

NOVELLO'S
PART-SONG BOOK.
(Second Series.)

A COLLECTION OF
Four-Part Songs,
COMPOSED BY
HENRY SMART.

VOL. VIII.

LONDON: NOVELLO, EWER AND CO.,
1, BERNERS STREET (W.), AND 35, POULTRY (E.C.).
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(SECOND SERIES.)

THE SHEPHERD'S FAREWELL.

A FOUR-PART SONG.

THE WORDS BY E. M. S.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER & CO., 1 Berners Street (W.), and 34, Poultry (E.C.).

Andante Lento.

TREBLE.



The hills in morning's light are glow - ing, The lambs are bleating in the

ALTO.



The hills in morning's light are glow - ing, The lambs are bleating in the

TENOR,
(Sra. lower.)

The hills in morning's light are glow - ing, The lambs are bleating in the

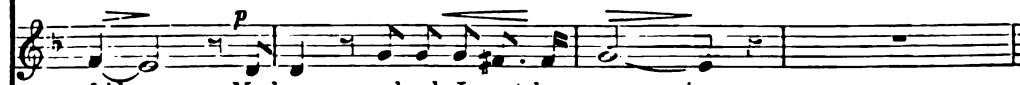
BASS.



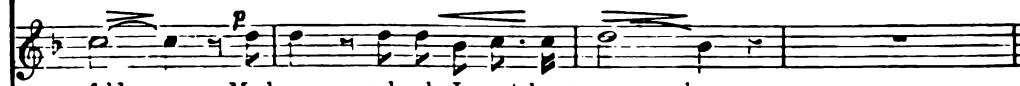
The hills in morning's light are glow - ing, The lambs are bleating in the

*Andante Lento.*ACCOMP.
♩ = 63.

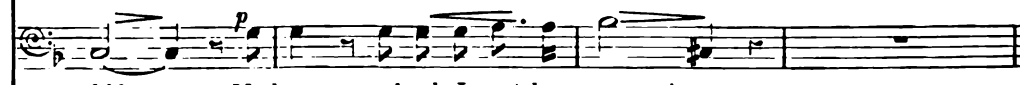
fold, My love, my lamb, I must be go - ing, Oh! . might I thee once



fold, My love, my lamb, I must be go - ing,



fold, My love, my lamb, I must be go - ing,



fold, My love, my lamb, I must be go - ing,



THE SHEPHERD'S FAREWELL.

more be-hold! Oh! might I thee once more, . . once more be - hold.

Oh! might I thee once more be-hold! once more, once more . be - hold.

Oh! might I thee once more be-hold! once more, once more . be - hold.

Oh! might I thee once more be-hold! once more, . . once more be - hold.

In vain thy cur-tain'd win-dow eye - ing, I watch my ri - sing sun to

In vain thy cur-tain'd win-dow eye - ing, I watch my ri - sing sun to

In vain thy cur-tain'd win-dow eye - ing, I watch . . my ri - sing sun to

In vain thy cur-tain'd win-dow eye - ing, I watch my ri - sing sun to

see, . . No glance, no voice to mine re - ply - ing, She

see, . . No glance, no voice to mine re - ply - ing, She

see, . . No glance, no voice to mine re - ply - ing, She

see, . . No glance, no voice to mine re - ply - ing, She

THE SHEPHERD'S FAREWELL.

sleeps, perchance she dreams of me, perchance she dreams, she dreams of
 sleeps, perchance she dreams of me, perchance she dreams of
 sleeps, she sleeps, perchance she dreams of me, perchance, perchance she dreams of
 sleeps, perchance she dreams of me, perchance she dreams of

me, . . . she sleeps, per-chance she dreams of me, . . . she
 me, . . . she sleeps, she
 me, . . . she sleeps, per-chance she dreams of me, she sleeps, . . . she
 me, . . . she sleeps, per-chance she dreams of me, . . . she

sleeps, . . . per - chance she dreams of me. . .
 sleeps, per-chance she dreams, she dreams of me. . .
 sleeps, . . . perchance she dreams, she dreams of me. . .
 sleeps, . . . per - chance . . . she dreams of me. . .

(SECOND SERIES.)

THE WAVE'S REPROOF.

A FOUR-PART SONG.

THE WORDS BY E. M. S.

COMPOSED BY

HENRY SMART.

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

Andante Maestoso.

TENOR
(Svs. lower.)

BASS.

ACCOMP.

$\text{♩} = 68.$

f *dim.*

A ship my cra-dle, and a plank my pil-low, On the blue heav'n's I

f *dim.*

A ship my cra-dle, and a plank my pil-low, On the blue heav'n's I

f *dim.*

fix my wake-ful eyes, My rest-less heart, rock'd by the rest-less

fix my wake-ful eyes, My rest-less heart,

p

bil-low, Thus, thus to my thought, thus, thus the mur-m'ring

cres.

Rock'd by the rest-less bil-low, Thus, thus to my thought the mur-m'ring

THE WAVE'S REPROOF.

Thus to my thought the murm'ring wave re -

dim. *p* wave re-plies, the murm'ring wave, Thus to my thought the wave re -

dim. *p* wave re-plies, the murm'ring wave re -

Thine arm is short, is

TREBLE. *p* Thine arm is short, the stars how high a - bove thee, Like sil - ver

ALTO. *p* Thine arm is short, the stars how high a - bove thee, Like sil - ver

- plies.

- plies.

- plies.

- plies.

Thou can't not woo one from its sphere to

nails fast set in the blue skies, Thou can't not woo one thence to

nails fast set in the blue skies, Thou can't not woo one from its sphere to

THE WAVE'S REPROOF.

love thee, There - fore, O fool - ish youth, be wise, There - fore, O

love thee, There - fore, O fool - - ish youth, be

love thee, There - fore, O fool - - ish youth, . . be

Therefore, O fool - ish youth, be

There - fore, O fool - - - ish

fool - ish youth, be wise, *poco ritar.*

wise, be wise, be wise. Choose ra - ther from earth's flow'rs some lowly

wise, . . be wise, be wise. Choose ra - ther from earth's flow'rs some lowly

wise, Therefore be wise. Choose ra - ther from earth's flow'rs some lowly

youth, be wise, be wise, be wise. Choose ra - ther from earth's flow'rs some lowly

blos - som, Half shrinking from . . the day's too ga - rish light, And

blos - som, Half shrinking from . . the day's too ga - rish light, And

blos - som, Half shrinking from . . the day's too ga - rish light, And

blos - som, Half shrinking from the day's too ga - rish light, And planted

THE WAVE'S REPROOF.

plant-ed in the gar-den of thy bo-som, . . 'Twill all the trea - - sure of thy love re -
 planted in the garden of thy bo-som, . . 'Twill all the trea - - sure of thy love re -
 planted in the garden of thy bo-som, 'Twill all the trea - - sure of thy love re -
 in . . the gar-den of thy bo-som, 'Twill all the trea-sure of thy love re -

- quite. Choose ra-ther from earth's flow'rs some blos - som,
 - quite. Choose ra-ther from earth's flow'rs, Half shrinking
 - quite. Choose ra-ther from earth's flow'rs some low - - ly blos - som,
 - quite.

And planted in the garden of thy
 from the day's too ga - - rish light . . And planted in the gar-den of thy
 Choose rather from earth's flow'rs, And planted in the gar-den of thy
 Half shrinking from the day's too garish light,

THE WAVE'S REPROOF.

bo - som, . . 'Twill all the trea-sure of thy love re - quite, And planted

bo - som, 'Twill all the trea - sure of thy love re - quite, And plant - ed

bo - - som, 'Twill all the trea-sure of thy love re - quite, And planted

'Twill all the trea-sure of thy love re - quite, And planted

in the garden of thy bo - som, 'Twill all the trea-sure, . . . the treasure

in the gar - den of thy bo - som, 'Twill all, 'twill all the trea - sure, the treasure

in . . . the garden of thy bo - som, 'Twill all, 'twill all the trea - sure, the treasure

in the gar - den of thy bo - som, 'Twill all, 'twill all the trea - sure, the treasure

of . . thy love re - quite, . . all . . the treasure of . . thy love re - quite.

of . . thy love requite, 'Twill all the treasure of thy love re - quite.

of . . thy love requite, 'Twill all the treasure of thy love . . re - quite.

of . . thy love re - quite,

A V E M A R I A.

A FOUR-PART SONG.

THE WORDS BY E. M. S.

COMPOSED BY

HENRY SMART.

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

Andante non mosso.

TREBLE. *mf* *pp sempre.*
A - ve Ma - ri - a, 'tis the hour of pray'r, And qui - et

ALTO. *mf* *pp sempre.*
A - ve Ma - ri - a, 'tis the hour of pray'r, . And qui - et

TENOR
(8ve. lower.) *mf* *pp sempre.*
A - ve Ma - ri - a, 'tis the hour of pray'r, . And qui - et

BASS. *mf* *pp sempre.*
A - ve Ma - ri - a, 'tis the hour of pray'r, . And qui - et

Andante non mosso.

ACCOMP.
♩ = 80. *mf* *pp*

reigns o'er earth and sky and o - cean, The chime of bells falls

reigns o'er earth and sky and o - cean, The chime of bells falls

reigns o'er earth and sky and o - - - cean, The chime of

reigns o'er earth and sky and o - cean, The chime of bells falls

AVE MARIA.

on the charmed air, A - wak'ning thoughts of peace . . and calm de -

on the charmed air, A - wak'ning thoughts of peace . . and calm de -

bells falls on the charmed air, A - - wak'ning thoughts of calm de -

on the charmed air, A - wak'ning thoughts of peace . . and calm de -

- vo - tion. A - - - ve Ma - ri - - a . .

- vo - tion. A - - - ve Ma - ri - - a . .

- vo - tion. A - - - ve Ma - ri - - a . .

- vo - tion. A - ve Ma - ri - - - a . .

Oh! snatch an hour from earth-born toil and care, . . And let thine

Oh! snatch an hour from toil and care, . . And let thine

Oh! snatch an hour from earth-born toil and care, . . And let thine

Oh! snatch an hour from earth-born toil and care, . . And let thine

pp *cres. sempre.*

pp *cres. sempre.*

pp *cres. sempre.*

pp *cres. sempre.*

pp *cres. sempre.*

AVE MARIA.

heart on spi-rit-wings as-cend-ing, Pour forth the tide of
 heart on spi-rit-wings as-cend-ing, Pour forth the tide of
 heart, thine heart on spi-rit-wings as-cend-ing, Pour forth the
 heart on spi-rit-wings as-cend-ing, Pour forth the tide of

min-gled praise and pray'r, With ne-ver-ceasing songs . . of an-gels
 min-gled praise and pray'r, With ne-ver-ceasing songs . . of an-gels
 tide of min-gled praise and pray'r, With cease-less songs of an-gels
 min-gled praise and pray'r, With ne-ver-ceasing songs . . of an-gels

blend-ing. A . . ve Ma-ri . . a. .
 blend-ing. A . . ve Ma-ri . . a. .
 blend-ing. A . . ve Ma-ri . . a. .
 blend-ing. A-ve Ma-ri . . a. .
 blend-ing. A-ve Ma-ri . . a. .

SPRING.

THE WORDS BY E. M. S.

COMPOSED BY

HENRY SMART.

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

Allegretto non troppo.

TREBLE. *p* Be - hold where laughing Spring ad - vanc - es, Hoary Win - ter's wayward

ALTO. *p* Be - hold where laughing Spring ad - vanc - es, Hoary Win - ter's way - ward

TENOR
(Svs. lower). *p* Be - hold where laughing Spring ad - vanc - es, Hoary Win - ter's way - ward

BASS. *p* Be - hold where laughing Spring ad - vanc - es, Hoary Winter's way - ward

ACCOMP.
♩. = 76. *p*

p child, With sun - shine beaming from his glanc - es, Beck'ning round him ze - phyr

cres.

p child, With sunshine beam - ing from his glanc - es, Beck'ning round him ze - phyr

cres.

p child, With sunshine beam - ing from his glanc - es, Beck'ning round him ze - phyr

cres.

p child, With sunshine beam - ing from his glanc - es, Beck'ning round him ze - phyr

cres.

SPRING.

p mild. He breathes upon the frozen rivers, He bids them break their i-ey chain, The *cres.* *f*

p mild. He breathes upon the frozen rivers, He bids them break their i-ey chain, The *cres.* *f*

p mild. He breathes upon the frozen rivers, He bids them break their i-ey chain, The *cres.* *f*

p mild. He breathes upon the frozen rivers, He bids them break their i-ey chain, The *cres.* *f*

dim. *p* ma poco marcato. streams from bondage he de - li - vers, And frowning Winter storms in vain, . . And

dim. *p* streams . . from bondage he delivers, And frown - - ing Win - - ter *poco marcato.*

dim. *p* streams from bon - dage he delivers, And frown - - ing, frowning Winter storms in

dim. *p* streams . . from bondage he delivers, And frown - - ing Win - - ter

cres. frowning Win - ter storms, . . . storms in vain.

cres. storms in vain, And frown - - ing Win - ter storms in vain.

cres. vain, And frown - - ing Winter storms in vain.

cres. storms in vain, frown-ing Win - ter storms, storms in vain.

SPRING.

p He falls u-pon the snowy bo-som Of his slumb - 'ring mother earth, And

p He falls u-pon the snowy bo-som Of his slumb'ring mo - ther earth, And straight to

p He falls u-pon the snowy bo-som Of his slumb - 'ring mother earth, And straight to

p He falls u-pon the snowy bo-som Of his slumb'ring mo - ther earth, And straight to

cres. straight to bud, and leaf, and blos - som, Spring's cre - a - tive kiss gives birth. He

cres. bud, and leaf, and blos - som, Spring's cre - a - tive kiss gives birth. He

cres. bud, and leaf, and blos - som, Spring's cre - a - tive kiss gives birth. He

cres. bud, and leaf, and blos - som, Spring's cre - a - tive kiss gives birth. He

cres. breaks the clouds, and diamond show'rs Fall sparkling on each ver-dant spray, And

cres. breaks the clouds, and diamond show'rs Fall sparkling on each ver-dant spray, And

cres. breaks the clouds, and diamond show'rs, Fall sparkling on each ver - dant spray, And

cres. breaks the clouds, and diamond show'rs, Fall sparkling on each ver - dant spray, And

SPRING.

dim. p ma poco marcato.

joy-ous birds in woodland bow - ers, Sing his praise in ca-rols gay,

joy - ous birds in woodland bow - ers, Sing . . his praise, his

joy-ous birds . in woodland bow - ers, Sing, . . Sing his praise in ca-rols

joy - ous birds in woodland bow - ers, Sing his praise in

Sing his praise in .. ca - - - - - rols, ca - rols gay. . .

praise in ca - rols, ca - rols gay, in ca - - - rols gay. . . And joy-ous

gay, in ca - - rols gay, in ca - rols gay, . . joy - ous

ca - - rols gay, Sing his praise in ca - - rols gay, And joy - ous

And joy-ous birds in wood - land bow'rs Sing his praise in ca - rols gay.

birds . . in woodland bow'rs, . And birds in woodland bowers, Sing his praise in ca-rols gay.

birds in woodland bow - ers, And birds in woodland bowers, Sing his praise in ca - rols gay.

birds in wood - land, birds in wood - land bowers, Sing his praise in ca - rols gay.

(SECOND SERIES.)

MORNING.

A FOUR-PART SONG.

WORDS BY JOHN ELLISON, ESQ.

COMPOSED BY

HENRY SMART.

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

Andante.

TREBLE. *p* From the height ce - les - tial streaming, Floods of o - rient light des -

ALTO. *p* From the height ce - les - tial streaming, Floods of o - rient light des -

TENOR (Svs. lower.) *p* From the height ce - les - tial streaming, Floods of o - rient light des -

BASS. *p* From the height ce - les - tial streaming, Floods of o - rient light des -

ACCOMP. *p Andante.* ♩ = 80.

- cend; O-ver hill and val - ley gleam-ing, o - ver hill and val - ley gleam-ing, With the

- cend; O-ver hill and val - ley gleam-ing, o - ver hill and val - ley gleam-ing, With the

- cend; O-ver hill and val - ley gleam-ing, o - ver hill and val - ley gleam-ing, With the

- cend; O-ver hill and val - ley gleam-ing, o - ver hill and val - ley gleam-ing, With the

- cend; O-ver hill and val - ley gleam-ing, o - ver hill and val - ley gleam-ing, With the

cres. f dim.

cres. f dim.

cres. f dim.

cres. f dim.

cres. f dim.

MORNING.

The musical score is arranged in three systems, each with four vocal staves and a grand piano accompaniment. The lyrics are written below the vocal staves. The score includes dynamic markings such as *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). The key signature has one sharp (F#), and the time signature is common time (C).

System 1:

glitt'-ring dew's they blend. 'Tis the hour when all things ren - der Ho - mage
 glitt'-ring dew's they blend. 'Tis the hour when all things ren - der Ho - mage
 glitt'-ring dew's they blend. 'Tis the hour when all things ren - der Ho - mage
 glitt'-ring dew's they blend. 'Tis the hour when all things ren - der Ho - mage

System 2:

to the king of day, Ere he sheds ex-haust-ing splendour, In his sul - try noon-tide
 to the king of day, Ere he sheds ex-haust-ing splendour, In his sul - try noon-tide
 to the king of day, Ere he sheds ex-haust-ing splendour, In his sul - try noon-tide
 to the king of day, Ere he sheds ex-haust-ing splendour, In his sul - try

System 3:

ray, Ere he sheds ex-haust-ing splendour, In his sul - try noon-tide ray.
 ray, he sheds ex-haust-ing splendour, In his noon - - tide ray.
 ray, Ere he sheds ex-haust-ing splendour, In his sul - try noon-tide ray.
 noon-tide ray, his sul - - try noon - - tide ray.

MORNING.

p
O 'twas thus in life's gay morn-ing, Ere my bo - som har - bour'd care, Ev' - ry
p
O 'twas thus in life's gay morn-ing, Ere my bo - som har - bour'd care, Ev' - ry
p
O 'twas thus in life's gay morn-ing, Ere my bo - som har - bour'd care, Ev' - ry
p
O 'twas thus in life's gay morn-ing, Ere my bo - som har - bour'd care, Ev' - ry

cres. *p*
scene with joy a - dorn - ing, ev' - ry scene with joy a - dorn - ing, Love shone brightly, sweetly
cres. *p*
scene with joy a - dorn - ing, ev' - ry scene with joy a - dorn - ing, Love shone brightly, sweetly
cres. *p*
scene with joy a - dorn - ing, ev' - ry scene with joy a - dorn - ing, Love shone brightly, sweetly
cres. *p*
scene with joy a - dorn - ing, ev' - ry scene with joy a - dorn - ing, Love shone brightly, sweetly

p *cres.*
there! If a mo - men - ta - ry sad - ness Chanc'd up - on my breast to light, Beams of
p *cres.*
there! If a mo - men - ta - ry sad - ness Chanc'd up - on my breast to light, Gen - tle
p *cres.*
there! If a mo - men - ta - ry sad - ness Chanc'd up - on my breast to - light, Gen - tle
p *cres.*
there! If a mo - men - ta - ry sad - ness Chanc'd up - on my breast to light, Gen - tle

MORNING.

glad - - - ness, Put the drea - ry cloud to flight. Now 'tis past
 beams of glad-ness, Put the drea - ry cloud to flight. Now 'tis
 beams of sun - ny glad-ness, Put the drea - ry cloud to flight. Now 'tis
 beams of sun - ny glad-ness, Put the drea - ry cloud to flight. Now 'tis

... yet while I wan - der In the thor - ny path of woe, Doom'd on
 past! yet while I wan-der In the thor-ny path of
 past! yet while I wan-der In the thor-ny path of
 past! yet while I wan-der

par - ted joys to pon - der, Sad - ly sigh - ing as I go; Oft in mem'ry's glass re -
 woe, Doom'd to pon - der, Sad - ly sigh - ing as I go; Oft re -
 woe, Doom'd to pon - der, Sad - ly sigh - ing as I go; Oft in mem'ry's glass re -
 Oft in mem'ry's glass re - view - ing

MORNING.

cres.

- viewing, Ev'-ry spot my feet have trod, Fan-cy, each lov'd scene re - new-ing, Lights with

cres.

- viewing, Ev'-ry spot my feet have trod, Fan-cy, each lov'd scene re - new-ing, Lights with

cres.

- viewing, Ev'-ry spot my feet have trod, Fan-cy, each lov'd scene re - new-ing, Lights with

cres.

Ev'-ry spot my feet have trod, Fan-cy, each lov'd scene re - new-ing, Lights with

cres.

hope the fu - ture road; Fan - cy, each lov'd scene re - newing, Lights with hope,

cres.

hope the fu - ture road; Fan - cy, each lov'd scene re - newing, Lights with hope the fu - ture

cres.

hope the fu - ture road; Fan - cy, each lov'd scene re - newing, Lights with hope the fu - ture

cres.

hope, Fan - cy, each lov'd scene re - new - ing, Lights with hope,

ritard.

Still lights with hope, . . . with hope the fu - ture road.

ritard.

road, lights with hope, Still lights with hope the fu - ture road.

ritard.

road, . . . Still lights with hope with the fu - ture road.

ritard.

Still lights with hope, still lights with hope, . . . the fu-ture road.

HYMN TO CYNTHIA.

A FOUR-PART SONG.

WORDS BY BEN JONSON.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 55, Poultry (E.C.).

Con Spirito.

TREBLE.

Queen and hunt-ress, chaste and fair, Now the sun is laid to sleep,

ALTO.

Queen and hunt-ress, chaste and fair, Now the sun is laid to sleep,

TENOR
(Svs. lower).

Queen and hunt-ress, chaste and fair, Now the sun is laid to sleep,

BASS.

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

Con Spirito.

ACCOMP.
♩ = 72.

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

Seat - - ed in thy sil - - ver chair, State in wonted, wonted

Seated in thy sil-ver chair, seated in thy sil-ver chair, thy sil-ver

Seat - - ed in thy sil-ver chair, State in wont - - ed

HYMN TO CYNTHIA.

in wonted man - ner, state in wonted manner keep, Hes - pe -
 manner keep, State in wont - ed, in wonted man - ner keep, Hes - pe -
 chair, . . . State, state in wonted man - ner keep, Hes - pe - rus en - -
 manner keep, state in wonted manner keep, Hes - pe - rus en - -
 - rus en - treats thy light, . . . thy light, . . . God - dess
 - rus en - treats thy light, en - treats thy light, God - dess, god - dess
 Hes - pe - rus en - treats thy light, . . . God - dess
 - treats thy light, Hes - pe - rus en - treats thy light, . . . God - dess
 ex - cel - lent - ly bright! Earth, let not thy envious shade Dare . . . it - self to in - ter -
 ex - cel - lent - ly bright! Earth, let not thy envious shade . . . Dare it - self to in - ter -
 ex - cel - lent - ly bright! Earth, let not thy envious shade . . . Dare it - self to in - ter -
 ex - cel - lent - ly bright! Earth, let not thy envious shade Dare it - self to in - ter -

HYMN TO CYNTHIA.

- pose, Cynthia's shi - - ning orb was made . . . Heav'n to cheer, when day did

- pose, Cynthia's shi - - ning orb was made Heav'n to cheer, when day did

- pose, Cynthia's shining orb was made Heav'n to cheer, when day did

- pose, Cynthia's shi - - ning orb was made Heav'n to cheer, when day did close.

close.

close.

close.

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

Bless us then with wish - ed sight, bless us

Bless us then with wished sight, . . . Goddess, ex - cel - lent - ly bright, God - dess,

sight, with wished sight, Goddess, ex - cel - lent - ly bright, God - dess,

. . . us then, . . . bless us then with wished sight, God - dess, ex - cel - lent - ly

then with wish - - - ed sight, Goddess, ex - cel - lent - ly

HYMN TO CYNTHIA.

ritard. *p* *a tempo. pp*

ex-cel-lent-ly bright, Lay thy bow . . of pearl a - part, And thy crystal shining

ritard. *p* *a tempo. pp*

ex-cel-lent-ly bright, Lay thy bow of pearl a - part, And thy crystal shining

ritard. *p* *a tempo. pp*

bright, Lay thy bow . . of pearl a - part, And thy crystal shining

ritard. *p* *a tempo. pp*

bright, Goddess bright, Lay thy bow of pearl a - part, And thy crystal shining

ritard. *pp* *Tempo.*

p

qui-ver, Give . . un-to thy fly-ing hart Space . .

p

qui-ver, Give un-to thy fly-ing hart Space to breathe, how short so -

p

qui-ver, Give un-to thy fly-ing hart Space to

p

qui-ver, Give un - to . . . thy fly-ing hart Space to

p

. . . to breathe, how short so - e - ver, space to breathe,

p

e - ver, Give . . . un-to thy fly-ing

p

breathe . . how short so e - ver, space to breathe, space to

p

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

HYMN TO CYNTHIA.

how short so - e - ver, to breathe, how short, . . .
 hart Space to breathe, space to breathe, how short, how
 breathe, how short, space to breathe, how short, how
 e - ver, space to breathe, how short, how

how short so - e - ver. Thou that mak'st a day of
 short, how short so - e - ver. Thou that mak'st a day of
 short so - e - ver. Thou that short
 short so - e - ver. Thou that mak'st a day of night,

night, a - day of night, . . . God - dess, ex - cel - lent - ly bright.
 night, a day of night, God - dess, god - dess, ex - cel - lent - ly bright.
 mak'st a day of night, . . . God - dess, ex - cel - lent - ly bright.
 Thou that mak'st a day of night, . . . God - dess, ex - cel - lent - ly bright.

(SECOND SERIES.)

CRADLE SONG.

A FOUR-PART SONG.

POETRY BY E. M. S.

COMPOSED BY

HENRY SMART.

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

Larghetto ma non troppo.

TREBLE.

ALTO. *e molto sostenuto.*
pp Lul-la-by, lul-la-by, lul-la-by, lul-la-by,

TENOR
(8va. lower.) *e molto sostenuto.*
pp Lul - la-by, . . . lul - la-by, . . .

BASS. *e molto sostenuto.*
pp Lul - la - by, lul - la - by, lul - la - by, lul - la -

***PIANO.** *Larghetto ma non troppo.*
pp ♩ = 100.

cantabile.

Lul - la - by, . . the winds are sing - ing On thy mo - - - ther's breast,

lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul - la - by,

lul - la - by, . . lul - la-by, . . lul - la, lul-la-by, lul - la - by,

- by, lul - la - by, lul - la - by, On thy mo - ther's breast,

* The Pianoforte part may be useful at practice, but must not be played during performance of these part-songs.

CRADLE SONG.

pp
 Night her man - tle round thee fling - ing, Rest, my ba - by, rest; . . .
pp
 lullaby, lullaby, lullaby, lulla - by, lullaby, Rest, my ba - by, rest; . . .
pp
 Night her man - tle round thee fling - ing, Lul - lulla - by, lullaby, lulla - by,
p unis.
pp
 Night her man - tle round thee fling - ing Rest, my ba - by, rest, . . .

p
 Rest, my ba - by, rest. Grief and pain the hours may num - ber,
p
 my ba - by, rest. Grief and pain the hours may num - ber,
p
 Rest, my ba - by, rest. Grief and pain . . . the hours may num - ber,
p unis.
p
 Rest, my ba - by, rest. . . Grief and pain the hours may num - ber.

pp
 Sleep . . . from sor - row flies, Soft and dreamless is . . the slumber,
pp
 Sleep from sor - row flies, Soft and dreamless is . . the slumber,
pp
 Sleep from sor - row flies, Soft and dream - less is the slumber,
pp
 Sleep . . . from sor - row flies, Soft and dreamless is the slumber,

CRADLE SONG.

pp Hov'-ring o'er thine eyes, . . . *p* hov'-ring o'er thine eyes, . . .

pp Hov' - - ring o'er thine eyes, now *p* hov'-ring o'er thine eyes, . . .

pp Hov' - - ring o'er thine eyes, now *p* hov'-ring o'er thine eyes, . . . Lul - la -

pp Hov' - - ring o'er thine eyes, now *p* hov'-ring o'er thine eyes, then *pp* Lul - la -

pp Soft . . . the slum-ber hov'-ring o'er . . . thine *cres.*

pp Lulla-by, lul-la-by, Soft the slum-ber hov' - - ring o'er . . . thine *cres.*

pp Lulla-by, lul-la-by, Soft the slum-ber hov'-ring, hov'-ring o'er . . . thine *cres.*

pp . . . by, lul-la-by, lul-la-by. lul - la - by. *cres.*

pp . . . by, Lul - la - by, lul - la - by, hov'-ring o'er . . . thine

pp eyes. *p* Steep'd in dew each

pp eyes. Lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by,

pp eyes. Lul - la - by, . . . lul - la - by, . . . lul - la - by. . .

pp eyes. Lul-la - by, lul - la - by, lul - la - by, lul - la -

CRADLE SONG.

bud and blos - som Slum - bers on its stem, Droop thy head on
 lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by, lul-la-by,
 lul-la-by, . . . lul-la, lullaby, lul-la-by, Droop thy head on
 - by, lul-la-by, Slum - bers on its stem, Droop thy head on
 mo - ther's bo - som, Sleep, my babe, like them, . . . Sleep, my babe, like
 lul-laby, lul-la-by, lul-laby, Sleep, my babe, like them, . . . my babe, like
 mo - ther's bo - som, Lul-la-by, lul-la-by, lul-la-by, Sleep, my babe, like
 mo - ther's bo - som, Sleep my babe like them, . . . Sleep . . . like
 them. Star-ry eyes in heav'n a - bove thee Si - lent vi - gils keep,
 them. Star-ry eyes in heav'n a - bove thee Si - lent vi - gils keep,
 them. Starry eyes . . . in heav'n a - bove thee Si - lent vi - gils keep, While the
 them. Star-ry eyes in heav'n a bove thee Si - - lent vi - gils keep,

CRADLE SONG.

pp While the arms of those that love thee Rock thee to thy sleep, . .

pp While the arms of those that love thee Rock thee to thy

pp arms . . . of those that love thee Rock thee to thy

While the arms of those that love thee Rock thee to thy

p rock thee to thy sleep . . . *pp* rock thee,

p sleep, to thy sleep . . . *pp* Lul-la-by, lul-la-by, Rock thee, rock thee,

p sleep, to thy sleep . . . *pp* Lul-la-by, lul-la-by, Rock thee, Rock thee,

p sleep, to thy sleep, then Lul-la-by, lul-la-by, Rock thee,

rock thee to thy sleep, *f* to thy sleep . . *pp*

to thy sleep, . . *f* to thy sleep . . *pp*

rock thee to thy sleep, rock thee to thy sleep . . *f* *pp*

rock . . thee to thy sleep, . . *f* to thy sleep . . *pp*

A Folio Edition of this Part-Song is published by Novello, Ewer and Co., price 2s.

THE JOYS OF SPRING.

A FOUR-PART SONG.

THE WORDS BY E. M. S.

COMPOSED BY

HENRY SMART.

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

Andante mosso.

TREBLE. *mf* What are . . . the joys of Spring? Its flow'rs? its

ALTO. *mf* What are the joys of Spring? No,

TENOR. *mf* What are the joys of Spring? No,

BASS. *mf* What are the joys of Spring? No,

*** PIANO.** *Andante mosso.* $\text{♩} = 68.$

p flow'rs? No . . . These may charm our sight . . . And fill us with de -

p No, These may charm, may charm our sight, And fill us with de -

p No, These may charm our sight, may charm our sight,

p No, These, these may charm our sight, And

* The Pianoforte part may be useful at practice, but must not be played during performance of these part-songs.

THE JOYS OF SPRING.

- light, *cres.* But o - ther joys hath Spring, but o - ther joys . . hath

- light, fill us with de - light, But o - ther joys hath Spring, but o - ther joys hath

And fill us with de - light, But o - ther joys hath Spring, but o - ther joys hath

fill us with de - light, But o - ther joys hath Spring, but o - ther joys hath

Spring, . . but o - ther joys hath Spring. Blue skies and sun - ny

Spring, but o - ther joys hath Spring, hath Spring. No,

Spring, but o - ther joys hath spring, o - ther joys hath Spring. No,

Spring, but o - ther joys hath Spring. No,

show'rs? No, These may warm and cheer, these may warm, may warm and

no, no, no, . . no, no, These may warm, warm and

no, no, no, . . no, These may warm and cheer, And

no, no, no, . . no, no, These may warm and cheer,

THE JOYS OF SPRING.

cheer, And ba-nish win-ter drear, . .

cheer, And ba-nish win-ter drear, . .

ba-nish win-ter drear, . . and ba-nish win-ter

And ba-nish win-ter drear, and ba-nish win-ter

This system features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The tempo is marked *ff* (fortissimo). The lyrics are: "cheer, And ba-nish win-ter drear, . . cheer, And ba-nish win-ter drear, . . ba-nish win-ter drear, . . and ba-nish win-ter And ba-nish win-ter drear, and ba-nish win-ter".

and banish winter drear, But o-ther joys hath Spring, but o-

and banish winter drear, But o-ther joys hath Spring. but o-ther

drear, But o-ther joys, o-ther joys hath Spring, but o-ther

drear, But o-ther joys hath Spring, but o-ther

This system continues the vocal melody and piano accompaniment. The tempo is marked *dim.* (diminuendo) and *p* (piano). The lyrics are: "and banish winter drear, But o-ther joys hath Spring, but o- and banish winter drear, But o-ther joys hath Spring. but o-ther drear, But o-ther joys, o-ther joys hath Spring, but o-ther drear, But o-ther joys hath Spring, but o-ther".

ther joys, o-ther joys . . hath Spring, . . but o-ther joys hath

joys, . . o-ther joys . . hath Spring, but o-ther joys hath Spring, o-ther

joys, . . o-ther joys hath Spring, but o-ther joys hath Spring, . . o-ther

joys, . . o-ther joys hath Spring,

This system concludes the vocal melody and piano accompaniment. The tempo is marked *ritard.* (ritardando). The lyrics are: "ther joys, o-ther joys . . hath Spring, . . but o-ther joys hath joys, . . o-ther joys . . hath Spring, but o-ther joys hath Spring, o-ther joys, . . o-ther joys hath Spring, but o-ther joys hath Spring, . . o-ther joys, . . o-ther joys hath Spring,".

THE JOYS OF SPRING.

Spring; hath Spring; In Spring 'tis love a-lone Doth
joys hath Spring; In Spring 'tis love a-lone Doth
joys hath Spring; In Spring 'tis love a-lone Doth
. . . But o-ther joys hath Spring; In Spring 'tis love a-lone Doth
life . . . and joy im-part . . . That thrills great Na- . . .
life and joy im-part . . . That thrills great
life . . . and joy im-part . . . That thrills great
life and joy im-part . . . That thrills great
- ture's heart, And throbs with-in our own, In Spring 'tis
Na-ture's heart, And throbs with-in our own, In Spring 'tis
Na-ture's heart, And throbs with-in our own, In Spring 'tis
Na-ture's heart, And throbs with-in our own, In Spring tis

THE JOYS OF SPRING.

love, 'tis love a - lone *cres.* That thrills great Na-ture's

love, 'tis love a - lone, 'tis love a - lone, That thrills great Na-ture's

love, 'tis love a - lone, love a - lone, . . . That

love, 'tis love a - lone, 'tis love a - lone, . . . That

poco ritard. heart, And throbs with - in our own, . . . and throbs with - in . . . our *a tempo.*

poco ritard. heart, And throbs with - in our own, . . . and throbs with - in . . . our *a tempo.*

poco ritard. thrills great Na - ture's heart, And throbs with - in, with - in our *a tempo.*

poco ritard. thrills great Na - ture's heart, And throbs, and throbs with - in our *a tempo.*

ritard al fine. own, *cres.* and throbs, and throbs with - in our own.

p ritard al fine. own, and throbs with - in our own, . . . and throbs with - in our own. *cres.*

p ritard al fine. own, and throbs with - in our own, and throbs with - in . . . our own. *cres.*

p ritard al fine. own, and throbs with - in, with - in our own, with - in our own.

DREAM, BABY, DREAM.

A FOUR-PART SONG.

POETRY BY BARRY CORNWALL.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 55, POULTRY (E.C.).

Quasi larghetto.

TREBLE. *pp* Dream, ba - by, dream, The stars are glow - ing

ALTO. *pp* Dream, ba - by, dream, The stars are glow - ing, The stars are

TENOR. *pp* Dream, ba - by, dream, The stars are glow - ing, The stars are

BASS. *pp* Dream, ba - by, dream, The stars are glow - ing, are

Quasi larghetto.

* ACCOMP. *pp*
♩ = 54.

cres.

Hear'st thou the stream? 'Tis soft - ly flow - ing, *pp*

glow - ing, *cres.* Hear'st thou the stream? 'Tis soft - ly flow - ing, 'tis soft - ly

glow - ing, *cres.* Hear'st, hear'st thou the stream? 'Tis soft - ly flow - ing, 'tis soft - ly

glow - ing, *cres.* Hear'st thou the stream? 'Tis soft - ly flow - ing, 'tis

pp

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

DREAM, BABY, DREAM.

p All gently glide. . . . the hours, Above no tem
cres.
 flow - ing, All gently glide the hours, A - bove no
p flow - ing, All gently glide the hours, A - bove no
cres.
 flow - ing, All gently glide the hours, A - bove no
p pest low'rs, Be - low . . . are fragrant flow'rs, In si -
cres.
 tempest low'rs, Be - low . . . are fragrant flow'rs, . . . In si-lence
pp
 tempest low'rs, Be - low . . . are fragrant flow'rs, . . . In si-lence
pp
 tempest low'rs, Be - low . . . are fragrant flow'rs, . . . In si-lence
pp
 lence, in si-lence grow - ing.
pp
 grow - ing, in si - lence grow - ing.
pp
 grow - ing, in si - lence grow - ing, grow - ing.
pp
 grow - ing, in si - lence grow - ing, grow - ing.
pp
 grow - ing, in si - lence grow - ing.

DREAM, BABY, DREAM.

pp

Dream, ba - by, dream, Thine eye - lids qui - ver, *pp*

Dream, ba - by, dream, Thine eye - lids qui - ver, Thine eye - lids *pp*

Dream, ba - by, dream, Thine eye - lids qui - ver, Thine eye - lids *pp*

Dream, ba - by, dream, Thine eye - lids qui - ver, Thine eye - lids *pp*

pp

cres.

Know'st thou the theme Of yon soft ri - ver? *pp*

qui - ver, Know'st thou the theme Of yon soft ri - ver? Of yon soft *pp*

qui - ver, Know'st, know'st thou the theme Of yon soft ri - ver? Of yon soft *pp*

qui - ver, Know'st thou the theme Of yon soft ri - ver? yon soft *pp*

cres.

pp

p

It saith "Be calm be sure, Unfailing, gen - *cres.*

ri - ver? *p* It saith "Be calm, be sure, Un - fail - ing, *cres.*

ri - ver? *p* It saith "Be calm, be sure, Un - fail - ing, *cres.*

ri - ver? *p* It saith "Be calm, be sure. Un - fail - ing, *cres.*

p *cres.*

DREAM, BABY, DREAM.

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a piano accompaniment. The lyrics are: "tle, pure, So shall thy life en - dure Like mine gen-tle, pure, So shall thy life en - dure. . . . Like mine, for gen-tle, pure, So . . . shall thy life en - dure. . . . Like mine, for gen-tle, pure So shall thy life en - dure. . . . Like mine, for". Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of the musical score. It consists of five staves. The first four staves are vocal parts and the fifth is a piano accompaniment. The lyrics are: ". en - dure Like mine, for e - - - ver." "e - ver, Like mine, for e - - - ver." "e - ver, Like mine, for e - - ver, e - - ver." "Like mine, for e - - ver." "e - ver, Like mine, for e - - - ver." Dynamics include *pp* (pianissimo).

(SECOND SERIES.)

A SONG FOR THE SEASONS.

A FOUR-PART SONG.

POETRY BY BARRY CORNWALL.

COMPOSED BY

HENRY SMART.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 25, Poultry (E.C.).

Allegro moderato.

TREBLE. *mf* When the mer - ry lark doth gild With his song the sum - mer

ALTO. *mf* When the mer - ry lark doth gild With his song the sum - mer

TENOR
(Svs lower.) *mf* When the mer - ry lark doth gild With his song the sum - mer

BASS. *mf* When the mer - ry lark doth gild With his song the sum - mer

*** PIANO.** *Allegro moderato.*
♩ = 126. *mf*

cres. hours, And their nests the swal-lows build In the roofs and tops of tow'rs;

cres. hours, And their nests the swal-lows build In the roofs and tops of tow'rs; *p*

cres. hours, And their nests the swal-lows build In the roofs and tops of tow'rs; And the

cres. hours, And their nests the swal-lows build In the roofs and tops of tow'rs;

cres. hours, And their nests the swal-lows build In the roofs and tops of tow'rs; *p*

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

A SONG FOR THE SEASONS.

And the gol - den gorse - flow'r burns a - bout the waste, And . . . the maid - en
gol - den gorse - flow'r burns All a - bout the waste, And the maid - en May . .
And the gol - den gorse - flow'r burns a - bout the waste. And
And the gol - den gorse - flow'r burns, And
May re - turns With a pret - ty haste, May re - turns With . .
. . . re - turns With a pret - ty haste, . . . May re - turns With a
May re - turns With a pret - ty haste, with . . . a pret - ty haste, a
May re - turns With a pret - ty haste, re - turns with . . . a pret - ty,
haste, . . . Then how
. . . a pret - ty haste, Sing, sing, sing, Then how mer - ry are the times,
pret - ty haste, Sing, sing, sing, Then how mer - ry are the times,
pret - ty . . . haste, sing, sing, Then how mer - ry mer - ry
pret - ty haste, Sing, sing, Then how mer - ry, mer - ry

A SONG FOR THE SEASONS.

mer ry are the times, _____
 then how mer-ry, mer-ry are the times, the summer times, the spring . .
 then how mer-ry are the times, how mer-ry are the summer times, the spring . .
 are the times, Then how mer-ry are the summer times, the spring . .
 are the times, how mer-ry are the summer times, the spring . .

times. Now the chil-ly mid-night crick-et
 times. Now from off his ash-en stone, The chil-ly mid-night crick-et
 times. Now from off his ash-en stone, The chil-ly mid-night crick-et
 times. Now from off his ash-en stone, The chil-ly mid-night crick-et

cres. *pp*
 cri-eth, And all mer-ry birds are gone, And our dream of plea-sure di-eth. Now the
 cres. *pp*
 cri-eth, And all mer-ry birds are gone, And our dream of plea-sure di-eth.
 cres. *pp*
 cri-eth, And all mer-ry birds are gone, And our dream of plea-sure di-eth.
 cres. *pp*
 cri-eth, And all mer-ry birds are gone, And our dream of plea-sure di-eth.

A SONG FOR THE SEASONS.

once blue laugh-ing sky, Sad-dens in - to gray, And the fro-zen ri-vers

Now the sky, Sad - dens in - to gray, And the fro-zen ri -

Now the once blue laugh-ing sky, Sad - dens in - to gray, And the

Now the sky, Sad-dens in - to gray, And the ri - vers

sigh, Pi - ning all a - way, Now how so - lemn are the

- - vers sigh, Pi - ning all a - way, Now how so - lemn are the

fro-zen ri - vers sigh Pi - ning all . . . a - way, . . .

sigh, Pi - ning all a - way, Then how so - lemn are the

times, . . . The win - ter times, the night times.

times, . . . The win - ter times, the night times. The win -

Now how solemn are the win - ter times, the night times, The win - ter times, the

times, . . . The win - ter times, the night times, The win - ter

A SONG FOR THE SEASONS.

The win - ter times, the night times. Yet be
 - - ter times, the night times. Yet be
 night times, the night times. Yet be
 times . . the night times. Yet be

mer - ry; all a - round Is through one vast change re - vol - ving; E - ven Night who late - ly
 mer - ry; all a - round Is through one vast change re - vol - ving; E - ven Night who late - ly
 mer - ry; all a - round Is through one vast change re - vol - ving; E - ven Night who late - ly
 mer - ry; all a - round Is through one vast change re - vol - ving; E - ven Night who late - ly

frown'd, Is in sil - ver dawn dis - sol - ving, is in sil - - - ver dawn dis -
 frown'd, Is in sil - ver dawn dis - sol - ving, is in sil - ver dawn dis -
 frown'd, Is in sil - ver dawn dis - sol - ving, is in sil - ver dawn dis - sol - ving, dis -
 frown'd, Is in sil - ver dawn dis - sol - ving, is in sil - ver dawn . . dis -

A SONG FOR THE SEASONS.

sol - - ving. Earth will burst her fet - ters, And in spring grow

sol - - ving. Earth will burst her fet - ters strange, And in spring grow

sol - - ving. Earth will burst her fet - ters, And in spring grow

sol - - ving. Earth will burst her fet - ters strange, And in spring grow

free, All things in the world will change, All things in the world will change, *poco rit.*

free, All things in the world will change, All things in the world will change, *poco rit.*

free, All things in the world will change, all will change, *poco rit.*

free, All things in the world will change, all will change, *pp a tempo,*

free, All things in the world will change, all will change, Save my *poco rit.*

Save my love to thee, save my love to thee, all . . . *cres. f*

Save my love to thee . . . save my love to thee, save my *cres. f*

save my love to thee, save my love, my love to *f*

love to thee, save . . . my love to *f*

A SONG FOR THE SEASONS.

rit. molto. *pp* *a tempo lmo.*

things in the world will change, save my love to thee.

rit. molto. *pp* *a tempo lmo.*

love, save my love to thee.

rit. molto. *pp* *a tempo lmo.*

thee, save my love to thee.

rit. molto. *pp* *a tempo. ff*

thee, save my love to thee. Then

rit. molto. *pp* *a tempo.*

Then hope - - - - - ful are

Sing then, sing then, hope - ful are all times, Sum - mer, win - ter,

Sing then, sing then, hope - ful are all times, Sum - mer, win - ter,

Sing then, hope - ful are all times,

Sing then, hope - ful are all times, Then

all times. *poco rit.*

spring times. Sing then, sum - mer, win - ter, spring . . times.

poco rit.

spring times, hope - ful are all sum - mer, win - ter, spring times.

poco rit.

Sing then, hope - ful are all sum - mer, win - ter, spring . . times.

poco rit.

Sing then, hope - ful are all sum - mer, win - ter, spring times.

poco rit.

(SECOND SERIES.)

OH SAY NOT THAT MY HEART IS COLD.

A FOUR-PART SONG.

POETRY BY REV. CHARLES WOOLFE.

COMPOSED BY

HENRY SMART.

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

Andante affettuoso.

TREBLE.

ALTO

TENOR
(Svs. lower).

BASS.

* ACCOMP.
♩ = 100.

Oh say not that my heart is cold To aught that once could

Oh say not that my heart is cold To aught that once could

Oh say not that my heart is cold To aught that once could

Oh say not that my heart is cold To aught that once could

Andante affettuoso.

warm it, That Nature's form, so dear of old, No more has pow'r to charm it, Or

warm it, That Nature's form, so dear of old, No more has pow'r to charm it, Or

warm it, That Nature's form, so dear of old, No more has pow'r to charm it,

warm it, That Nature's form, so dear of old, No more has pow'r to charm it,

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

OH SAY NOT THAT MY HEART IS COLD.

that the self-ish world can chill One glow of fond e - mo - tion, For
 that the self-ish world can chill One glow of fond e - mo - tion, For
 Or that the world can chill One glow of fond e - mo - tion, For
 The world can chill one fond e - mo - tion, For

those who made it dear-er still, And shar'd my wild de - vo - tion, For those who made it
 those who made it dear-er still, And shar'd my wild de - vo - tion, For those who made it
 those who made it dear-er still, And shar'd my wild de - vo - tion, For those who made it
 those who made it dear-er still, And shar'd my wild de - vo - tion, For those who made it

dear-er still, And shar'd my wild de - vo - tion.
 dear-er still, And shar'd my wild de - vo - tion.
 dear-er still, And shar'd my wild de - vo - tion.
 dear-er still, And shar'd my wild de - vo - tion.
 dear-er still, And shar'd my wild de - vo - tion.

OH SAY NOT THAT MY HEART IS COLD.

Still oft those so - lemn scenes I view In wrapt and drea - my

Still oft those so - lemn scenes I view In wrapt and drea - my

Still oft those so - lemn scenes I view In wrapt and drea - my

Still oft those so - lemn scenes I view In wrapt and drea - my

sad - ness, Oft look on those who lov'd them too With fan - cy's i - dle glad - ness; A -

sad - ness, Oft look on those who lov'd them too With fan - cy's i - dle glad - ness; A -

sad - ness, Oft look on those who lov'd them too With fan - cy's i - dle glad - ness;

sad - ness, Oft look on those who lov'd them too With fan - cy's i - dle glad - ness;

gain I long to view the light In nature's fea - tures glow - ing, A -

gain I long to view the light In nature's fea - tures glow - ing, A -

A - gain I long to view the light In na - ture glow - ing, A -

To view the light In na - ture glow - ing, A -

OH SAY NOT THAT MY HEART IS COLD.

gain to tread the mountain's height, And taste the soul's o'er-flow-ing, A-gain to tread the

gain to tread the mountain's height, And taste the soul's o'er-flow-ing, A-gain to tread the

gain to tread the mountain's height, And taste the soul's o'er-flow-ing, A-gain to tread the

gain to tread the mountain's height, And taste the soul's o'er-flow-ing, A-gain to tread the

mountain's height, And taste the soul's o'er-flow-ing.

mountain's height, And taste the souls o'er-flow-ing.

mountain's height, And taste the soul's o'er-flow-ing.

And taste, and taste the soul's o'er-flow-ing.

mountain's height, And taste the soul's o'er-flow-ing.

LOVE AND MIRTH.

A FOUR-PART SONG.

POETRY BY BARRY CORNWALL.

COMPOSED BY

HENRY SMART.

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

Allegretto.
mf *Quasi Recit.* *cres.*

TREBLE.
 What song doth the cric-ket sing? What news doth the swal-low

ALTO.
mf *cres.*
 What song doth the cric-ket sing? What news doth the swal-low

TENOR.
 (Svs. lower.) *mf* *cres.*
 What song doth the cric-ket sing? What news doth the swal-low

BASS.
mf *cres.*
 What song doth the cric-ket sing? What news doth the swal-low

*PIANO.
mf *cres.*
 ♩ = 92.

f Poco più moto. *p* *lento.* *a tempo animato.*
 ♩ = 142.

bring? What doth laughing boy-hood tell? What calls out the wed-ding bell? What say

f *p* *lento.*
 bring? What doth laughing boy-hood tell? What calls out the wed-ding bell?

f *p* *lento.*
 bring? What doth laughing boy-hood tell? What calls out the wed-ding bell?

f *p* *lento.*
 bring? What doth laughing boy-hood tell? What calls out the wed-ding bell?

f *p* *lento.* *a tempo animato.*
 bring? What doth laughing boy-hood tell? What calls out the wed-ding bell?

f *p* *lento.* *a tempo animato.*

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

LOVE AND MIRTH.

all? *p* In the air and in the earth, *pp* Ve - ry, *pp*
p Love and mirth, love and mirth, In the air and in the earth, *pp* Ve - ry, *pp*
p Love and mirth, love and mirth, In the air and in the earth, *pp* Ve - ry, *pp*
 Love and mirth, love and mirth, In the air and in the earth, *pp* Ve - ry, *pp*

cres.
 ve - ry soft and mer - ry Is the natu - ral song of earth, *cres.* Ve - ry, ve - ry soft and *cres.*
 ve - ry soft and mer - ry Is the natu - ral song of earth, *cres.* Ve - ry, ve - ry soft and *cres.*
 ve - ry soft and mer - ry Is the natu - ral song of earth, *cres.* Ve - ry, ve - ry soft and *cres.*
 ve - ry soft and mer - ry Is the natu - ral song of earth, *cres.*

pp mer - ry Is the natural song of earth. *p* Mark the morn when first she springs *cres.* Upwards *cres.*
pp mer - ry Is the natural song of earth. *p* Mark the morn when first she springs *cres.* Upwards *cres.*
pp mer - ry Is the natural song of earth. *p* Mark the morn when first she springs *cres.* Upwards *cres.*
 Is the natural song of earth. *pp* Mark the morn when first she springs *p* Upwards *cres.*

LOVE AND MIRTH.

on her golden wings. Hark! the soaring, soaring lark, And the echoing fo-rests,
 on her golden wings. Hark! hark! the soaring lark, And the echoing fo-rests,
 on her golden wings. Hark! hark! the soaring lark, the echoing fo-rests,
 on her golden wings. Hark! hark! the soaring, soaring lark, And the echoing

hark! Hark! hark! the echoing fo-rests, hark! hark! . . . What say
 hark! hark! hark! hark! the echoing fo-rests,
 hark! hark! the echoing forests, hark! hark!
 fo-rests, hark! hark! the echoing forests, hark! hark!

they? . . . In the air, and in the earth, Ve-ry, ve-ry soft and
 Love and mirth, love and mirth, In the air, and in the earth, Ve-ry, ve-ry soft and
 Love and mirth, love and mirth, In the air, and in the earth, Ve-ry, ve-ry soft and
 Love and mirth, love and mirth, In the air, and in the earth, Ve-ry, ve-ry soft and

LOVE AND MIRTH.

mer-ry Is the natu-ral song of earth, Ve - ry, ve - ry soft and mer-ry Is the
 mer-ry Is the natu-ral song of earth, Ve - ry, ve - ry soft and mer-ry Is the
 mer-ry Is the natu-ral song of earth, Ve - ry, ve - ry soft and mer-ry Is the
 mer-ry Is the natu-ral song of earth, . . . Is the

natural song of earth. Is it mirth? then why will man Spoil the sweetsong all he
 natural song of earth. Is it mirth? then why will man Spoil the sweetsong all he
 natural song of earth. Is it mirth? then why will man Spoil the sweetsong all he
 natural song of earth. Is it mirth? then why will man Spoil the sweetsong all he

can? Bid him ra - - - ther aye re - joice, . . . Bid him
 can? Bid him ra - - - ther aye re - joice With a kind and mer - ry voice, . .
 can? Bid him ra - - - ther aye re - joice With a kind and mer - ry
 can? Bid . . him ra - - - ther aye re - joice With a kind and mer - ry voice, .

LOVE AND MIRTH.

sing *dim.* To the air, and to the earth. *pp* Ve - ry,
 "Love and mirth, love and mirth" *dim.* To the air, and to the earth. *pp* Ve - ry,
 voice "Love and mirth, love and mirth" *dim.* To the air, and to the earth. *pp* Ve - ry,
 "Love and mirth, love and mirth" *dim.* To the air, and to the earth. *pp* Ve - ry,

cres. ve - ry soft and mer - ry Is the natu - ral song of earth, *cres.* Ve - ry, ve - ry soft and
cres. ve - ry soft and mer - ry Is the natu - ral song of earth, *cres.* Ve - ry, ve - ry soft and
cres. ve - ry soft and mer - ry Is the natu - ral song of earth, *cres.* Ve - ry, ve - ry soft and
 ve - ry soft and mer - ry Is the natu - ral song of earth,

ritard. mer - ry Is the natu - ral song, *al* *pp* the song of earth. *fine.*
ritard. mer - ry Is the natu - ral song, *al* *pp* the natu - ral song of earth. *fine.*
ritard. mer - ry Is the natu - ral song, *al* *pp* the natu - ral song of earth. *fine.*
 the song of earth.

SWEET VESPER HYMN.

A FOUR-PART SONG.

WORDS BY FREDERICK ENOCH.

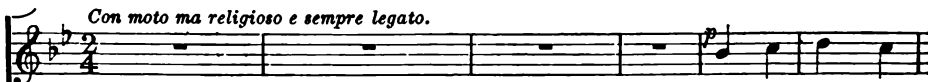
COMPOSED BY

HENRY SMART.

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

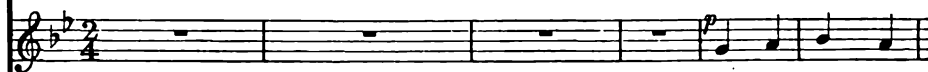
Con moto ma religioso e sempre legato.

TREBLE.



Glad - ly swell - ing

ALTO.



Glad - ly swell - ing

TENOR
(Svs. lower).

Sweet ves - per hymn, now soar - ing to the sky! Glad - ly swell - ing

BASS.



Sweet ves - per hymn! Glad - ly swell - ing

*Con moto ma religioso e sempre legato.** ACCOMP.
♩ = 92.

on the ev'-ning gale, Tell - ing the hour of peace-ful rest draws nigh,
on the ev'-ning gale, Tell - ing the hour of peace-ful rest draws nigh,
on the ev'-ning gale, . . Tell - ing the hour of peace-ful rest draws nigh,
on the ev'-ning gale, . . Tell - ing the hour of peace-ful rest draws nigh,

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

SWEET VESPER HYMN.

Rest to the pea-sant's cot and fish - er's sail. Loud - ly

Rest to the pea-sant's cot and fish - er's sail. Loud - ly

Rest to the pea-sant's cot and fish - er's sail. Loud - ly

Rest to the pea-sant's cot and fish - er's sail. Now loud - ly, Loud - ly

peal - ing o'er the sleep - ing o - cean, Soft - ly fad - ing

peal - ing o'er the o - cean, Soft - ly fad - ing

peal - ing o'er the sleep - ing o - cean, Soft - ly fad - ing

peal - ing o'er the sleep - ing o - cean, Soft - ly fad - ing

where in skies a - far, . . Hap - py em - blem of the heart's de - vo - tion, Em - - blem of de - vo - tion, Hap - py em - blem of the heart's de - vo - tion, Em - blem of de - vo - tion,

SWEET VESPER HYMN.

dim. *p* 1st time. 2nd time.

Bright - ly burns the ear - ly twi - light star. star.

dim. *p*

Bright - ly burns the ear - ly twi - light star. star.

dim. *p*

Bright - ly burns the ear - ly twi - light star. star.

dim. *p* *f* *p*

Bright - ly burns the ear - ly twi - light star. Loud-ly star. Sweet

dim. *p*

Sweet ves - per hymn! sweet ves - per hymn! ..

p *cres.* *f* *pp*

Sweet ves - per hymn! sweet ves - per hymn! ..

p *cres.* *f* *pp*

Sweet ves - per hymn! .. sweet ves - per hymn! ..

Sweet ves - per hymn! .. sweet ves - per hymn! ..

ves - per hymn! .. sweet ves - per hymn! ..

cres. *f* *pp*

Shi - ning gol - den,

p

Shi - ning gol - den,

p

Sweet ves - per hymn, while yet the sun - set beams, Shi - ning gol - den,

p *p*

Sweet ves - per hymn! Shi - ning gol - den,

SWEET VESPER HYMN.

leave the moun-tain steep-s, Sweet-ly each tone a voice of se-raph seems,

leave the moun-tain steep-s, Sweet-ly each tone a voice of se-raph seems,

leave the moun-tain steep-s, Sweet-ly each tone a voice of se-raph seems,

leave the moun-tain steep-s, Sweet-ly each tone a voice of se-raph seems,

Voice as of one that pray'r-ful vi-gil keeps. Loud-ly

Voice as of one that pray'r-ful vi-gil keeps. Loud-ly

Voice as of one that pray'r-ful vi-gil keeps. Loud-ly

Voice as of one that pray'r-ful vi-gil keeps. Now loud-ly, Loud-ly

peal-ing, fill'd with rapt e-mo-tion, Float-ing soft-ly

peal-ing, fill'd with rapt e-mo-tion, Float-ing soft-ly

peal-ing, fill'd with rapt e-mo-tion, Float-ing soft-ly

peal-ing, fill'd with rapt e-mo-tion, Float-ing soft-ly

SWEET VESPER HYMN.

but with joy to cease, . . . Leav - ing hearts that thrill with deep de - vo - tion,

but with joy to cease, Leav - ing hearts that thrill with deep de - vo - tion,

but with joy to cease, Leav - ing hearts that thrill with deep de - vo - tion,

but with joy to cease, Leav - ing hearts that thrill with deep de - vo - tion,

Shin - ing in the light of bliss - ful peace! 1st time. 2nd time. peace!

Shin - ing in the light of bliss - ful peace! peace!

Shin - ing in the light of bliss - ful peace! peace!

Shin - ing in the light of bliss - ful peace. Loud-ly peace. Sweet

Sweet ves - per hymn! sweet ves - per hymn! . . .

Sweet ves - per hymn! sweet ves - per hymn! . . .

Sweet ves - per hymn! . . . sweet ves - per hymn! . . .

Sweet ves - per hymn! . . . sweet ves - per hymn! . . .

(SECOND SERIES.)

CROCUSES AND SNOWDROPS.

A FOUR-PART SONG.

POETRY BY W. S. PASSMORE.

COMPOSED BY

HENRY SMART.

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

Allegretto.

TREBLE. *mf* Fair cro - cus - es and snow-drops, First heralds of the spring, What hope and cheerful

ALTO. *mf* Fair cro - cus - es and snow-drops, First heralds of the spring, What hope and cheerful

TENOR. *mf* Fair cro - cus - es and snow-drops, First heralds of the spring, What hope and cheerful

BASS. *mf* Fair cro - cus - es and snow-drops, First heralds of the spring, What hope and cheerful

***ACCOMP.** *mf* 182.

p pro - mise To grate - ful hearts ye bring. *pp* Fair cro - cus - es and snow-drops, First

p pro - mise To grate - ful hearts ye bring. *pp* Fair cro - cus - es and snow-drops, First

p pro - mise To grate - ful hearts ye bring. *pp* Fair cro - cus - es and snow-drops, First

p pro - mise To grate - ful hearts ye bring, Fair cro - cus - es and snow-drops, First

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

CROCUSES AND SNOWDROPS.

he - ralds of the spring, What hope and cheer-ful pro - mise, What hope to
 he - ralds of the spring, What hope and cheer-ful pro - mise To grate - ful hearts, to
 he - ralds of the spring, What hope and cheer-ful pro - mise To grate - ful hearts ye
 he - ralds of the spring, What hope and cheer-ful pro - mise What hope to

grate - ful hearts ye bring. When your bright
 grate - ful hearts ye bring. bleak Win - ter's wan - ing, When
 bring, to grate - ful hearts ye bring. bleak Win - ter's wan - ing, When
 grate - ful hearts ye bring. We know bleak Win - ter's wa - ning, When

smiles ap - pear, For with a kind - ly greet - ing Ye hail the new-born
 your bright smiles ap - pear, For with a kind - ly greet - ing Ye hail the new-born
 your bright smiles ap - pear, For with a kind - ly greet - ing Ye hail the new-born
 your bright smiles ap - pear, For with a kind - ly greet - ing Ye hail the new-born

CROCUSES AND SNOWDROPS.

year, . . For with a kind-ly greet - ing Ye hail the new-born year, ye

year, . . For with a kind-ly greet - ing Ye hail the new-born year, ye

year, . . For with a kind-ly greet - ing Ye hail the new-born year, ye

For with a kind - ly, kind - ly greet - ing Ye hail the new-born year, ye

hail the new - born year, ye hail, . . . ye hail the new-born

hail the new - born year, . . ye hail, ye hail the new - born

hail the new - born year, . . ye hail, ye hail, ye hail the new-born

hail the new - born year, ye hail the new - born

ritard.
year, . . . ye hail the new - born year. . . .

ritard.
year, ye hail, ye hail, the new - born year, the new-born year

year, . . . ye hail the new - born year, the new-born year.
year, ye hail, ye hail the new - born year, the new-born year.

year, ye hail the new - born year, the new-born year.
ritard.

CROCUSES AND SNOWDROPS.

First system of the musical score. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Fair cro-cus-es and snowdrops, Whene'er the ze-phyr swells, Sound, sound your gol-den". The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf* and *f*.

Second system of the musical score. The lyrics are: "trum-pets, Strike your sil-ver bells. Fair cro-cus-es and snow-drops, When-". The piano part continues with the same melodic and harmonic patterns. Dynamics include *p* and *pp*.

Third system of the musical score. The lyrics are: "- e'er the ze-phyr swells, Sound, sound your gol-den trum-pets, And strike, and". The piano part concludes with a crescendo marked *cres.* Dynamics include *cres.*

CROCUSES AND SNOWDROPS.

Musical score for "The Bells" by Mendelssohn. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Allegretto". The score consists of five systems of music. The first four systems are vocal parts, and the fifth system is a piano accompaniment. The lyrics are: "strike your sil - ver bells. A - wake your bells, your sil - ver bells. Bid all the blos - soms A - bells, and strike your sil - ver bells. Bid all the blos - soms A - strike your sil - ver bells, Bid all your sis - ter blos - soms A -". The score includes dynamic markings such as *dim.* (diminuendo), *cres.* (crescendo), and *f* (forte). The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

The musical score is for a piece titled "The New-born King". It is written for a vocal soloist and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the first two lines of the vocal melody and the first line of the piano accompaniment. The second system contains the next two lines of the vocal melody and the second line of the piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "joys to share, And join with mer-ry wel-come To hail the new-born - wake your joys to share, And join with mer-ry wel-come To hail the new-born - wake your joys to share, And join with mer-ry wel-come To hail the new-born". The score includes various musical notations such as notes, rests, and dynamic markings like "cres." (crescendo) and "p." (piano).

joys to share, And join with mer-ry wel-come To hail the new-born
 - wake your joys to share, And join with mer-ry wel-come To hail the new-born
 - wake your joys to share, And join with mer-ry wel-come To hail the new-born
 - wake your joys to share,

The image shows a musical score for the song "The New-Born Year." It features three vocal parts (Soprano, Alto, and Tenor) and a piano accompaniment. The music is in 4/4 time and the key of D major (indicated by two sharps). The lyrics are: "year, . . . And join with mer-ry wel - come To hail the new-born year, to". The piano part includes dynamic markings such as *f* (forte) and *p* (piano). The score is presented on a single page with a decorative border.

CROCUSES AND SNOWDROPS.

hail the new-born year, to hail . . . the year, . . . to hail the

hail the new-born year, to hail, to hail the new-born year, to

hail the new-born year, to hail, to hail the new-born year, to hail the

hail the new-born year, . . . to hail the new-born year, to

ritard.
new - born year, to hail the new - born year. . . .

ritard.
hail the new-born year, the new - born year, the new-born year.

ritard.
new - born year, . . the new - born year, the new-born year.
hail the new-born year, . . the new - born year, the new-born year.

ritard.
hail, to hail . . the new - born year, the new-born year.

(SECOND SERIES).

STARS OF THE SUMMER NIGHT.

A FOUR-PART SONG.

POETRY BY LONGFELLOW.

COMPOSED BY

HENRY SMART.

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

Con moto, ma tranquillamente.

TREBLE.

Stars of the summer night, Far in your a-zure

ALTO.

pp Stars of the sum-mer night, of the summer night, Far in your a-zure

TENOR (Svs. lower).

pp Stars, . . . stars of the summer night, Far in your a-zure

BASS.

pp Stars of the sum-mer night, of the summer night, Far in your a-zure

Con moto, ma tranquillamente.

*** ACCOMP.**

pp

♩ = 60.

pp . . . *cres.* Hide, hide your gol - den light, She

deeps, . . . *pp* . . . *cres.* Hide, hide your gol - den light, hide your gol - den light, She

deeps, *pp* . . . *cres.* hide your gol - den light, She

deeps, *pp* . . . *cres.* Hide, hide your gol - den light, hide your gol - den light, She

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

STARS OF THE SUMMER NIGHT.

sleeps, . . . my la - dy sleeps, . . . she sleeps, sleeps, . . .

sleeps, my la - dy sleeps, she sleeps, . . . my la - dy sleeps, she

sleeps, my la - dy sleeps, she sleeps, . . . my la - dy sleeps, she

sleeps, my la - dy sleeps, she sleeps, my la - dy sleeps, sleeps, she

dim.

poco cres.

Moon of the sum-mer night, Far down yon western steeps,

sleeps. Moon of the sum-mer night, Far down yon west-ern steeps, Sink,

sleeps. Moon of the sum-mer night, . . . Far down yon west-ern steeps, Sink,

sleeps Moon of the sum-mer night, Far down yon western steeps, Sink,

poco cres.

Sink, sink in sil - ver light, She sleeps, . . . my la - dy sleeps, sleeps, . . .

sink in sil - ver light, She sleeps,

sink in sil - ver light, She sleeps, she sleeps, . . . she

sink in sil - ver light, She sleeps, my la - dy

p

STARS OF THE SUMMER NIGHT.

cres.
Sink, sink in sil - ver . . light, She

cres.
my la - dy sleeps, she sleeps, Sink, sink in sil - ver light, She

cres.
sleeps, my la - dy sleeps, sleeps, . . Sink, sink in sil - ver light, She

cres.
sleeps, she sleeps, . . she sleeps, Sink, sink in sil - ver light, She

p
sleeps, my la - dy sleeps, . . my la - dy . .

cres.
sleeps, my la - dy sleeps, she sleeps, my la - dy sleeps, my la - dy

cres.
sleeps, . . she sleeps, she sleeps, my la - dy sleeps, my la - dy

p
she sleeps, she sleeps, my la - dy sleeps, my la - dy

cres.
sleeps, she sleeps, . . my la - dy sleeps, my la - dy

pp
sleeps, she sleeps, my la - dy sleeps, . .

pp
sleeps, she sleeps, my la - dy sleeps, she sleeps. . .

pp
sleeps, she sleeps, my la - dy sleeps, she sleeps. . .

pp
sleeps, she sleeps, my la - dy sleeps, she sleeps. . .

STARS OF THE SUMMER NIGHT.

Wind of the sum-mer night, Where yon wood-bine

Wind of the sum-mer night, of the sum-mer night, Where yon wood-bine

Wind, . . . wind of the sum-mer night, Where yon wood-bine

Wind of the sum-mer night, of the sum-mer night, Where yon wood-bine

creeps, . . . Fold, fold thy pin-ions light, She

creeps, Fold, fold thy pin-ions light, fold thy pin-ions light, She

creeps, Fold, . . . fold thy pin-ions light, She

creeps, Fold, fold thy pin-ions light, fold thy pin-ions light, She

sleeps, . . . my la-dy sleeps, . . . she sleeps, sleeps, . . .

sleeps, my la-dy sleeps, she sleeps, . . . my la-dy sleeps, she

sleeps, my la-dy sleeps, she sleeps, . . . my la-dy sleeps, she

sleeps, my la-dy sleeps, she sleeps, my la-dy sleeps, sleeps, she

STARS OF THE SUMMER NIGHT.

poco cres.

Dreams of the sum-mer night, Tell her her lo-ver keeps Watch,

poco cres.

sleeps.

Dreams of the sum-mer night, Tell her her lo-ver keeps Watch, keeps

poco cres.

sleeps. Dreams of the sum - mer night, . . Tell her her lo-ver keeps Watch, keeps

poco cres.

sleeps.

Dreams of the sum-mer night, Tell her her lo-ver keeps Watch, keeps

poco cres.

watch, while, in slum-ber light, She sleeps, . . . my la - dy sleeps, sleeps, . .

watch, while, in slum - ber light, She sleeps,

watch, while, in slum - - ber light, She sleeps, she sleeps, . . she

watch, while, in slum - ber light, She sleeps, my la - dy

cres.

While, in slum - ber . . light, She

cres.

my la - dy sleeps, she sleeps, While, in slum - ber light, She

cres.

sleeps, my la - dy sleeps, sleeps, . . While, in slum - ber light, She

cres.

sleeps, she sleeps, . . she sleeps, While, in slum - ber light, She

cres.

STARS OF THE SUMMER NIGHT.

sleeps, my la - dy sleeps, my la - dy . .

sleeps, my la - dy sleeps, . . she sleeps, my la - dy sleeps, my la - dy

sleeps, . . she sleeps, she sleeps, my la - dy sleeps, my la - dy

sleeps, she sleeps, *cres.* my la - dy sleeps, my la - dy

p

sleeps, she sleeps, my la - dy sleeps,

sleeps, she sleeps, my la - dy sleeps, she sleeps. . .

sleeps, she sleeps, my la - dy sleeps, she sleeps. . .

sleeps, she sleeps, my la - dy sleeps, she sleeps. . .

pp

WIND THY HORN.

A FOUR-PART SONG.

THE POETRY BY THOMAS MOORE.

COMPOSED BY

HENRY SMART.

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

Allegretto ma maestoso.

TREBLE.

Wind thy horn, my hunter boy, And leave thy lute's in-glo-rious sighs: Hunting

ALTO.

Wind thy horn, my hunter boy, And leave thy lute's in-glo-rious sighs: Hunting

TENOR
(Sopr. lower).

Wind thy horn, my hunter boy, And leave thy lute's in-glo-rious sighs: Hunting

BASS.

Wind thy horn, my hunter boy, And leave thy lute's in-glo-rious sighs: Hunting

ACCOMP.
♩ = 72.

Allegretto ma maestoso.

is the he-ro's joy... Till war his no-bler game sup-plies. Wind thy

is the he-ro's joy... Till war his no-bler game sup-plies. Wind thy

is the he-ro's joy, Till war his no-bler game sup-plies. Wind thy

is the he-ro's joy... Till war his no-bler game sup-plies. Wind thy

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

WIND THY HORN.

poco cres.

horn, my hunt-er boy, And leave thy lute's in-glo-rious sighs: Hunt-ing

poco cres.

horn, my hunt-er boy, And leave thy lute's in-glo-rious sighs: Hunt-ing

poco cres.

horn, my hunt-er boy, And leave thy lute's in-glo-rious sighs: Hunt-ing

poco cres.

horn, my hunt-er boy, And leave thy lute's in-glo-rious sighs: Hunt-ing

poco cres.

is the he-ro's joy,.. Till war his no-bler game sup-plies. Hark! the

is the he-ro's joy,.. Till war his no-bler game sup-plies. Hark! the

is.. the he-ro's joy,.. Till war his no-bler game sup-plies. Hark! the

is the he-ro's joy,.. Till war his no-bler game sup-plies. Hark! the

f

hound-bells ringing sweet, While hunters shout, and woods re-peat, Hil-li-

hound-bells ringing sweet, While hunters shout, and woods re-peat, Hil-li-

hound-bells ringing sweet, While hunters shout, and woods re-peat, Hil-li-ho! . . .

hound-bells ringing sweet, While hunters shout, and woods re-peat,

WIND THY HORN.

- ho! hil-li-ho! hil-li -
 - ho! hil-li-ho! hil-li -
 hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! . . . hil-li-ho! .
 Hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! . . . hil-li-ho! .
 - ho! hil-li-ho! hil-li-ho! hil-li-ho! . hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho!
 - ho! hil-li-ho! hil-li-ho! hil-li-ho! . hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho!
 hil-li-ho! hil-li-ho! hil-li-ho! . . .
 hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho!
 - ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! .
 - ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! .
 hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! .
 - ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! .
 poco ritard.
 pp

WIND THY HORN.

Wind a - gain thy cheer-ful horn, Till e - cho, faint with an-sw'ring, dies; Burn bright

Wind a - gain thy cheer-ful horn, Till e - cho, faint with an-sw'ring, dies; Burn bright

Wind a - gain thy cheer-ful horn, Till e - cho, faint with an-sw'ring, dies; Burn bright

Wind a - gain thy cheer-ful horn, Till e - cho, faint with an-sw'ring, dies; Burn bright

The first system of the musical score for 'Wind Thy Horn'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'Wind a - gain thy cheer-ful horn, Till e - cho, faint with an-sw'ring, dies; Burn bright'. The music is in G major and 2/4 time. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand.

torch - es, burn till morn, . And lead us where the wild boar lies! . Wind a -

torch - es, burn till morn, . And lead us where the wild boar lies! . Wind a -

torch - es, burn till morn, And lead us where the wild boar lies! . Wind a -

torch - es, burn till morn, . And lead us where the wild boar lies! . Wind a -

The second system of the musical score. The lyrics continue: 'torch - es, burn till morn, . And lead us where the wild boar lies! . Wind a -'. The piano accompaniment continues with the same rhythmic pattern. The vocal parts have a melodic line with some grace notes and slurs. The system ends with a double bar line.

- gain thy cheer-ful horn, Till e - cho, faint with an - sw'ring, dies; Burn bright

- gain thy cheer-ful horn, Till e - cho, faint with an - sw'ring, dies; Burn bright

- gain thy cheerful horn, Till e - cho, faint with answ'ring, dies; Burn bright

- gain thy cheerful horn, Till e - cho, faint with answ'ring, dies; Burn bright

The third system of the musical score. The lyrics continue: '- gain thy cheer-ful horn, Till e - cho, faint with an - sw'ring, dies; Burn bright'. The piano accompaniment continues with the same rhythmic pattern. The vocal parts have a melodic line with some grace notes and slurs. The system ends with a double bar line.

WIND THY HORN.

torch-es, burn till morn, And lead us where the wild boar lies! . Hark! the
 torch-es, burn till morn, And lead us where the wild boar lies! . Hark! the
 torch-es, burn till morn, And lead us where the wild boar lies! . Hark! the
 torch-es, burn till morn, And lead us where the wild boar lies! . Hark! the

The first system of the musical score for 'Wind Thy Horn'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'torch-es, burn till morn, And lead us where the wild boar lies! . Hark! the'. The music is in G major and 2/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes.

cry, "He's found, he's found!" While hill and vale . our shout re - sound, Hil-li -
 cry, "He's found, he's found!" While hill and vale . our shout re - sound, Hil-li -
 cry, "He's found, he's found!" While hill and vale . our shout re - sound, Hil-li - ho!
 cry, "He's found, he's found!" While hill and vale . our shout re - sound,

The second system of the musical score. The lyrics continue with 'cry, "He's found, he's found!" While hill and vale . our shout re - sound, Hil-li -'. The piano accompaniment continues with the same rhythmic pattern.

- ho! . . . hil-li-ho! hil-li -
 - ho! . . . hil-li-ho! hil-li -
 hil-li - ho! hil-li-ho! hil-li-ho! hil-li - ho! . . . hil-li-ho!
 Hil-li-ho! hil-li - ho! hil-li-ho! hil-li-ho! hil-li - ho! . . . hil-li-ho!

The third system of the musical score, featuring a chorus of 'hil-li-ho!'. The lyrics are '- ho! . . . hil-li-ho! hil-li -', '- ho! . . . hil-li-ho! hil-li -', 'hil-li - ho! hil-li-ho! hil-li-ho! hil-li - ho! . . . hil-li-ho!', and 'Hil-li-ho! hil-li - ho! hil-li-ho! hil-li-ho! hil-li - ho! . . . hil-li-ho!'. The piano accompaniment continues with the same rhythmic pattern.

WIND THY HORN.

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts have the lyrics: "ho! hil-li-ho! hil-li-ho! hil-li-ho! . hil-li-ho! hil-li-ho! hil-li-ho! hil-li-". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *cres.* (crescendo) and *p* (piano).

Second system of the musical score. It continues with four vocal staves and a piano accompaniment. The vocal parts have the lyrics: "ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho! hil-li-ho!". The piano accompaniment continues with the same melodic and bass lines. Dynamics include *pp* (pianissimo), *poco ritard.* (poco ritardando), and *ff* (fortissimo).

THE LAND OF WONDERS.

A FOUR-PART SONG.

FROM THE GERMAN OF SCHILLER.

COMPOSED BY
HENRY SMART.

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

Con moto moderato. *cres.*

TREBLE.

From this val - ley's low-ly plain, Where but chil - ly mists I see, Could I

ALTO.

From this val-ley's low-ly plain, Where but chil - ly mists I see, Could I

TENOR
(Svo. lower).

Form this val - ley's low-ly plain, Where but chil-ly mists I see, Could I

BASS.

From this val - ley's low-ly plain, Where but chil - ly mists I see, Could I

Con moto moderato. *p* *cres.*

*** ACCOMP.**
♩ = 66.

dim.

but the path - way gain, Oh! how happy should I be! Love-ly mountains greet mine

dim.

but the pathway gain, Oh! how hap - py should I be! Love-ly mountains greet mine

dim.

but the pathway gain, Oh! how hap - py should I be! Lovely moun - tains

dim.

but the pathway gain, Oh! how hap - py should I be! Love - ly

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

THE LAND OF WONDERS.

eye, . . . E-ver ver-dant, young and fair; . . . To the moun-tains I would

eye, . . . E-ver ver-dant, young and fair; . . . To the moun-tains I would

greet mine eye, E-ver ver - - dant, young and fair; To the moun-tains I would

moun-tains greet mine eye; . . . To the mountains I would

cres.

cres.

cres.

cres.

cres.

fly, Had I wings to cleave the air, Had I wings to cleave the air.

fly, Had I wings to cleave, to cleave the air, Had I wings to cleave the air.

fly, Had I wings to cleave, to cleave the air, Had I wings to cleave the air.

fly, Had I wings to cleave, to cleave the air, Had I wings to cleave the air.

f

f

f

f

f

In my ear sweet mu-sic rings Tones of hea-ven's lull'd re- pose; Borne up -

In my ear sweet mu-sic rings Tones of hea-ven's lull'd re- pose; Borne up -

In my ear sweet mu-sic rings Tones of hea-ven's lull'd re- pose; Borne up -

In my ear sweet mu-sic rings Tones of hea-ven's lull'd re- pose; Borne up -

p

cres.

cres.

cres.

cres.

cres.

THE LAND OF WONDERS.

dim.
 - on the ze - phyr's wings, Balmy odour round me flows. Golden grows the fruit so
dim.
 - on the zephyr's wings, Balmy o - dour round me flows. Golden grows the fruit so
dim.
 - on the zephyr's wings, Balmy o - dour round me flows. Golden grows the
dim.
 - on the zephyr's wings, Balmy o - dour round me flows. Golden

cres.
 fair, . . Nodding on the dark green spray, . . And the flow - ers blooming
cres.
 fair, . . Nodding on the dark green spray, . . And the flow - ers blooming
cres.
 fruit so fair, Nodding on the dark green spray, And the flow - ers blooming
cres.
 grows . the fruit so fair, . . And the flowers blooming

there, Win - ter marks not for his prey, Win - ter marks not for his prey.
 there, Win - ter marks not, marks not for his prey. Win - ter marks not for his prey.
 there, Win - ter marks not, marks not for his prey, Win - ter marks not for his prey.
 there, Win - ter marks not, marks not for his prey, Win - ter marks not for his prey.

THE LAND OF WONDERS.

mf But a tor - rent bars my way: . . Fierce its an - gry bil-lows

mf But a torrent bars my way: Fierce, fierce its an-gry bil-lows

mf But a tor - rent bars my way: . . Fierce its an - gry bil-lows

mf But a torrent bars my way: Fierce its an-gry billows roll,

f roll, And the menace of . . its . . spray, With a shud - der fills my soul.

f roll, And the menace of its spray, With a shud - der fills my soul.

f roll, And the menace of its spray, With a shud - der fills my soul.

f And the menace of its spray, With a shud-der fills my soul, fills my soul.

cres. Lo! a boat reels to and fro, But, a - las! the pi - lot fails! Bold and fear - less in it

cres. Lo! a boat reels to and fro, But, a - las! a - las! the pi - lot fails! Bold and fear - less in it

cres. Lo! a boat reels to and fro, But, a - las! a - las! the pi - lot fails! Bold and fearless in it

cres. Lo! a boat reels to and fro, But, a - las! the pi - lot fails! Bold and fear - less in it

THE LAND OF WONDERS.

ritard. $\text{♩} = 80.$

go, Life breathes on its swelling sails. Heav'n ne'er gives a pledge to man, Strong in

go, Life breathes on its swelling sails. Heav'n ne'er gives a pledge to man, Strong in

go, Life breathes on its swelling sails. Heav'n ne'er gives a pledge to man, Strong in

go, Life breathes on its swelling sails. Heav'n ne'er gives a pledge to man, Strong in

faith then thou must dare; Thee nought but a won-der can To the Land of Won - ders

faith then thou must dare; Thee nought but a won-der can To the Land of

faith then thou must dare; Thee nought but a won-der can To the Land of

faith then thou must dare; Thee nought but a won-der can To the Land of Won - ders

dim. *rit.*

bear, to the Land of Won - ders, the Land of Won - - - ders bear.

Won - ders bear, To the Land of Won - ders bear.

Won - ders bear, to . . . the Land of Wonders bear.

bear, to the Land of Won - ders, the Land of Won - ders bear.

(SECOND SERIES.)

YE LITTLE BIRDS THAT SIT AND SING.

A FOUR-PART SONG.

WORDS BY THOMAS HEYWOOD.

COMPOSED BY

HENRY SMART.

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

Allegretto.

TREBLE. *p* Ye lit - tle birds that sit and sing A - midst the sha - dy

ALTO. *p* Ye lit - tle birds that sit and sing A - midst the sha - dy

TENOR
(Svs. lower). *p* Ye lit - tle birds that sit and sing A - midst the sha - dy

BASS. *p* Ye lit - tle birds that sit and sing A - midst the sha - dy

Allegretto.

*** ACCOMP.** *p*

♩ = 120.

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den .

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

val - leys, And see how Phil - lis sweet - ly walks With - in her gar - den

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

YE LITTLE BIRDS THAT SIT AND SING.

al - leys; Go, pret - ty birds, a - bout her bow'r, Sing, pret - ty birds; She

al - leys; Go, pret - ty birds, a - bout her bow'r, Sing, pret - ty birds; She

al - leys; Go, pret - ty birds, Sing, pret - ty birds; She

al - leys; Go, pret - ty birds, Sing, pret - ty birds; She

p *cres.*

may not low'r, For ah! me-thinks I see her frown; Ye pret - ty wan-tons, *poco ritard.*

may not low'r, For ah! me-thinks I see her frown; Ye wan-tons, *poco ritard.*

may not low'r, For ah! me-thinks I see her frown; Ye pret - ty wan-tons, *poco ritard.*

may not low'r, For ah! me-thinks I see her frown; Ye wan-tons, *poco ritard.*

f *p poco ritard.*

war - ble, ye pret - ty wan-tons, war - ble, pret - ty, pret - ty wan-tons, war - ble. *a tempo.*

war - ble, ye pret - ty, ye pret - ty, pret - ty wan-tons, war - ble. *a tempo.*

war - ble, ye pret - ty, ye pret - ty, pret - ty wan-tons, war - ble. *a tempo.*

war - ble, ye pret - ty, ye pret - ty, pret - ty wan-tons, war - ble. *a tempo.*

p a tempo.

YE LITTLE BIRDS THAT SIT AND SING.

Oh, fly, make haste; see, see, she falls In - to a pret - ty

Oh, fly, make haste; see, see, she falls In - to a pret - ty

Oh, fly, make haste; see, see, she falls In - to a pret - ty

Oh, fly, make haste; see, see, she falls In - to a pret - ty

slum - ber; Sing round a - bout her ro - sy bed, That, wa-king, she may

slum - ber; Sing round a - bout her ro - sy bed, That, wa-king, she may

slum - ber; Sing round a - bout her ro - sy bed, That, wa-king, she may

slum - ber; Sing round a - bout her ro - sy bed, That, wa-king, she may

won - der. Sing to her, 'tis her lo - ver true That send - eth love by

won - der. Sing to her, 'tis her lo - ver true That send - eth love by

won - der. Sing, 'tis her lo - ver true That send - eth

won - der. Sing, 'tis her lo - ver true That send - eth

YE LITTLE BIRDS THAT SIT AND SING.

you and you; And when you hear her kind re - ply, Re - turn with plea-sant
 you and you; And when you hear her kind re - ply, Re - turn with
 love by you; And when you hear her kind re - ply, Re - turn with plea-sant
 love by you; And when you hear her kind re - ply Re - turn with

warb-lings, re - turn with plea-sant warb - lings, re - turn with plea-sant warb-lings.
 warb-lings, re - turn, re - turn, re - turn with plea-sant warb-lings.
 warb-lings, re - turn, re - turn, re - turn with plea-sant warb-lings.
 warb-lings, re - turn, re - turn, re - turn with plea-sant warb-lings.
 warb-lings, re - turn, re - turn, re - turn with plea-sant warb-lings.

HOW SOFT THE SHADES OF EVENING
CREEP.

A FOUR-PART SONG.

THE WORDS BY BISHOP HEBER.

COMPOSED BY

HENRY SMART.

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

Andante solennemente. *poco*

TENOR. *p* How soft the shades of eve-ning creep O'er yon-der dew - y lea, Where *poco*

ALTO. *p* How soft the shades of eve-ning creep O'er yon-der dew - y lea, Where *poco*

TENOR
(Svs. lower.) *p* How soft the shades of eve-ning creep O'er yon-der dew - y lea, Where *poco*

BASS. *p* How soft the shades of eve-ning creep O'er yon-der dew - y lea, Where balm-y *poco*

ACCOMP.
♩ = 84. *Andante solennemente.* *p* *poco*

crs. balm - y winds have lull'd to sleep The ten-ants of the tree, Where winds have

crs. balm - y winds have lull'd to sleep The ten-ants of the tree, have lull'd to

crs. balm - y winds have lull'd to sleep The ten-ants of the tree, Where winds have lull'd . . . to

crs. winds have lull'd to sleep The ten-ants of the tree, Where winds have lull'd to

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

HOW SOFT THE SHADES OF EVENING CREEP.

pp
 lull'd to sleep the tenants of the tree. No wand'ring breeze is here to sweep, In
 sleep the tenants of the tree. No breeze is here to sweep,
 sleep the tenants of the tree. No breeze is here to sweep,
 sleep the tenants of the tree. No breeze is here

pp *cres.*
 winding rip-ple o'er the deep, Yet swells the heaving sea, yet swells the heav - ing
 In rip-ple o'er the deep, Yet swells the heaving sea, yet swells the heav - ing
 In rip-ple o'er the deep, Yet swells the heaving sea, yet swells the heaving sea! No
 to curl the deep, Yet swells the heaving sea, yet swells the heav-ing sea! No

pp ritard.
 sea! . . No breeze is here, Yet swells the heav - ing sea.
 sea! . . No breeze is here, Yet swells the heav - ing sea.
 wand'ring breeze is here, Yet swells, yet swells the heav - ing sea.
 wand'ring breeze is here, Yet swells, yet swells the sea, . . the heav-ing sea.
pp ritard.

