

1

Pinotti 1900

TWELVE VOCAL DUETS

FOR

SOPRANO AND CONTRALTO

COMPOSED BY

CIRO PINSUTI.

BOOK I.

Ent. Sta. Hall.

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CONTENTS.

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No.		PAGE
1.	After the rain	I
2.	Out in the sunshine	9
3.	I love all things	15
4.	I sing because I love to sing	23
5.	Passing away	30
6.	The voice of the waterfall	37

AFTER THE RAIN.

Nº 1.

Frederick Enoch.

Ciro Pinsuti.

Allegretto.

1st VOICE.

2nd VOICE.

PIANO.

sf *sf*

p *sf*

Af - ter the rain af - ter the rain

Af - ter the rain af - ter the rain

p

Bright is the sun-light o'er moun-tain and plain; Bright - er it

Bright is the sun - light o'er moun - tain and plain; Bright - er it

seems when it shin - eth a - gain Af - ter the rain

seems when it shin - eth a - gain Af - ter the rain

p *f* *riten.* *f* *riten.*

rall. molto *a tempo*

p af - ter the rain!

p af - ter the rain!

col canto *a tempo* *rall.*

Poco meno mosso. 1st Voice.
con gioia

f

And the song of the bird is so hap - py and

leggera

p

p *animando*

loud, And the flowr is so fair that the tem - pest had bow'd, And the

tr

p

un poco cresc.

stream leaps a - long like a child in its play, And the sky is so

stacc.

molto leggiero *cresc.*

f e rit. *a tempo*

blue where the clouds break a - way. And the sky is so

rit. *a tempo*

f *p*

blue where the clouds break a - way, where the clouds break a -

f *con espress.*

way, where the clouds break a - way.

rall. *col canto* *a tempo*

p *a tempo*

ah Af - ter the

ah Af - ter the

f *rall.* *Tempo I.* *p*

f *rall.* *Tempo I.* *p*

rain af - ter the rain Bright is the sun - light o'er

rain af - ter the rain Bright is the sun - light o'er

moun - tain and plain; Bright - er it seems when it shin - eth a -
 moun - tain and plain; Bright - er it seems when it shin - eth a -

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are "moun - tain and plain; Bright - er it seems when it shin - eth a -". The piano accompaniment is in bass clef with the same key signature. Dynamics include *p* (piano) and accents.

-gain Af - ter the rain af - ter the rain!
 -gain Af - ter the rain af - ter the rain!

The second system continues the vocal and piano parts. The lyrics are "-gain Af - ter the rain af - ter the rain!". The piano accompaniment includes dynamic markings of *f rit.* (forte, ritardando), *p* (piano), and *a tempo*. There are also accents and slurs over the piano part.

2nd Voice.
Un poco meno mosso.
p con espress.
 When the cloud of a

The third system introduces a *2nd Voice* line in treble clef, which is mostly silent. The piano accompaniment is in bass clef. The tempo is marked *Un poco meno mosso.* and the dynamics are *p con espress.* (piano, with expression). The lyrics "When the cloud of a" are positioned below the 2nd voice line. The piano part includes a *rall.* (ritardando) marking and a *p* (piano) dynamic.

sor - row is pass - ing a - way, And when hope lights her bow from the

f *p*
cresc. *f* *p*

dawn of a ray, From a ray that is joy on our tears as they

animando
animando

cease, And the heart shines at rest in the rap - ture of peace. And the heart shines at

cresc. *rit.* *f* *p* *a tempo*
cresc. *rit.* *f* *p* *a tempo*

rest in the rap - ture of peace, in the rap - - - ture of peace,

f *con espress.*
f *sf* *p*

f
ah!

un poco rall. *a tempo* *f*
in the rap - - ture of peace! ah!

p *segundo il canto* *a tempo*

Tempo I.
Af - ter the

Af - ter the

rall. *Tempo I.* *p*

rain af - ter the rain Bright as the sun - light o'er

rain af - ter the rain Bright as the sun - light o'er

mountain and plain, Bright is the joy that the heart knows a -

mountain and plain, Bright is the joy that the heart knows a -

p

- gain Af - ter the rain af - ter the

- gain Af - ter the rain af - ter the

rall. *f* *p* *molto rall.*

rall. *col canto*

rain!

rain!

a tempo *p*

OUT IN THE SUNSHINE.

No. 2.

Frederick Enoch.

Allegretto con spirito.

1st VOICE. 

2nd VOICE. 

PIANO. 

 Out in the *p*

 Out in the *p*



 sun the flow'rs are shin - ing The brooks are flow - ing, the wildbirds *p*

 sun the flow'rs are shin - ing The brooks are flow - ing, the wildbirds *p*



sing Nought in the world — seems sad or pin - ing Such is the
 sing Nought in the world — seems sad or pin - ing Such is the

ma - gic the sunbeams bring:
 ma - gic the sunbeams bring: Glad - ness seems — but a sim - ple

Of place for sor - - row there seems ah! none; Earth seems
 du - - ty, Earth seems

fair - er and fresh in beau - ty Out in the sun - shine, out in the

fair - er and fresh in beau - ty Out in the sun - shine, out in the

un poco cresc. *cresc.*

sun! Earth seems fair - er and fresh in beau - ty Out in the

sun! Earth seems fair - er and fresh in beau - ty Out in the

f *p* *f*

sun - shine, out in the sun! Out in the sun - shine, out in the

sun - shine, out in the sun! Out in the sun - shine, out in the

f *rall.* *col canto*

a tempo

sun!

sun!

a tempo

p

Out in the sun — the flow'rs are

p

Out in the sun — the flow'rs are

f

p e legg.

p

glow - ing, The brooks are shin - ing, the wildbirds sing; So to the

p

glow - ing, The brooks are shin - ing, the wildbirds sing; So to the

f

p

p

smile from true hearts flow - ing Joy with rap - ture and bright hopes

smile from true hearts flow - ing Joy with rap - ture and bright hopes

spring; Its spell of

spring; Kind-ness seems but a sim-ple du - - ty

ma - - gic we hold, each one Charming our life as flow'rs to

Charming our life as flow'rs to

beau - ty Out in the sun - shine, out in the sun! Earth seems fair - er and fresh in
 beau - ty Out in the sun - shine, out in the sun! Earth seems fair - er and fresh in

beau - - ty Out in the sun - shine, out in the sun. out in the
 beau - - ty Out in the sun - shine, out in the sun. out in the

sun - shine, out in the sun!
 sun - shine, out in the sun!

col canto a tempo *cresc. e affrettando*

I LOVE ALL THINGS.

Nº 3.

The words from "The afterglow."

Andante tranquillo. *dolce*

1st VOICE. I love the world, tho'

2nd VOICE. *dolce*
I love the world, tho'

PIANO. *Andante tranquillo.*
p legato

not the same That re-creant De-mas lov'd of yore; I

not the same That re-creant De-mas lov'd of yore; I

f love God's world, and in His name I love it ev-er more and

f love God's world, and in His name I love it ev-er more and

more. *p* It paints in types of many a hue, It
 more. It paints in types of many a hue, It

sings in strains of ma-ny a tone, That glo - ry which our
 sings in strains of ma-ny a tone, That glo - ry which our

f

hopes pursue Up to the Ma - ker's mer - cythron that
 hopes pur - sue Up to the Ma - ker's mer - cy - throne that

f *p* *e*

cresc. *f* *dim.*
 glo - ry which our hopes pur - sue up to the Maker's mer - cy -

cresc. *f* *dim.*
 glo - ry which our hopes pur - sue up to the Maker's mer - cy -

cresc. *f* *dim.*

rall. *f*
 - throne up to the Maker's mer - cy - throne.

rall. *f*
 - throne up to the Maker's mer - cy - throne.

rall. *a tempo* *f* *p*

Meno mosso.

con espress.
 I love the present's steady

rall. *Meno mosso.* *p*

glow, — And laughing dreams — from out the past, Where

child - hood's tangled wild flow'rs grow, — And o'er me still — their fragrance

rall.

col canto

Con sentimento.

