

IN PRAISE OF SONG

PART-SONG

WRITTEN AND COMPOSED EXPRESSLY FOR THE
BERKS, BUCKS AND OXON. COMPETITIVE MUSICAL FESTIVAL, OXFORD, 1904

BY
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Allegro.

SOPRANO. *mf* Should there be some hap - less wights Plea - sure-worn to wea - ri-ness, And *p*

ALTO. *mf* Should there be some hap - less wights Plea - sure-worn to wea - ri-ness, And *p*

TENOR. *mf* Should there be some hap - less wights Plea - sure worn to wea - ri-ness, And *p*

BASS. *mf* Should there be some hap - less wights Plea - sure-worn to wea - ri-ness, And *p*

(For practice only.) *mf* *p*

Animato.

des - ti - tute of life's de - lights, Let them sing a song or twain, 'Twill

des - ti - tute of life's de - lights, Let them sing a song or twain, 'Twill

des - ti - tute of life's de - lights, Let them sing a song or twain, 'Twill

des - ti - tute of life's de - lights, Let them sing a song or twain, 'Twill

Animato. *f*

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heart - en them to cheer - i - ness And make them feel, make them feel, . . . and make them
 heart - en them to cheer - i - ness And make them feel, and make them
 heart - en them to cheer - i - ness And make them feel, and make . . . them
 heart - en them to cheer - i - ness And make . . . them feel, . . . and make them feel a -

mf *cres.* *poco rit.*

feel a - live a - gain. Should men's lives be shorn of . . . mirth,
 feel a - live a - gain. Should men's lives be shorn of mirth,
 feel a - live a - gain. Should men's lives be shorn of mirth,
 - live, a - live a - gain. Should men's lives be shorn of mirth,
 - live, a - live a - gain. Should men's lives be shorn of mirth,
 - live, a - live a - gain. Should men's lives be shorn of mirth,

a tempo. *Poco meno mosso.* *p* $\text{♩} = 86.$

Wreck'd by Fate's un - kind - li - ness, And their days, their days of lit - tle
 Wreck'd by Fate's un - kind - li - ness, And their days . . . of lit - tle
 Wreck'd by Fate's un - kind - li - ness, And their days . . . of lit - tle
 Wreck'd by Fate's un - kind - li - ness, And their days . . . of lit - tle

p

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worth, Let them seek in Mu - sic peace, To wean them from their
 worth, Let them seek in Mu - sic peace, To wean them from their
 worth, Let them seek in Mu - sic peace, To
 worth, Let them seek in Mu - sic peace, To

hope - less - ness, . . . And so . . . from sor - row find re - lease,
 hope - less - ness, . . . And so . . . from sor - row find re - lease,
 wean them from their hope - less - ness, And so . . . from sor - row find re - lease,
 wean them from their hope - less - ness, And so . . . from sor - row find re - lease,

Poco meno mosso. and so from sor - row find re - lease. . . *Allegro vivace.* When our days are
 and so from sor - row find re - lease. . . When our days are
 and so from sor - row find re - lease. . . When our days are
 and so from sor - row find re - lease. . . When our days are

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cres. full of joy, Brimming o'er with glad-ness and good, *mf* And for - got is all an - noy,
cres. full of joy, .. Brimming o'er with glad-ness and good, *mf* And for - got is all an-hoy,
cres. full of joy, .. Brim-ming o'er with glad-ness and good, *mf* And for - got is all an-noy,
cres. full of joy, .. Brimming o'er with glad-ness and good, *mf* And for - got is all an-noy,

mf Sing - ing still will tell the tale, *mf* Sing - ing still will fit the mood, With de -
mf Sing - ing still will tell the tale, *mf* Sing - ing still will fit the mood, With de -
mf Sing - ing still will tell the tale, *mf* Sing - ing still will fit the mood, ..
mf Sing - ing still will tell the tale, .. Sing - ing still will fit the mood, With de -

- light *poco rit.* that can - not fail, that can - not fail. ..
- light *poco rit.* that can - not fail, that can - not fail. ..
With de - light *poco rit.* that can - not fail, that can - not fail. ..
- light *poco rit.* that can - not fail, that can - not fail. ..

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wrong, Our song . . . must be right. . . It up - lifts us, un - binds us, Wher -

wrong, Our song . . . must be right. . . . It up - lifts us, un - binds us, Wher -

wrong, Our song . . . must be right. . . . It up - lifts us, un - binds us, Wher -

wrong, Our song . . . must be right. . . . It up - lifts us, un - binds us, Wher -

deeds'er so wrong, Our song must be right. . . . It up - lifts us, un - binds us, Wher -

deeds'er so wrong, . . . Our song must be right. It up - lifts us, un - binds us, Wher -

deeds'er so wrong, Our song must be, . . . must be right. It up - lifts us, un - binds us, Wher -

deeds'er so wrong, Our song must be right. . . . It up - lifts us, un - binds us, Wher -

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cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us, helps us, helps us, helps us,

cres.
 - ev - er it finds us, And helps us, and helps us, To re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.

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The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of a vocal line and a piano accompaniment. The vocal line is written on a treble clef staff, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are: " - joice on our way, to re - joice, . . . and be way, on our way, to re - joice, . and be to re - joice, . to re - joice, re - joice, . way, to re - joice, . to re - joice on our way, and be way, to re - joice, to re - joice, and be way, to re - joice, to re - joice. to re - to re - joice, to re - joice, to re - joice, . and be way, to re - joice, . to re - joice on our way, and be". The piano accompaniment features a steady bass line and chords that support the vocal melody. The score is divided into several systems, with the piano accompaniment starting in the fourth system.

- joice on our way, to re - joice, . . . and be
 way, on our way, to re - joice, . and be
 to re - joice, . to re - joice, re - joice, .
 way, to re - joice, . to re - joice on our way, and be
 way, to re - joice, to re - joice, and be
 way, to re - joice, to re - joice. to re -
 to re - joice, to re - joice, to re - joice, . and be
 way, to re - joice, . to re - joice on our way, and be

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strong, to re-joice on our way, to re-joice on our way, . and be

strong, to re-joice, to re-joice . on our way, and be strong, and be

. and be strong, to re-joice, to re-joice on our way, . and be strong, . and be

strong, re-joice and be strong, re-joice, re-joice, and be

strong, to re-joice on our way, . to re-joice on our way, . and be

-joice on our way, to re-joice, . to re-joice on our way, and be strong, . and be

strong, . to re-joice, . to re-joice, . to re-joice, . and be

strong, re-joice, and be strong, re-joice, re-joice, and be

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The musical score is arranged in two systems. The first system contains five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment staff. The second system contains five vocal staves and a piano accompaniment staff. Each vocal staff has the lyrics: "strong, . . to re-joice on our way, and . . be strong." The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The key signature is one flat (B-flat major or D minor). The time signature is 2/2. The score includes dynamic markings such as accents (>) and a "rit." (ritardando) marking. A "Three-bar rhythm." box is present above the first vocal staff in both systems. The piano accompaniment features a steady rhythmic pattern in the right hand and a more complex harmonic structure in the left hand.

Also published in Novello's Tonic Sol-fa Series, No. 1380, price 1½d.