

NOVELLO'S
PART-SONG BOOK.

(Second Series.)

A COLLECTION OF

Four-Part Songs,
Madrigals, &c.

COMPOSED BY

R. L. DE PEARSALL.

VOL. X.

Ent. Sta. Hall.

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INDEX.

VOLUME X.

	PAGE.
Great God of love R. L. de Pearsall	77
How bright in the Maytime „	95
I saw lovely Phillis „	47
In dulci júbilo „	82
It was upon a Spring-tide day „	56
Let us all go Maying „	118
List! Lady, be not coy „	122
Nymphs are sporting „	11
O who will o'er the downs so free „	16
Ditto ditto (Male Voices) „	21
O ye roses „	130
See how smoothly „	114
Shoot, false love, I care not „	150
Sing we and chaunt it. Madrigal, 8 voices „	138
Ditto ditto Ballet Madrigal, 4 voices „	142
Spring returns „	73
Take heed, ye shepherd swains „	66
The Bishop of Mentz „	105
The hardy Norseman's house of yore „	1
Ditto ditto (Male voices) „	6
The red wine flows „	146
The River Spirit's Song „	52
The Song of the Frank companies „	89
The Winter Song „	101
When Allen-a-Dale „	40
When last I strayed „	110
Who shall win my lady fair „	27
Why with toil thy life consuming „	35

THE HARDY NORSEMAN'S HOUSE OF YORE.

A NORSE NATIONAL SONG.

SET IN FOUR PARTS TO ENGLISH WORDS

BY

R. L. DE PEARSALL, ESQ.,

(Of Willisbridge.)

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

PIANO. *Risoluto.*



TREBLE.

ALTO.

TENOR (Sve. lower).

BASS.

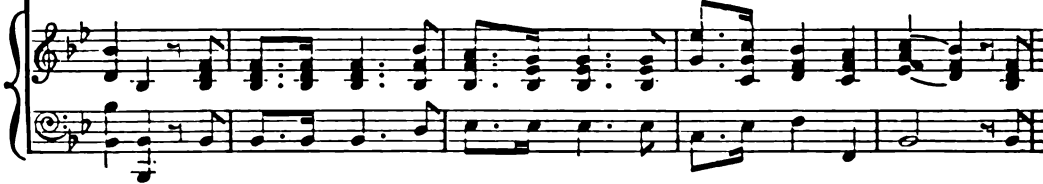
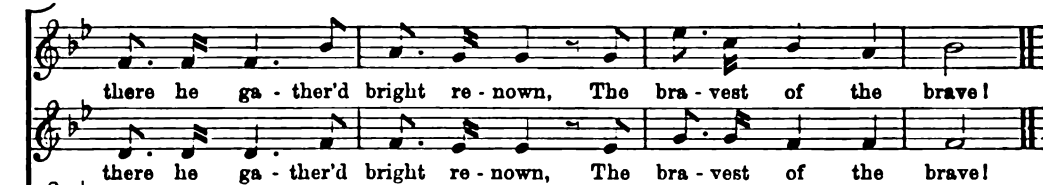
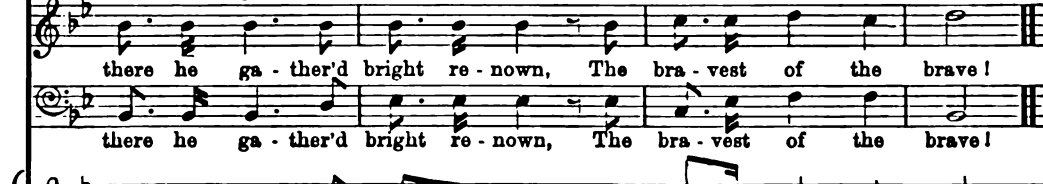
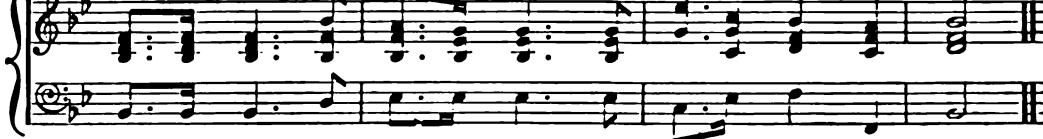
The har - dy Norseman'shouse, of yore, Was on the foam - ing wave! And

there he ga - ther'd bright re - nown, The bra - vest of the brave!

there he ga - ther'd bright re - nown, The bra - vest of the brave!

there he ga - ther'd bright re - nown, The bra - vest of the brave!

there he ga - ther'd bright re - nown, The bra - vest of the brave!

NORSE.—This melody was given to me by the late Joseph Panny, of Vienna, who heard it at a family festival, in the interior of Norway, and noted it on the spot. It was there described to him as a very ancient popular song, referable to the times of the Kjemptions or Sea Kings, and as being always sung with the greatest enthusiasm. The words, for want of better, are my own, founded on a rough guess at what the original Norse might mean; for, being able to make out but a word or two here and there, I could not pretend to translate it.—R. L. P.

THE HARDY NORSEMAN'S HOUSE OF YORE.

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

p

cres.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

f

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

p

cres.

THE HARDY NORSEMAN'S HOUSE OF YORE.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

What

What

What

What

though our pow'r be weak - er now Than it was wont to be, When

though our pow'r be weak - er now Than it was wont to be, When

though our pow'r be weak - er now Than it was wont to be, When

though our pow'r be weak - er now Than it was wont to be, When

THE HARDY NORSEMAN'S HOUSE OF YORE.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

mf We still may sing their deeds of fame, In thrill-ing har - mo - ny; For *cres.*

mf We still may sing their deeds of fame, In thrill-ing har - mo - ny; For *cres.*

mf We still may sing their deeds of fame, In thrill-ing har - mo - ny; For *cres.*

p We still may sing their deeds of fame, In thrill-ing har - mo - ny; For *cres.*

they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea.

THE HARDY NORSEMAN'S HOUSE OF YORE.

We still may sing their deeds of fame, In thrill-ing har-mo-ny; For

We still may sing their deeds of fame, In thrill-ing har-mo-ny; For

We still may sing their deeds of fame, In thrill-ing har-mo-ny; For

We still may sing their deeds of fame, In thrill-ing har-mo-ny; For

they did win a gal-lant name, And rul'd the stor-my sea.

they did win a gal-lant name, And rul'd the stor-my sea.

they did win a gal-lant name, And rul'd the stor-my sea.

they did win a gal-lant name, And rul'd the stor-my sea.

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BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Risoluto.

PIANO.

ALTO.

The har - dy Norseman's house, of yore, Was on the foam - ing wave! And

1st TENOR (8ve. lower).

The har - dy Norseman's house, of yore, Was on the foam - ing wave! And

2nd TENOR (8ve. lower).

The har - dy Norseman's house, of yore, Was on the foam - ing wave! And

BASS.

The har - dy Norseman's house, of yore, Was on the foam - ing wave! And

8va.

there he ga - ther'd bright re - nown, The bra - vest of the brave!

there he ga - ther'd bright re - nown, The bra - vest of the brave!

there he ga - ther'd bright re - nown, The bra - vest of the brave!

there he ga - ther'd bright re - nown, The bra - vest of the brave!

THE HARDY NORSEMAN'S HOUSE OF YORE.

cres.

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

cres.

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

p Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

THE HARDY NORSEMAN'S HOUSE OF YORE.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

What

What

What

What

8va.

though our pow'r be weak - er now Than it was wont to be, When

though our pow'r be weak - er now Than it was wont to be, When

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THE HARDY NORSEMAN'S HOUSE OF YORE.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea.

THE HARDY NORSEMAN'S HOUSE OF YORE.

The musical score is written for a vocal ensemble and piano accompaniment. It consists of two systems of staves. The first system has five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand piano accompaniment. The second system has four vocal staves and a grand piano accompaniment. The lyrics are written below the vocal staves. The music is in a key with one flat (B-flat) and a common time signature. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo). The tempo is not explicitly marked.

We still may sing their deeds of fame, In thrill-ing har-mo-ny; For
 We still may sing their deeds of fame, In thrill-ing har-mo-ny; For
 We still may sing their deeds of fame, In thrill-ing har-mo-ny; For
 We still may sing their deeds of fame, In thrill-ing har-mo-ny; For

they did win a gal-lant name, And rul'd the stor-my sea.
 they did win a gal-lant name, And rul'd the stor-my sea.
 they did win a gal-lant name, And rul'd the stor-my sea.
 they did win a gal-lant name, And rul'd the stor-my sea.

NOTE.—This melody was given to me by the late Joseph Panny, of Vienna, who heard it at a family festival, in the interior of Norway, and noted it on the spot. It was there described to him as a very ancient popular song, referable to the times of the Kemptions or Sea Kings, and as being always sung with the greatest enthusiasm. The words, for want of better, are my own, founded on a rough guess at what the original Norse might mean; for, being able to make out but a word or two here and there, I could not pretend to translate it.—R. L. P.

NYMPHS ARE SPORTING.

MADRIGAL FOR FOUR VOICES.

THE WORDS, BY THOS. OLIPHANT, Esq., ARE FOUNDED ON AN OLD SONG OF H. CAREY, 1718.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Wiltshire.)

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

Moderato.

TREBLE.

1. Nymphs are sport - ing, Shep - herds
2. Me - lan - cho - ly Is but

ALTO.

1. Nymphs are sport - ing, Shep - herds
2. Me - lan - cho - ly Is but

TENOR
(Sra. lower).

1. Nymphs are sport - ing, Shep - herds court - ing,
2. Me - lan - cho - ly Is but fol - ly,

BASS.

1. Nymphs are sport - ing,
2. Me - lan - cho - ly Is but

Moderato.

ACCOMP.

court - ing, Birds do sweet ly sing;
fol - ly, Ne - ver sigh and pine;

court - ing, Birds do sweet ly sing;
fol - ly, Ne - ver sigh and pine;

shepherds court - ing, Birds do sweet ly sing;
Is but fol - ly, Ne - ver sigh and pine;

court - ing, Birds do sweet ly sing;
fol - ly, Ne - ver sigh and pine;

NYPHS ARE SPORTING.

Mirth and joy . . . and plea-sure, Fro - lic with - - out mea-sure,
 Fill your brim - - ming glass-es, Toast your fav' - - rite lass - es,

Mirth and joy and plea - - sure, Fro - lic with - out mea - - sure,
 Fill your brimming glass - - es, Toast your fav'-rite lass - - es,

Mirth and joy and plea - - sure, Fro - lic with - out mea - - sure,
 Fill your brimming glass - - es, Toast your fav'-rite lass - - es,

Mirth and joy and plea-sure, Fro - lic with - out mea - - sure,
 Fill your brimming glass-es, Toast your fav'-rite lass - - es,

In the cheerful spring; Flocks are bleat-ing,
 In the ro - sy wine; Come, be mer - ry,

dim.

In . . . the cheer-ful spring; Flocks are
 In . . . the ro - sy wine; Come, be

dim.

In the cheer - ful spring; . . . Flocks are bleat - -
 In the ro - sy wine; . . . Come, be mer - -

dim.

In the cheer - - - ful spring; Flocks are
 In the ro - - - sy wine; Come, be

NYPHS ARE SPORTING.

Rocks re - peat - ing, Rocks re - peat - - ing,
Sing down der - ry, Sing down der - - ry,
bleat - ing, Rocks re peat - - - ing, re -
mer - ry, Sing down der - - - - - ry, down
- - - - - ing, Rocks . . . re - peat - ing,
- - - - - ry, Sing . . . down der - ry,
bleat - ing, Rock re - peat - ing, E - cho
mer - ry, Sing down der - ry, Youth soon

E - cho back the sound; . . Mer-ry bells are ring - ing,
Youth soon flies a - way; . . Banish care and sad - ness,
- peat - ing, E - cho back, e - cho back the sound; Mer-ry bells are
der - ry, Youth soon flies, youth soon flies a - way; Banish care and
Echo back the sound; Mer - ry bells are ring - ing, While...
Youth flies a - way; Ba - nish care and sad - ness, Na -
back the sound; Mer-ry bells are ring - - ing, While : the mai - dens
flies a - way; Banish care and sad - - - ness, Na - ture all in

NYMPHS ARE SPORTING.

While the mai-dens sing-ing, Trip . . . it, trip it
 Na - ture all in glad-ness Ma - - - keth, ma - keth

ring - ing, While the mai-dens sing-ing, Trip it
 sad - ness, Na - ture all in glad-ness Ma - - keth

. . . the mai-dens sing-ing, Trip it, trip . . .
 . . . ture all in glad-ness Ma - - keth, ma - - -

sing - - - ing, Trip it, trip it, trip . . .
 glad - - - ness Ma - keth, ma - keth, ma - - -

in . . . a round, trip it, trip it . in a round.
 ho - - - ly - day, ma - keth. ma - keth ho - ly - day.

in . . . a round, trip it, trip it in a round.
 ho - - - ly - day, ma-keth, maketh ho - - ly - day.

. . . it . in a round, trip it . in a round.
 . . . keth ho - ly - day, ma - keth ho - ly - day.

. . . it in a round. trip it, trip it . in a round.
 . . . keth ho - ly - day, ma-keth, ma - keth ho - ly - day.

(SECOND SERIES.)

O WHO WILL O'ER THE DOWNS SO FREE.

(HICKENSTIRN'S SONG.)

A CHORUS IN FOUR PARTS.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willebridge.)

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

Moderato.

TREBLE.

O who will o'er the downs so free, O who will with me ride, O

ALTO.

O who will o'er the downs so free, O who will with me ride, O

TENOR
(Svs. lower).

O who will o'er the downs so free, O who will with me ride, O

BASS.

O who will o'er the downs so free, O who will with me ride, O

Moderato.

ACCOMP.

$\text{♩} = 112.$

who will up and fol - low me, To win a bloom - ing bride? Her

who will up and fol - low me, To win a bloom - ing bride? Her

who will up and fol - low me, To win a bloom - ing bride? Her

who will up and fol - low me, To win a bloom - ing bride? Her

NOTE.—The words of this song are written in allusion to an event supposed to have taken place in the neighbourhood of Winterborne, in Dorsetshire. One Hickenstirn (or Hickery Stirn, as he is called by the common people), who lies buried in the church there, is said to have been a knight who lived by pillage. He fell in love with a neighbour's daughter—won her affections—was refused by her parents; but with the assistance of his friends carried her off from her father's house. Such events were not uncommon in the middle ages.

O WHO WILL O'ER THE DOWNS SO FREE.

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

cres. *f*

cres. *f*

cres. *f*

cres. *f*

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

ff *rit.*

ff *rit.*

ff *rit.*

ff *rit.*

O WHO WILL O'ER THE DOWNS SO FREE

p *cres.*

I saw her bow'r at twi-light grey, 'Twas guard - ed safe and sure, I

p *cres.*

I saw her bow'r at twi-light grey, 'Twas guard - ed safe and sure, I

p *cres.*

I saw her bow'r at twi-light grey, 'Twas guard - ed safe and sure, I

p *cres.*

I saw her bow'r at twi-light grey, 'Twas guard - ed safe and sure, I

f *p*

saw her bow'r at break of day, 'Twas guard - ed then no more! The

f *p*

saw her bow'r at break of day, 'Twas guard - ed then no more! The

f *p*

saw her bow'r at break of day, 'Twas guard - ed then no more! The

f *p*

saw her bow'r at break of day, 'Twas guard - ed then no more! The

O WHO WILL O'ER THE DOWNS SO FREE.

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

cres.

cres.

cres.

cres.

cres.

greet - ing fair that pass - ed there Be - tween my love and me!

greet - ing fair that pass - ed there Be - tween my love and me!

greet - ing fair that pass - ed there Be - tween my love and me!

greet ing fair that pass - ed there Be - tween my love and me!

greet ing fair that pass - ed there Be - tween my love and me!

f

rit.

f

rit.

f

rit.

f

rit.

O WHO WILL O'ER THE DOWNS SO FREE.

mf I pro-mis'd her to come at night, With com-rades brave and true, *A*

mf I pro-mis'd her to come at night, With com-rades brave and true, *A*

mf I pro-mis'd her to come at night, With com-rades brave and true, *A*

mf I pro-mis'd her to come at night, With com-rades brave and true, *A*

mf *ff*

pp gal-lant band with sword in hand To break her pri-son through: *I*

pp gal-lant band with sword in hand To break her pri-son through: *I*

pp gal-lant band with sword in hand To break her pri-son through: *I*

pp gal-lant band with sword in hand To break her pri-son through: *I*

pp

cres. pro-mis'd her to come at night, She's wait-ing now for me, *And*

cres. pro-mis'd her to come at night, She's wait-ing now for me, *And*

cres. pro-mis'd her to come at night, She's wait-ing now for me, *And*

cres. pro-mis'd her to come at night, She's wait-ing now for me, *And*

cres.

O WHO WILL O'ER THE DOWNS SO FREE.

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

Published also in the key of C, for Male Voices.

O WHO WILL O'ER THE DOWNS SO FREE.

(HICKENSTIRN'S SONG.)

A CHORUS FOR MALE VOICES.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willebridge).

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

Moderato.

ALTO. *f* O who will o'er the downs so free, O who will with me ride, O *ff*

1st TENOR (8ve. lower). O who will o'er the downs so free, O who will with me ride, O

2nd TENOR (8ve. lower). *f* O who will o'er the downs so free, O who will with me ride, O *ff*

BASS. O who will o'er the downs so free, O who will with me ride, O

Moderato.

ACCOMP. *f* *ff*

♩ = 112.

who will up and fol - low me, To win a bloom-ing bride? Her *p*

who will up and fol - low me, To win a bloom-ing bride? Her *p*

who will up and fol - low me, To win a bloom-ing bride? Her *p*

who will up and fol - low me, To win a bloom-ing bride? Her *p*

NOTE.—The words of this song are written in allusion to an event supposed to have taken place in the neighbourhood of Winterborne, in Gloucestershire. One Hickensstirn (or Hickery Stirn, as he is called by the common people), who lies buried in the church there, is said to have been a knight who lived by pillage. He fell in love with a neighbour's daughter—won her affections—was refused by her parents; but with the assistance of his friends carried her off from her father's house. Such events were not uncommon in the middle ages.

O WHO WILL O'ER THE DOWNS SO FREE.

First system of the musical score. It consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom staff is the piano accompaniment. The lyrics are: "fa - ther he has lock'd the door, Her mo - ther keeps the key; But". The music features a key signature of one sharp (F#) and a common time signature. Dynamics include *cres.* (crescendo) and *f* (forte).

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

Second system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The lyrics are: "nei - ther door nor bolt shall part My own true love from me!". The music continues in the same key and time signature. Dynamics include *ff* (fortissimo) and *rit.* (ritardando).

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

O WHO WILL O'ER THE DOWNS SO FREE.

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. The lyrics are: "I saw her bow'r at twi - light grey, 'Twas guard - ed safe and sure, I". The music is in 4/4 time. The piano part begins with a *p* (piano) dynamic. The vocal parts end with a *cres.* (crescendo) marking.

Second system of the musical score. It consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. The lyrics are: "saw her bow'r at break of day, 'Twas guard - ed then no more! The". The music continues in 4/4 time. The piano part has a *p* (piano) dynamic at the start of the system and a *f* (forte) dynamic later. The vocal parts end with a *p* (piano) dynamic.

O WHO WILL O'ER THE DOWNS SO FREE.

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some triplets.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

The piano accompaniment continues with the same treble and bass staff structure. It includes a *rit.* (ritardando) marking in the middle of the system, indicating a gradual slowing down of the tempo.

O WHO WILL O'ER THE DOWNS SO FREE.

mf

I pro - mis'd her to come at night, With com - rades brave and true, A

mf

I pro - mis'd her to come at night, With com - rades brave and true, A

mf

I pro - mis'd her to come at night, With com - rades brave and true, A

mf

I pro - mis'd her to come at night, With com - rades brave and true, A

mf

f

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

pp

pp

pp

pp

pp

cres.

pro - mis'd her to come at night, She's wait - ing now for me, And

cres.

pro - mis'd her to come at night, She's wait - ing now for me, And

cres.

pro - mis'd her to come at night, She's wait - ing now for me, And

cres.

pro - mis'd her to come at night, She's wait - ing now for me, And

cres.

O WHO WILL O'ER THE DOWNS SO FREE.

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

N.B.—Published also in the key of F, for Treble, Alto, Tenor and Bass.

(SECOND SERIES.)

WHO SHALL WIN MY LADY FAIR.

A FOUR-PART SONG.

FOUNDED UPON AN ANCIENT DITTY IN THE LIBRARY OF THE BRITISH MUSEUM.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Allegretto.

TREBLE.



ALTO.

TENOR
(8vs. lower).

BASS.

*Allegretto.*

ACCOMP.



green? Who but I, who but I, who but I should win my

fair? . . . Who but I, who but I, who but

- - dy fair? Who but I, who but I, who but I should win my

la - dy fair? who but I, who but I, who but

WHO SHALL WIN MY LADY FAIR?

la - dy fair, when the leaves are green, . . . when the leaves are green? . . .

I should win my la - dy fair, when . . . the leaves are green? . . .

la - dy fair, . . . when the leaves, . . . the leaves are green, . . . when the leaves are

I should win my la - dy fair, when the leaves are green, . . . when the leaves are

who shall win my la - dy, when the leaves are green?

who shall win my la - - - dy, when the leaves are green? Say

green? who shall win my la - dy, when the leaves are green? Say

green? who shall win my la - dy, when the leaves are green? . . .

not you, . . . not you, not you, no, no, The bra - vest man that

who, . . . say who, . . . say who, why so? The bra - vest man that

who, . . . say who, . . . say who, why so? The bra - vest man that

. . . say who, why so? The bra - vest man that

WHO SHALL WIN MY LADY FAIR?

best love can . Shall win my la - dy fair.

best love can . Shall win my la - dy fair.

best love can . Shall win, shall win my la - dy fair.

best love can . Shall win, shall win, shall win my la - dy fair.

f

Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, He shall mar - ry her,

Dan - - - - - dir - ly dan, He shall mar - ry her,

Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, He shall mar - ry her,

Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, He shall mar - ry her,

p

he's the man; Dan - dir - ly, dan - dir - ly, dan - dir - ly dan,

he's the man; Dan - dir - ly, dan - dir - ly, dan - dir - ly dan,

he's the man; Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, . .

he's the man; Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, he's the

f

WHO SHALL WIN MY LADY FAIR?

When the leaves are green, . . . when the leaves are green, . . .

When . . . the leaves are green, when the leaves are green, . . .

. . . When the leaves, . . . the leaves are green, . . . when the leaves are

man, When the leaves are green, . . . when the leaves are

p *cres.*

He shall mar-ry my la - dy, when the leaves are green, . . . when

He shall marry my la - . . . dy, when the leaves are green, . . . when

green, He shall mar-ry my la - dy, when the leaves are green, . . . when

green, He shall mar-ry my la - dy, when the leaves are green, . . .

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

leaves . . are green, when the leaves, . . the leaves are green.

leaves are green, when the leaves . . . are green.

leaves . . are green, when the leaves, . . the leaves are green.

. . when leaves are green, . . when the leaves are green.

cres. *cres.* *cres.* *cres.* *f*

WHO SHALL WIN MY LADY FAIR?

Will you bu - ry my la - dy fair, . . . When the leaves are

Will you bu - ry my la - dy

Will you bu - ry my la -

Will you bu - ry my

mf

green? No, not I, no, not I, no, not I; I won't bury my

fair? . . . No, not I, no, not I, no, not

- dy fair? No, not I, no, not I, no, not I; I won't bury my

la - dy fair? No, not I, no, not I, no, not

p *cres.*

la - dy fair, When the leaves are green, . . . when the leaves are green? . . .

I; I won't bury my la - dy fair, When . . . the leaves are green? . . .

la - dy fair, . . . When the leaves, . . . the leaves are green, . . . when the leaves are

I; I won't bury my la - dy fair, When the leaves are green, . . . when the leaves are

dim. *cres.*

WHO SHALL WIN MY LADY FAIR?

will you bu-ry my la - dy, when the leaves are green?

will you bu-ry my la - - - dy, when the leaves are green? Say

green? will you bu-ry my la - dy, when the leaves are green? Say

green? will you bu-ry my la - dy, when the leaves are green? . . .

will you, . . . will you, will you? why so? I'd ra-ther marry my

who, . . . say who, . . . say who? no, no! I'd ra-ther marry my

who, . . . say who, . . . say who? no, no! I'd ra-ther marry my

. . . Say who? no, no! I'd ra-ther marry my

la - dy fair, . . . E'en though the trees . . . were bare.

la - dy fair, . . . E'en though the trees . . . were bare.

la - dy fair, . . . E'en though, e'en though the trees . . . were bare.

la - dy fair, . . . E'en though, e'en though, e'en though the trees were bare.

WHO SHALL WIN MY LADY FAIR?

Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, She shall mar - ry a

Dan - - - - - dir - ly dan, She shall mar - ry a

Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, She shall mar - ry a

Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, She shall mar - ry a

p

pro - per man; Dan - dir - ly, dan - dir - ly, dan - dir - ly dan,

pro - per man; Dan - dir - ly, dan - dir - ly, dan - dir - ly dan,

pro - per man; Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, . .

pro - per man; Dan - dir - ly, dan - dir - ly, dan - dir - ly dan, pro - per

f

When the leaves are green, . . when the leaves are green, . .

When . . . the leaves are green, when the leaves are green, . .

. . . When the leaves, . . the leaves are green, . . . when the leaves are

man, When the leaves are green, . . when the leaves are

p *cres.*

WHO SHALL WIN MY LADY FAIR?

dim.

Ho shall mar-ry my la - dy, when the leaves are green, . . when

dim.

He shall marry my la - . . dy, when the leaves are green, . . when

dim.

green, He shall mar-ry my la - dy, when the leaves are green, . . when

dim.

green, He shall mar-ry my la - dy, when the leaves are green,

dim.

leaves . . are green, when the leaves, . . the leaves are green.

leaves are green, when the leaves . . . are green.

leaves . . . are green, when the leaves, . . the leaves are green.

. . . when leaves are green, . . when the leaves are green.

WHY WITH TOIL THY LIFE CONSUMING.

A FOUR-PART SONG.

WORDS BY THOS. OLIPHANT, Esq.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willabridge.)

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

Andante grazioso.

TREBLE. *mf* Why, with toil thy life con - su - ming, Dost thou fol - low va - ni -

ALTO. *mf* Why, with toil thy life con - su - ming, Dost thou fol - low va - ni -

TENOR
(Sra. lower). *mf* Why, with toil thy life con - su - ming, Dost thou fol - low va - ni -

BASS. *mf* Why, with toil thy life con - su - ming, Dost thou fol - low va - ni -

Andante grazioso.

ACCOMP. *mf*

- ty? Come with me, come with me, Where the spring is bloom - ing.

- ty? Come with me, come with me, Where the spring is bloom - ing.

- ty? Come, come with me, Where the spring is bloom - ing.

- ty? . . . Come with me, Where the spring is bloom - ing. Here the

WHY WITH TOIL THY LIFE CONSUMING.

Here the bal-my breez - - es
 Here the bal-my breez - - es
 Here the bal-my breez - - es play - ing,
 bal-my breez - - es play - ing,

cres. *dim.*
 es play - ing, From the skies blow fresh and free; Come with
 play - ing, From . . . the skies . . . blow fresh and free; Come with
 - ing, From . . . the skies blow fresh and free; Come with
 From . . . the skies blow fresh and free; Come with
cres. *dim.*

cres. *pp*
 me, come with me, Thro' the greenwood stray - ing, Come with
 me, come with me, Thro' the greenwood stray - ing,
 me, come with me, Thro' the greenwood stray - ing, Come,
 me, come with me, Thro' the greenwood stray - ing, Come
cres. *pp*

WHY WITH TOIL THY LIFE CONSUMING.

me, come with me, come, . . . come with me, Thro' the
pp Come, come, come with me, Thro' the
 . . . come with me, come with me, come with me, Thro' . .
 with me, Thro' the

green - wood stray - ing, Come with me, come with me.
 greenwood stray - ing, Come, come, . . come with me.
 . . the greenwood stray - ing, Come, . . with me.
 green - wood stray-ing, Come, come, with me.

SECOND VERSE.

Na - ture here needs no a - dorn - ing, All is sweet sim - pli - ci -
 Na - ture here needs no a - dorn - ing, All is sweet sim - pli - ci -
 Na - ture here needs no a - dorn - ing, All is sweet sim - pli - ci -
 Na - ture here needs no a - dorn - ing, All is sweet sim - pli - ci -

WHY WITH TOIL THY LIFE CONSUMING.

ty: Come with me, come with me, Breathe the air of morn - ing.

ty: Come with me, come with me, Breathe the air of morn - ing.

ty: Come, come with me, Breathe the air of morn - ing.

ty: . . . Come with me, Breathe the air of morn - ing. Here the

Here the heart, if sor -

Here the heart, if sor - row

Here the heart, if sor - row la

heart, if sor - row la - den,

row la - den, Soon to joy re - stor'd will be; Come with

la - den, Soon . . . to joy . . re - stor'd will be; Come with

den, Soon . . . to joy re - stor'd will be; Come with

Soon . . . to joy re - stor'd will be; Come with

WHY WITH TOIL THY LIFE CONSUMING.

me, come with me, Gen - tle youth or mai - - den, Come with
 me, come with me, Gen - tle youth or mai - - den,
 me, come with me, Gen - tle youth or mai - - den, Come,
 me, come with me, Gen - tle youth or mai - - den, Come
 me, come with me, Gen - tle youth or mai - - den, Come

cres. *pp*

me, come with me, come, . . . come with me, Gen - tle
 Come, come, come with me, Gen - tle
 . . . come with me, come with me, come with me, Gen -
 with me, Gen - tle

pp

youth . . or mai - - den, Come with me, come with me.
 youth or mai - den, Come, come, . . . come with me.
 - tle youth or mai - - den, Come . . . with me.
 youth . . or mai - den, Come, come with me.

WHEN ALLEN-A-DALE WENT A-HUNTING.

GLEE FOR FOUR VOICES.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willebridge.)

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

Allegro.

TREBLE.

ALTO.

TENOR
(Sve. lower).

BASS.

ACCOMP.

mf

When Al - len - a - Dale went a - hunt - ing, His bow was stout and

mf

When Al - len - a - Dale went a - hunt - ing, His

Allegro.

mf

strong, And nought that was game es - cap'd . . him, The bush - es green a -

bow was stout and strong, And nought that was game es - cap'd him, The

WHEN ALLEN-A-DALE WENT A-HUNTING.

The Ab-bot of Bever - ly cried, oh, fie! As he rode out to dine with a

The Ab - - - bot cried, . . . oh, fie! . . .

- mong, the bush - es a - mong.

bush - es green a - mong.

This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth staff is the piano accompaniment. The music is in G major and 2/4 time. The lyrics are: 'The Ab-bot of Bever - ly cried, oh, fie! As he rode out to dine with a' on the first staff, 'The Ab - - - bot cried, . . . oh, fie! . . .' on the second staff, '- mong, the bush - es a - mong.' on the third staff, and 'bush - es green a - mong.' on the fourth staff.

cres.
knight hard by; But Al - - len - a - Dale went a - hunt - ing, Al - -

cres.
oh, fie! But Al - len - a - Dale went a - hunt - ing, Al - len - a - Dale,

cres.
But Al - len - - a - Dale went a - hunt - ing, Al - - len - a -

cres.
But Al - len - a - Dale went a - hunt - ing, a - hunt - - -

This system contains the next four staves. The lyrics continue: 'knight hard by; But Al - - len - a - Dale went a - hunt - ing, Al - -' on the first staff, 'oh, fie! But Al - len - a - Dale went a - hunt - ing, Al - len - a - Dale,' on the second staff, 'But Al - len - - a - Dale went a - hunt - ing, Al - - len - a -' on the third staff, and 'But Al - len - a - Dale went a - hunt - ing, a - hunt - - -' on the fourth staff. The piano accompaniment continues with a steady eighth-note pattern.

len - a - Dale went a - hunt - - - ing On the King's high - way.

Al - - - len - a - Dale went a - hunt - ing On the King's high - way.'

- Dale went a - hunt - - - ing On . . . the King's high - way.

- - - ing, Al - - - len - a - Dale went a - hunt - ing On the King's high - way.

This system contains the final four staves. The lyrics conclude: 'len - a - Dale went a - hunt - - - ing On the King's high - way.' on the first staff, 'Al - - - len - a - Dale went a - hunt - ing On the King's high - way.'

WHEN ALLEN-A-DALE WENT A-HUNTING.

mf Who was the fa-ther of Al-len-a-Dale? His sire was a Sax-on and

mf Who was the fa-ther of Al-len-a-Dale? His sire was a Sax-on and

mf Who was the fa-ther of Al-len-a-Dale? His sire was a Sax-on and

mf Who was the fa-ther of Al-len-a-Dale?

mf

p

lord of the vale, But the Nor-mans came down with their proud chi-val-ry, And they

lord of the vale, But the Nor-mans came down with their proud chi-val-ry, And they

lord of the vale, But the Nor-mans came down with their proud chi-val-ry, And they

But the Nor-mans came down with their proud chi-val-ry, And they

robb'd him, and slew him, and burnt his roof tree!

robb'd him, and slew him, and burnt his roof tree!

robb'd him, and slew him, and burnt his roof tree! So

robb'd him, and slew him, and burnt his roof tree! So Al-len-a-Dale went a-

p

WHEN ALLEN-A-DALE WENT A-HUNTING.

So Al-len-a-Dale went a -

So Al-len-a-Dale went a-hunt-ing, went

Al-len-a-Dale went a-hunt-ing, went a-hunt - - - ing, went

hunt-ing, a - hunt - - - ing,

hunt-ing, a - hunt-ing, a - hunt - ing, Al - len - a -

hunt - - - ing, Al len - a - Dale went a -

hunt - - - ing, a -

So Al - len - a - Dale went a -

- Dale went a-hunting, Al - len - a-Dale went a - hunt

hunt-ing, Al - len - a-Dale, Al - len - a-Dale went a -

hunt ing, Al - len - a - Dale went a-hunt

- hunt-ing, a - hunt - ing, Al len - a-Dale went a -

WHEN ALLEN-A-DALE WENT A-HUNTING.

ing, went a - hunt - ing, went a - hunt - ing On the King's high - way.

- hunt - ing, a - hunt - ing, a - hunt - ing On the King's high - way.

- ing, a - hunt - - - ing, a - hunt - - - ing On the King's high - way.

- hunt - - - ing On the King's high - way.

mf He was a fo-rest-er

mf He was a fo-rest-er

mf He was a fo-rest-er

p What was the call - ing of Al - len - a - Dale?

mf

ff good, he ... was a fo-rest-er good, *dim.* A har - per well skill - ed in

ff good, he ... was a fo-rest-er good, *dim.* A har - per well skill - ed in

ff good, he ... was a fo-rest-er good, *dim.* A har - per well skill - ed in

ff he ... was a fo-rest-er good, *dim.* A har - per well skill - ed in

ff *dim.*

· WHEN ALLEN-A-DALE WENT A-HUNTING.

cres.

dit - ty and tale, And the com - rade of bold Ro - bin Hood! And to -

cres.

dit - ty and tale, And the com - rade of bold Ro - bin Hood! And to -

cres.

dit - ty and tale, And the com - rade of bold Ro - bin Hood!

cres.

dit - ty and tale, And the com - rade of bold Ro - bin Hood!

p

- ge-ther they rang-ed the fo - rest glade, And shot their ar - rows free: But be -

- ge - ther they rang-ed, to- ge-ther they shot their ar - rows free: . But be -

p

But be -

But be -

cres.

- cause he could sing like a min - strel king, Why, Al - len's the boy for me, Why,

cres.

- cause he could sing like a min - strel king, Why, Al - len's the boy, the boy .

cres.

- cause he could sing like a king, