

NOVELLO'S
PART-SONG BOOK.

(Second Series.)

A COLLECTION OF

Four-Part Songs and Madrigals,

BY

MODERN COMPOSERS.

VOL. I.

Ent. Sta. Hall.

LONDON SACRED MUSIC WAREHOUSE:
NOVELLO, EWER AND CO.,
1, BERNERS STREET (W.), AND 86, POULTRY (E.C.).

INDEX.

VOLUME I.

A Drinking Song	...	...	...	Jules Benedict	...	22
A Night Song	...	...	...	Jules Benedict	...	12
Blow, blow, thou Winter Wind	...	...	...	G. A. Macfarren	...	101
Come away, come away, Death	...	...	...	G. A. Macfarren	...	79
Come, celebrate the May	...	...	...	J. L. Hatton	...	123
Consolation	...	...	...	Henry Smart	...	39
Dirge for the faithful Lover	...	...	...	Jules Benedict	...	18
England	...	...	...	J. L. Hatton	...	117
Fear no more the heat o' the Sun	...	...	...	G. A. Macfarren	...	94
Good Night, thou glorious Sun	...	...	...	Henry Smart	...	43
Hunting Song (Waken, Lords and Ladies gay)...	...	...	...	Henry Smart	...	49
Invocation to Sleep	...	...	...	Jules Benedict	...	5
Lady, rise, sweet Morn's awaking	...	...	...	Henry Smart	...	55
Old May Day	...	...	...	Jules Benedict	...	1
Orpheus with his lute	...	...	...	G. A. Macfarren	...	70
Song to Pan	...	...	...	J. L. Hatton	...	127
Summer Morning	...	...	...	Henry Smart	...	60
Sylvan Pleasures	...	...	...	Jules Benedict	...	29
The Belfry Tower	...	...	...	J. L. Hatton	...	106
The Indian Maid	...	...	...	J. L. Hatton	...	133
The Pearl Divers	...	...	...	J. L. Hatton	...	141
The Sea King	...	...	...	Henry Smart	...	65
When Daisies pied	...	...	...	G. A. Macfarren	...	85
When Icicles hang by the Wall	...	...	...	G. A. Macfarren	...	75
Who is Sylvia?	...	...	...	G. A. Macfarren	...	90

(SECOND SERIES.)

OLD MAY-DAY.

A FOUR-PART SONG.

WORDS BY BEAUMONT AND FLETCHER.

COMPOSED BY

JULES BENEDICT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Foultry (E.C.).

Allegro giusto, with spirit.

TREBLE.
Re - joice, oh Eng - lish hearts, re - joice! Re - joice, oh lo - vers

ALTO.
Re - joice, oh Eng - lish hearts, re - joice! Re - joice, oh lo - vers

TENOR, (Svs. lower.)
Re - joice, oh Eng - lish hearts, re - joice! Re - joice, oh lo - vers

BASS.
Re - joice, oh Eng - lish hearts, re - joice! Re - joice, oh lo - vers

ACCOMP.
Allegro giusto.
♩ = 168.

dear, Re - joice, . . . re - joice, oh lo - vers dear!

dear, Re - joice, re - joice, . . . re - joice, oh lo - vers dear!

dear, Re - joice, . . . re - joice, re - joice, oh lo - vers dear! Re -

dear, Re - joice, . . . re - joice, oh lo - vers dear! Re -

OLD MAY-DAY.

Re - joice, . . . re - joice, re - joice, . . . oh
 Re - joice, . . . re - joice, re - joice, . . . oh
 . . . joice, . . . re - joice, re - joice, . . . re - joice, oh
 . . . joice, . . . re - joice, re - joice, . . . re - joice, oh

ci - ty, town, and coun - try, Re - joice, eke ev' - ry shire, Re -
 ci - ty, town, and coun - try, Re - joice, eke ev' - ry shire, Re -
 ci - ty, town, and coun - try, Re - joice, eke ev' - ry shire, Re -
 ci - ty, town, and coun - try, Re - joice, eke ev' - ry shire, Re -

. . . joice, eke ev' - ry shire! For now the fra-grant flow - ers do
 . . . joice, eke ev' - ry shire! For now the fra-grant flow - ers do
 . . . joice, eke ev' - ry shire! For now the fra-grant flow - ers do
 . . . joice, eke ev' - ry shire! For now . . . the fra-grant flow - - ers do

OLD MAY-DAY.

spring . . . And sprout, . . . and sprout in seem - ly sort; The lit - tle
 spring and sprout, do spring and sprout, do sprout in seem - ly sort;
 spring and sprout, do spring and sprout, do sprout in seem - ly sort;
 spring and sprout, do spring and sprout, do sprout in seem - ly sort;

birds do sit and sing, the lit - tle birds do
pp The lit - tle birds do sit and sing, *mf* the lit - - tle
pp The lit - tle birds do sit and sing, *mf* the lit - - tle
pp The lit - tle birds do sit and sing, *mf* the lit - - tle

sing, the birds do sit and sing, The lambs do make fine sport, do
 birds do sit and sing, The lambs, the lambs do
 birds do sit and sing, The lambs, the lambs, the
 birds do sit and sing, The lambs, the lambs, the lambs do

OLD MAY-DAY.

make fine sport, The lit - tle birds do sit and sing: . . .

make . . . fine sport, The lit - tle birds do sit and sing: . . .

lambs do make fine sport, The lit - tle birds do sit and sing; . . .

make fine sport, The lit - tle birds do sit and sing: . . .

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

Up then, I say, both young and old, Both man and maid a - -

Up then, I say, both young and old, Both man and maid a - -

Up then, I say, both young and old, Both man and maid a - -

Up then, I say, both young and old, Both man and maid a - -

may - ing, With drums and guns that bounce a - - loud, . . .

may - ing, With drums and guns that

may - ing, With drums and guns that

may - ing, With drums and guns . . . that

OLD MAY-DAY.

With drums, and guns, And merry ta-bor
bounce a-loud, With drums and guns that bounce a-loud, And mer-ry ta-bor
bounce a-loud, With drums and guns that bounce a-loud, And mer-ry ta-bor
bounce a-loud, With drums and guns, And mer-ry ta-bor
play-ing, and mer-ry ta-bor play-ing, and mer-ry ta-bor
play-ing, and mer-ry ta-bor play-ing, and mer-ry ta-bor
play-ing, and mer-ry ta-bor play-ing, and mer-ry ta-bor
play-ing, and mer-ry ta-bor play-ing, and mer-ry ta-bor
ry ta-bor play-ing...
ry ta-bor play-ing...
ry ta-bor play-ing...
ry ta-bor play-ing...

(SECOND SERIES.)

INVOCATION TO SLEEP.

A FOUR-PART SONG,

WORDS BY BEAUMONT AND FLETCHER.

COMPOSED BY

JULES BENEDICT.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 25, POINTRY (E.C.).

Andantino. ♩ = 108.

TREBLE.

ALTO.

TENOR, (8ve. lower.)

BASS.

ACCOMP.
♩ = 108.

p

Come, Sleep, and with thy sweet de - ceiv - ing

Come, Sleep, and with thy sweet de - ceiv - ing

Come, Sleep, and with thy sweet de - ceiv - ing

Come, Sleep, and with thy sweet de - ceiv - ing

Andantino.

Lock me in de - light . . a - while, With . . thy sweet, thy

Lock me in de - light a - while, With thy sweet, thy

Lock me in de - light, With thy sweet, thy

Lock me in de - light, . . . With thy sweet, thy

cres.

cres.

cres.

cres.

cres.

INVOCATION TO SLEEP.

The musical score is written in a key signature of one flat (B-flat) and a common time signature. It consists of a vocal line and a piano accompaniment. The lyrics are: "sweet de - ceiv - ing Lock me in de - light, in de - light, in de - light a - while; . . . Let some pleas - ing dreams be - guile, let some pleas - ing dreams be - guile, let some Let some pleas - ing dreams, some Let some".

Performance markings include *dim.* (diminuendo), *p* (piano), *cres.* (crescendo), *f* (forte), and *mf* (mezzo-forte). The piano accompaniment features a steady bass line and chords that support the vocal melody.

INVOCATION TO SLEEP.

pleas - - - - ing dreams be - guile, some

pleas - ing dreams be - guile, let some pleas - ing dreams,

pleas - - - - ing dreams, . . . some dreams be -

pleas - ing dreams, some dreams . . . be - guile, let some

dreams, some pleas - ing dreams be - guile . . All my

let some pleas - ing dreams be - guile All my

- guile, let some dreams be - guile my

pleas - ing dreams, let some pleas - ing dreams be - guile my

fan - cies, be - guile all my fan - cies, that from thence, . .

fan - cies, be - guile, be - guile all fan - cies, that from

fan - cies, be - guile all my fan - cies, that from

fan - cies, be - guile all my fan - cies,

INVOCATION TO SLEEP.

cres.
 . . . that from thence . . . I may feel . . . an . . . in - flu -
cres.
 thence, from thence . . . I may feel an in - flu -
cres.
 thence, from thence . . . I may feel an in - flu -
pp *cres.*
 that from thence . . . I may feel an in - flu -

cres.
 - ence, All my pow - ers of care be - reav - - ing, all my pow - ers of
cres.
 - ence, All my pow'rs of care be - reav - - ing, all my pow - ers of
cres.
 - ence, All my pow - ers of care be - reav - - ing, all my pow - ers of
cres.
 - ence, All my pow'rs of care be - reav - - ing, all my pow - ers of

ff *f*
 care be - reav - ing, my pow'rs of care be -
ff *f*
 care be - reav - ing, my pow'rs of care be -
ff *f*
 care be - reav - ing, my pow'rs of care be -
ff *f*
 care be - reav - ing, my pow'rs of care be -

INVOCATION TO SLEEP.

let . . . me know . . . some lit - - - tle joy, . .

let . . . me know . . . some lit - - - tle joy, . .

let . . . me know . . . some lit - - - tle joy, . .

let . . . me know . . . some lit - - - tle joy, . .

We that suf - - - fer long an - noy Are con - -

We that suf - - - fer long an - noy

We that suf - - - fer long an - noy

We that suf - - - fer

We that suf - - - fer

- - tent - - - ed with a thought, Through an i - - - dle

Are con - tent - ed with a thought, Through an i - - - dle

Are con - tent - ed with a thought, Through an i - - - dle

Are con - tent - ed with a thought, Through an i - - - dle

INVOCATION TO SLEEP.

fan - cy wrought, Let my joys have some a - -

fan - cy wrought, Let my joys have some a - -

fan - cy wrought, Let my joys have some a - -

fan - cy wrought, Let my joys have some a - -

- - bid - - ing, Oh, let my joys have some a - - *dim.*

- - bid - - ing, Oh, let my joys have some a - - *dim.*

- - bid - - ing, Oh, let my joys have some a - - *dim.*

- - bid - - ing, Oh, let my joys have some a - - *dim.*

- - bid - - ing!

- - bid - - ing!

- - bid - - ing!

- - bid - - ing!

A Folio Edition of this Part-song is published by Novello and Co., price 1s.; separate Vocal Parts, 1½d each.

(SECOND SERIES.)

A NIGHT SONG.

A FOUR-PART SONG,

WORDS BY BARRY CORNWALL,*

COMPOSED BY

JULES BENEDICT.

London: NOVELLO, EWE & CO., 1, Berners Street (W.), and 85, Fenchurch (E.C.).

Moderato con grazia. ♩ = 76.

TREBLE.

ALTO.

TENOR.
(Sve lower.)

BASS.

ACCOMP.
♩ = 76.

Moderato con grazia.

'Tis night, the hour . . . of

'Tis night, . . . 'tis night, the hour . . . of

'Tis night, 'tis night, the hour . . . of

'Tis night, 'tis night, the hour . . . of

cres. *dim.*

hours, When Love lies down with fold - ed wings, By Psy - che

cres. *dim.*

hours, When Love lies down with fold - ed wings, By Psy - che

cres. *dim.*

hours, When Love lies down with fold - ed wings, By Psy - che

cres. *dim.*

hours, When Love lies down with fold - ed wings, By Psy - che

cres. *dim.*

hours, When Love lies down with fold - ed wings, By Psy - che

A NIGHT SONG

cres. in . . her star - - less bow - ers, And down his fa - tal ar - rows

cres. in . . her star - less bow - ers, And down his fa - tal ar - rows

cres. in . . her star - less bow - ers, And down his fa - tal ar - rows

cres. in . . her star - - less bow - ers, And down his fa - tal ar - rows

flings, down his fa - tal, his fa - tal ar - rows flings, - Those

flings, down his fa - tal, his fa - tal ar - rows flings, - Those

flings, down his fa - tal, his fa - tal ar - rows flings, - Those

flings, down his fa - tal, his fa - tal ar - rows flings, - Those

p *pp*

bow's where not a . . sound is heard, Save on - ly from the

bow's where not a . . sound is heard, Save on - ly from the

bow's where not a . . sound is heard, Save on - ly from the

bow's where not a . . sound is heard, Save on - ly from the

A NIGHT SONG.

bri - dal bird,
 bri - dal bird, Who 'midst that ut - ter dark-ness sings: This her bur - then
 bri - dal bird, Who 'midst that ut - ter dark-ness sings: This her bur - then
 bri - dal bird, Who 'midst . . . that ut - - ter dark - - - ness

"Love is here! Love is here! Love is
 soft and clear,—
 soft and clear,—
 sings: . . .

here! Love . . . is . . . here! . . . Love . . .
 Love . . . is here! . . . Love . . .
 Love . . . is here! . . . Love . . .
 Love . . . is here! . . . Love . . .

A NIGHT SONG.

The musical score is arranged in three systems, each with four staves. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the final line of lyrics. The piano accompaniment is written in the bottom two staves of each system. The score includes various musical notations such as clefs, key signatures (three sharps), time signatures, and dynamic markings like *Tempo primo.*, *p*, *dim.*, *cres.*, and *f*. The lyrics are: "is here!" "Tis night! the moon is on the stream; Bright spells are on the sooth-ed sea; . And Hope, the child, is gone . . to dream Of plea-sures".

is here!" "Tis night! the
is here!" "Tis night, 'tis night! the
is here!" "Tis night, 'tis night! the
moon is on the stream; Bright spells are on the sooth-ed
moon is on the stream; Bright spells are on the sooth-ed
moon is on the stream; Bright spells are on the sooth-ed
sea; . And Hope, the child, is gone . . to dream Of plea-sures
sea; . And Hope, the child, is gone . . to dream Of plea-sures
sea; . And Hope, the child, is gone . . to dream Of plea-sures
sea; . And Hope, the child, is gone . . to dream Of plea-sures

A NIGHT SONG.

which may ne - ver be, Of plea - sures which may ne - ver
 which may ne - ver be, Of plea - sures which may ne - ver
 which may ne - ver be, Of plea - sures which may ne - ver
 which may ne - ver be, Of plea - sures which may ne - ver

be! And now is hag - gard Care a - sleep, Now doth the
 be! And now is hag - gard Care a - sleep, Now doth the
 be! And now is hag - gard Care a - sleep, Now doth the
 be! And now is hag - gard Care a - sleep, Now doth the

wi - dow Sor - row smile; And now is hag-gard Care a-sleep, Now
 wi - dow Sor - row smile; And now is hag-gard Care a-sleep, Now
 wi - dow Sor - row smile; And now is hag-gard Care a-sleep, Now
 wi - dow Sor - row smile; And now . . . is hag - gard

A NIGHT SONG.

doth the wi - dow Sor - row smile; And slaves are hush'd in slum - ber deep, For -
doth the wi - dow Sor - row smile; And slaves are hush'd in
doth the wi - dow Sor - row smile; And slaves are hush'd in
Care a - - - sleep; . . . And slaves are hush'd in

- get - ting grief and toil a - while, And slaves are hush'd in slum - ber deep, For -
slum - - - ber deep, For - get - - - ting grief and
slum - - - ber deep, For - get - - - ting grief . . . and
slum - - - ber deep, For - get - - - ting grief and

- get - - ting grief, for - get - ting grief a - while!
toil a - while, For - get - ting grief a - while!
toil a - while, For - get - ting grief a - while!
toil a - while, For - get - ting grief a - while!

* The Crotchets to be sung the same time as the Dotted Crotchet in the $\frac{3}{8}$ before.

(SECOND SERIES.)

DIRGE FOR THE FAITHFUL LOVER.

A FOUR-PART SONG,

WORDS BY BEAUMONT AND FLETCHER,

COMPOSED BY

JULES BENEDICT.

London NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

Andante con moto.

TREBLE.
Come, you whose loves are dead, Come, you whose loves are

ALTO.
Come, you whose loves are dead, Come you whose loves are

TENOR,
(Svs. lower.)
Come, you whose loves are dead, Come, you whose loves are

BASS.

ACCOMP.
♩ = 100.

dead, And whiles I sing, Weep and wring, Weep and wring

dead, And whiles I sing, Weep and wring, Weep and wring

dead, And whiles I sing, Weep, . . Weep and wring,

DIRGE FOR THE FAITHFUL LOVER.