I love the young, and bright, and nice; — I love the

cast.

Con sentimento.

a tempo

gra - - cious, old, and sage; I love the sun, and love the ice, — And ev'ry

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a half note 'gra' followed by a series of eighth notes for '- cious, old, and sage;'. There is a dynamic marking of *f* above the first measure of the second phrase 'I love the sun, and love the ice, —'. The piano accompaniment consists of chords and moving lines in both hands.

un poco rall. *Con moto.* *f*
 print — on na-ture's page I

Con moto.
col canto *tremolo*

The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* above the final note 'I'. The piano accompaniment includes a section marked *col canto* and a section marked *tremolo*. The tempo marking *Con moto.* is present above the piano part.

love the dark storm shatter'd glen,
 With all its tor-rent's roar-ing

f *sf* *cresc.* *f* *sf*

The third system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *f* above the first note of the second phrase. The piano accompaniment features a section marked *cresc.* and dynamic markings of *f* and *sf* throughout.

f
I love the round-ing wolds and fen
race; Where

cresc. *ff* *dim.* *dim.*

molto rall.
miles of shade the sunshine chase.

p e rall. *a tempo* *un poco rall.*

Tempo I. *dolcemente*
I love a thou - sand o - - ther things Would
dolcemente
I love a thou - sand o - - ther things Would

Tempo I. *p*

wea - ry your kind heart to hear; I love to think that

wea - ry your kind heart to hear; I love to think that

f

an - gel's wings Shall waft us to a love - lier sphere. I

an - gel's wings Shall waft us to a love - lier sphere. I

f *p e*

CRSC. love to think that an - gel's wings Shall waft us to a love - lier

CRSC. love to think that an - gel's wings Shall waft us to a love - lier

f *dim.*

CRSC. *f* *dim.*

cresc.

sphere. Shall waft us to a love - lier

cresc.

sphere. Shall waft us to a love - lier

f

Meno mosso. *p rall.* *molto rall.* *pp*

sphere, a love - - lier sphere, a

p rall. *molto rall.* *pp*

sphere, a love - - lier sphere, a

Meno mosso.

dim. e rall. *p* *molto rall.*

lentamente

love - - lier sphere.

lentamente

love - - lier sphere.

pp lentamente *morendo* *PPP*

Ped. *

I SING BECAUSE I LOVE TO SING.

N^o 4.

The words from "The afterglow."

Allegretto brioso.

1st VOICE.

2nd VOICE.

PIANO.

f

con grazia

I sing be - cause I love to sing, Be -

con grazia

I sing be - cause I love to sing, Be -

leggera

rit. *f* *p*

- cause in - stinc - tive fan - cies move, Be - cause it hurts no earth - ly thing, Be -

rit. *f* *p*

- cause in - stinc - tive fan - cies move, Be - cause it hurts no earth - ly thing, Be -

cresc. *rit.* *f* *p*

The musical score is written for three parts: 1st Voice, 2nd Voice, and Piano. It is in the key of B-flat major and 2/4 time. The tempo is marked 'Allegretto brioso'. The piano part begins with a forte (f) dynamic. The vocal parts enter with the lyrics 'I sing because I love to sing, Be-'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes various performance markings such as 'con grazia', 'leggera', 'rit.', 'f', and 'p'. The lyrics are: 'I sing because I love to sing, Be- cause in - stinc - tive fan - cies move, Be - cause it hurts no earth - ly thing, Be -'. The score concludes with a 'cresc.' marking and a final 'rit.' marking.

a tempo

-cause it pleas - es some I love!

a tempo

-cause it pleas - es some I love!

a tempo

f

p

Be -

dim.

p

cresc.

f

-cause it cheats night's wea - ry hours, Be - cause it cheers the bright - est day, Be -

cresc.

f

un poco rall.

