long - ing, While hap - py . .

IN THE MOONLIGHT.

eyes . . are throng - - ing, he sings, he sings of  
 eyes . . are throng - - ing, he sings, he sings of  
 eyes . . are throng - - ing, he sings, he sings of  
 tears, mine eyes . . are throng - ing, are throng

love and long - - - ing, while hap - - - py  
 love . . and long - - - ing, while hap - - - py  
 love . . and long - - - ing, while hap - - - py  
 - - - ing, are throng - - - ing, while hap - - - py

tears . . mine eyes . . are throng - - - ing.  
 tears . . mine eyes . . are throng - - - ing.  
 tears . . mine eyes . . are throng - - - ing.  
 tears . . mine eyes . . are throng - - - ing.

# SILENT HAPPINESS

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## JOACHIM RAFF

(Op. 198, No. 7).

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

*Larghetto.*

**SOPRANO.** Ten - der rose - bud, here in se - cret

**ALTO.** Ten - der rose - bud, here . . . in se - cret bright - ly

**TENOR.** Ten - der rose - bud, here in se - cret bright - ly blow - ing,

**BASS.** Ten - der rose - bud, here . . . in se - cret bright - ly

**PIANO.** ♩ = 84. *Larghetto.*

bright - ly blow - ing, Here the touch of gen - tle breez - es on - ly

blow - ing, Here the touch of gen - tle, gen - tle breez - es on - ly

Here the touch of gen - tle breez - es on - ly know - ing,

blow - ing, Here the touch of gen - tle, gen - tle breez - es on - ly

\* The asterisks denote where breath is to be taken.

SILENT HAPPINESS.

know - ing, Like . . . a child in prayer thou seem - est, While, . . from

know - ing, Like . . . a child in prayer thou seem - est, While, from

While, from en - vy free . . thou dream - est, love - ly rose - bud,

While, from en - vy free . . thou dream - est, love - ly rose - bud,

en - vy free, . . thou dream - est, love - ly

bud. So in si - lence pure - ly hap - py,

ly rose - bud. So . . in si - lence pure - ly hap - py,

So in si - lence pure - ly hap - py,

rose - bud. So in si - lence pure - ly hap - py,

SILENT HAPPINESS.

*mf* thou art on - ly By the eye of heaven re - gard - ed,  
*f*  
*mf* thou art on - ly By the eye of heaven re - gard - ed,  
*p*  
*mf* thou art on - ly By the eye of heaven re - gard - ed,  
*p*  
*mf* thou art on - ly By the eye of heaven re - gard - ed,

*mf* Yet, though lone-ly, Quite for - sak-en, here thou liv - est,  
*pp*  
*mf* Yet, though lone-ly, Quite for - sak-en, here thou liv - est, Thou thy  
*p*  
*mf* Yet, though lone-ly, Quite for - sak-en, here thou liv - est, Thou thy  
*pp*  
*mf* Yet, though lone - ly, Quite for - sak - en, here . . . thou liv - est,

*mf* Thou thy fragrance richly giv - - est, ten - der rose - - bud.  
*pp*  
*mf* fra - grance rich - ly giv - est, ten - der rose - - bud.  
*pp*  
*mf* fragrance richly giv - - est, ten - der rose - bud.  
*pp*  
*mf* Thou thy fra - grance rich - ly giv - est, ten - der rose - - bud.

# SNOWDROPS

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## JOACHIM RAFF

(Op. 198, No. 8).

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

*Con moto.*

**SOPRANO.**  
Hark, bells sweet-ly ring-ing, Why greet they the land?

**ALTO.**  
Hark, hark, hark, hark, bells sweet-ly ring-ing, Why greet they the land? hark,

**TENOR.**  
Hark, hark, hark, hark, bells sweet-ly ring-ing, Why greet they the land? hark,

**BASS.**  
Hark, hark, hark, hark, bells sweet-ly ring-ing, Why greet they the land? hark,

**PIANO.**  
*Con moto.*  
*p*  
♩ = 116.

Of joy is their mes-sage, That Spring is at hand, <sup>A</sup>

hark, Of joy is their mes-sage, That Spring is at hand, that Spring is at hand, hark,

hark, Of joy is their mes-sage, That Spring is at hand, that Spring is at hand, hark,

hark, Of joy is their mes-sage, That Spring is at hand, that Spring is at hand, hark,

<sup>A</sup>

\* The asterisks denote where breath is to be taken.