Ev'-ry hand. You whose loves are dead,
 Ev'-ry hand. Come, come, come, you whose loves are
 Ev'-ry hand, Come, you whose loves are dead, Come, you whose loves are
 Come, you whose loves are dead, Come, you whose loves are

p *cres.*

You whose loves are dead, Weep and wring Ev'-ry hand,
 dead, And whiles I sing, Weep and wring, Ev'-
 dead. . . . And whiles I sing, Weep and wring Ev'-ry hand, and
 Weep . . . and wring Ev'-ry hand, and
 dead, And whiles I sing, Weep and wring Ev'-ry hand, and

p *cres.* *f*

ev'-ry head Bind with cy-press and sad yew, Ribbons black and can-dles blue, For
 ry head Bind with cy-press, with cy-press and sad yew, For
 ev'-ry head Bind with cy-press, with cy-press and sad yew, For

p *Unis.* *cres.*

DIRGE FOR THE FAITHFUL LOVER.

f *dim.* *pp*
 him . . . that was . . . of men most true. Come with hea - vy
f *dim.* *pp*
 him that was . . . of men most true. Come with hea - vy
f *dim.* *pp*
 him that was of men most true. Come with hea - vy
f *dim.* *pp*
 him that was of men most true. Come with hea - vy

cres.
 moan - ing, Come with hea - vy moan - ing, And on his grave Let him
cres.
 moan - ing. Come with hea - vy moan - ing, And on his grave Let him
cres.
 moan - ing, Come with hea - vy moan - ing, And on his grave Let him
cres.
 moan - ing, Come with hea - vy moan - ing, And on his grave Let him

f
 have Sa - cri - fice of sighs and groan - ing, of sighs and groan - ing.
f
 have Sa - cri - fice of sighs and groan - ing, of sighs and groan - ing.
f
 have Sa - cri - fice of sighs and groan - ing, of sighs and groan - ing.
f
 have Sa - cri - fice of sighs and groan - ing, of sighs and groan - ing.

DIRGE FOR THE FAITHFUL LOVER.

dolce.
 Let him have fair flow'rs e - now, White and pur - ple, green and yel - low,
dolce.
 Let him have fair flow'rs e - - now,
dolce.
 Let him have fair flow'rs e - now, White and pur - ple, green and yel - low,
dolce.
 Let him have fair flow'rs e - - now,

crec. *f* *dim.*
 For him that was of men most true, For him that
crec. *f* *dim.* *p*
 For him that was of men most true, For him that
f *dim.* *p*
 For him that was of men most true, For him that
f *dim.* *p*
 For him that was of men most true, For him that

pp Rall. assai. *Lento.*
 was of men most true, of men, of men most true.
pp Rall. assai. *Lento.*
 was of men most true, of men, of men most true.
pp Rall. assai. *Lento.*
 was of men most true, of men, of men . . most true.
Rall. assai. *Lento.*
 was of men most true, of men, of men most true.
pp

A DRINKING SONG.

A FOUR-PART SONG,

WORDS BY BARRY CORNWALL.*

COMPOSED BY

JULES BENEDICT.

London NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Posttry (E.C.).

Allegro con spirito.

1st TENOR, (3ve. lower.)
 2nd TENOR, (3ve. lower.)
 1st BASS
 2nd BASS.
 ACCOMP. = 132.

Drink, drink, drink! and fill the night with mirth, Drink, drink,
 Drink, drink, drink! and fill the night with mirth, Drink, drink,
 Drink, drink, drink! and fill the night with mirth, Drink, drink,
 Drink, drink, drink! and fill the night with mirth, Drink, drink,

Cantabile.

drink! Let us have a migh-ty mea - sure; Drink, and fill the
 drink! Let us have a migh-ty mea - sure; Drink, and fill the night with mirth,
 drink! Let us have a migh-ty mea - sure; Drink, and fill the night with mirth,
 drink! Let us have a migh-ty mea - sure; Drink, and fill the night with mirth,
Cantabile.

A DRINKING SONG.

night . . with mirth, Till we quite for - get the earth, And

Drink, and fill the night with mirth, Till we quite for - get the earth,

Drink, and fill the night with mirth, Till we quite for - get the earth, And

Drink, and fill the night with mirth, Till we quite for - get the earth, And

soar, and soar . . . In the world, the world of

and soar, . . . and soar . . . In the world, the world of

soar, and soar, . . . and soar . . . In the world, the world of

soar, and soar, . . . and soar . . . In the world, the world of

plea - sure, And soar in the world, . . the world of plea - sure.

plea - sure, And soar in the world, . . the world of plea - sure.

plea - sure, And soar in the world, . . the world of plea - sure.

plea - sure, And soar in the world, . . the world of plea - sure.

A DRINKING SONG.

p Drink, and let a health go round, 'Tis the
p Drink, and let a health go round, 'Tis the
 Drink, drink, drink, Drink, drink, drink.
p Drink, and let a health go round, 'Tis the

drink-er's no - ble du - ty, To the eyes that shine and wound,
 drink-er's no - ble du - ty, To the eyes . . . that wound,
 To the eyes that shine and wound,
 drink-er's no - ble du - ty, To the eyes . . . that wound,

To the eyes that shine and wound, To the mouths .
 To the eyes . . . that wound, To the mouths .
 To the eyes that shine and wound, To the mouths .
 To the eyes . . . that wound, To the mouths .

A DRINKING SONG.

dim. . . . that bud in beau - - ty, in beau - - ty. Drink, drink,
f . . . that bud in beau - - ty, in beau - - ty. Drink, drink,
f . . . that bud in beau - - ty, in beau - - ty. Drink, drink,
dim. . . . that bud in beau - - ty, in beau - - ty. Drink, drink,

ff fill the night with mirth, Drink, drink, fill the night with mirth.
ff fill the night with mirth, Drink, drink, fill the night with mirth.
ff fill the night with mirth, Drink, drink, fill the night with mirth.
ff fill the night with mirth, Drink, drink, fill the night with mirth.

V Fill, fill, fill! Fill the deep-mouth'd glass - es high! Fill, fill,
V Fill, fill, fill! Fill the deep-mouth'd glass - es high! Fill, fill,
V Fill, fill, fill! Fill the deep-mouth'd glass - es high! Fill, fill,
V Fill, fill, fill! Fill the deep-mouth'd glass - es high! Fill, fill,

A DRINKING SONG.

pp Cantabile.

fill! Let them with the champagne trem - ble. Fill the deep - mouth'd

fill! Let them with the champagne trem - ble. Fill the deep-mouth'd glass - es high!

fill! Let them with the champagne trem - ble. Fill the deep-mouth'd glass - es high!

fill! Let them with the champagne trem - ble. Fill the deep-mouth'd glass - es high!

Cantabile.

glass - - es . . high! Like the loose wrack in . . the

Fill the deep-mouth'd glasses high! Like the loose wrack in the

Fill the deep-mouth'd glasses high! Like the loose wrack in . . the

Fill the deep-mouth'd glasses high! Like the loose wrack in . . the

cres.

sky, Like the wrack, the loose wrack in the sky, . . Like the loose wrack

sky, the loose wrack in the sky, . . Like the loose wrack

sky, Like the wrack, the loose wrack in the sky, . . Like the loose wrack

sky, Like the wrack, the loose wrack in the sky, . . Like the loose wrack

cres. *ff* *p*

A DRINKING SONG.

in the sky, When the four wild winds as - sem - ble, the winds as -
 in the sky, When the four wild winds as - sem - ble, the winds as -
 in the sky, When the four wild winds as - sem - ble, the winds as -
 in the sky, When the four wild winds as - sem - ble, the winds as -

- - sem - ble. Here's to all the love on earth; Love, the
 - - sem - ble. Here's to all the love on earth; Love, the
 - - sem - ble. Here's to all, . . . Here's to Love, . . .
 - - sem - ble. Here's to all the love on earth; Love, the

young man's, old man's trea - sure. Drink, and fill your throats with mirth.
 young man's, old man's trea - sure. Drink, and fill . . . your throats
 . . . Drink, and fill your throats with mirth,
 young man's, old man's trea - sure. Drink, and fill . . . your throats,

A DRINKING SONG.

f *cres.* *ff*

Drink, and fill your throats with mirth, Drink, and drown
 fill your throats . . . with mirth, Drink, and drown

dim. *p*

Drink, and fill your throats with mirth, Drink, and drown
 fill your throats . . . with mirth, Drink, and drown

dim. *f*

. . . the world in plea - sure, in plea - - sure, Drink, drink,
 the world in plea - sure, in plea - - sure, Drink, drink,
 . . . the world in plea - sure, in plea - - sure, Drink, drink,
 . . . the world in plea - sure, in plea - - sure, Drink, drink,

dim.

ff

fill the night with mirth, Drink, drink, fill the night with mirth.
 fill the night with mirth, Drink, drink, fill the night with mirth.
 fill the night with mirth, Drink, drink, fill the night with mirth.
 fill the night with mirth, Drink, drink, fill the night with mirth.

SYLVAN PLEASURES.

A FOUR-PART SONG,

WORDS BY THOMAS HEYWOOD,

COMPOSED BY

JULES BENEICT.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 85, POULTRY (E.C.).

Con anima. ♩ = 96.

mf

TREBLE.
Come, to the fo - rest let us go, Come, to the fo - rest

mf

ALTO.
Come, to the fo - rest let us go, Come, to the fo - rest

mf

TENOR, (8va. lower.)
Come, to the fo - rest let us go, Come, to the fo - rest

mf

BASS.
Come, to the fo - rest

ACCOMP.
♩ = 96.

pp Cantabile.

let us go, And trip it like the bar - ren doe, like the

pp *p*

let us go, And trip . . . it like . . . the bar - - ren

pp *Cantabile.*

let us go, And trip . . . it, trip . . . it, trip it like the

pp

let us go, And trip . . . it like . . . the bar - - - ren

p

SYLVAN PLEASURES.

bar - ren doe, And trip . . . it like . . . the bar - - ren doe; The
 doe, . . . And trip it like . . . the bar - - - ren doe; The
 bar - ren doe, And trip . . . it like the bar - ren doe, the bar - ren doe; The
 doe, . . . And trip . . . it like . . . the bar - - - ren doe; The

fauns and sa - tyrs still . . . do so, And free - ly, free - - ly
 fauns and sa - tyrs still . . do so, And free - ly thus
 fauns and sa - tyrs still . . do so, And free - ly thus
 fauns and sa - tyrs still . . do so, And free - ly thus

leggiero.
 thus . . they may do. The fai-ries dance, and sa-tyrs sing, The fai-ries dance, and
 they may do. The fai-ries dance, and sa-tyrs sing,
 they may do. *leggiero.* The fai - ries dance, the sa - tyrs
 thus they may do. The fai - ries dance, the sa - tyrs
leggiero. *leggiero.*

SYLVAN PLEASURES.

sa - - - tyrs sing, And on the grass tread ma-ny a ring,
cres - cen - do.

the sa - tyrs sing, And on the grass tread ma-ny a ring,
 sing, the sa - tyrs sing, And on the grass tread ma-ny a ring, And to their
 sing, the sa - tyrs sing, And on the grass tread ma-ny a ring, And to their

cres - cen - do.

And to their caves their ve-ni-son bring, . . . And
 And to their caves their ve-ni-son bring, . . . And
 caves their ve-ni-son bring, . . . their ve-ni-son bring, . . . And
 caves their ve-ni-son bring, . . . their ve-ni-son bring, And

dim.

ppp e leggerissimo.

we will do as they do. Come, let us to the fo- rest go, And trip it
ppp
 we will do as they do. Come, let us to the fo- rest go, And trip it
ppp
 we will do as they do. Come, let us to the fo- rest go, And trip it
ppp
 we will do as they do. Come, let us to the fo- rest go, And trip it

ppp e leggerissimo.

SYLVAN PLEASURES.

like the bar - ren doe; The fauns and sa - tyrs still do so, The fauns and
 like the bar - ren doe; The fauns and sa - tyrs still do so, The fauns and
 like the bar - ren doe; The fauns and sa - tyrs still do so, The fauns and

sa - tyrs still do so, And we, and we shall do as they
 sa - tyrs still do so, And we, and we shall do as they
 sa - tyrs still do so, And we, and we shall do as they

do, and we shall do as they do, and we shall do as they do.
 do, and we shall do as they do, and we shall do as they do.
 do, and we shall do as they do, and we shall do as they do.

SYLVAN PLEASURES.

L'istesso movimento.

Our food . . is ho - ney from the bees, And
 Our food . . is ho - ney from the bees, And
 Our food . . is ho - ney from the bees, And
 Our food . . is ho - ney from the bees, And mel - low fruits that drop from
 mel - low fruits that drop from trees. In chase . . we climb . . the
 mel - low fruits that drop from trees. In chase . . we climb . . the
 mel - low fruits that drop from trees. In chase we climb the high de - grees, . . we climb . . the
 trees, And fruits that drop from trees. In chase we climb the high degrees Of
 high . . degrees Of ev' - ry stee - py moun - tain, Of ev' - ry stee - py moun -
 high . . degrees Of ev' - ry stee - py moun - tain, Of ev' - ry moun -
 high . . degrees Of ev' - ry stee - py moun - tain, Of ev' - ry moun -
 ev' - ry stee - py mountain, Of ev' - ry stee - py moun - tain, Of ev' - ry moun -

SYLVAN PLEASURES.

tain; and when the wea - ry day is past, . . . the wea - ry day is
 - - tain; and when the wea - ry day is past, . . . the wea - ry day is
 - - tain; And when the wea - ry day is
 - - tain; And when the wea - ry day is

Leggiero.

past, We at the ev'ning hie us fast, And when the weary day is
 past, We at the ev'ning hie us fast,
 past, . . . We at the ev' - - - ning
 past, . . . We at the ev' - - - ning

past, And af - ter this, our field re -
 We at the ev'ning hie us fast, And af - ter this, . . . our field re - past, . . .
 hie . . . us fast, And af - ter this, our field re -
 hie . . . us fast, And af - ter this, our field re -
 hie . . . us fast,

SYLVAN PLEASURES.

f cres. *ff*

- past, We drink the plea-sant foun - - tain

f *ff* *p*

... We drink the plea-sant foun - - tain.

- - past, We drink the plea-sant foun - - tain, The pleasant foun - tain.

- - past, We drink the plea-sant foun - - tain, The pleasant foun - tain.

Con anima. *mf*

Come, to the fo - rest let us go, Come, to the fo - rest

mf *mf*

Come, to the fo - rest let us go, Come, to the fo - rest

mf *mf*

Come, to the fo - rest let us go, Come, to the fo - rest

mf *mf*

Come, to the fo - rest

pp *Cantabile.* *p*

let us go, And trip it like the bar - ren doe, like . . . the

pp *pp* *p*

let us go, And trip . . . it like . . . the bar - - ren

pp *Cantabile.* *p*

let us go, And trip . . . it, trip . . . it, trip it like the

pp *p*

let us go, And trip . . . it like . . . the bar - - - ren

SYLVAN PLEASURES.

bar - ren doe, And trip . . . it like . . . the bar - - ren doe; The
 doe, . . . And trip it like . . . the bar - - - ren doe; The
 bar - ren doe, And trip . . . it like the bar - ren doe, the bar - ren doe; The
 doe, . . . And trip . . . it like . . . the bar - - - ren doe; The

fauns and sa - tyrs still . . . do so, And free - ly, free - - ly
 fauns and sa - tyrs still . . do so, And free - ly thus
 fauns and sa - tyrs still . . do so, And free - ly thus
 fauns and sa - tyrs still . . do so, And free - ly thus

leggiero.
 thus . . they may do. The fai-ries dance, and sa-tyrs sing, The fai-ries dance, and
 they may do. The fai-ries dance, and sa-tyrs sing, *leggiero.*
 they may do. The fai-ries dance, the sa - tyrs
 thus they may do. The fai - ries dance, the sa - tyrs
leggiero. *leggiero.*

SYLVAN PLEASURES.

sa - - - tyrs sing, And on the grass tread ma-ny a ring,
cres - cen - do.

the sa - tyrs sing, And on the grass tread ma-ny a ring,
 sing, the sa - tyrs sing, And on the grass tread ma-ny a ring, And to their
 sing, the sa - tyrs sing, And on the grass tread ma-ny a ring, And to their

cres - cen - do.

And to their caves their ve-ni-son bring, . . . And
 And to their caves their ve-ni-son bring, . . . And
 caves their ve-ni-son bring, . . . their ve-ni-son bring, . . . And
 caves their ve-ni-son bring, . . . their ve-ni-son bring, And

dim.

ppp e leggerissimo.

we will do as they do. Come, let us to the fo- rest go, And trip it
ppp
 we will do as they do. Come, let us to the fo- rest go, And trip it
ppp
 we will do as they do. Come, let us to the fo- rest go, And trip it
ppp
 we will do as they do. Come, let us to the fo- rest go, And trip it

ppp e leggerissimo.

SYLVAN PLEASURES.

like the bar - ren doe; The fauns and sa - tyrs still do so, The fauns and
 like the bar - ren doe; The fauns and sa - tyrs still do so, The fauns and
 like the bar - ren doe; The fauns and sa - tyrs still do so, The fauns and

sa - tyrs still do so, And we, and we shall do as they
 sa - tyrs still do so, And we, and we shall do as they
 sa - tyrs still do so, And we, and we shall do as they

do, and we shall do as they do, and we shall do as they do.
 do, and we shall do as they do, and we shall do as they do.
 do, and we shall do as they do, and we shall do as they do.

(SECOND SERIES.)

CONSOLATION.

A FOUR-PART SONG,

POETRY FROM THE GERMAN OF LA MOTTE FOUQUE.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, Berners Street, and 35, Poultry.

Con moto moderato.

TREBLE. *p* If life were fair a - round thee, Fair as thy heart had will'd, *cres.* With -

ALTO. *p* If life were fair a - round thee, Fair as thy heart had will'd, *cres.* With -

TENOR, (Sve lower.) *p* If life were fair a - round thee, Fair as thy heart had will'd, *cres.* With -

BASS. *p* If life were fair a - round thee, Fair as thy heart had will'd, *cres.* Without a

ACCOMP. *p*

♩ = 100.

- - out a grief to wound thee, Or bright hope un - ful - fill'd, Or bright hope un - ful - fill'd,

- - out a grief to wound thee, Or bright hope un - ful - fill'd, un - ful - fill'd,

- - out a grief to wound thee, Or bright hope un - ful - fill'd, Or bright hope un - ful - fill'd,

grief, a grief to wound thee, Or bright hope un - ful - fill'd, Or bright hope un - ful - fill'd,

CONSOLATION.

Mor-tal for death pre - par - ing, Could'st thou to death sub - mit? Thou would'st re - fuse, des -

Mor-tal for death pre - par - ing, Could'st thou to death sub - mit? Thou would'st re - fuse, des -

Mor-tal for death pre - par - ing, Could'st thou to death sub - mit? Thou would'st re - fuse, des -

Mor-tal for death pre - par - ing, Could'st thou to death sub - mit? Thou would'st re - fuse, des -

The first system consists of four vocal staves and a grand staff. The vocal parts are in treble clef with a key signature of one sharp (F#) and a common time signature. The grand staff is in bass clef. The lyrics are: "Mor-tal for death pre - par - ing, Could'st thou to death sub - mit? Thou would'st re - fuse, des -".

- pair - ing, A world so dear to quit; Thou would'st re - fuse a

- pair - ing. A world so dear to quit; Thou would'st re - fuse, des -

- pair - ing, A world so dear to quit; Thou would'st re - fuse, . . . des -

- pair - ing, A world so dear to quit; Thou would'st re - fuse, . . . des -

The second system continues the vocal parts and grand staff. The lyrics are: "- pair - ing, A world so dear to quit; Thou would'st re - fuse a", "- pair - ing. A world so dear to quit; Thou would'st re - fuse, des -", "- pair - ing, A world so dear to quit; Thou would'st re - fuse, . . . des -", and "- pair - ing, A world so dear to quit; Thou would'st re - fuse, . . . des -".

world, . . . so dear to quit, A world so dear to quit.

- - pair - ing, A world so dear, a world so dear to quit.

- - pair - ing, A world so dear, a world so dear to quit.

- - pair - ing, A world so dear, . . . so dear to quit. . .

The third system concludes the piece. It includes the instruction *p poco ritard.* above the first vocal staff. The lyrics are: "world, . . . so dear to quit, A world so dear to quit.", "- - pair - ing, A world so dear, a world so dear to quit.", "- - pair - ing, A world so dear, a world so dear to quit.", and "- - pair - ing, A world so dear, . . . so dear to quit. . .".

CONSOLATION.

But one by one, thou know - est, Life's gen - tle bonds are riv'n, So
 But one by one, thou know - est, Life's gen - tle bonds are riv'n, So
 But one by one, thou know - est, Life's gen - tle bonds are riv'n, So
 But one by one, thou know - est, Life's gen - tle bonds are riv'n, So cheer'd at

cheer'd at heart thou go - est Through earth's deep grave to heav'n, Through earth's deep grave to
 cheer'd at heart thou go - est Through earth's grave to heav'n, Through earth's deep grave to
 cheer'd at heart thou go - est Through earth's deep grave to heav'n, Through earth's deep grave to
 heart, at heart thou go - est Through earth's deep grave to heav'n, Through earth's deep grave to

heav'n! The chains of fear are bro - ken, Hope's star is bright a - loft!
 heav'n! The chains of fear are bro - ken, Hope's star is bright a - loft!
 heav'n! The chains of fear are bro - ken, Hope's star is bright a - loft!
 heav'n! The chains of fear are bro - ken, Hope's star is bright a - loft! Oft has this

CONSOLATION.

Oft has this truth been spo - ken, But nev-er once too oft; Oft has this truth been
 Oft has . . . this truth been spo - ken, But nev-er once too oft; But
 Oft has . . . this truth been spo - ken, . . . But ne-ver once . . . too
 truth been spo - ken, But ne - ver once, but ne - ver once . . . too

dim. *p*

spo - ken, But ne - ver once too oft, But ne - ver once too oft. . .
 ne-ver, ne - ver once too oft, But ne - ver once too oft. . .
 oft, But ne - ver once too oft, But ne - ver once too oft. . .
 oft, ne - ver once too oft, ne - ver once too oft. . .

p *poco ritard.* *pp*

(SECOND SERIES.)

GOOD NIGHT, THOU GLORIOUS SUN.

A FOUR-PART SONG,

WORDS BY W. S. PASSMORE,

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, BERNARD STREET, and 86, FOLKLY.

Andante con moto.

TREBLE.
Good night, thou won - drous lamp of day, Speed on thy mis - sion

ALTO.
Good night, thou won - drous lamp of day, Speed on thy mis - sion

**TENOR,
(Svs. lower.)**
Good night, thou won - drous lamp of day, Speed on thy mis - sion

BASS.
Good night, thou won - drous lamp of day, Speed on thy mis - sion

ACCOMP.
♩ = 92.

rare,— To so - lace with thy joy - ous ray, Some dis - tant he - mi -

rare,— To so - lace with thy joy - ous ray, Some dis - tant he - mi -

rare,— To so - lace with thy joy - ous, joy - ous ray, Some dis - tant he - mi -

rare,— To so - lace with thy joy - ous ray Some dis - tant he - mi -

GOOD NIGHT, THOU GLORIOUS SUN!

cres.
 - sphere! Veil'd by thy cloak of crim - son gold, Thy day's high du - ty
 - sphere! Veil'd by thy cloak of crim - son gold, Thy day's high du - ty
cres. > >
 - sphere! Veil'd by thy cloak . . . of crim - son gold, Thy day's high du - ty
 - sphere! Veil'd by thy cloak of crim - son gold, Thy day's high du - ty

done; Speed, no - blest work of heav'n - ly mould, . . . Thou glo - rious sun, Good
 done; Speed, no - blest work of heav'nly mould, Good night, thou glo - rious sun,
 done; Speed, no - blest work of heav'nly mould, Good night, thou glo - rious sun,
 done; Speed, no - blest work of heav'nly mould, Good night, thou glo - rious sun,
 done; Speed, no - blest work of heav'nly mould, Good night, thou glo - rious sun,

night, good night, thou glo - rious sun! thou glo - - rious sun!
 Good night, good night, good night, thou glo - rious sun!
 Good night, good night, good night, Good night, thou glo - rious sun!
 Good night, good night, good night, thou glo - rious, glo - rious sun!

GOOD NIGHT, THOU GLORIOUS SUN!

SECOND VERSE.

pp A - round us chimes the cur - few bell, The ring - dove's gone to
pp A - round us chimes the cur - few bell, The ring - dove's gone to
pp A - round us chimes the cur - few bell, The ring - dove's gone to
pp A - round us chimes the cur - few bell, The ring - doves's gone to

cres. *f* roost; And eve - tide's star - ry sen - ti - nel Is march - ing to his
cres. *f* roost; And eve - tide's star - ry sen - ti - nel Is march - ing to his
cres. *f* roost, And eve - tide's star - ry, star - ry sen - ti - nel Is march - ing to his
cres. *f* roost, And eve - tide's star - ry sen - ti - nel Is march - ing to his

post! The drowsy herd now homeward wends, The glow - worm's sport's be - gun; The
cres. post! The drowsy herd now homeward wends, The glow - worm's sport's begun; The night bird's
cres. post! The drowsy herd . . . now homeward wends, The glow - worm's sport's begun; The night bird's
cres. post! The drowsy herd now homeward wends, The glow - worm's sport's be - gun; The

GOOD NIGHT, THOU GLORIOUS SUN!

night bird's se - re - nade as - cends—Good night, thou glo - rious sun! Good night,
 se - re - nade as - cends—Good night, thou glo - rious sun! Good night, good
 se - - re - nade as - cends—Good night, thou glo - rious sun! Good night, good
 night bird's se - re - nade as - cends— Good night, thou glo - rious sun! Good night,

cre - - - scen - - - do. di - min - u - en - do.
 Good night, thou glo - rious sun, Good night, thou glo - - rious sun!
 cre - - - scen - - - do. di - min - u - en - do.
 night, thou glo - rious, glo - - rious sun, thou glo - rious sun!
 cre - - - scen - - - do. di - min - u - en - do.
 nig t, thou glo - rious, glo - rious sun, Good night, thou glo - rious sun!
 cre - - - scen - - - do. di - min - u - en - do.
 . . . thou glo - - rious sun, Good night, thou glo - rious sun!
 cre - - - scen - - - do. di - min - u - en - do.
 . . . thou glo - - rious sun, Good night, thou glo - rious sun!

GOOD NIGHT, THOU GLORIOUS SUN!

THIRD VERSE.

pp Yet seem'st thou loth to leave our sphere, For on thy fea - tures
pp Yet seem'st thou loth to leave our sphere, For on thy fea - tures
pp Yet seem'st thou loth to leave our sphere, For on thy fea - tures
pp Yet seem'st thou loth to leave our sphere, For on thy fea - tures

cres. bright *cres.* There mounts a glow that tells, 'tis clear, You blush to say "Good
 bright There mounts a glow that tells, 'tis clear, You blush to say "Good
cres. bright There mounts a glow, a glow that tells, 'tis clear, You blush to say "Good
cres. bright There mounts a glow that tells, 'tis clear, You blush to say "Good

cres. night!" To Him who rules thy sump-tuous shine, Be cease - less ho - mage
cres. night!" To Him who rules thy sump-tuous shine, Be cease - less ho - mage
cres. night!" To Him who rules . . . thy sump-tuous shine, Be cease - less ho - mage
 night!" To Him who rules thy sump-tuous shine, Be cease - less ho - mage

GOOD NIGHT, THOU GLORIOUS SUN!

done; . . For us He fram'd thee, lamp di - vine, — . . . thou glo - rious
 done; . . For us He fram'd thee, lamp di - vine, — Good night, thou glo - rious
 done; . . For us He fram'd thee, lamp di - vine, — Good night, thou glo - rious
 done; . . For us He fram'd thee, lamp di - vine, — Good night, thou glo - rious

p
 sun! . . Good night, good night, thou glo - rious sun, Good night, thou
 sun! . . Good night, good night, thou glo - - rious
 sun! . . Good night, good night, thou glo - rious sun, Good
 sun! . . Good night, good night, thou glo - rious sun, Good

glo - - rious, glo - - rious sun! . .
 sun, thou glo - - rious sun! . .
 night, thou glo - - rious sun! . .
 night, good night, thou glo - rious sun! . .
 night, . . . thou glo - rious sun! . .

(SECOND SERIES.)

HUNTING SONG.

A FOUR-PART SONG,

WORDS BY SIR WALTER SCOTT.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, Berners Street, and 35, Poultry.

Vivace. $\text{♩} = 108.$

TREBLE.
Wa-ken, lords . . and la - dies gay, On the mountain dawns the

ALTO.
Wa-ken, wa-ken, lords and la - dies gay, On the mountain dawns the

TENOR, (Svs. lower.)
Wa-ken, wa-ken, lords and la - dies gay, On the mountain dawns the

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

ACCOMP.
 $\text{♩} = 108.$

day, All the jol - ly chase is here, With hawk and hound,

day, . . All the jol - ly chase is here, *cres.* With hawk and

day, . . All the jol-ly, jol-ly chase is here, *p* With hawk, with hawk and hound, and hunt-ing

dawns the day, All the jol - ly chase is here, *cres.* With hawk, with hawk and hound, and hunting

HUNTING SONG.

With hawk, and hound, and hunt - ing spear; Hounds are
 hound, with hawk, and hound, and hunt - ing spear; Hounds are in their cou - ples
 spear, With hawk, and hound, and hunt - ing spear; Hounds are in their cou - ples
 spear; With hawk, and hound, and hunt - ing spear; Hounds are in their cou - ples

in . . . their couples yell - ing, Hawks are whistling, horns are knell - ing, horns are
 yell - ing, Hawks are whistling, horns are knell - ing, horns are knell - ing, horns are
 yell - ing, Hawks are whist - ling, horns are knell - ing, Merrily, merrily min - gle
 yell - ing, Hawks are whist - ling, horns are knell - ing, Merrily, merrily, merrily

cres. knell - ing, Merrily mingle, min - gle they. Waken, lords . . . and la - dies gay, Waken,
cres. knell - ing, Merrily mingle, min - gle they. Wa - ken, lords . . . and la - dies gay, Waken,
cres. they, . . . Merrily mingle, min - gle they. Wa - ken, lords . . . and la - dies gay, Waken,
cres. mingle they, Merrily mingle, min - gle they. Wa - ken, lords and la - - dies gay, Waken,

HUNTING SONG.

lords, wa-ken, lords, wa-ken, lords and la - dies gay.

lords, wa-ken, lords, wa-ken, lords and la - dies gay, and la - dies gay...

lords, wa-ken, lords, wa-ken, lords and la - dies gay, and la - dies gay...

lords, wa-ken, lords, wa-ken, lords and la - dies gay, and la - dies gay...

SECOND VERSE.

Wa - ken, lords . . and la - dies gay, .. The mist has left . . the mountain

Wa - ken, wa - ken, lords and la - dies gay, .. The mist has left . . the mountain

Wa - ken, wa - ken, lords and la - dies gay, .. The mist has left . . the mountain

Wa - ken, lords . . and la - dies gay, .. The mist has left the

grey; Springlets in the dawn are steam - ing, Diamonds on the

grey; .. Springlets in the dawn are steam - ing, Dia - monds on the

grey; .. Springlets, springlets in the dawn are steam - ing, Diamonds on . . the brake are

mountain grey, Springlets in the dawn are steam - ing, Diamonds on . . the brake are

HUNTING SONG.

brake, .. dia-monds on . . . the brake are gleam-ing; And huntsmen
brake, dia-monds on the brake . . are gleam-ing; And huntsmen all have
gleaming, Dia-monds on . . . the brake are gleaming; And huntsmen all have bu-sy
gleam - ing, Diamonds on the brake are gleam-ing; And huntsmen all have bu-sy
all have bu-sy been, .. To track the buck in thickets green, in thickets
bu - sy been, To track the buck in thickets, in thickets green, in thickets
been, .. To track the buck in thickets green. Now we come, we come to chant our
been. . . To track the buck in thickets green. Now we come, we come, we come to
green. Now we come to chant our lay, Wa-ken, lords . . and la-dies gay, Waken,
green. Now we come to chant our lay, Wa-ken, lords . . and la-dies gay, Waken,
lay, . . Now we come to chant our lay, Wa-ken, lords . . and la-dies gay, Waken,
chant our lay, Now we come to chant our lay, Wa-ken, lords and la - - dies gay, Waken,

HUNTING SONG.

lords, wa-ken, lords, wa-ken, lords and la - dies gay.

lords, wa-ken, lords, wa-ken, lords and la - dies gay, and la - dies gay...

lords, wa-ken, lords, wa-ken, lords and la - dies gay, .. and la - dies gay...

lords, wa-ken, lords, wa-ken, lords and la - dies gay, .. and la - dies gay...

THIRD VERSE.

Louder, loud - - er chant the lay, Wa-ken, lords . . and la - dies gay, Tell them,

Louder, loud-er, loud-er chant the lay, Wa-ken, lords . . and la - dies gay, Tell them,

Louder, loud-er, loud-er chant the lay, Wa-ken, lords . . and la - dies gay, Tell them,

Louder, loud - - er chant the lay, Wa-ken, lords and la - dies gay, Tell them,

youth, . . and mirth, and glee, Run a course as well as we. Time, stern

youth, and mirth, and glee, Run a course as well as we. Time, stern huntsman, who can

youth, . . and mirth, and glee, Run a course as well as we. Time, stern hunts - man, who can

youth, . . and mirth, and glee, Run a course as well as we. Time, stern hunts - man, who can

HUNTING SONG.

huntsman, who can baulk? Staunch as hound, and fleet as hawk, . . and fleet as
 baulk? Staunch, staunch as hound, and fleet! fleet as hawk, . . and fleet as
 baulk? Staunch as hound, and fleet as hawk! Think, think of this, and rise with
 baulk? Staunch as hound, and fleet as hawk. Think, think of this, and rise, and

hawk! . . Think of this, and rise with day, Gen-tle lords . . and la-dies gay, Gen-tle
 hawk! . . Think of this, and rise with day, Gen-tle lords . . and la-dies gay, Gen-tle
 day, . . . Think of this, and rise with day, Gen-tle lords . . and la-dies gay, Gen-tle
 rise with day, Think of this, and rise with day, Gen-tle lords and la - - dies gay, Gen-tle

lords, gen-tle lords, gen-tle lords and la - dies gay. .
 lords, gen-tle lords, gen-tle lords and la - dies gay, and la - dies gay.
 lords, gen-tle lords, gen-tle lords and la - dies gay, and la - dies gay.
 lords, gen-tle lords, gen-tle lords and la - dies gay, and la - dies gay.

(SECOND SERIES.)

LADY, RISE, SWEET MORN'S AWAKING.

A FOUR-PART SONG.

WORDS BY W. S. PASSMORE.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 35, FOLKLY (E.C.).

Allegretto ma moderato.