-cause, like pray'r and light and flow'rs It helps me on my heaven-ly way! I

un poco rall. col canto

Tempo I.

sing be-cause I love to—sing Be-cause in-stinc-tive fan-cies—move Be-

sing be-cause I love to—sing Be-cause in-stinc-tive fan-cies—move Be-

Tempo I.

rall. *f* *p* *a tempo*

-cause it hurts no earth-ly thing Be-cause it pleas-es some I love!

rall. *f* *p* *a tempo*

-cause it hurts no earth-ly thing Be-cause it pleas-es some I love!

CRSC. *rall.* *f* *p* *a tempo* *f*

The first system of the score features a piano introduction. It consists of two staves for the vocal line, which are currently empty, and a grand staff for the piano accompaniment. The piano part begins with a series of chords and a melodic line in the right hand, while the left hand plays a steady eighth-note accompaniment. A *dim.* (diminuendo) marking is placed above the piano part towards the end of the system.

Poco meno mosso.

The vocal line for the first system begins with a *p* (piano) dynamic marking. The lyrics are: "Be-cause a-bove the changing skies The spi-rit saith good". The melody is written on a single staff.

Poco meno mosso.

The piano accompaniment for the second system starts with a *p* (piano) dynamic and a *legato* marking. The right hand features a flowing sixteenth-note melody, while the left hand provides a simple harmonic accompaniment.

cresc.

The vocal line for the second system includes the lyrics: "an-gels sing; Be-cause where ev-er sun-shine lies The woods and waves with". The melody is written on a single staff, with a *f* (forte) dynamic marking and a *dim.* (diminuendo) marking appearing later in the system.

cresc.

The piano accompaniment for the third system features a *cresc.* (crescendo) marking, a *f* (forte) dynamic marking, and a *dim.* (diminuendo) marking. The right hand continues with a sixteenth-note melody, and the left hand provides a steady accompaniment.

più mosso. *CRSC*

mu - sic ring All hap - py things that

pp

Be - cause a - mid earth's Ba - bel voice

pp *CRSC.*

f *rall.* *rit.* *f*

go or come Give to their grate - ful hearts a voice; Then why should I a -

f *rall.* *rit.* *f*

Give to their grate - ful hearts a voice; Then why should I a -

f *rall.* *rit.* *f*

lentamente

-lone be dumb, then why should I a - lone be dumb?— I

lentamente

-lone be dumb, then why should I a - lone be dumb?— I

pesante lentamente

Tempo I.

sing be - cause I love to sing Be - cause in - stinc - tive
 sing be - cause I love to sing Be - cause in - stinc - tive

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto register, with lyrics written below the notes. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The tempo is marked 'Tempo I.'.

Tempo I.

fan - cies — move Be - cause it hurts no earth - ly thing! Be -
 fan - cies — move Be - cause it hurts no earth - ly thing! Be -

cresc. e rall. **f** *p*

cresc. e rall. **f** *p*

cresc. e rall. **f** *p*

The second system continues the musical score with two vocal staves and piano accompaniment. It includes dynamic markings such as 'cresc. e rall.' and 'f' (forte) and 'p' (piano). The piano accompaniment features a prominent bass line with chords and moving lines.

a tempo

- cause it pleas - es some I love! I sing, I sing be -
 - cause it pleas - es some I love! I sing, I sing be -

a tempo **f**

a tempo **f**

The third system of the musical score features two vocal staves and piano accompaniment. The tempo is marked 'a tempo'. It includes dynamic markings like 'f' (forte). The piano accompaniment continues with a steady bass line and harmonic accompaniment.

-cause I love to sing I sing, I sing be -

-cause I love to sing I sing, I sing be -

dim.

dim.

dim.

-cause I love to sing, be - cause I love to sing, be -

-cause I love to sing, be - cause I love to sing, be -

f

rall.

f

rall.

f

rall.

-cause I love to sing!

-cause I love to sing!

riten.

riten.

riten. col canto

a tempo

p

LIFE IS PASSING AWAY.

Nº 5.

The words from "The afterglow."

Moderato.

1st VOICE. *p* Poet, who deemest all be-neath The fame of an a-ma-ran-thine

2nd VOICE. *p* Poet, who deemest all be-neath The fame of an a-ma-ran-thine

PIANO. *Moderato.* *p*

wreath, Whose portion is that di-vin-est art Through beau-ty and *cresc.*

wreath, Whose portion is that di-vin-est art Through beau-ty and *cresc.*

PIANO. *sf*

dim. truth to ex-alt the heart, *p* Look up and pray,—

dim. truth to ex-alt the heart,

PIANO. *p* *pp* *p*

a tempo *dolcemente*

rall. look up and pray, Hea-ven twines with the
 Look up and pray, look up and pray, Hea-ven twines with the

bay Pure li-lies of love which will nev-er de-cay; For the lau-rel crown
 bay Pure li-lies of love which will nev-er de-cay; Is but this-tle

cresc. *f* *p e rall.*

When life is pass-ing, is pass-ing a-way, When life is
 down, When life is pass-ing, is pass-ing a-way, When life is

pp lentamente

pass-ing, is pass-ing a-way.

pp lentamente

pass-ing, is pass-ing a-way.

a tempo.

pp colla voci *p*

Sumptuous la - dy, state - ly and fair, With your

Sumptuous la - dy, state - ly and fair, With your

p

swan-like neck and your trallised hair, With smile as po-tent as roy-al

swan-like neck and your trallised hair, With smile as po-tent as roy-al

p

frown, A queen con - fess'd in your beau - ty's crown,

frown, A queen con - fess'd in your beau - ty's crown,

cresc. *dim.*

cresc. *dim.*

sf *dim.* *p*

con dolcezza Ah, radiant clay *a tempo* Ah, radiant

rall. stoop, kneel, and pray Ah, radiant

pp *rall.* *a tempo*

dolcemente clay-stoop, kneel, and pray, For life, light life, is pass-ing a-way Like your posy's

dolcemente clay-stoop, kneel, and pray, For life, light life, is pass-ing a-way

dolcemente

bloom *cresc.* Oh, life— is pass - ing, is pass - ing a - *f*

Like your sweet per - fume, *cresc.* Oh, life— is pass - ing, is pass - ing a - *f*

cresc. *f*

p e rall. *pp lentamente*

-way Oh, life is pass-ing, is pass-ing a - way.

p e rall. *pp lentamente*

-way Oh, life is pass-ing, is pass-ing a - way.

p e rall. *pp colla voci* *a tempo*

3

Beau-ti - ful child with rap - tur - ous eyes, Gaz-ing on

3

Beau-ti - ful child with rap - tur - ous eyes, Gaz-ing on

p

3

all with a glad sur - prise Danc-ing a - long with your paint-ed

3

all with a glad sur - prise Danc-ing a - long with your paint-ed

CRSC.
ball, Heart of your pa - rents and joy of all.

CRSC.
ball, Heart of your pa - rents and joy of all.

sf *p*

dolce
Oh learn to say,

rall.
as you meekly

pp *p* *rall.*

a tempo *dolcemento*
Oh learn to say, as you meek-ly pray, Thro' lov-ing o -

a tempo *dolcemento*
pray, Oh learn to say, as you meek-ly pray, Thro' lov-ing o -

a tempo *dolcemento*

- be - dience lies my way To the home a - bove

- be - dience lies my way where all is

crusc. *f* *p e rall.*
And life is pass - ing, is pass - ing a - way. And life is

crusc. *f* *p e rall.*
love, And life is pass - ing, is pass - ing a - way. And life is

f *p e rall.*

lento *pp*
pass - ing, is pass - ing a - way.

lento *pp*
pass - ing, is pass - ing a - way.

pp colla voci *a tempo p* *pp rall.* *ppp*

THE VOICE OF THE WATERFALL.

Nº 6.

The Words from "The afterglow."

Allegretto con spirito.

1st VOICE. 

2nd VOICE. 

PIANO. 

pp All a - mong the moun - tains Sit - teth

pp All a - mong the moun - tains Sit - teth

sempre pp 

A - ra - bel, List' - ning to the foun - - tains

A - ra - bel, List' - ning to the foun - - tains



From the rift - ed fell: And she hears them quaint - ly

From the rift - ed fell: And she hears them quaint - ly

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "From the rift - ed fell: And she hears them quaint - ly". The piano accompaniment features a right hand with a melodic line of eighth notes and a left hand with a simple harmonic accompaniment.

- sing, And she hears them quaint - ly sing, -

- sing, And she hears them quaint - ly sing, -

The second system continues the vocal and piano parts. The vocal staves end with a fermata over the word "sing,". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the left hand.

The third system shows the continuation of the piano accompaniment. The right hand has a more active melodic line with slurs and ties, while the left hand provides a steady harmonic base. The system concludes with a final cadence in the left hand.

p e leggiero

We our fair - est flash - es fling . Not for

p e leggiero

We our fair - est flash - es fling Not for

pp e leggerissimo

Kai - ser nor for King, But for those who love us

Kai - ser nor for King, But for those who love us

un poco cresc.

best; Those whose hearts can weave a nest, And

un poco cresc.

best; Those whose hearts can weave a nest, And

un poco cresc.

brood in a de - li - cious rest On our ge - lid, mos - sy

brood in a de - li - cious rest On our ge - lid, mos - sy

CTESC. *p*

breast; On our ge - - lid, mos - sy breast

breast; On our ge - - lid, mos - sy breast *p* Where the

depths of dim se - clu - sion Blind the foot - steps of in -

pp

Up those la - by - rin - thine ways — On - ly
- tru - sion

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with the lyrics "Up those la - by - rin - thine ways — On - ly" and continues with "- tru - sion" on the following line. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady eighth-note accompaniment.

trod - den by the fays Narrow-ing to the

The second system continues the musical score. The vocal line has the lyrics "trod - den by the fays" and "Narrow-ing to the". The piano accompaniment maintains its rhythmic texture, with the right hand playing a more complex sixteenth-note figure and the left hand providing harmonic support.

mys - tic cell,
Where the nymph in vi - si - ble

The third system concludes the musical score on this page. The vocal line includes the lyrics "mys - tic cell," and "Where the nymph in vi - si - ble". The piano accompaniment continues with its characteristic rhythmic patterns, ending with a final cadence.

Mi-nis-ters the gift di - vine

From her lit - tle sil - v'ry

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with lyrics "Mi-nis-ters the gift di - vine". The middle staff is another vocal line with lyrics "From her lit - tle sil - v'ry". The bottom staff is a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

There she with an an - cient

shrine. There she with an an - cient

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "There she with an an - cient" and a *pp* dynamic marking. The middle staff is another vocal line with lyrics "shrine. There she with an an - cient" and a *pp* dynamic marking. The bottom staff is a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand, with *pp* dynamic markings.

art Melts the rug - ged moun - tain's heart,

art Melts the rug - ged moun - tain's heart,

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "art Melts the rug - ged moun - tain's heart,". The middle staff is another vocal line with lyrics "art Melts the rug - ged moun - tain's heart,". The bottom staff is a piano accompaniment with a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

CRESC. Sing-ing of their joys and pains, *CRESC.* Sing-ing of the suns and

CRESC. Sing-ing of their joys and pains, *CRESC.* Sing-ing of the suns and

rains, *f* Sing - ing of the old world years Till all his

rains, *f* Sing - ing of the old world years Till all his

P wrin - kles fill with tears, all his wrin - kles fill with

P wrin - kles fill with tears, all his wrin - kles fill with

tears.

tears.

pp e leggerissimo

rall.

p

Andante moderato assai.