SNOWDROPS.

hark, bells sweetly ring - ing! Why greet they the land? Of joy is their

hark, hark, bells sweetly ring - ing! Why greet they the land? Hark, hark, Of joy is their

hark, hark, bells sweetly ring - ing! Why greet they the land? Hark, hark, Of joy is their

hark, hark, bells sweetly ring - ing! Why greet they the land? Hark, hark, Of joy is their

mes - sage That Spring is at hand. If thou

mes - sage That Spring is at hand. If thou . . . in thy

mes - sage That Spring is at hand. If thou . . . in thy bo - som have

mes - sage That Spring is at hand. If thou . . . in thy bo - som have ice

in thy bo - som have ice and .. snow, .. Have trou - ble and sor -

bo - som have ice, . . . have ice and snow, .. Have trou - ble and sor -

ice and snow, .. have ice and .. snow, .. Have trou - ble and sor -

and snow, .. have ice and snow, .. Have trou - ble and sor -

SNOWDROPS.

- row, a - way . . . with thy woe, The bells of the  
 - row, a - way . . . with thy woe, hark, hark, The bells of the  
 - row, a - way . . . with thy woe, hark, hark, The bells of the  
 - row, a - way . . . with thy woe, hark, hark, The bells of the

snow-drop for joy seem to ring, Dost thou, like the snow-drop, re-joice in the  
 snow-drop for joy seem to ring, hark, hark, Dost thou, like the snow-drop, re-joice in the  
 snow-drop for joy seem to ring, hark, hark, Dost thou, like the snow-drop, re-joice in the  
 snow-drop for joy seem to ring, hark, hark, Dost thou, like the snow-drop, re-joice in the

Spring, dost thou, like the snow-drop, re-joice in the Spring? . . .  
 Spring, dost thou, like the snow-drop, re-joice in the Spring? . . .  
 Spring, dost thou, like the snow-drop, re-joice in the Spring? . . .  
 Spring, dost thou, like the snow-drop, re-joice in the Spring? . . .

# MAY-DAY

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## JOACHIM RAFF

(Op. 198, No. 9).

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

*Andante con moto.*

SOPRANO. *mf* The leaves a - gain are burst - ing, The sky is clear and blue, To *f* *p*

ALTO. *mf* The leaves a - gain are burst - ing, The sky is clear and blue, To *f* *p*

TENOR. *mf* The leaves a - gain are burst - ing, The sky is clear and blue, To *f* *p*

BASS. *mf* The leaves a - gain are burst - ing, The sky is clear and blue, To *f* *p*

PIANO. *mf* *f* *p*

$\text{♩} = 120.$

*Andante con moto.*

earth they give .. a greet - ing, By May es - pous'd a -

earth they give .. a greet - ing, By May es - pous'd a -

earth they give .. a greet - ing By May es - pous'd a -

earth they give .. a greet - ing, By May es - pous'd a -

\* The asterisks denote where breath is to be taken.



MAY-DAY.

en - ters the warm and fra - grant air, The flowers un - fold, re - joic -

en - ters the warm and fra - grant air, The flowers un - fold, re - joic -

en - ters the warm and fra - grant air, The flowers un - fold, re - joic -

en - ters the warm and fra - grant air, The flowers un - fold, re - joic -

- ing the gold - en light to share, the gold - en light to

- ing the gold - en light to share, the gold - en light to

- ing the gold - en light to share, the gold - en light to

- ing the gold - en light to share, the gold - en light to

share. . . The heart its thanks to heaven should pay, the

share. . . The heart . . . its thanks . . . to

share. . . The heart . . . its thanks to

share. . . The heart . . . its thanks . . . to

MAY-DAY.

heart its thanks to heaven should pay, For that the world is  
 heaven should pay, the heart its thanks to heaven should  
 heaven should pay, the heart its thanks to heaven should  
 heaven should pay, For that the world is

bright and gay, . . . for that the world is bright and gay, . . . for that the world is  
 pay, . . . For that the world is bright and gay, . . . for that the world is  
 pay, . . . For that the world is bright and gay, . . . for that the world is  
 bright and gay, . . . for that the world is bright and gay, . . . for that the world is

bright and gay, In May - time, in May - time, in May - . . . time.  
 bright and gay, In May - time, in May - time, in May - . . . time.  
 bright and gay, In May - time, in May - time, in May - . . . time.  
 bright and gay, In May - time, in May - time, in May - . . . time.