TREBLE.
La - dy, rise! sweet morn's a - wak - ing, And the ear - - - ly lark's on

ALTO.
La - dy, rise! sweet morn's a - wak - ing, And the ear - ly lark's on

TENOR, (8ve. lower.)
La - dy, rise! sweet morn's a - wak - ing, And the ear - ly lark's on

BASS.
La - dy, rise! sweet morn's a - wak - ing, And the ear - ly lark's on

ACCOMP.
♩ = 80.

high, . . Na - ture fair, her couch for - sak - ing, Bids blind night a day's good

high, . . Na - ture fair, her couch for - sak - ing, Bids blind night . . a day's good

high, Nature fair, . . her couch for - sak - ing, Bids blind night a day's good

high, . . Na - ture fair, her couch for - sak - ing, Bids blind night a day's good

LADY, RISE! SWEET MORN'S AWAKING.

bye! Bright . . . as joy-ous skies a-bove me, Is one sun-ny glance from
 bye! Bright as joy-ous skies a - bove me, Is one sun-ny glance from
 bye! Bright as joy-ous skies a - bove me, Is one sun-ny glance from
 bye! Bright as joy-ous, joy-ous skies a - bove me, Is one sun - - - ny

thee; Ope thy lat - - tice if you love me, Beam one ten - der smile on
 thee; La-dy, ope thy lat-tice if you love me, Beam one ten - der smile on
 thee; . . . Ope thy lat-tice if you love me, Beam one ten-der smile on
 glance from thee, Ope thy lat-tice if you love me, Beam one ten-der smile on

me. Thy lat - tice if you love me, Beam one ten - der smile on me!
 me, . . . one smile on me, . . . Ope thy lat - tice, Beam one ten - der smile on me!
 me, one tender smile on me, . . . Ope thy lat - tice, Beam one ten - der smile on me!
 me! Ope thy lat - tice if you love me, Beam one ten - der smile on me!
poco ritard

LADY, RISE! SWEET MORN'S AWAKING.

SECOND VERSE.

La - dy fair, thy slum - ber ba - nish, And thy jew - - ell'd orbs dis -

La - dy fair, thy slum - ber ba - - nish, And thy jew - ell'd orbs dis -

La - dy fair, thy slum - ber ba - - nish, And thy jew - ell'd orbs dis -

La - dy fair, thy slum - ber ba - - nish, And thy jew - ell'd orbs dis -

- - close, . . Ere the crystal dew-drops va - nish From the blue - bell and wild

- - close, . . Ere the crystal dew-drops va - nish From the blue - bell and wild

- - close, Ere the crys - - tal dew-drops va - nish From the blue - bell and wild

- - close, . . Ere the crystal dew-drops va - nish From the blue - bell and wild

rose. I . . . will shew thee where the tur - tle Woos its mate in notes of

rose. I will shew thee where the tur - - tle Woos its mate in notes of

rose. I will shew thee where the tur - tle Woos its mate in notes of

rose. I will shew thee, shew thee where the tur - tle Woos its mate in

LADY, RISE! SWEET MORN'S AWAKING.

glee, If yon lat - - tice, drap'd with myr - tle, Ope's to shed one smile on
 glee, La - dy, if yon lat-tice, drap'd with myr - tle, Ope's to shed one smile on
 glee, . . . If yon lat-tice, drap'd with myr - tle, Ope's to shed one smile on
 notes of glee, If yon lat-tice, drap'd with myr - tle, Ope's to shed one smile on

me. *poco ritard.* Yon lat - tice, drap'd with myr - tle, Ope's to shed one smile on me!
 me, . . . one smile on me, . . . If yon lat - tice Ope's to shed one smile on me!
 me, to shed one smile on me, . . . If yon lat - tice Ope's to shed one smile on me!
 me, If yon lat - tice, drap'd with myr - tle, Ope's to shed one smile on me! *poco ritard.*

THIRD VERSE
 Lady fair, while sleep yet lingers, Nature's joys shall be my themes, Mu-sic thrill'd by throbbing
 Lady fair, while sleep yet lin - gers, Nature's joys shall be my themes, Mu-sic thrill'd by throbbing
 Lady fair, while sleep yet lin - gers, Nature's joys shall be my themes, Music thrill'd by throbbing
 Lady fair, while sleep yet lin - gers, Nature's joys shall be my themes, Music thrill'd by throbbing

LADY, RISE! SWEET MORN'S AWAKING!

p

fin - gers Shall inspire thy glow - ing dreams. Ah! . . . I see now bright eyes gleaming,

fin - gers Shall in - spire . . . thy glowing dreams. Ah! I see now bright eyes gleam - - ing,

fin - gers Shall inspire thy glow - ing dreams. Ah! I see now bright eyes gleam - ing,

fin - gers Shall inspire thy glow - ing dreams. Ah! I see, I see now bright eyes gleam - ing. Like twin

Like twin planets, wild with glee, From thy o - pen lat-tice beaming Smiles of glad - ness down on

Like twin planets, wild with glee, La - dy, fr - m thy o - pen lat-tice beam - ing Smiles of glad - ness down on

Like twin planets, wild with glee, . . . From thy o - pen lat-tice beaming Smiles of gladness down ou

pla - - nets, wild with glee, From thy o - pen lat-tice beaming Smiles of gladness down on

poco ritard.

me, thy o - pen lat-tice beam - ing Smiles of glad - ness down on me.

me, . . . of glad-ness down, From thy lat - tice beam - ing glad - ness down on me

me, of gladness down on me, From thy lat - tice beam - ing glad - ness down on me.

me, From thy o - pen lat-tice beam - ing Smiles of glad - ness down on me.

poco ritard.

SECOND SERIES.)

SUMMER MORNING.

A FOUR-PART SONG.

WORDS BY W. S. PASSMORE.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, Berners Street, and 85, Poultry.

Allegretto assai. *cres.*

TREBLE. Sweet sum - mer morn! how cheer - ing Is thine am - bro - sial

ALTO. Sweet sum - mer morn! how cheer - ing Is thine am - bro - sial

TENOR. Sweet sum - mer morn! how cheer - ing Is thine am - bro - sial

BASS. Sweet sum - mer morn! how cheer - ing Is thine am - bro - sial

ACCOMP. ♩ = 138.

cres. *dim.*

face, . . What joys calm, pure, en - dear - ing Thy smil - ing fea - tures

face, . . What joys calm, pure, en - dear - ing Thy smil - ing fea - tures

face, . . What joys calm, pure, en - dear - ing Thy smil - ing fea - tures

face, . . What joys calm, pure, en - dear - ing Thy smil - ing fea - tures

SUMMER MORNING.

grace. How beau - teous thine a - dorn - ing, How fragrant, fair, and
 grace, How beau-teous thine a - dorn - ing, How
 grace, How beau - teous thine a - - dorn - ing, How fair and
 grace, How beau - - teous thine a - dorn - ing, fragrant, fair and

new, Thy breath, sweet sum - mer morn - ing, Re - fresh'd by ear - ly
 fragrant fair, and new, Thy breath, sweet morn - ing, Re - fresh'd by ear - ly
 new, Thy breath, sweet sum - mer morn - ing, Re - fresh'd by ear - ly
 new, Thy breath, sweet sum - mer morn - ing, Re - fresh'd by ear - ly

dew, Thy breath refresh'd, re-fresh'd by ear - ly dew!
 dew, Thy breath . . re-fresh'd by ear - ly dew!
 dew, Thy breath re - fresh'd by ear - ly dew; . . Re-fresh'd by ear - ly dew!
 dew, Thy breath re - fresh'd by ear - ly dew; . . Re-fresh'd by ear - ly dew.

SUMMER MORNING.

SECOND VERSE.

p O'er head the sun's a - wak - ing Fair Na - ture from her *cres.*

p O'er head the sun's a - wak - ing Fair Na - ture from her *cres.*

p O'er head the sun's a - wak - ing Fair Na - ture from her *cres.*

p O'er head the sun's a - wak - ing Fair Na - ture from her *cres.*

cres. dreams; The trout, his nook for - sak - ing, Basks in his ge - nial *dim.*

cres. dreams; The trout, his nook for - sak - ing, Basks in his ge - nial *dim.*

cres. dreams; The trout, his nook for - sak - ing, Basks in his ge - nial *dim.*

cres. dreams; The trout, his nook for - sak - ing, Basks in his ge - nial *dim.*

p beams. Sweet flow'rs the glades a - dorn - ing, Their fra - grant joys re - *cres.*

p beams. Sweet flow'rs the glades a - dorn - ing, Their joys re - *cres.*

p beams, Sweet flow'rs the glades a - dorn - ing, Their joys re - *cres.*

p beams. Sweet flow'rs the glades a - dorn - ing, fra - grant joys re - *cres.*

SUMMER MORNING.

f - new, And sip, each sum - mer morn - ing, *p* Its dain - ty nec - tar'd
 fra - grant joys re - new, And sip, each morn - ing, *p* Its dain - ty nec - tar'd
 - new, And sip, each sum - mer morn - ing, *p* Its dain - ty nec - tar'd
 - new, And sip, each sum - mer morn - ing, *p* Its dain - ty nec - tar'd

cres. dew, And sip . . . *dim.* its dain - ty, *poco ritard.* dain - ty nec - tar'd dew.
 dew, And sip . . . *cres.* its dain - ty nec - tar'd dew.
 dew, And sip its dain - ty nec - tar'd dew, . . . *dim.* its dain - ty nec - tar'd dew.
cres. dew, And sip its dain - ty nec - tar'd dew, . . . *dim.* its dain - ty nec - tar'd dew.

pp THIRD VERSE. *poco cres.*

pp The tree-tops seem com - mun - ing With nodding boughs a - bove; While ev' - ry songster's
 The tree-tops seem com - mun - ing With nodding boughs a - bove, While ev' - ry songster's *poco cres.*
pp The tree-tops seem com - mun - ing With nodding boughs a - bove; While ev' - ry songster's
pp The tree-tops seem com - mun - ing With nodding boughs a - bove, While ev' - ry song - ster's

SUMMER MORNING.

cres. *Sempre cres.*
cres. *Sempre cres.*
cres. *Sempre cres.*
cres. *Sempre cres.*

tun - ing The chord of praise or love, Save night, who's day - break scorn-ing, All
tun - ing The chord of praise or love, Save night, who's day - break scorn-ing, All
tun - ing The chord of praise or love, Save night, who's day - break scorn-ing, All
tun - ing The chord of praise or love, Save night, who's day - break scorn-ing, All

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

yield thee tri - bute due, . . . Sweet breath . . . of morn, Distill'd from fai - ry
yield thee tri - bute due, . . . Sweet breath of sum-mer morn - ing, Dis-till'd from fai - ry
yield thee tri - bute due, . . . Sweet breath of sum-mer morn - ing, Dis-till'd from fai - ry
yield thee tri - bute due, . . . Sweet breath of sum-mer morn - ing, Dis-till'd from fai - ry

cres. *dim.* *poco ritard.*
cres. *dim.* *poco ritard.*
cres. *dim.* *poco ritard.*
dim.

dew, Sweet breath of morn dis - till'd from fai - ry dew!
dew, sweet breath . . . dis - till'd from fai - ry dew.
dew; Sweet breath dis - till'd from fai - ry dew, . . . dis - till'd from fai - ry dew.
dew; Sweet breath dis - till'd from fai - ry dew, . . . dis - till'd from fai - ry dew.

(SECOND SERIES.)

THE SEA KING.

A FOUR-PART SONG.

POETRY BY BARRY CORNWALL.*

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET, and 35, FOLTRY.

Con spirito. ♩ = 116.

TREBLE.
Come sing, come sing of the great Sea King, And the fame that now hangs

ALTO.
Come sing, come sing of the great Sea King, And the fame that now hangs

TENOR, (Svs lower.)
Come sing, come sing of the great Sea King, And the fame that now hangs

BASS.
Come sing, come sing of the great Sea King, And the fame that now hangs

ACCOMP.
♩ = 116.

o'er him, Who once did sweep o'er the vanquish'd deep, And drove the world be - fore him! His

o'er him, Who once did sweep o'er the vanquish'd deep, And drove the world be - fore him! His

o'er him, Who once did sweep o'er the vanquish'd deep, And drove the world be - fore him! His

o'er him, Who once did sweep o'er the vanquish'd deep, And drove the world be - fore him! His

THE SEA KING.

deck was a throne on the o - cean lone, And the sea was his park of plea-sure, Where he
 deck was a throne on the o - cean lone, And the sea was his park of plea-sure, Where he
 deck was a throne on the o - cean lone, And the sea was his park of plea-sure, Where he
 deck was a throne on the o - cean lone, And the sea was his park of plea-sure, Where he

scat - ter'd in fear the hu - man deer, And rest - ed when he had lei - sure! Come
 scat - ter'd in fear the hu - man deer, And rest - ed when he had lei - sure! Come
 scat - ter'd in fear the hu - man deer, And rest - ed when he had lei - sure! Come
 scat - ter'd in fear the hu - man deer, And rest - ed when he had lei - sure! Come

shout and sing of the great Sea King, And ride in the track he rode in! He
 shout and sing of the great Sea King, And ride in the track he rode in! He
 shout and sing of the great Sea King, And ride in the track he rode in! He
 shout and sing of the great Sea King, And ride in the track he rode in! He

THE SEA KING.

sits at the head of the migh - ty dead, On the red right hand of O - din!

sits at the head of the migh - ty dead, On the red right hand of O - din!

sits at the head of the migh - ty dead, On the red right hand of O - din!

sits at the head of the migh - ty dead, On the red right hand of O - din!

On the red right hand of O - - din! . .

On the red right hand of O - - din! . .

On the red right hand of O - - din! . .

On the red right hand of O - - din! . .

He sprang from birth like a god on earth, And soar'd on his vic - tor pin - ions, And he

He sprang from birth like a god on earth, And soar'd on his vic - tor pin - ions, And he

He sprang from birth like a god on earth, And soar'd on his vic - tor pin - ions, And he

He sprang from birth like a god on earth, And soar'd on his vic - tor pin - ions, And he

THE SEA KING.

travers'd the sea, as the ea - gles flee, When they gaze on their blue do - min - ions. His

travers'd the sea, as the ea - gles flee, When they gaze on their blue do - min - ions. His

travers'd the sea, as the ea - gles flee, When they gaze on their blue do - min - ions. His

travers'd the sea, as the ea - gles flee, When they gaze on their blue do - min - ions. His

whole earth life was a con-qu'ring strife, And he liv'd till his beard grew hoa - ry, And he

whole earth life was a con-qu'ring strife, And he liv'd till his beard grew hoa - ry, And he

whole earth life was a con-qu'ring strife, And he liv'd till his beard grew hoa - ry, And he

whole earth life was a con-qu'ring strife, And he liv'd till his beard grew hoa - ry, And he

died at last by his blood-red mast, And now, he is lost in his glo - ry! So

died at last by his blood-red mast, And now, he is lost in his glo - ry! So

died at last by his blood-red mast, And now, he is lost in his glo - ry! So

died at last by his blood-red mast, And now, he is lost in his glo - ry! So

THE SEA KING.

shout and sing of the great Sea King, And ride in the track he rode in, He
 shout and sing of the great Sea King, And ride in the track he rode in, He
 shout and sing of the great Sea King, And ride in the track he rode in, He
 shout and sing of the great Sea King, And ride in the track he rode in, He

sits at the head of the migh - ty dead, On the red right hand of O - din! ..
 sits at the head of the migh - ty dead, On the red right hand of O - din! ..
 sits at the head of the migh - ty dead, On the red right hand of O - din! ..
 sits at the head of the migh - ty dead, On the red right hand of O - din! ..

On the red right hand of O - - - din! ..
 On the red right hand of O - - - din! ..
 On the red right hand of O - - - din! ..
 On the red right hand of O - - - din! ..

(SECOND SERIES.)

ORPHEUS, WITH HIS LUTE,

SHAKSPERE SONGS, No. 1,

"KING HENRY VIII." Act III., Scene 1.

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 26, FOLLY STREET (E.C.)

1st TREBLE.

2nd TREBLE.

TENOR, (Svs. lower.)

BASS.

ACCOMP. = 116.