There the wild - flow'r blooms and

Andante moderato assai.

pp i due pedale e con la massima leggerezza

dies

Screen'd from en - vious hu - - man

For our bi - peds are not

eyes,

men,

On - - ly the stone - chat and the

Ou - - zel dark and hale - yon
wren Ou - - zel

blue Flit our span - - gled rain - bows
dark and hale - yon blue Flit our

un poco cresc. e animando

thro': Fea - - ther'd fai - ries whose de -
spang-led rain-bows thro': Fea - - ther'd

un poco cresc. e animando

- light Is to flirt our dia - monds
 fai - ries whose de - light Is to

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "- light Is to flirt our dia - monds". The second staff is another vocal line in treble clef with lyrics: "fai - ries whose de - light Is to". The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs), featuring a rhythmic pattern of eighth and sixteenth notes.

bright From the shal - low pools, and
 flirt our dia - monds bright From the

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "bright From the shal - low pools, and". The second staff is another vocal line in treble clef with lyrics: "flirt our dia - monds bright From the". The bottom two staves are a piano accompaniment in grand staff, continuing the rhythmic pattern from the first system.

fling Li - quid sparks o'er head and
 shal - low pools, and fling Li - quid sparks o'er head and

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics: "fling Li - quid sparks o'er head and". The second staff is another vocal line in treble clef with lyrics: "shal - low pools, and fling Li - quid sparks o'er head and". The bottom two staves are a piano accompaniment in grand staff. The word "dim." is written above the notes in the second staff and below the notes in the bottom staff.

wing. Li - quid sparks o'er head and

wing.

wing

Li - quid sparks o'er head and

Allegretto con spirito.

wing.

Allegretto con spirito.

p leggiero
Thus our
p leggiero
Thus our

wind - ing wa - try glen Hath a

wind - ing wa - try glen Hath a

sempre pp e leggerissimo

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics are "wind - ing wa - try glen Hath a". The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a complex, flowing arpeggiated texture in the right hand and a simpler bass line in the left hand. The tempo and dynamics are marked as *sempre pp e leggerissimo*.

life un - known to men, And the

life un - known to men, And the

The second system of the musical score continues the vocal and piano parts. The lyrics are "life un - known to men, And the". The piano accompaniment maintains the same arpeggiated texture as in the first system.

un poco cresc. voice which chants its joys *un poco cresc.* Seems to

un poco cresc. voice which chants its joys *un poco cresc.* Seems to

un poco cresc. *un poco cresc.*

The third system of the musical score features the lyrics "voice which chants its joys Seems to". The piano accompaniment continues with the arpeggiated texture. The dynamics are marked as *un poco cresc.* in both the vocal and piano parts.

ma - ny i - dle noise. And the

ma - ny i - dle noise. And the

voice which chants its joys Seems to ma - ny i - dle

voice which chants its joys Seems to ma - ny i - dle

noise, Seems to ma - ny i - dle noise. But to

noise, Seems to ma - ny i - dle noise.

Andante moderato.

Andante moderato.

thee it is a psalm

From a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'thee it is a psalm' and continues with 'From a'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

As from

spi - rit deep and calm

The second system of music continues the vocal line with the lyrics 'As from' and 'spi - rit deep and calm'. The piano accompaniment remains consistent with the first system, providing a rhythmic and harmonic foundation for the vocal melody.

mai - den fair and ho - ly

Not e -

The third system of music concludes the vocal line with the lyrics 'mai - den fair and ho - ly' and 'Not e -'. The piano accompaniment continues with the same rhythmic and harmonic structure as the previous systems.

p Sing - ing
-late nor me - lan - cho - ly *p* Sing - ing

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a rhythmic pattern of eighth notes with slurs. Dynamics include a piano (*p*) marking at the beginning and end of the system.

f sing - ing to her own young heart, Tune - ful
sing - ing to her own young heart, *f* Tune - ful

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with the rhythmic pattern of eighth notes. Dynamics include a forte (*f*) marking at the beginning and end of the system.

p faith her on - ly art. Tune - ful
faith her on - ly art. *p* Tune - ful

The third system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment in treble and bass clefs. The piano part continues with the rhythmic pattern of eighth notes. Dynamics include a piano (*p*) marking at the beginning and end of the system.

rall. a poco a

faith her on - ly art Tune - ful

faith her on - ly art

poco

faith Tune - ful

her on - ly art Tune - ful

poco *sempre rall.*

faith her on - ly art!

faith her on - ly art!

morendo *ppp*