# GOOD-NIGHT FROM THE RHINE

A FOUR-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF ALFRED MUTH BY THE REV J. TROUTBECK

THE MUSIC COMPOSED BY  
**JOACHIM RAFF**

(Op. 198, No. 10).

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

*Adagio.*

SOPRANO.  
O'er all things sleep is steal - ing, 'Tis

ALTO.  
O'er all things sleep is steal - ing, o'er all things sleep is steal - ing, 'Tis

TENOR.  
O'er all things sleep is steal - ing, o'er all things sleep is steal - ing, 'Tis

BASS.  
O'er all things sleep is steal - - ing, steal - - ing, 'Tis

PIANO.  
♩ = 104.  
*Adagio.*  
*p*

time to say good-night, say good-night, say good - night; The boats are safe in

time to say good - night, say good - night, say good - night; The boats are safe in

time to say good-night, say good - night, say good - night; The boats are safe in

time to say good-night, say good - night, say good - night; The boats are safe in

*pp* *p*

\* The asterisks denote where breath is to be taken.

GOOD-NIGHT FROM THE RHINE.

har - bour, in har - bour, But watch - ful, but watch - ful stars . . are  
 har - bour, in har - bour, But watch - ful, but watch - ful stars . . are  
 har - bour, in har - bour, But watch - ful, but watch - ful stars . . are  
 har - bour, in har - bour, But watch - ful, but watch - ful stars are

**A**

bright. And like . . to . . cloud-lets, yea, like . . to . . cloud-lets  
 bright. And like to cloud-lets light - ly My long-ings float to thee, my  
 bright. And like to cloud - lets, . . like cloud-lets light - ly My  
 bright. And like to cloud-lets light - ly My long-ings float to thee, my

**B**

light - ly My long - ings float . . to thee, . . Like gold - en  
 long - ings, my long - ings float . . to thee, Like gold -  
 long - ings, my long - ings float . . to thee, Like  
 long - ings, my long - ings float to thee, **B**

GOOD-NIGHT FROM THE RHINE.

bridg - es, gold - en bridg - es seem they, That reach from thee to  
 - en bridg-es, gold - en bridg - es seem they, That reach from  
 gold - en, gold - en bridg - es seem they, That reach from  
 Like gold - - en bridg - es seem they, That reach from

me, reach from thee to . . . me. O'er all . . . things, all . . .  
 thee, reach from thee to . . . me. O'er all things sleep is steal - ing, o'er  
 thee, reach from thee . . . to . . . me. . . O'er all things sleep is steal - ing, o'er  
 thee, reach from thee to me. O'er all things sleep is steal - ing, o'er

things, all things sleep is steal - ing. Bid care and grief de -  
 all things sleep is steal - ing, o'er all things sleep is steal - ing, Bid care and grief de -  
 all things sleep is steal - ing, o'er all things sleep is steal - ing, Bid care and grief de -  
 all things sleep is steal - ing, o'er all things sleep is steal - ing, Bid care and grief de -

GOOD-NIGHT FROM THE RHINE.

part, bid care and grief de - part; . . . The boats are safe in  
 part, . . . bid care and grief de - part; The boats are safe in  
 part, bid care and grief de - part; The boats . . . are safe . . . in  
 part, bid care and grief de - part; The boats are safe in

har - bour, And thou . . . with - in . . . my heart, and  
 har - bour, And thou with - in my heart, and  
 har - bour, . . . And thou . . . with - in . . . my heart, . . . and  
 har - bour, And thou with - in my heart, and

thou . . . with - in . . . my heart, . . . and thou too with - in . . . my  
 thou with - in my heart, . . . and thou too with - in my  
 thou . . . with - in my heart, . . . and thou too with - in . . . my  
 thou with - in my heart, . . . and thou too with - in my

GOOD-NIGHT FROM THE RHINE.

heart. *pp* 'Tis time to say good - night,

heart. *p* *pp* O'er all things sleep is steal - ing, 'Tis time to say good - night, o'er

heart. *p* *pp* . . . O'er all things sleep is steal - ing, 'Tis time to say good - night, . . . o'er

heart. *p* O'er all things sleep is steal - ing, 'Tis time to say good - night, o'er

*D*

*p* *pp*

*f* 'tis time . . . to say . . . good-night,

*f* all things sleep is steal - ing, 'tis time to say . . . good-night, say . . .

*f* all things sleep is steal - ing, 'tis time . . . to say . . . good-night, say . . .

*f* all things sleep is steal - (ing, 'tis time to say good-night, say . . .

*pp*

say good-night, say good-night, say good - night. . .

good - night, say . . . good - night, say good - night. . .

good - night, say . . . good - night, say . . . good - night . . .

good - night, say . . . good - night, say . . . good - night. . .

# EVENING

A FOUR-PART SONG

THE POETRY WRITTEN BY THE REV. H. C. SHUTTLEWORTH

THE MUSIC COMPOSED BY  
GEORGE C. MARTIN.

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

*Andante.*

SOPRANO.  
Gen - tle even - ing - time is come, West - ern skies are glow - ing,

ALTO.  
Gen - tle even - ing - time is come, West - ern skies are glow - ing,

TENOR.  
Gen - tle even - ing - time is come, West - ern skies are glow - ing,

BASS.  
Gen - tle even - ing - time is come, West - ern skies are glow - ing,

PIANO.  
- 120.

*Andante.*

Now the long day's work is done, Homeward all are go - ing, homeward all are *dim.*

Now the long day's work is done, Homeward all are go - ing, homeward all are *dim.*

Now the long day's work is done, Home - - ward . . . all . . . are *dim.*

Now the long day's work is done, Homeward all are go - ing, homeward all are

EVENING.

go - ing, home-ward all are go - ing; . . . Twi-light o'er the  
 go - ing, home-ward all are go - - ing; . . . Twi-light o'er the  
 go - ing, home-ward all are go - - ing; . . . Twi-light o'er the  
 go - ing, home-ward all are go - - ing; . . . Twi-light o'er the

fields so fair Si - lent - ly is fall - ing, On - ly through the soft June air . .  
 fields so fair Si - lent - ly is fall - ing, On - ly through the soft June air  
 fields so fair Si - lent - ly is fall - ing, On - ly through the soft June air . .  
 fields so fair Si - lent - ly is fall - ing, On - ly through the soft June air . .

Sounds the brooklet's brawl - ing, sounds the brook-let's brawl - ing. . .  
 Sounds the brooklet's brawl - ing, sounds the brook-let's brawl - ing. . .  
 Sounds the brooklet's brawl - ing, sounds the brook-let's brawl - ing. . .  
 Sounds the brooklet's brawl - ing, sounds the brook-let's brawl - ing. . .

EVENING.

Now the plough - man leaves his toil, Now un - yokes his hor - ses,

Now the plough - man leaves his toil, Now un - yokes his hor - ses,

Now the plough - man leaves his toil, Now un - yokes his hor - ses,

Day by day they till the soil, Through the mea - dow cour - ses,

Day by day they till the soil, Through the mea - dow cour - ses,

Day by day they till the soil, Through the mea - dow cour - ses,

Day by day they till the soil, Through the mea - dow cour - ses,

through the mea - dow cour - ses, . . . Each a - like for - get in rest

through the mea - dow cour - ses, . . . Each a - like for - get in rest

through the mea - dow cour - ses, . . . Each a - like for - get in rest

through the mea - dow cour - ses, . . . Each a - like for - get in rest

EVENING.

Wear - i - ness and sor - row. Each will rise to do .. his best, ..

Wear - i - ness and sor - row. Each will rise to do .. his best,

Wear - i - ness and sor - row. Each will rise to do his best, ..

Wear - i - ness and sor - row. Each will rise to do .. his best, ..

Once a - gain to - mor - row, once a - gain to - mor - row, ..

Once a - gain to - mor - row, once a - gain to - mor - row, ..

Once a - gain to - mor - row, once a - gain to - mor - row, ..

Once a - gain to - mor - row, once a - gain to - mor - row, ..

*Slower.* *pp* Gen - tle even - ing - time is come, Homeward all are go - ing. .. *dim.*

*pp* *Slower.* Gen - tle even - ing - time is come, Homeward all are go - ing. .. *dim.*

*pp* *Slower.* Gen - tle even - ing - time is come, Homeward all are go - ing. .. *dim.*

*pp* *Slower.* Gen - tle even - ing - time is come, Homeward all are go - ing. .. *dim.*

# O, TOO CRUEL FAIR!

(CRUDELISSIMA DONNA)

MADRIGAL FOR FIVE VOICES BY

W. S. ROCKSTRO.

*Moderato, ma non troppo lento.*

1st SOPRANO. *p* O, Cru . . .

2nd SOPRANO. *p* O, too cru - el fair! La dye! Though  
Cru - del - is - si - ma don . . . na! Poi -

ALTO. *p* O, . . . too cru - el fair! La dye!  
Cru - del - is - si - ma don . . . na!

TENOR. *p* O, . . . too cru - el fair! La  
Cru - del - is - si - ma don . . .

BASS. *p* O, . . . too cru - el fair!  
Cru - del - is - si - ma don . . .

PIANO. *For practice only.* *Moderato, ma non troppo lento.* *p*

*cres* . . . too cru - el fair! La dye! Though pi - ty thou hast  
*cen* . . . del - is - si - ma don . . . na, Poi - che non hai pie -

*cres* pi - ty thou . . . hast none for my . . . com - plain - ing,  
*cen* - che non hai . . . pie - tà di miei mar - ti - ri,

*cres* Though pi - ty thou hast . . . none, . . . hast none for my com -  
Poi - che . . . non hai, . . . hai, . . . pie - tà di miei mar -

*cres* . . . dye! Though pi - ty thou . . . hast none for my com -  
na, Poi - che non hai . . . pie - tà di miei mar -

*cres* La . . . dye, La . . . dye fair! Though pi - ty  
don . . . na, don . . . na mia, Poi - che non

*cres* *cen* *do.* *poco*

NOTE.—The leading subjects of this Madrigal are well-known fragments of old Plain Chant.

O, TOO CRUEL FAIR.

do. *f* *dim.* *p* *più dim.*  
 none for my com - plain - ing,  
 - tà di miei mar - ti ri,  
 do. *dim.* *p* *dim.*

*f* *dim.* *p*  
 for my com - plain - ing, for my com -  
 di miei mar - ti ri, di miei mar -  
 do. *dim.* *p* *più dim.*

*f* *dim.* *p* *più dim.*  
 - plain - ing, though . . . pi - ty thou hast none, hast  
 - ti - ri, poi - che non hai pie - tà, pie -  
 do. *dim.* *p* *più dim.*

*f* *dim.* *p*  
 - plain - ing, O, too cru - el fair! . . . La -  
 - ti - ri, Cru - del is - si - ma . . . don -  
 do. *f* *dim.* *p*

thou hast none, hast none for . . . my com -  
 hai pie - tà, pie - tà di . . . miei mar -  
 do. *f* *dim.* *p* *più dim.*

*f* *dim.* *p* *più dim.*  
 a . . . poco. *f* *dim.* *p* *più dim.*

**A** *Un poco meno lento.* *mf*  
 My woes per - chance  
 Des - ti pie - tal' . . .

*pp*  
 - plain - ing,  
 - ti - ri,

*pp* *mf*  
 none for my . . . com - plain - ing, My woes per -  
 - tà di miei mar - ti ri, Des - - ti pie -

*pp*  
 - - - dye! La - - - dye!  
 - - - na! don - - - na!  
*più dim.*

*pp*  
 - plain - ing,  
 - ti - ri,

**A** *Un poco meno lento.* *mf*

O, TOO CRUEL FAIR.

. . . may move . . . . . thee, To cease thy cold dis -  
 al - me - . . . . . no, Nel tuo ge - la - to  
 My woes per - chance . . . . . may . . .  
 Des - ti pie - tat' . . . . . al - -  
 chance . . . may move thee  
 tat' . . . al - me . . . . . no, . . .  
 My woes per - chance may move . . . . . thee, To cease thy  
 Des - ti pie - tat' al - me . . . . . no, Nel tuo ge -  
 My woes per - chance may move thee, per - chance,  
 Des - ti pie - tat' al - me . . . . . no, al - men,

- dain - - ing, My woes per - chance may  
 se - - no, Des - ti pie - tat' al - -  
 move thee, To cease thy cold . . . . . dis - -  
 - me - no, Nel tuo ge - la - - - - - to, . . .  
 To cease thy cold dis - dain - - ing, to . . . cease . . .  
 Nel tuo se - la - to ge - - no, nel . . . tuo . . . . .  
 cold dis - dain - - ing, To cease thy cold, . . . . .  
 - la - to se - - no, Nel tuo ge - la  
 To cease thy  
 Nel tuo ge -

O, TOO CRUEL FAIR.

move thee, move thee, to cease dis-  
me no, Nel tuo ge la to

dain ing,  
se no,

thy cold dis-dain ing, to cease  
ge la to se no, Des-ti-

cold dis-dain ing, My woes per-  
to, ge la to se no, Des-ti pie-

cold dis-dain ing,  
la to se no,

pp dim. pp

dain ing,  
se no,

pp to cease thy cold dis-dain ing, thy dis-  
Des-ti pie-tat' al-men, al-men, al-

thy dis-dain ing, thy cold, cold dis-dain  
pie-tat' al-men, pie-tat' al-me

chance may move thee, move thee, to  
tat' al me no, Nel tuo ge

pp to cease thy cold dis-dain ing,  
Des-ti pie-tat' al-me no,

O, TOO CRUEL FAIR!

*cal* . . . *an* . . . *do.* **B** *Molto vivo.*

thy cold dis - dain - - - - ing,  
 pie - tat' al - me - - - - no,  
*cal* . . . *an* . . . *do.*

dain - - - - ing, When Fate, more .  
 me - - - - no, Se non nie -

ing, dis - dain - - - - ing, When Fate, . . . more  
 no, al - me - - - - no, Se pur . . . ciò . . .

cal - - - - an - - - - do.

cease, to cease dis - dain - ing,  
 no, pie - tat' al - me - no,  
 cal - - - - an - do.

dis - dain - ing,  
 al - me - no,

**B** *Molto vivo.*

*cal* . . . *an* . . . *do.*

When Fate, more kind, more . . .  
 Se non nie - - - - ga, nie -

kind, more kind, more . . . kind, with my  
 ga, se non nie - - - - ga, se pur

kind, . . . . . with my sad . . . prayer com -  
 non . . . . . mi nie - ga du - ra

When Fate, more kind, more . . . kind, . . .  
 Se non nie - - - - ga, nie - - - - ga, . . .

When Fate, . . . more kind, with my sad . . . prayer . . . com -  
 Se pur . . . ciò non mi nie - ga . . . du - ra

O, TOO CRUEL FAIR.

dim.

kind, more kind, with  
ga, nie ga, nie

prayer, my sad prayer com - ply  
non nie ga du - ra sor

ply - ing, when Fate, more kind, with  
sor - te, se non nie ga, du -

Fate, more kind, more kind, with  
du - ra sor - te, non mi

ply - ing, when Fate, with  
sor - te, se non mi

dim.

*pp* *Moderato, come sopra.*

e cal - an - do. Shall send sweet Death,  
my prayer com - ply - ing, Mia tris - ta,  
ga du - ra sor - te, Shall send Death,  
ing, Mia tris - ta,  
te, Shall send Death,  
e cal - an - do. Mia tris - ta, *pp*

my prayer com - ply - ing, Shall send sweet Death,  
ra sor - te, Mia tris - ta, *pp*

e cal - an - do. Shall  
my sad prayer com - ply - ing, Mia  
nie - ga du - ra sor - te, *pp*

e cal - an - do. Shall  
my sad prayer com - ply - ing, Mia  
nie - ga du - ra sor - te, *pp*

*pp* *Moderato, come sopra.*

e cal - an - do, *pp* *pp*



O, TOO CRUEL FAIR.

*D Molto vivo.*

When kind Fate . . . com - ply - ing, when  
 Se non nie . . . ga, nie . . .

When Fate, . . . more kind, with my prayer com -  
 Se pur . . . ciò non mi nie - ga, du . . .