Or - pheus, with his lute, Or - pheus, with his lute, made trees And the

Or - pheus, with his lute, Or - pheus, with his lute, made trees And the

Or - pheus, with his lute, Or - pheus, with his lute, made trees And the

Or - pheus, with his lute, Or - pheus, with his lute,

moun - tain tops, the moun - tain tops that freeze Bow themselves, Bow themselves when

moun - tain tops, the moun - tain tops that freeze Bow themselves, Bow themselves when

moun - tain tops, the moun - tain tops that freeze Bow themselves, Bow themselves when

that freeze Bow them - selves when

ORPHEUS, WITH HIS LUTE.

he did sing, *f* made trees and moun-tains *dim.* Bow them-selves when he . . did *p*

he did sing, *f* made moun-tains *dim.* Bow when he . . did *p*

he did sing, *f* made trees and moun-tains *dim.* Bow them-selves when he did *p*

he did sing, *f* made trees *dim.* Bow when he did *p*

sing; *f* To his mu - sic plants and flow - ers, plants and flow - ers *f* E - ver sprung, *f*

sing; *f* To his mu - sic plants and flow - ers, plants and flow - ers *f* E - ver sprung, as *f*

sing; *f* To his mu - sic plants and flow - ers, plants and flow - ers *f* E - ver sprung, *f*

sing; *f* To his mu - sic plants and flow - ers, plants and flow - ers *f* E - ver sprung, *f*

as sun and show-ers *p* There had made a last-ing spring; E - ve-ry thing that *p*

sun and show-ers *p* There had made a last-ing spring; E - ve-ry thing that *p*

as sun and show-ers *p* There had made a last-ing spring; E - ve-ry thing that *p*

There had made a last-ing spring; *p*

ORPHEUS, WITH HIS LUTE.

heard him play, E - ve - ry thing that heard him play, E - ven the bil - lows

heard him play, E - ve - ry thing that heard him play, E - ven the bil - lows

heard him play, E - ve - ry thing that heard him play, E - ven the bil - lows

E - ve - ry thing that heard him play, E - - - ven the

of the sea, E - ven the bil - lows of the sea Hung their heads and then lay by,

E - ven the bil - lows of the sea Hung their heads and then lay by,

of the sea, E - - - ven the bil - - lows Hung their heads and then lay by,

bil - lows of the sea Hung their heads and then lay by,

Hung their heads and then lay by. In sweet mu - sic, In sweet mu - sic, In sweet

Hung their heads and then lay by. In sweet mu - sic, In sweet mu - sic, In sweet

Hung their heads and then lay by. In sweet mu - sic, In sweet mu - sic, In sweet

Hung their heads and then lay by. In sweet mu - sic, In sweet mu - sic, In sweet

ORPHEUS, WITH HIS LUTE.

ff dim. *poco rit.* *p a tempo.*
 mu - sic is such art, In sweet mu - sic is such
ff dim. *p*
 mu - sic is such art, In sweet mu - sic is such
ff *p*
 mu - sic is such art, In sweet mu - sic, In sweet mu - sic is such
ff dim. *p*
 mu - sic is such art, In sweet mu - sic is such
dim. *poco rit.* *a tempo.*
ff *p*
 art, In mu - sic is such art, Kill - ing care and grief of heart, and grief . . of
f *p*
 art, In mu - sic is such art, Kill - ing care and grief of heart, and grief . . .
f *p*
 art, In mu - sic is such art, Kill - ing care and grief of heart, and grief . .
f *p*
 art, In mu - sic is such art, Fall a -
pp cres. *f dim.*
 heart. Fall a - sleep, fall asleep, or, hear - ing, die, or, hear - - ing,
pp *f*
 . . . of heart. Fall a - sleep, fall asleep, or, hear - ing, die, . . . or, hear - ing,
pp *f*
 . . . of heart. Fall a - sleep, fall asleep, or, hear - ing, die, or, hear - - ing,
pp *f*
 - - sleep, Fall a - sleep, or, hear - ing, die, or,
pp *cres.* *f dim.*

WHEN ICICLES HANG BY THE WALL.

SHAKSPEARE SONGS, No. 2,

"LOVE'S LABOUR LOST."

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, FOLLY STREET (E.C.).

Allegro gioviale.

1st TREBLE

2nd TREBLE

TENOR, (Svs lower.)

BASS.

ACCOMP. ♩ = 84.

1. When
2. When

1. When
2. When

1. When
2. When

1. When
2. When

1. When i - ci - cles hang by the wall,
2. When all . . a - loud the wind . . . doth

Allegro gioviale.

sempre crescendo.

i - ci - cles hang by the wall, . . . And Dick, the shep - herd,
all . . a - loud . . the wind doth blow, And cough - ing drowns the

sempre crescendo.

i - ci - cles hang by the wall, . . . And Dick, the shep - herd,
all . . a - loud the wind doth blow, And cough - ing drowns the

sempre crescendo.

i - ci - cles hang by the wall, . . . And Dick, the shep - herd,
all . . a - loud . . the wind doth blow, And cough - ing drowns the

fp blow, . . . *p* And Dick the shep - herd,
And cough - ing drowns the

sempre crescendo.

WHEN ICICLES HANG BY THE WALL.

blows his nail, par - son's saw, And Tom bears logs . . in - to the hall, And birds sit brood - ing in . . . the snow, And

blows his nail, par - son's saw, And Tom bears logs . . in - to the hall, And birds sit brood - ing in the snow, And

blows his nail, par - son's saw, And Tom bears logs . . in - to the hall, And birds sit brood - ing in . . . the snow, And

blows his nail, par - son's saw, And Tom bears logs . . in - to the hall, And birds sit brood - ing in . . . the snow, And

milk . . . comes fro - zen, fro - zen home in Ma - ri - an's nose . . . looks red, looks red and

milk comes fro - zen, milk comes fro - zen, fro - zen home in Ma - ri - an's nose, and Ma - ri - an's nose looks red, looks red and

milk . . . comes fro - zen, fro - zen home in Ma - ri - an's nose . . . looks red, looks red and

milk comes fro - zen, milk comes fro - zen, fro - zen home in Ma - ri - an's nose, and Ma - ri - an's nose looks red, looks red and

WHEN ICICLES HANG BY THE WALL.

pail, . . . When blood is nipp'd, and ways be foul,
 raw, . . . When roast - ed crabs . . . hiss in the bowl,

pail, . . . When blood is nipp'd and ways be foul, Then night - ly
 raw, . . . When roast - ed crabs . . . hiss in the bowl, Then night - ly

pail, . . . When blood is nipp'd, and ways be foul,
 raw, . . . When roast - ed crabs hiss in the bowl,

pail, . . . When blood is nipp'd, and ways be foul, Then night - ly
 raw, . . . When roast - ed crabs hiss in the bowl, Then night - ly

the star - ing owl, To - who, tu - whit, to - who, . . .
 the star - ing owl, To - who, tu - whit, to - who, . . .

sings . . . the star - ing owl, To - who, tu - whit, to - who, . . .
 sings . . . the star - ing owl, To - who, tu - whit, to - who, . . .

the star - ing owl, To - who, tu - whit, to - who, . . .
 the star - ing owl, To - who, tu - whit, to - who, . . .

sings . . . the star - ing owl, To - who, tu - whit, to - who, . . .
 sings . . . the star - ing owl, To - who, tu - whit, to - who, . . .

WHEN ICICLES HANG BY THE WALL.

The musical score is arranged in systems. Each system includes vocal staves and piano accompaniment. The piano part features a rhythmic accompaniment of eighth and sixteenth notes, often with a 'cres.' (crescendo) marking. The vocal lines are in a minor key and feature a mix of eighth and sixteenth notes, with some lyrics appearing in italics.

System 1:
 Vocal: *pp* To - who, tu - whit, to - who, . . . a mer - ry note, a
 Piano: *pp* (starts with a half note chord)

System 2:
 Vocal: *pp* To - who, tu - whit, to - who,
 Piano: *pp* (continues accompaniment)

System 3:
 Vocal: *pp* To - who, tu - whit, to - who, . . . a
 Piano: *pp* (continues accompaniment)

System 4:
 Vocal: mer - ry note, a mer - ry, mer - ry, mer - ry note, While grea - sy, grea - sy Joan doth
 Piano: *f* (continues accompaniment)

System 5:
 Vocal: a mer - ry, mer - ry note,
 Piano: *f* (continues accompaniment)

System 6:
 Vocal: a mer - ry, mer - ry, mer - ry note, While grea - sy, grea - sy Joan doth
 Piano: *f* (continues accompaniment)

System 7:
 Vocal: mer - ry, note, a mer - ry, mer - ry, mer - ry note,
 Piano: *f* (continues accompaniment)

System 8:
 Vocal: keel the pot, . . . While grea - sy Joan doth keel the pot.
 Piano: *f* (continues accompaniment)

System 9:
 Vocal: While grea - sy Joan doth keel the pot.
 Piano: *f* (continues accompaniment)

System 10:
 Vocal: keel the pot, . . . While grea - sy Joan doth keel the pot. . .
 Piano: *f* (continues accompaniment)

System 11:
 Vocal: While grea - sy Joan doth keel the pot. . .
 Piano: *f* (continues accompaniment)

COME AWAY, COME AWAY, DEATH.

SHAKSPERE SONGS, No. 3,

"TWELFTH NIGHT."

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 85, Poultry (E.C.)

1st TREBLE. *pp* *cres.*
Come a - way, . . . come a - way, . . . come a - way,

2nd TREBLE. *pp*
Come a - way, . . . come a - way, . . . come a - way.

1st TENOR, (8ve. lower.) *pp* *cres.*
Come a-way, Come a-way, come a - way,

2nd TENOR, (8ve. lower.) *pp*
Come a-way, Come a-way, come a - way,

BASS. *pp*
Come a-way, Come a-way, come a - way,

ACCOMP. *pp* *cres.*
♩ = 60.

sf *pp* *pp* *cres.*
death, And in sad cy - press let me be laid; . . . Fly a - way, . . . fly a -

sf *pp* *pp* *cres.*
death, And in sad cy - press let me be laid; . . . Fly a - way, . . . fly a -

sf *pp* *pp*
death, And in sad cy - press let me be laid; . . . Fly a - way,

sf *pp* *pp*
death, And in sad cy - press let me be laid; . . . Fly a - way,

sf *pp* *pp*
death, And in sad cy - press let me be laid; . . . Fly a - way,

sf *pp* *pp*
death, And in sad cy - press let me be laid; . . . Fly a - way,

COME AWAY, COME AWAY, DEATH.

way, . . fly a-way, breath, I am slain . . by a
 way, . . fly a-way, breath, I am slain . . by a
 fly a-way, fly a-way, breath, I am slain, I am slain by a
 fly a-way, fly a-way, breath, I am slain, I am slain by a
 fly a-way, fly a-way, breath, I am slain . . by a

f *pp* *f* *pp* *f* *mf* *f* *mf* *f* *pp*

fair cru - el maid. My shroud of white stuck all with yew, my shroud, O pre -
 fair cru - el maid. My shroud of white stuck all with yew, my shroud, O pre -
 fair cru - el maid. My shroud of white stuck all with yew, my shroud, O pre -
 fair cru - el maid. My shroud of white stuck all with yew, my shroud, O pre -
 fair cru - el maid. My shroud . . of white stuck all with yew, O pre

pp dolce. *pp dolce.* *pp dolce.* *pp dolce.* *pp dolce.* *pp*

COME AWAY, COME AWAY, DEATH.

- - pare it; My part of death no one so true, no one so true did share it, . . did
 - - pare it; My part of death no one so true, no one so true did share it, did
 - - pare it; My part of death no one so true, no one so true did share it, did share it, did
 - - pare it; My part of death no one so true, no one so true did share it, did share it, did
 - - pare it; My part . . of death . . no one so true did share it, . . did

Musical notation for the first system, including vocal lines and piano accompaniment. Dynamics include *f*, *dim.*, and *pp*.

share it . . Not a flow'r, . . not a flow'r, . . not a flow'r sweet, On my
 share it . . Not a flow'r, . . not a flow'r, . . not a flow'r sweet, On my
 share it . . Not a flow'r, not a flow'r, not a flow'r sweet, On my
 share it . . Not a flow'r, not a flow'r, not a flow'r sweet, On my
 share it . . Not a flow'r, not a flow'r, not a flow'r sweet, On my

Musical notation for the second system, including vocal lines and piano accompaniment. Dynamics include *pp*, *cres.*, *sf*, and *pp*.

COME AWAY, COME AWAY, DEATH.

black cof-fin let there be strown; . . . Not a friend, . . . not a friend, . . . not a
pp

black cof-fin let there be strown; . . . Not a friend, . . . not a friend, . . . not a
pp

black cof-fin let there be strown; . . . Not a friend, not a friend,
pp

black cof-fin let there be strown, . . . Not a friend, not a friend,
pp

black cof-fin let there be strown; . . . Not a friend, not a friend,
pp

black cof-fin let there be strown; . . . Not a friend, not a friend,
pp

friend greet My poor corpse, where my bones shall be
f *pp* *pp*

friend greet My poor corpse, where my bones shall be
f *mf* *f* *pp* *pp*

not a friend greet My poor corpse, where my bones shall be thrown: . . .
f *mf* *f* *f*

not a friend greet My poor corpse, where my bones shall be thrown: . . .
f *pp* *pp*

not a friend greet My poor corpse, where my bones shall be
f *pp*

COME AWAY, COME AWAY, DEATH.

thrown: A thou - sand, thou - sand sighs . . to save, Lay me, lay me,
 thrown; A thou - sand, thou - sand sighs to save,
 A thou - sand, thou - sand sighs . . to save, Lay me, lay me,
 A thou - sand, thou - sand sighs . . to save, Lay me, lay me,
 thrown: Lay me, lay me,

lay me, O, where Sad true lov - er ne'er find my grave, To weep
 O where, To weep
 lay me where, where Sad true lov - er ne'er find my grave,
 lay me where Sad true lo - ver ne'er find my grave, To weep
 lay me where, O where,

COME AWAY, COME AWAY, DEATH.

there, where sad true lov - er ne'er find my grave, ne'er find my
 there, where sad true lov - er ne'er find my grave, ne'er find my
 To weep there, where sad true lov - er ne'er find my grave, ne'er find my
 there, To weep there, where sad true lov - er ne'er find my grave, ne'er find my
 To weep there, where sad true lov - er ne'er find my grave, ne'er find my

sf *pp* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

grave, To weep there, To weep . . there, to weep . . . there. . .
 grave, To weep there, To weep there, to weep . . there. . .
 grave, To weep . . there, To weep there, to weep . . there. . .
 grave, To weep there, To weep there, to weep . . there. . .
 grave, To weep there, To weep there, to weep . . there. . .

sf *pp* *pp* *cres.* *dim.* *sf* *pp* *pp* *cres.* *dim.* *sf* *pp* *pp* *cres.* *dim.* *sf* *pp* *pp* *cres.* *dim.* *sf* *pp* *pp* *cres.* *dim.*

WHEN DAISIES PIED.

SHAKSPERE SONGS, No. 4,

"LOVE'S LABOUR LOST."

COMPOSED BY

G. A. MACFARREN

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 95, FOLLY (E.C.).

TREBLE.

ALTO.

**TENOR,
(Svs. lower.)**

BASS.

ACCOMP.

♩ = 80.

When dai - - sies pied, and
When shep - - herds pipe on

When dai - sies pied, and
When shep-herds pipe on

When dai - sies pied, and vio - lets blue,
When shep - herds pipe on oat - en straws,

When dai - sies pied, and vio - lets blue,
When shep - herds pipe on oat - en straws,

vio - - lets blue, And la - dy-smocks all sil - ver white, And
oat - - en straws, And mer - ry larks are ploughmen's clocks, And

vio - lets blue, And la - dy-smocks all sil - ver white, And
oat - en straws, And mer - ry larks are ploughmen's clocks, And

And la - - - dy - - smocks all sil - ver white,
And mer - - - ry larks are ploughmen's clocks,

And la - - - dy - - smocks all sil - ver white,
And mer - - - ry larks are ploughmen's clocks,

WHEN DAISIES PIED.

cuc - koo buds of yel - low hue, Do paint the mea-dows with de -
 tur - tles tread, and rooks, and daws, And maid - ens bleach their sum - mer

cuc - koo buds of yel - low hue, Do paint the mea-dows with de -
 tur - tles tread, and rooks, and daws, And maid - ens bleach their sum - mer

And cuc - koo buds, Do paint the mea-dows with de -
 And tur - tles tread, And maid - ens bleach their sum - mer

And cuc - koo buds, Do paint the mea-dows with de -
 And tur - tles tread, And maid - ens bleach their sum - mer

- - light, When dai - - - sies pied, and vio - - lets blue, And
 smocks, When shep - - - herds pipe on oat - - en straws, And

- - light, When dai - sies pied, and vio - lets blue, And
 smocks, When shep - herds pipe on oat - en straws, And

- - light, When dai - - - sies pied, And
 smocks, When shep - - - herds pipe, And

- - light, When dai - - - sies pied, And
 smocks, When shep - - - herds pipe, And

WHEN DAISIES PIED.

la - dy-smocks all sil - ver white, And cuc - koo buds of yel - low
 mer - ry larks are ploughmen's clocks, And tur - tles tread, and rooks, and

la - dy-smocks all sil - ver white, And cuc - koo buds of yel - low
 mer - ry larks are ploughmen's clocks, And tur - tles tread, and rooks, and

la - - - dy - smocks all sil - ver white, And
 mer - - - ry larks are ploughmen's clocks, And

la - - - dy - smocks all sil - ver white, And
 mer - - - ry larks are ploughmen's clocks, And

hue, Do paint the mea-dows with de - light, The Cuc - koo then, on
 daws, And maid - ens bleach their sum - mer smocks, The Cuc - koo then, on

hue, Do paint the mea-dows with de - light, The Cuc - koo then, on
 daws, And maid - ens bleach their sum - mer smocks, The Cuc - koo then, on

cuc - koo buds, Do paint the mea-dows with de - light, The Cuc - koo then, on
 tur - tles tread, And maid - ens bleach their sum - mer smocks, The Cuc - koo then, on

cuc - koo buds, Do paint the mea-dows with de - light, The Cuc - koo then, on
 tur - tles tread, And maid - ens bleach their sum - mer smocks, The Cuc - koo then, on

WHEN DAISIES PIED.

ev - ry tree, Mocks mar - ried men,
 ev - ry tree, Mocks mar - ried men, For thus sings
 ev - ry tree, Mocks mar - ried men, For thus sings he, For thus sings
 ev - ry tree, Mocks mar - ried men, For thus
 - cen - - - do. *f* *p*

cres. *f* Cuc - koo
cres. he, For thus sings he, . . . thus sings he,
 he, For thus sings he, . . . thus sings he,
 sings he, For thus sings he, thus sings he,
f

Cuc - koo, Cuc - koo, Cuc - koo, Cuc - koo,
pp O word of fear,
pp O word of fear,
pp O word of fear,
pp

WHEN DAISIES PIED.

cres. Cuc - koo, Cuc - koo, *sf dim.*

cres. O word of fear, O word un - pleas - ing to a mar - - ried

cres. O word of fear, O word un - pleas - ing to a mar - - ried

cres. O word of fear, O word un - pleas - ing to a mar - ried

Cuc - koo, Cuc - koo, Cuc - koo, Cuc - koo, Cuc - koo,

pp ear, . . . O word of fear, O word of fear, O

pp ear, . . . O word of fear, O word of fear, O

pp ear, . . . O word of fear, O word of fear, O

sf word of fear, un - pleas - ing to a mar - ried ear.

sf word of fear, un - pleas - ing to a mar - ried ear.

sf word of fear, un - pleas - ing to a mar - ried ear.

sf word of fear, un - pleas - ing to a mar - ried ear.