HOW SOFT THE SHADES OF EVENING CREEP.

pp How calm the sky! rest, o - cean, rest, From storm and ruf - fle free, . . . *poco*

pp How calm the sky! rest, o - cean, rest, From storm and ruf - fle free, . . . *poco*

pp How calm the sky! rest, o - cean, rest, From storm and ruf - fle free, . . . *poco*

pp How calm the sky! rest, o - cean, rest, From storm and ruf - fle free, Calm as the *poco*

cres. Calm as the i - mage on thy breast Of her that governs thee, The i - mage

cres. Calm as the i - mage on thy breast Of her that governs thee, Her i - mage

cres. Calm as the i - mage on thy breast Of her that governs thee, The i - mage on . . . thy

cres. i - - mage on thy breast Of her that governs thee, The i - mage on thy

cres.

pp on thy breast Of her that go - verns thee. And yet be - neath the moon's mild reign, Thy *pp*

on thy breast, That go - - verns thee. be - neath the moon's mild reign, *pp*

breast Of her that go - - verns thee. be - neath the moon's mild reign, *pp*

breast Of her that go - verns thee. Thy broad breast heaves, *pp*

pp

HOW SOFT THE SHADES OF EVENING CREEP.

broad breast heaves, as one in pain, Thou dark and si-lent sea, Thou dark and si-lent

Thy breast heaves, one in pain, Thou dark and si-lent sea, Thou dark and si-lent

Thy breast heaves, one in pain, Thou dark and si-lent sea, Thou dark and si-lent sea! Thy

as one in pain, Thou dark and si-lent sea, Thou dark and si-lent sea! Thy

sea! . . . as one in pain, Thou dark and si - - lent sea!

sea! . . . as one in pain, Thou dark and si - - lent sea!

broad breast heaves, as one in pain, Thou dark and si - - lent sea!

broad breast heaves, as one in pain, Thou dark, thou dark . . and si - lent sea!

HOW SWEET IS SUMMER MORNING.

A FOUR-PART SONG.

THE WORDS BY W. S. PASSMORE.

COMPOSED BY

HENRY SMART.

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

Andante, quasi allegretto.

TREBLE.

How sweet is summer morning, When dewdrops gem the ground, Dis -

ALTO.

How sweet is summer morning, When dew - drops gem the ground, . Dis-til-ling

TENOR
(two lower).

How sweet is summer morn - ing, When dewdrops gem the ground, Dis -

BASS.

How sweet is summer morn - ing, When dewdrops gem the ground, Dis -

Andante, quasi allegretto.

*ACCOMP.

♩ = 64.

The piano accompaniment consists of two staves. The right hand plays a melody with various dynamics including *f*, *p*, and *dim.* The left hand provides a harmonic accompaniment. The tempo is marked *Andante, quasi allegretto*. The key signature has one sharp (F#) and the time signature is 3/4.

- til - ling sweet-est fra - grance The balm - - y air a-round; When ev' - ry word re -

sweet - - est fra - grance The balm - - y air a-round; When ev' - ry word re -

- til-ling sweet - est fra - grance The balm - - y air a-round; When ev' - ry word re -

- til-ling sweet - est fra - grance The balm-y air a - round; When

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

HOW SWEET IS SUMMER MORNING.

cres *cen* *do.* *f*
 - sound-eth With song-birds' matin lays, The voice of Na - ture lift - ing Her
cres *cen* *do.* *f*
 - sound-eth With song-birds' matin lays, The voice of Na - ture lift - ing Her
cres *cen* *do.* *f*
 - sound-eth With song-birds' matin lays, The voice of Na - ture lift - ing Her
 ev' - ry wood resound-eth With song-birds' matin lays, The voice of Na - ture lift - ing her
cres *cen* *do.* *f*
 great Cre-a-tor's praise, The voice of Na - ture lift - ing her great Cre-a-tor's
 great Cre-a-tor's praise, The voice of Na - - - ture lift - ing her great Cre-a-tor's
 great Cre-a-tor's praise, The voice of Na - ture lift - ing her great Cre-a-tor's
 great Cre-a-tor's praise, The voice of Na - ture lift - ing her great Cre-a-tor's
cres. *f*
 praise, her great Cre-a-tor's praise, her great Cre-a-tor's praise.
cres. *f*
 praise, her great Cre-a-tor's praise, her great Cre-a-tor's praise.
 praise, her great Cre - a - tor's praise, her great, her great . Cre - a - tor's praise.
cres. *f*
 praise, her great Cre - a - tor's praise, her great Cre - - a - - tor's praise.

The musical score is written for a vocal ensemble and piano accompaniment. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into several systems, each containing vocal staves and piano accompaniment staves. The lyrics are written below the vocal staves. Musical markings such as *cres.* (crescendo), *cen* (canto), *do.* (do), and *f* (forte) are used throughout the score to indicate dynamics and performance instructions. The piano accompaniment consists of chords and melodic lines that support the vocal parts.

HOW SWEET IS SUMMER MORNING.

The sun of sum-mer morn-ing, How joy-ous-ly he soars, As

The sun of sum-mer morn-ing, How joy - ous - ly he soars, . As o-ver

The sun of sum-mer morn - ing, How joyous - ly he soars, As

The sun of sum-mer morn - ing, How joyous - ly he soars, As

o - - ver mead and moun-tain His gor - geous radiance pours; Then quick at heav'n's bright

mead and moun - tain His gor - geous radiance pours; Then quick at heav'n's bright

o - ver mead and moun-tain His gor - geous radiance pours; Then quick at heav'n's bright

o - ver mead and moun-tain His gorge-ous ra - diance pour-; Then

por-tals, The lark his strain doth raise, And mingles earth-born mu - sic With

por-tals, The lark his strain doth raise, And mingles earth-born mu - sic With

por-tals, The lark his strain doth raise, And mingles earth-born mu - sic With

quick at heav'n's bright por-tals, The lark his strain doth raise, And mingles earth-born mu - sic With

cres. *cen* *do.* *f*

cres. *cen* *do.* *f*

cres. *cen* *do.* *f*

cres. *cen* *do.* *f*

cres. *cen* *do.* *f*

cres. *cen* *do.* *f*

HOW SWEET IS SUMMER MORNING.

an - gels' sacred praise! And min-gles earth-born mu - sic With an-gels' sa - cred

an - gels' sacred praise! And mingles earth - - born mu - sic With an-gels' sa - cred

an - gels' sacred praise! And min-gles earth-born mu - sic With an-gels' sa - cred

an-gels' sa - cred praise! And min-gles earth-born mu - sic With an-gels' sa - cred

praise! with an - gels' sacred praise! with an - - gels' sacred praise!

praise! with an - gels' sacred praise! with an - - gels' sacred praise!

praise! with an-gels' sa - - cred praise! with an - gels', an - - gels' sacred praise!

praise! with an-gels' sa - - cred praise! with an - gels' sa - - cred praise!

NOW MAY IS HERE.

A FOUR-PART SONG.

POETRY BY FREDERICK ENOCH.

COMPOSED BY

HENRY SMART.

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

Allegretto moderato.

TREBLE.

ALTO.

TENOR
(Svs. lower).

BASS.

Allegretto moderato.

* ACCOMP.
♩ = 83.

primrose star, the cow - slip bell, The vio-let hides a-mid the grove, The

star, the cow - slip bell, the cowslip bell, The vio-let hides a-mid the grove, The

dell The primrose star, . . . the cowslip bell, The vio-let hides, The

May is here, . . and in the dell the cowslip bell, The vio - let hides, The

* The Pianoforte part is not intended as an accompaniment, but merely to assist in practising.

NOW MAY IS HERE.

honeysuckle climbs above, The ma-vis sings, the sky is clear, All fair I see,
 honeysuckle climbs above, The ma-vis sings, the sky is clear, All glad I
 honeysuckle climbs above, The ma-vis sings, the sky is clear, All fair I see, all
 honeysuckle climbs above, The ma-vis sings, the sky is clear, All

all glad I hear, all fair I see, all glad I hear, all fair I see, all
 hear, I hear, all fair . . . I see, all glad I hear, all fair I see, all
 glad I hear, . . . all fair I see, . . . all glad I hear, all fair I see, all
 glad I hear, all fair I see, all glad I hear, all fair I see, all

glad I hear; Of all that's sweet in earth and air, I say 'tis like my
 glad I hear; Of all that's sweet in earth and air, I say . . 'tis like my
 glad I hear; Of all that's sweet in earth and air, I say . . 'tis like my
 glad I hear; Of all that's sweet in earth and air, I say 'tis like my

NOW MAY IS HERE.

la - dy fair, . Aye! . . like my la - dy fair, Aye! like my
 la - dy fair, . Aye! . . like my la - dy fair, Aye! like my
 la - dy fair, . Aye! . . like my la - dy fair, Aye! like my
 la - dy fair, . Aye! like my la - dy fair, Aye! like my

la - dy fair, The ma-vissings, the sky is clear, All fair I see, all glad I hear; Of
 la - dy fair, The ma-vissings, the sky is clear, All fair I see, all glad I hear; Of
 la - dy fair, The ma-vissings, the sky is clear, All fair I see, all glad I hear; .
 la - dy fair, The ma - vis sings, All glad I hear; . . Of

all . . . that's fair in earth . . . and air, I say 'tis like my la - dy fair,
 all that's fair . . in earth and air, I say 'tis like my la - dy fair,
 . Of all that's fair . . . in earth and air, I say . . 'tis like my la - dy fair,
 all that's fair in earth and air, I say 'tis like my la - dy fair, I say 'tis like my la - dy fair,

NOW MAY IS HERE.

p Aye! like my la - dy fair, *pp* my la - dy fair,
p Aye! like my la - dy fair, *pp* my la - dy fair, my la - dy fair,
p Aye! like my la - dy fair, my la - dy fair, my la - dy fair,
p Aye! like my la - dy fair, *p* my

cres. my la - - dy fair!
cres. my la dy fair!
p my la - - dy, *cres.* la - - - - dy fair!
p my la - - dy, *cres.* my la - - - - dy fair!
cres. la - - dy fair, *f* my la - - - - dy fair!

f Now May is here, but in the May The sunshine flies some-times a -
f Now May is here, but in the May The sunshine flies some-times a -
f Now May is here, now May is here, but in the May The sun-shine
f Now May is here, but in the May, sun-shine

NOW MAY IS HERE.

way; I've seen it leave a face in tears, With
 way, flies a-way; I've seen it leave a face in tears, With way-ward
 flies sometimes a-way; I've seen it leave a face in tears, With way-ward
 flies sometimes a-way; I've seen it leave a face in tears, With lit - tle woes and

way-ward fears; It may be so, I'll not complain, But say the sun
 woes and fears; It may be so, I'll not complain, The sun will
 woes and fears; It may . . be so, I'll not complain, But say the sun will
 wayward fears; It may be so, I'll not complain, But

will shine a-gain, but say the sun will shine a - gain, say the sun will
 shine a - gain, but say . . the sun will shine a - gain, say the sun will
 shine a - gain, . . but say the sun . . will shine a - gain, say the sun will
 say the sun, but say the sun will shine a - gain, say the sun will

NOW MAY IS HERE.

shine a - gain, And all be sweet in earth and air, And so will be my
 shine a - gain, And all be sweet in earth and air, And so my
 shine a - gain, And all be sweet And so will be my
 shine a - gain, And all be sweet, And be my

pp

la - dy fair. Aye! . . . so my la - dy fair, Aye! so my
 la - dy fair. Aye! . . . so my la - dy fair, Aye! so my
 la - dy fair. Aye! . . . so my la - dy fair, Aye! . . . so my
 la - dy fair. Aye! so my la - dy fair, Aye! so my

poco cres. *cres.* *cen.*

la - dy fair. The ma-vis sings, the sky is clear, All fair I see, all glad I hear, Of
 la - dy fair. The ma-vis sings, the sky is clear, All fair I see, all glad I hear, Of
 la - dy fair. The ma-vis sings, the sky is clear, All fair I see, all glad I hear, .
 la - dy fair. The ma - vis sings, All glad I hear, . . . Of

do. *f*

NOW MAY IS HERE

all that's fair in earth and air, I say 'tis like my la - dy fair,

all that's fair . . in earth and air, I say 'tis like my la - dy fair,

. . Of all that's fair in earth and air, I say . . . 'tis like my la - dy fair,

all that's fair in earth and air, I say 'tis like my la - dy fair, I say 'tis like my la - dy fair,

Aye! like my la - dy fair, my la - dy fair, *pp*

Aye! like my la - dy fair, my la - dy fair, my la - dy fair, *pp*

Aye! like my la - dy fair, my la - dy fair, my la - dy fair, *p*

Aye! like my la - dy fair, my *p*

my la - dy fair! *cres.* *f*

my la dy fair! *cres.* *f*

my la dy, la dy fair! *p* *cres.* *f*

my la dy, my la dy fair! *cres.* *f*

la dy fair, my la dy fair! *cres.* *f*