When Fate, more . . . kind, com -  
 Se pur ciò . . . non mi

When Fate, . . . more kind, with  
 Se pur . . . ciò non mi

*D Molto vivo.*

kind Fate com - ply - ing,  
 ga du . . . ra sor - te,

ply - ing, when Fate, more kind, more  
 ra sor - te, Se non nie . . . ga, se

ply - ing, when Fate, . . . more kind,  
 nie - ga, Se pur . . . ciò non . . .

my sad prayer com - ply - ing, Fate, more  
 nie . . . ga, non mi nie - ga, non nie -

When Fate, . . . more  
 Se pur . . . ciò

O, TOO CRUEL FAIR.

when Fate, more . . . . kind, more . . . . kind, more  
*se pur ciò . . . . non nie . . . . ga, nie .*

kind, more . . . . kind, with my prayer, my  
*non nie . . . . ga, se pur non nie . . . .*

with my sad . . . . prayer com - ply - ing, when  
*mi nie - ga . . . . du - ra . . . . sor - te, se*

kind, more . . . . kind, . . . . Fate, . . . . more  
*ga, nie . . . . ga . . . . du . . . . ra . .*

kind, with my sad . . . . prayer . . . . com - ply - ing,  
*non mi nie - ga . . . . du . . . . ra . . . . sor - te,*

kind, more . . . . kind, com -  
*ga, nie . . . . ga, du - ra . .*

prayer, my sad . . . . prayer, my . .  
*- ga, non nie . . . . - ga, nie .*

Fate, more kind, . . . . more kind, . . . . with . . . .  
*pur ciò non . . . . mi nie ga . . . .*

kind, . . . . more kind, . . . . more kind, . . . . with . . . .  
*sor - te, non . . . . mi nie - ga . . . .*

with  
*se*

O, TOO CRUEL FAIR.

cal - an - do assai. *pp* *Moderato, come sopra.* *pp*

ply - ing, Shall send sweet Death, sweet  
 sor - te, Mia tris - ta, do -

cal - an - do assai. *pp* *pp*

my sad prayer com - ply - ing, Shall send sweet  
 du - ra, du - ra sor - te, Mia tris - ta,

cal - an - do assai. *pp* *pp*

my sad prayer com - ply - ing, Shall send sweet Death,  
 du - ra, du - ra sor - te, Mia tris - ta,

cal - an - do assai. *pp* *pp*

my sad prayer com - ply - ing, Shall send me  
 non mi nie - ga sor - te, Mia tris - ta,

*pp* *Moderato, come sopra.*

cal - an - do assai. *pp*

*pp*

Death, at last, at last, to end my sigh - - ing,  
 - len - - te, do - lent' e cru - da mor - - te,

*pp*

Death, at last, at last, to end my sigh - - ing,  
 tris - - ta, do - lent' e cru - da mor - - te,

*pp*

shall send sweet Death, at last, to end my sigh - - ing, shall  
 Trist' e do - lent' . . e, e cru - da mor - - te, mia

*pp*

sweet Death, sweet Death, at last, to end my sigh - - ing, shall  
 trist' e, do - len - te, e cru - da mor - - te, mia

*pp* *pp*

sweet Death at last, shall  
 do - len - te, mia

O, TOO CRUEL FAIR.

*pp* shall send me sweet Death to end . . . my . . . sigh  
*pp* mia tris - ta, do - lent' e cru - da . . . mor

*pp* shall send me sweet Death . . . to end . . . my  
*pp* mia tris - ta, do - lent' e cru - da

send me . . . sweet Death, at last, to end my sigh . . .  
 trist' e . . . do - lent' e cru - da, cru - da mor . . .

*pp* send me sweet, sweet Death to end my sigh . . .  
*pp* tris - ta, do - len - te, e cru - da mor . . .

send me sweet, sweet Death to end my sigh . . .  
 tris - ta, do - len - te, e cru - da mor . . .

ing, my . . . sigh ing. ing.  
 te, cru . . . da . . . mor te.

sigh ing, to end my sigh - ing.  
 mor . . . te, mia cru - da mor - te.

ing, my . . . sigh ing, to end my sigh - ing.  
 te, cru - da, cru - da, cru - da mor - te.

ing.  
 te.

ing, my . . . sigh ing, my sigh ing.  
 te, cru - da, cru - da mor - te.