WHO IS SYLVIA.

SHAKSPERE SONGS, No. 5,

"TWO GENTLEMEN OF VERONA".

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

Andante con moto. *cres.* *f* *dim.*

1st TREBLE.
Who is Syl - via? what is she, That all our swains commend her?

2nd TREBLE.
Who is Syl - via? what is she, That all our swains commend her? Who is

TENOR,
(Sve. lower.)
Who is Syl - via? what is she, That all our swains commend her? Who is

BASS.
Who is Syl - via? what is she, That all our swains commend her?

ACCOMP.
p *cres.* *f* *p*

♩ = 80.

p *pp* *cres.*

Who is Syl - via? what is she? Ho - ly, fair, and wise is she; . . . The

p *pp* *cres.*

Syl - via, Syl - via? what is she? Ho - ly, fair, and wise is she; The

p *pp* *cres.*

Syl - via, Syl - via? what is she? Ho - ly, fair, and wise is she; The

p *pp* *cres.*

Who is Syl - via? what is she? Ho - ly, fair, and wise is she; The

WHO IS SYLVIA?

heavens such grace . . did lend her, That she might ad - mir - ed be, . . That
 heav'ns such grace did lend her, That she might ad - mir - ed be, . . That
 heav'ns such grace did lend her, That she might ad - mir - ed be, . . That
 heav'ns such grace did lend her, did lend her, That she might ad - mir - ed be, . . That

f *p* *mf*

she might ad - mir - ed be. . . Is she kind as she is fair? For beau - ty lives with
 she might ad - mir - ed be. . . Is she kind as she is fair? For beau - ty lives with
 she might ad - mir - ed be. . . Is she kind as she is fair? For beau - ty lives with
 she might ad - mir - ed be. . . Is she kind as she is fair? For beau - ty lives with

p *cres.* *f*

kind-ness: Is she kind as she is fair? Love doth to . . her
 kind-ness: Is she kind, kind as she is fair? Love doth to her
 kind-ness: Is she, Is she kind as she is fair? Love doth to her
 kind-ness: Is she kind as she is fair? Love doth to her

cres. *pp* *p* *cres.* *pp*

WHO IS SYLVIA?

eyes re - pair, . . . To help . . . him of . . . his blindness; And be - ing
 eyes re - pair, To help him of his blindness; And be - ing
 eyes re - pair, To help him of his blindness; And be - ing
 eyes re - pair, To help him of his blindness, his blindness; And be - ing

help'd, in - ha - bits there, . . . be - ing help'd, in - - ha - bits there. . .
 help'd, in - ha - bits there, . . . be - ing help'd, in - - ha - bits there. . .
 help'd, in - ha - bits there, . . . be - ing help'd, in - - ha - bits there. . .
 - help'd, in - ha - bits there, . . . be - ing help'd, in - - ha - bits there. . .

Then to Syl - via let us sing, That Syl - via is ex - cel - ling; She ex - cels each
 Then to Syl - via let us sing, That Syl - via is ex - cel - ling; She ex - cels each
 Then to Syl - via let us sing, That Syl - via is ex - cel - ling; She ex - cels each
 Then to Syl - via let us sing, Tha Syl - via is ex - cel - ling; She ex - cels each

WHO IS SYLVIA?

mor - tal thing Up - on the dull earth dwelling; She ex - cels, . . . Up -

mor - tal thing Up - on the dull earth dwelling; She ex - cels . . . each mor - tal thing Up -

mor - tal thing Up - on the dull earth dwelling; She ex - cels each mor - tal thing Up -

mor - tal thing Up - on the dull earth dwelling; She ex - cels each mortal thing Up -

- on the dull earth dwell - ing; To her let us gar - lands bring, . . . To

- on the dull earth dwell - ing; To her let us gar - lands bring, . . . To

- on the dull earth dwell - ing; To her let us gar - lands bring, . . . To

- on the dull earth dwell - ing; To her let us gar - lands bring, . . . To

her let us gar - lands bring, . . . To her let us gar - lands bring.

her let us gar - lands bring, . . . To her let us gar - lands bring.

her let us gar - lands bring, . . . To her let us gar - lands bring.

her let us gar - lands bring, . . . To her let us gar - lands bring.

(SECOND SERIES.)

FEAR NO MORE THE HEAT O' TH' SUN.

SHAKSPERE SONGS, No. 6,

"CYMBELINE."

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Larghetto.

1st SOPRANO. *pp*
Fear . . no more, . . . fear . . . no more, . .

2nd SOPRANO. *pp*
Fear . . no more, . . . fear . . . no more, . .

TENOR, (Svs. lower.) *mf*
Fear no more the heat o' th' sun, Nor the fu-rious win-ter's

BASS. *pp*
Fear . . no more, . . . fear . . . no more, . .

ACCOMP. *Larghetto.*
pp
mf
♩ = 60.

. . . Thou thy world - ly task hast done; Home art gone, and ta'en thy

. . . Thou thy world - ly task hast done; Home art gone, and ta'en thy

ra - ges; Thou thy world - ly task hast done; Home art gone, and

. . . Thou thy world - ly task hast done; Home art gone, and

FEAR NO MORE THE HEAT O' TH' SUN.

wa - ges, home art gone, and ta'en thy wa - ges, home art gone, and ta'en thy
 wa - ges, home art gone, and ta'en thy wa - ges, home art gone, and ta'en thy
 ta'en thy wa - ges, gone, and ta'en thy wa - ges, home art gone, and ta'en thy
 ta'en thy wa - ges, gone, and ta'en thy wa - ges, home art gone, and ta'en thy

wa - ges. Gold - en lads and girls all must As chim - ney sweep - ers *cres.*
 wa - ges. Gold - en lads and girls all must As chim - ney sweep - ers *cres.*
 wa - ges. Gold - en lads and girls all must As chim - ney sweep - ers *cres.*
 wa - ges. Gold - en lads and girls all must As chim - ney sweep - ers

come to dust, all must come to dust. Fear . . . no more, . .
 come to dust, all must come to dust. Fear . . . no more, . .
 come to dust. all must come to dust. Fear no more the frown o' th'
 come to dust, all must come to dust. Fear . . . no more, . .

FEAR NO MORE THE HEAT O' TH' SUN.

... fear . . . no more. . . Care no more to clothe and
 great, Thou art past the ty - rant's stroke. Care no more to clothe and

eat; To thee the reed is as the oak, To thee the reed is as the
 eat; To thee the reed is as the oak, To thee the reed is as the
 eat; To thee the reed is as the oak, the reed is as the
 eat; To thee the reed is as the oak, the reed is as the

oak, To thee the reed is as the oak. . . The scep - tre, learn - ing,
 oak, To thee the reed is as the oak. . . The scep - tre, learn - ing,
 oak, To thee the reed is as the oak. . . The scep - tre, learn - ing,
 oak, To thee the reed is as the oak. The scep - tre, learn - ing,

FEAR NO MORE THE HEAT O' TH' SUN.

phy-sick, must All fol-low this, and come to dust, all must come to dust.

phy-sick, must All fol-low this, and come to dust, all must come to dust.

phy-sick, must All fol-low this, and come to dust, all must come to dust.

phy-sick, must All fol-low this, and come to dust, all must come to dust.

Fear no more the light-ning-flash, Nor the all-dreaded thun-der stone, Fear no more the

Fear no more the light-ning-flash, Nor the all-dreaded thun-der stone, Fear no more the

Fear no more the light-ning flash, Nor the all-

Fear no more the light-ning-flash, Nor the all-dreaded thun-der stone, Fear no more the

lightning-flash, Nor the all-dread-ed thun-der-stone, Fear not slan-der, cen-sure

lightning-flash, Nor the all-dread-ed thun-der-stone, Fear not slan-der, cen-sure

dread-ed thun-der-stone. . . Fear not slan-der, cen-sure

lightning-flash, Nor the all-dread-ed thun-der-stone, Fear not slan-der, cen-sure

FEAR NO MORE THE HEAT O' TH' SUN.

The musical score is arranged in three systems, each with four staves. The first two staves of each system are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

System 1: The vocal line begins with the lyrics "rash, Thou hast finish'd joy and moan, thou hast fi - nish'd joy and". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. Dynamics include *cres* (crescendo) and *pp* (pianissimo).

System 2: The vocal line continues with "moan, Thou hast finish'd joy and moan. Ah, lo - vers young, all". The piano accompaniment continues with similar rhythmic patterns. Dynamics include *cres*, *do.* (do), and *pp*.

System 3: The vocal line concludes with "lo - vers must Con-sign to thee, and come to dust, All must come to dust. No". The piano accompaniment provides harmonic support. Dynamics include *pp* and *mf* (mezzo-forte).

FEAR NO MORE THE HEAT O' TH' SUN.

The musical score is written in G major (one sharp) and 4/4 time. It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "ex-or-ci-ser harm thee, No ex-or-ci-ser harm thee, Nor no witch-craft charm thee, No witch-craft charm thee. Ghost un-laid for thee, No witch-craft charm thee. Ghost un-laid for thee! No-thing ill come near thee! Qui-et con-sum-". The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The piano part consists of chords and a simple bass line.

ex-or-ci-ser harm thee, No ex-or-ci-ser harm thee, Nor no witch-craft
 ex-or-ci-ser harm thee, No ex-or-ci-ser harm thee, Nor no witch-craft
 ex-or-ci-ser harm thee, No ex-or-ci-ser harm thee, Nor no witch-craft
 No ex-or-ci-ser harm . . .
 charm thee, No witch-craft charm thee. Ghost un-laid for -
 charm thee, No witch-craft charm thee. Ghost un-laid for -
 charm thee, No witch-craft charm thee. Ghost un-laid for -
 thee, No witch-craft charm thee. Ghost un-laid for -
 - bear thee! No-thing ill come near thee! Qui-et con-sum-
 - bear thee! No-thing ill come near thee! Qui-et con-sum-
 - bear thee! No-thing ill come near thee! Qui-et con-sum-
 - bear thee! No-thing ill come near thee! Qui-et

FEAR NO MORE THE HEAT O' TH' SUN.

- - ma - tion have, *pp* *cres.*
 - - ma - tion have, And re - nown - ed be thy grave! and re - nown - ed be thy grave!
 - - va - tion have, *pp* *cres.*
 con - sum - ma - tion have, And re - nown - ed be thy grave! and re - nown - ed be thy grave!

pp
 Qui - et con - sum - ma - - - - tion have, And re - nown - - - ed
 . . . Qui - et con - sum - ma - - - - tion have, And re - nown - - - ed
pp
 Qui - et con - sum - ma - - - - tion have, . . . And re - nown -
 And re - nown - - - ed

be thy grave, . . . thy grave, *pp* be thy grave. *pp*
 be thy grave, . . . thy grave, *pp* be thy grave. *pp*
 - - ed be thy grave, . . . thy grave, . . . thy grave, *pp* be thy grave. *pp*
 be thy grave, . . . thy grave, be . . . thy grave.

(SECOND SERIES.)

BLOW, BLOW, THOU WINTER WIND.

SHAKSPEARE SONGS, No. 7,

"AS YOU LIKE IT."

COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.)

1st TREBLE. *f p*

2nd TREBLE. *f p*

TENOR, (Svs. lower.) *f p*

BASS. *f p*

ACCOMP. *f p*
♩ = 108.

p

- - - kind as man's in - gra - ti - tude; Thy tooth is not so

p

- - - kind as man's in - gra - ti - tude; Thy tooth is not so

p

- - - kind as man's in - gra - ti - tude; Thy tooth is

p

- - - kind as man's in - gra - ti - tude; Thy tooth is not so

BLOW, BLOW, THOU WINTER WIND.

cres. *f*
 keen, be - cause thou art not seen, al - though thy breath be
 keen, be - cause thou art not seen, al - though thy breath be
cres. *f*
 not so keen, be - cause thou art not seen, al - though thy breath be
cres. *f*
 keen, be - cause thou art not seen, al - though thy breath be

pp
 rude, be rude. Heigh - ho, sing heigh - ho
 rude, be rude. Heigh - ho, sing heigh - ho
 rude. Heigh - ho, sing heigh - ho
 rude. Heigh - ho, sing heigh - ho

un - to the green hol - ly, . . . Most friend - ship is feign - ing,
 un - to the green hol - ly, . . . Most friend - ship is feign - ing,
 un - to the green hol - ly, . . . Most friend - ship is feign - ing,
 un - to the green hol - ly, . . . Most friend - ship is feign - ing,

BLOW, BLOW, THOU WINTER WIND.

most lov - ing mere fol - ly; then heigh - ho the hol - ly,
 most lov - ing mere fol - ly; then heigh - ho the hol - ly,
 most lov - ing mere fol - ly; then heigh - ho the hol - ly,
 most lov - ing mere fol - ly; then heigh - ho the hol - ly,

this life is most jol - ly, this life is most jol - ly.
 this life is most jol - ly, this life is most jol - ly.
 this life is most jol - ly, this life is most jol - ly.
 this life is most jol - ly, this life is most jol - ly.

Freeze, freeze, thou bit - ter sky, thou dost not bite so nigh as
 Freeze, freeze, thou bit - ter sky, thou dost not bite so nigh as
 Freeze, freeze, thou bit - ter sky, thou dost not bite so nigh as
 Freeze, freeze, thou bit - ter sky, thou dost not bite so nigh as

BLOW, BLOW, THOU WINTER WIND.

p

be - ne - fits for - got ; . . . Though thou the wa - ters warp, thy

be - ne - fits for - got ; ' Though thou the wa - ters warp, thy

be - ne - fits for - got ; Though thou the wa - ters warp, thy

be - ne - fits for - got ; Though thou the wa - ters warp, thy

cres. *f*

sting is not so sharp as friend . . . re - mem - ber'd not, *pp*

sting is not so sharp as friend . . . re - mem - ber'd not, re -

cres. sting is not so sharp as friend . . . re - mem - ber'd not,

sting is not so sharp as friend re - mem - ber'd not,

cres. *f* *pp*

pp *f*

re - mem - ber'd not. Heigh - ho, sing heigh - ho

- - mem - ber'd not. Heigh - ho, sing heigh - ho

Heigh - ho, sing heigh - ho

Heigh - ho, sing heigh - ho

BLOW, BLOW, THOU WINTER WIND.

un - to the green hol - ly, . . . Most friend - ship is feign - ing,
 un - to the green hol - ly, . . . Most friend - ship is feign - ing,
 un - to the green hol - ly, . . . Most friend - ship is feign - ing,
 un - to the green hol - ly, . . . Most friend - ship is feign - ing,

p most lov - ing mere fol - ly; Then heigh - ho the hol - ly,
p most lov - ing mere fol - ly; Then heigh - ho the hol - ly,
p most lov - ing mere fol - ly; Then heigh - ho the hol - ly,
p most lov - ing mere fol - ly; Then heigh - ho the hol - ly,

f this life is most jol - ly, *pp* this life is most jol - ly.
f this life is most jol - ly, *pp* this life is most jol - ly.
f this life is most jol - ly, *pp* this life is most jol - ly.
f this life is most jol - ly, *pp* this life is most jol - ly.

THE BELFRY TOWER.

A FOUR-PART SONG.

WORDS BY MRS. NEWTON CROSLAND.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, BARNES STREET, AND 25, FOLKLY.

Moderato.

TREBLE.
Oh, the bel-fry tow'r has a coat of green, Where the lit-tle birds build the

ALTO.
Oh, the bel-fry tow'r has a coat of green, Where the lit-tle birds build the

**TENOR,
(svo. lower.)**
Oh, the bel-fry tow'r has a coat of green, Where the lit-tle birds build the

BASS.
Oh, the bel-fry tow'r has a coat of green, Where the lit-tle birds build the

ACCOMP.
Moderato.
♩ = 112.

leaves between: *p* And they twitter, twitter, twitter, *f* And they

leaves between: *p* And they twitter, twitter, twitter, *f* And they

leaves between: *p* And they twitter, twitter, twitter,

leaves between: *p* And they twitter, twitter, twitter,

THE BELFRY TOWER.

twitter around its old grey pate, And they twitter around its old grey pate, Their
 twitter around its old grey pate, And they twitter around its old grey pate, Their
 its old grey pate, its old grey pate, Their
 its old grey pate, its old grey pate, Their

little love songs, each one to its mate, each one to its mate. Yet the bel-fry tow'r I could
 little love songs, each one to its mate, each one to its mate.
 little love songs, each one to its mate, each one to its mate. Yet the bel-fry tow'r I could
 little love songs, each one to its mate, each one to its mate, Yet the bel-fry tow'r I could

dream al-way Has its secrets hid which it won't betray; Has its secrets hid which it won't be -
 Has its secrets hid which it won't betray; Has its secrets hid which it won't be -
 dream al-way Has its secrets hid which it won't betray; Has its secrets hid which it won't be -
 dream al-way Has its secrets hid which it won't be -

THE BELFRY TOWER.

tray; For a hundred years its bells have chim'd While the mosses crept, and the i - vy climb'd.

tray; For a hundred years its bells have chim'd While the mosses crept, and the i - vy climb'd.

tray; For a hundred years its bells have chim'd While the mosses crept, and the i - vy climb'd.

tray; For a hundred years its bells have chim'd While the mosses crept, and the i - vy climb'd.

f *p* *ten.*

Mer-ri-ly peal the jingling bells, When of human joy their music

the jing - ling bells, the jing - ling bells,

the jing - ling bells, the jing - ling

Mer-ri-ly peal the jingling bells, When of human joy their music tells!

f *Ped.*

tells! the jingling bells, When of hu-man joy their mu - sic tells!

the jingling bells, When of hu-man joy their mu - sic tells!

bells, the jingling bells, When of hu-man joy their mu - sic tells!

the jingling bells, When of hu-man joy their mu - sic tells!

ff *

THE BELFRY TOWER.

SECOND VERSE.

When a babe was born to a high de-gree, It was then they clatter'd out noi - si - ly: And be

When a babe was born to a high de-gree, It was then they clatter'd out noi - si - ly: And be

When a babe was born to a high de-gree, It was then they clatter'd out noi - si - ly:

When a babe was born to a high de-gree, It was then they clatter'd out noi - si - ly:

sure they clamour'd, And be sure they clamour'd with all their pow'r, And be

sure they clamour'd, And be sure they clamour'd with all their pow'r, And be

with all their pow'r, with all their pow'r,

with all their pow'r, with all their pow'r,

sure they clamour'd with all their pow'r, When vows were pledg'd in the bri - dal hour, in the

sure they clamour'd with all their pow'r, When vows were pledg'd in the bri - dal hour, in the

with all their pow'r, When vows were pledg'd in the bri - dal hour, in the

with all their pow'r, When vows were pledg'd in the bri - dal hour, in the

THE BELFRY TOWER.

f
 Clat'ring merrily, merrily, peal the bells, When a nation's joy their mu-sic
 bells, the jing - ling bells,
 the jing - ling bells, the jing - ling
 bells, When a nation's joy their music tells,

ff
 tells! The merry bells, When a na-tion's joy their mu - sic tells!
 The mer-ry bells, When a na-tion's joy their mu - sic tells!
 bells, The merry bells, When a na-tion's joy their mu - sic tells!
 The merry bells, When a na-tion's joy their mu - sic tells!

THIRD VERSE. *Poco più lento.*
mf
 But the bel-fry tow'r has its work of woe, When the pass-ing bell tolls long and slow. While the
mf
 But the bel-fry tow'r has its work of woe, When the pass-ing bell tolls long and slow. While the
mf
 But the bel-fry tow'r has its work of woe, When the pass-ing bell tolls long and slow.
mf
 But the bel-fry tow'r has its work of woe, When the pass-ing bell tolls long and slow.

THE BELFRY TOWER.

tempo.

i - vy climbs, while the i - vy climbs, and the mosses creep, While the
 i - vy climbs, while the i - vy climbs, and the mosses creep, While the

tempo.

and the moss - es creep, and the mosses creep,
 and the moss - es creep, and the mosses creep,

ritard.

i - vy climbs, and the moss - es creep, We must bow to sorrow, and some-times weep, and
 i - vy climbs, and the moss - es creep, We must bow to sorrow, and some-times weep, and

ritard.

and the moss - es creep, We must bow to sorrow, and some-times weep, and
 and the moss - es creep, We must bow to sorrow, and some-times weep, and

tempo.

some - times weep; And it makes us dream of the days gone by, The old grey tow'r 'neath the
 some - times weep; The old grey tow'r 'neath the

tempo.

some-times weep; And it makes us dream of the days gone by, The old grey tow'r 'neath the
 some-times weep, And it makes us dream of the days gone by,

THE BELFRY TOWER.

twi-light sky, The old grey tow'r 'neath the twi-light sky, Though its summer suit is
 twi-light sky, The old grey tow'r 'neath the twi-light sky, Though its summer suit is
 twi-light sky, The old grey tow'r 'neath the twi-light sky, Though its summer suit is
 The old grey tow'r 'neath the twi-light sky, Though its summer suit is

Adagio.
 fresh-ly green, And the lit-tle birds build the leaves be-tween. Slow and
 fresh-ly green, And the lit-tle birds build the leaves be-tween. Slow and
 fresh-ly green, And the lit-tle birds build the leaves be-tween. Slow and
 fresh-ly green, And the lit-tle birds build the leaves be-tween. Slow and
Adagio.
 ten. *p*

so-lemn-ly toll the bells, When of woe and death their mu-sic tells!
 so-lemn-ly toll the bells, When of woe and death their mu-sic tells!
 so-lemn-ly toll the bells, When of woe and death their mu-sic tells!
 so-lemn-ly toll the bells, When of woe and death their mu-sic tells!
pp

THE BELFRY TOWER.

FOURTH VERSE.
Tempo 1mo.

p

of rest and peace, When the stir and the clang of the
of rest and peace, When the stir and the clang of the
p But there cometh a day of rest and peace, When the stir and the clang of the
But there cometh a day of rest and peace, When the stir and the clang of the

p e legato.

work - ers cease; And the church bells ringing, and the church bells ringing on
workers cease; And the church bells ringing, and the church bells ringing on
work - ers cease; on Sab-bath morn, on
work-ers cease; on Sab-bath morn, on

f

Sabbath morn, And the church bells ringing on Sab-bath morn Add joy to the blest, and
Sabbath morn, And the church bells ringing on Sab-bath morn Add joy to the blest, and
Sabbath morn, on Sab-bath morn Add joy to the blest, and
Sabbath morn, on Sab-bath morn Add joy to the blest, and

THE BELFRY TOWER.

com - fort the lorn, and com - fort the lorn. For they wa - ken the heart to
 com - fort the lorn, and com - fort the lorn.
 com - fort the lorn, and com - fort the lorn. For they wa - ken the heart to
 com - fort the lorn, and com - fort the lorn. For they wa - ken the heart to

dim. *p* *mf*

faith and love, While they lure our thoughts to a world above, While they lure our thoughts to a
 While they lure our thoughts to a world above, While they lure our thoughts to a
 faith and love, While they lure our thoughts to a world above, While they lure our thoughts to a
 faith and love, While they lure our thoughts to a

p

world a - bove. And it seems so meet that the lit - tle birds sing Round the
 world a - bove. And it seems so meet that the lit - tle birds sing Round the
 world a - bove. And it seems so meet that the lit - tle birds sing Round the
 world a - bove And it seems so meet that the lit - tle birds sing Round the

f

THE BELFRY TOWER.

bel - ry tow'r while the church bells ring.

bel - fry tow'r while the church bells ring. *p* The Sab - bath

bel - fry tow'r while the church bells ring. *p* Ten - der - ly peal the Sab - bath

ten. *Ped.*

p Ten - der - ly peal the Sabbath bells, For of joy and love their mu - sic

bells, the Sab - bath bells,

p the Sab - bath bells, the Sab - bath

bells, For of joy and love their mu - sic tells,

tells, the Sab - bath bells, For of joy and love their mu - sic tells.

the Sab - bath bells, For of joy and love their mu - sic tells.

bells, the Sab - bath bells, For of joy and love their mu - sic tells.

the Sab - bath bells, For of joy and love their mu - sic tells.

(SECOND SERIES.)

ENGLAND.

A FOUR-PART SONG.

WORDS BY MARY COWDEN CLARKE.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET, and 85, POULTRY.

Allegro.

TREBLE. *f*
Eng-land, oh Eng-land! dear land of our birth! Land of the

ALTO. *f*
Eng-land, Eng-land! land of our birth! Land of the

TENOR. (Svs. lower.) *f*
Eng-land, Eng-land! land of our birth! Land of the

BASS. *f*
Eng-land, Eng-land! land of our birth! Land of the

ACCOMP. *Allegro. f*
♩ = 152.

fair and the brave and the free, Eng-land, dear England, the first of the

fair and the brave and the free, England, England, the first of the

fair and the brave and the free, England, England, the first of the

fair and the brave and the free, England, England, the first of the

ENGLAND.

earth! Some pride is for-giv'n us, sing-ing of thee, sing - - -

earth! Some pride is for-giv'n us, sing-ing of thee, sing - - ing of

earth! Some pride is for-giv'n us, sing-ing of thee, Eng-land,

earth! Some pride is for-giv'n us, sing-ing of thee,

- - - ing of thee. Some pride is for-giv'n us, singing of thee,

thee. Some pride is for-giv'n us, singing of

sing-ing of thee. Some pride is for-giv'n us, singing of thee,

sing-ing of thee. Some pride is for-giv'n us, singing of thee,

singing of thee. England, England, singing of thee.

thee, singing of thee. England, England, singing of thee.

singing of thee, of thee. England, England, singing of thee.

singing of thee, England, England, singing of thee.

Piu lento.

ENGLAND.

f

Near thee, a - way from thee, still 'tis the same; Still we must

Near thee, a - way from thee, still 'tis the same; Still we must

Near thee, a - way from thee, still 'tis the same; Still we must

Near thee, a - way from thee, still 'tis the same; Still we must

cher - ish thee, thrill at thy name, Joy in thy no-ble-ness,

cher - ish thee, thrill at thy name, Joy in thy no-ble-ness,

cher - ish thee, thrill at thy name, Joy in thy no-ble-ness,

cher - ish thee, thrill at thy name, Joy in thy no-ble-ness,

ho - nour thy fame; E'en should we vaunt thee, are we to

ho - nour thy fame; E'en should we vaunt thee, are we to

ho - nour thy fame; E'en should we vaunt thee, are we to

ho - nour thy fame; E'en should we vaunt thee, are we to

cres. *p*

ENGLAND.

blame, are we to blame? And e'en should we
blame, are . . we to blame? And e'en should we
blame, are we to blame? And e'en should we
blame, are we to blame? And e'en should we

cres. *ff* *cres.* *ff* *cres.* *ff*

vaunt thee, are we to blame? are we to
vaunt thee, are we to blame? are we to
vaunt thee, are we to blame? are we to blame, to
vaunt thee, are we to blame? are we to

p *f* *p* *f* *p* *f*

blame? E - ven to vaunt thee, are we to blame?
blame? E - ven to vaunt thee, are we to blame?
blame? E - ven to vaunt thee, are we to blame?
blame? E - ven to vaunt thee, are we to blame?

ff *Più lento.* *ff* *Più lento.*

ENGLAND.

Eng-land, oh Eng-land, be - lov'd na - tive land! Land of the

Eng-land, Eng - land, be - lov'd na - tive land! Land of the

Eng-land, Eng - land, be - lov'd na - tive land! Land of the

Eng-land, Eng - land, be - lov'd na - tive land! Land of the

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the bass line. The piano accompaniment is shown in the grand staff below.

gen - 'rous - ly help - ful and strong, Sing we thy prais - es in

gen - 'rous - ly help - ful and strong, Sing we thy prais - es in

gen - 'rous - ly help - ful and strong, Sing we thy prais - es in

gen - 'rous - ly help - ful and strong, Sing we thy prais - es in

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

bro - ther - ly band, Lift we our voi - ces in heart - iest

bro - ther - ly band, Lift we our voi - ces in heart - - iest

bro - ther - ly band, Lift we our voi - ces in heart - - iest

bro - ther - ly band, Lift we our voi - ces in heart - - iest

This system contains the final four staves of the musical score. The piano accompaniment includes dynamic markings such as *p* and *cres.*

ENGLAND.

song, in heart - - uest song. Some pride is for -
 song, in hear-ti - est song. Some pride is for -
 song, lift we our voi - ces, Some pride is for -
 song, lift we our voi - ces, Some pride is for -
 - giv'n us, sing - ing of thee. Lift we our
 - giv'n us, Lift we our voi - ces, lift we our
 giv'n us, sing - ing of thee. Lift we our voi - ces, our
 giv'n us, sing - ing of thee. Lift we our
 voi - ces, Eng - land, Eng - land, sing - ing of thee.
 voi - ces, Eng - land, Eng - land, sing - ing of thee.
 voi - ces, Eng - land, Eng - land, sing - ing of thee.
 voi - ces, Eng - land, Eng - land, sing - ing of thee.

ff *Piu lento.* *ff* *Piu lento.*

(SECOND SERIES.)

COME, CELEBRATE THE MAY.

A FOUR-PART SONG,

THE WORDS BY MARY COWDEN CLARKE.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWE & CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Allegro.

1st TREBLE. *f* Come, ce - le - brate the May! Let's have a roun - de -

2nd TREBLE OR ALTO. *f* Come, ce - le - brate the May! Let's have a roun - de -

TENOR, (8ve lower.) *f* Come, ce - le - brate the May! Let's

BASS. *f* Come, ce - le - brate the May! Let's

ACCOMP. *Allegro.*
f

- - lay; And, mirth - ful as a fay, And, mirth - - ful as a

- - lay; And, mirth - ful as a fay, We'll dance, . . . we'll

have a roun - de - lay, a roun - de - lay; And, mirth - ful as . . . a

have a roun - de - lay, a roun - de - lay; And, mirth - ful as a

COME, CELEBRATE THE MAY.

fay, We'll dance, . . We'll dance and sing the live - long day,
 dance, We'll dance and sing the live - long day,
 fay, We'll dance and sing the day, the live - long day, the live - long
 fay, We'll dance and sing the day, the live - long day, the live - long

and sing the day, The live - long day of May! The *p*
 and sing the day, The live - long day of May! The *p*
 day, The live - long day of May!
 day, The live - long day of May!

sun shall shed his ray, . . . In dazz - ling light shall play, . . And, *mf*
 sun shall shed his ray, . . . In dazz - ling light shall play, . . And, *mf*
 his ray, . . . shall play, . . *p*
 his ray, . . . shall play, . . *p*

COME, CELEBRATE THE MAY.

gild - ing ev' - ry spray, . . . Il - lu - mi - nate the day, . . . The
 gild - ing ev' - ry spray, . . . Il - lu - mi - nate the day, . . . The
 And gild - ing ev' - ry spray, the day, . . .
 And gild - ing ev' - ry spray, the day, . . . The

glo - rious day of May, the glo - rious day of May! Come,
 glo - rious day of May, the glo - rious day of May! Come,
 The glo - rious day, the glo - rious day of May!
 glo - rious day of May, the glo - rious day of May!

lads and lass - es, say, With heart and voice full
 lads and lass - es, say, With heart and voice full
 Come, lads and lass - es, say, With
 Come, lads and lass - es, say, With

COME, CELEBRATE THE MAY.

dim. *p* *rall. un poco.*
 gay, How ear-*n*-est - ly we pray, How ear-*n*-est - ly we
 gay, How ear-*n*-est - ly we pray, we
 heart and voice, How ear-*n*-est - ly we pray, we . . .
 heart and voice full gay, How ear-*n*-est - ly we pray, we
dim. *p* *rall. un poco.*
 pray, This bril - liant first of May May prove a hap - py
 pray, This day may prove a hap - py
tempo. *f*
 pray, This day may prove a hap - py . . .
 pray, This day may prove a hap - py
f *tempo*
 day, May prove a hap - py day!
 day, This first of May, May prove a hap - py day!
 day, This first of May, May prove a hap - py day!
 day, May prove a hap - py day!

(SECOND SERIES.)

SONG TO PAN.

A FOUR-PART SONG.

WORDS BY BEAUMONT AND FLETCHER.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWE & CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Allegro con spirito.

TREBLE.
 All ye woods, and trees, and bow'rs, All ye vir-tues and ye

ALTO.
 All ye woods, and trees, and bow'rs, All ye vir-tues and ye

**TENOR,
 (svo. lower.)**
 All ye woods, and trees, and bow'rs, All ye vir-tues and ye

BASS.
 All ye woods, and trees, and bow'rs, All ye vir-tues and ye

ACCOMP.
 ♩ = 84.

pow'rs That in - ha - bit in the lakes, In the plea - sant springs, the

pow'rs That in - ha - bit in the lakes,

pow'rs That in - ha - bit in the lakes, In the plea-sant

dim.

pow'rs That in - ha - bit in the lakes,

SONG TO PAN.

springs or brakes, In the plea-sant springs, the
 In the plea-sant springs or brakes, In the plea-sant
 springs, the springs or brakes, the
 In the plea-sant springs or brakes, In the plea-sant

p *cres.* *cres.* *cres.* *cres.* *cres.*

springs or brakes, Move your feet, move your feet, to our sound,
 springs or brakes, Move your feet to our sound,
 springs or brakes, Move your feet to our sound, Move your
 springs or brakes, Move your feet to our sound,

f *p* *f* *p* *f* *p*

to our sound, Whilst we greet all this
 Move your feet to our sound, Whilst we greet all this
 feet, move your feet to our sound, Whilst we greet all this
 Move your feet to our sound, Whilst we greet all this

f *f* *f* *f*

SONG TO PAN.

ground, whilst we greet all this ground, With his ho-nour and his name That de -

ground, whilst we greet all this ground, With his ho-nour and his name That de -

ground, whilst we greet all this ground, With his ho-nour and his name That de -

ground, whilst we greet all this ground, With his ho-nour and his name That de -

- fends our flock from blame, With his honour and his name, that de-fends our flocks from

- fends our flock from blame, With his honour and his name, that de-fends our flocks from

- fends our flock from blame, With his honour and his name, that de-fends our flocks from

- fends our flock from blame, With his honour and his name, that de-fends our flocks from

blame, . With his ho-nour and his name that defends our flocks from blame.

blame, With his ho-nour and his name that defends our flocks from blame.

blame, With his ho-nour and his name that defends our flocks from blame.

blame, With his ho-nour and his name that defends our flocks from blame.

SONG TO PAN.

f
He is great, and he is just, He is e - ver good, and must Thus be

f
He is great, and he is just, He is e - ver good, and must Thus be

f
He is great, and he is just, He is e - ver good, and must Thus be

f
He is great, and he is just, He is e - ver good, and must Thus be

sf

p
honour'd. Daf - fo - dil - lies, Ro - ses, pinks, and lo - - vèd lil - - -

honour'd. Daf - fo - dil - lies, Roses, pinks, and

honour'd. Daf - fo - dil - lies, Roses, pinks, and lo - vèd

honour'd. Daf - fo - dil - lies,

p

cres.
- - lies, Ro - ses, pinks, and lo - - vèd lil - - -

lo - - vèd lil - - - - - lies, Ro - ses, pinks, and lo - vèd

lil - - - - - lies, and lo - vèd

cres.
Ro - ses, pinks, and lo - - vèd lil - lies, pinks, and lil - -

cres.

SONG TO PAN.

- - lies, *p* Let us fling, let us fling, Whilst we sing,
 lil-lies, *p* Let us fling, . . . Whilst we sing, Let us
 lil-lies, Let us fling, Whilst we sing, Let us fling, Let us
 - lies, Let us fling, Whilst we sing, Let us fling, . . .

Whilst we sing, *f* E - ver ho - ly, E - ver ho - ly,
 fling, Whilst we sing, *f* E - ver ho - ly, E - ver ho - ly,
 fling, Whilst we sing, *f* E - ver ho - ly, E - ver ho - ly,
 . . . Whilst we sing, *f* E - ver ho - ly, E - ver ho - ly, Let us

Whilst we sing, *p* Whilst we sing, *p* E - ver ho - ly, E - ver
 Whilst we sing, *p* Whilst we sing, *p* E - ver ho - ly, E - ver
 Whilst we sing, *p* Whilst we sing, *p* E - ver ho - ly, E - ver
 fling, Let us fling, E - ver ho - ly, E - ver

SONG TO PAN.

ho - nour'd, e - ver young! Thus great Pan is e - ver sung, E - ver

ho - nour'd, e - ver young! Thus great Pan is e - ver sung, E - ver

ho - nour'd, e - ver young! Thus great Pan is e - ver sung, E - ver

ho - nour'd, e - ver young! Thus great Pan is e - ver sung, E - ver

ho - nour'd, e - ver young! Thus great Pan is e - ver sung, E - ver

ho - nour'd, e - ver young! Thus great Pan is e - ver sung, E - ver

ho - nour'd, e - ver young! Thus great Pan is e - ver sung, E - ver

ho - nour'd, e - ver young! Thus great Pan is e - ver sung, E - ver

ho - nour'd, e - ver young! Thus great Pan is e - ver sung.

ho - nour'd, e - ver young! Thus great Pan is e - - ver sung.

ho - nour'd, e - ver young! Thus great Pan is e - - ver sung.

ho - nour'd, e - ver young! Thus great Pau is e - - ver sung.

THE INDIAN MAID.

A FOUR-PART SONG.

WORDS BY MRS NEWTON CROSLAND.

COMPOSED BY

J. L. HATTON.

London: NOVELLO EWER AND CO., 1, Berners Street, and 35, Poultry.

Andante con moto.

1st TREBLE. *f* *p*

2nd TREBLE, or ALTO. *f* *p*

TENOR, (Svs. lower.) *f* *p*

BASS. *f* *p*

ACCOMP. *Andante con moto.* *f* *p*

♩ = 92.

hope and fear her bo - som heaves, Her part-ed lips they qui-ver. *f* A

hope and fear her bo - som heaves, Her part-ed lips they qui-ver. *f* A

hope and fear her bo - som heaves, Her part-ed lips they qui-ver. *f* A

hope and fear her bo - som heaves, Her part-ed lips they qui-ver. *f* A

(133)

* According to a well-known superstition, the Hindoo maiden floats her lamp upon the Ganges, and, murmuring a musical incantation, draws an augury of her destiny from the fate of the light.

THE INDIAN MAID.

fi - ner light is in her eye, Than that whose fit - ful shin - ing Now
 fi - ner light is in her eye, Than that whose fit - ful shin - ing Now
 fi - ner light is in her eye, Than that whose fit - ful shin - ing Now
 fi - ner light is in her eye, Than that whose fit - ful shin - ing Now

thrills her soul with sud - den joy, Now sets . . it to re - pin - ing!
 thrills her soul with sud - den joy, Now sets . . it to re - pin - ing!
 thrills her soul with sud - den joy, Now sets . . it to re - pin - ing!
 thrills her soul with sud - den joy, Now sets . . it to re - pin - ing!

And as the ri - ver flows a - long, She sings, she soft-ly
 And as the ri - ver flows a - long, And as the
 And as the ri - ver flows a - long, And as the

THE INDIAN MAID.

sings her mys - tic song, her mys - -
 ri - ver flows a - long, her mys - -
 ri - ver flows a - long, She sings her mys - -

- tic song, She soft - ly sings her mys - tic song,
 - - tic song, She soft - ly sings her mys - tic song,
 - - tic song, She soft - ly sings her mys - tic song,

ad lib.
 She sings her mys - tic song.
 She sings her mys - tic song.
 She sings her mys - tic song.
pp *colla voce.*

THE INDIAN MAID.

SECOND VERSE.

For on the Gan - ges' sa - cred stream, Her fate - ful lamp is float - ing, And

For on the Gan - ges' sa - cred stream, Her fate - ful lamp is float - ing, And

For on the Gan - ges' sa - cred stream, Her fate - ful lamp is float - ing, And

For on the Gan - ges' sa - cred stream, Her fate - ful lamp is float - ing, And

as it flames, or as it dies, Shall be her lo - ver's doat - ing. A

as it flames, or as it dies, Shall be her lo - ver's doat - ing. A

as it flames, or as it dies, Shall be her lo - ver's doat - ing. A

as it flames, or as it dies, Shall be her lo - ver's doat - ing, A

thousand stars are in the sky, Like gems on hid - den fin - gers; But

thousand stars are in the sky, Like gems on hid - den fin - gers; But

thousand stars are in the sky, Like gems on hid - den fin - gers; But

thousand stars are in the sky, Like gems on hid - den fin - gers; But

THE INDIAN MAID.

eye unus'd to upward gaze, On lu - rid light still lin-gers! *p* *rall.*

eye unus'd to upward gaze, On lu - rid light still lin-gers! *p* *rall.* *p* And as the

eye unus'd to upward gaze, On lu - rid light still lin-gers! *p* *rall.* *p* And as the

eye unus'd to upward gaze, On lu - rid light still lin-gers! *p* *rall.* *pp* And as the

ri - ver flows a - long, She sings, she soft-ly sings her mys - tic song.

ri - ver flows a - long, And as .. the ri - ver flows a - long,

ri - ver flows a - long, And as the ri - ver flows a - long, She

pp her mys - - tic song, She soft - ly sings her mys - tic

pp her mys - - tic song, She soft - ly sings her mys - tic

sings her mys - - tic song, She soft - ly sings her mys - tic

THE INDIAN MAID.

song. She sings her mys - tic song. *ad lib.*

song. She sings her mys - tic song.

song. She sings her mys - tic song.

colla voce.

Detailed description: This block contains the first verse of the song. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'song. She sings her mys - tic song.' The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part includes a section marked 'colla voce'.

THIRD VERSE.

Oh, not for us, with i - dle thought, To scorn the In - dian Maid-en; We

Oh, not for us, with i - dle thought, To scorn the In - dian Maid-en; We

Oh, not for us, with i - dle thought, To scorn the In - dian Maid-en; We

Oh, not for us, with i - dle thought, To scorn the In - dian Maid-en; We

Detailed description: This block contains the third verse of the song. It features four vocal staves and a piano accompaniment. The lyrics are 'Oh, not for us, with i - dle thought, To scorn the In - dian Maid-en; We'. The music is in the same key and time signature as the first verse. The piano part includes a section marked 'f'.

too may watch our earth - en lamps, With lo - tus wreath'd and la - den! But

too may watch our earth - en lamps, With lo - tus wreath'd and la - den! But

too may watch our earth - en lamps, With lo - tus wreath'd and la - den! But

too may watch our earth - en lamps, With lo - tus wreath'd and la - den! But

dim. *p* *p*

Detailed description: This block contains the fourth verse of the song. It features four vocal staves and a piano accompaniment. The lyrics are 'too may watch our earth - en lamps, With lo - tus wreath'd and la - den! But'. The music is in the same key and time signature. The piano part includes a section marked 'dim.' and 'p'.

THE INDIAN MAID.

when—thro' tears—we see them quench'd, And round us sor - rows clus - ter, 'Tis
 when—thro' tears—we see them quench'd, And round us sor - rows clus - ter, 'Tis
 when—thro' tears—we see them quench'd, And round us sor - rows clus - ter, 'Tis
 when—thro' tears—we see them quench'd, And round us sor - rows clus - ter, 'Tis

well the bea - con stars glow on, With heav'n - kin - dled lus - tre! heav'n - -
 well the bea - con stars glow on, With heav'n - kin - dled lus - tre! heav'n - -
 well the bea - con stars glow on, With heav'n - kin - dled lus - tre! heav'n - -
 well the bea - con stars glow on, With heav'n - kin - dled lus - tre! heav'n - -

- kin-dled lus - tre! . . . And
 - kin-dled lus - tre! . . . And
 - kin-dled lus - tre! . . . And
 - kin-dled lus - tre! . . . And well life's ri - ver flow - ing by, . . .

THE INDIAN MAID.

well Life's ri - ver flow - ing by, Still flows be - neath a star - ry
 well Life's ri - ver flow - ing by, Still flows be - neath a star - ry
 well Life's ri - ver flow - ing by, Still flows be - neath a star - ry
 flow - - ing by. . . . Still flows be - neath a star - ry

sky, And well Life's ri - ver flow - ing by, Still flows be - - -
 sky, And well Life's ri - ver flow - ing by, Still flows, . . . still
 sky, flows Still flows be - neath a
 sky, And well Life's ri - ver flow - ing by, Still flows,

p
dim. *p*

neath a star - ry sky! . . .
 flows be - neath . . . a star - - - ry sky! . . .
 star - ry sky, . . . a star - ry sky! . . .
 flows be - neath a star - ry sky! . . .

pp *Più lento.*
pp
pp
pp
Più lento.
pp

(SECOND SERIES.)

THE PEARL DIVERS.

A FOUR-PART SONG.

WORDS BY MRS. NEWTON CROSLAND.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWEB & CO., 1, Berners Street (W.), and 55, Poultry (E.C.).

Allegretto.

1st TREBLE. Row, boat-men, row, the dawn is nigh, And we have

2nd TREBLE, OR ALTO. Row, boat-men, row, the dawn is nigh, And we have

TENOR. (8vs. lower.) Row, boat - men, boat - men, row, For we have

BASS. Row, boat - men, row, For we have

ACCOMP. *Allegretto.*
♩ = 64.

wealth to win; Be - fore the sun has climb'd the sky, Our

wealth to win; Be - fore the sun has climb'd the sky, Our

wealth to win; Be - fore the sun has climb'd the sky, Our

wealth to win; Be - fore the sun has climb'd the sky, Our

THE PEARL DIVERS.

work we must be - gin. . . . We have to wake the slumb'ring

work we must be - gin. . . . We have to wake the slumb'ring

work we must be - gin. . . . We have to wake the slumb'ring

work we must be - gin. . . . We have to wake the slumb'ring

deep, And snatch the pearls that i - dly sleep, . . . For they were

deep, And snatch the pearls that i - dly sleep, that i - dly sleep, . . .

deep, And snatch the pearls that i - dly sleep, . . . that sleep, . . .

deep, And snatch the pearls that i - dly sleep, . . . as if

meant to glad the sight, Not rest as if in end - less, end - - -

as if in end - less, end - - -

as if in end - less, end - - -

as if in end - less, end - - -

in . . end - - - less night, as if in end - less, end - - -

THE PEARL DIVERS

- less . . . night! . . .

- less . . . night! . . .

- less . . . night! . . .

Recit.

- less . . . night! . . . Such wealth is more than bauble toy, From

Recit.

"A thing of beau-ty is a joy," The po-et saith, "for

darkness we de-liver,

p e sostenuto.

Tempo lmo.

e - - - ver!" Row, boat-men, row, the dawn is nigh, And

f Row, boat-men, row, the dawn is nigh, And

f Row, boat - men, boat - men, row, For

f Row, . . . boat - men, row, For

Tempo lmo.

THE PEARL DIVERS.

we have wealth to win; Be - fore the sun has

we have wealth to win; Be - fore the sun has

we have wealth to win; Be - fore the sun has

we have wealth to win; Be - fore the sun has

climb'd the sky Our work it must be - gin. Row, boat - men, row, . .

climb'd the sky Our work it must be - gin. Row, boat - men, row, . .

climb'd the sky Our work it must be - gin. Row, boat - men, row, . .

climb'd the sky Our work it must be - gin. Row, boat - men, row, . .

Row, boat - men, row, . .

Row, boat - men, row, . .

Row, boat - men, row.

boat - men, row, Row, boat - men, row. *dim.*

THE PEARL DIVERS.

SECOND VERSE.

f Just plac'd where man by dar - ing deed May win them for his
f Just plac'd where man by dar - ing deed May win them for his
f Just plac'd where man by dar - ing deed May win them for his
f Just plac'd where man by dar - ing deed May win them for his

own, . . . We di - vers gain a no - bler meed Than
 own, . . . We di - vers gain a no - - bler meed Than
 own, . . . We di - vers gain a no - bler meed Than
 own, . . . We di - vers gain a no - bler meed Tha

dim. gold has e - ver shewn; . . . And when the haugh - ty
f
dim. gold has e - ver shewn; . . . And when the haugh - ty
dim. gold has e - ver shewn; . . . And when the haugh - ty
f
dim. gold has e - ver shewn; . . . And when the haugh - ty

THE PEARL DIVERS.

dark-brow'd Queen Destroy'd the pearl with cun - ning keen, . . . She

dark-brow'd Queen Destroy'd the pearl with cun - ning keen, . . . She

dark-brow'd Queen Destroy'd the pearl with cun - ning keen, . . . She

dark-brow'd Queen Destroy'd the pearl with cun - ning keen, . . . She

dim. *p*
had no cup of Le - the's wave, To merge the mem' - ry, the

dim. *p*
had no cup of Le - the's wave, To merge the mem' - ry,

dim. *p*
had no cup of Le - the's wave, To merge the mem' - ry.

dim. *p*
had no cup of Le - the's wave, To merge the mem' - ry.

dim. *pp*
mem' - - ry of . . . the . . . brave. . .

dim. *pp*
mem' - - ry of . . . the . . . brave. . .

dim. *pp*
mem' - - ry of . . . the . . . brave. . .

dim. *pp*
mem' - - ry of . . . the . . . brave. . .

THE PEARL DIVERS.

Recorr.

Her pearl once seen, was more than toy Her hand might melt or

Recorr.

"A thing of beau-ty is a joy," The po-et saith, "for e-ver!"

shiver,

p e sostenuto.

Tempo 1mo.

Row, boat-men, row, the dawn is nigh. And we have wealth to

Row, boat-men, row, the dawn is nigh, And we have wealth to

f Row, boat - men, boat - men, row, For we have wealth to

Row, . boat - men, row, For we have wealth to

Tempo 1mo.

THE PEARL DIVERS.

win ; . . . Be - fore the sun has climb'd the sky, Our

work we must be - gin. *p* Row, boat - men, row, . . .

Row, boat - men, row. . .

row, Row, boat - men, row, *dim.*

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are printed below the vocal staves. The first system covers the first line of lyrics. The second system covers the second line of lyrics. The third system covers the third line of lyrics. The piano accompaniment provides harmonic support for the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *dim.*

THE PEARL DIVERS.

THIRD VERSE.

We dive that beau - ty's night - like hair May have its lu - nar
 shine; . . . We dive that mo - narchs' crowns may share The
 love - li - ness di - vine. . . . And oh, we give the

THE PEARL DIVERS.

po - et store Of thoughts and fan - - cies, pearl - taught lore! . . . So

po - et store Of thoughts and fan - - cies, pearl - taught lore! . . . So

po - et store Of thoughts and fan - - cies, pearl - taught lore! . . . So

po - et store Of thoughts and fan - - cies, pearl - taught lore! . . . So

dim. *p*
boat - men, row, the dawn is nigh, We dive be - fore the sun is

dim. *p*
boat - men, row, the dawn is nigh, We dive be - fore the sun is

dim. *p*
boat - men, row, the dawn is nigh, We dive be - fore the sun is

dim. *p*
boat - men, row, the dawn is nigh, We dive be - fore the sun is

dim.
high, be - fore the sun . . . is . . . high.

dim.
high, be - fore the sun . . . is . . . high.

dim.
high, be - fore the sun . . . is . . . high.

dim.
high, be - fore the sun . . . is . . . high.

pp

THE PEARL DIVERS.

RECORDED.

That wealth more rich than bau-ble toy From dark - ness we de -

RECORDED.

"A thing of beau-ty is a joy," The po-et saith, "for e - ver!"

- li-ver,

p e sostenuto.

Tempo 1mo.

Row, boat-men, row, the dawn is nigh, And we have wealth to

Row, boat-men, row, the dawn is nigh, And we have wealth to

Row, boat - men, boat - .men, row, For we have wealth to

Row, boat - men, row, For we have wealth to

Tempo 1mo.

THE PEARL DIVERS.

win ; . . . Be - fore the sun has climb'd the sky, Our

work we must be - gin. Row, boat - men, row,

Row, boat - men, row.

Row, boat - men, row.

Row, boat - men, row.

row, Row, boat - men, row, dim.

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are printed below the vocal staves. The first system covers the first line of lyrics. The second system covers the second line. The third system covers the third line. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'dim'.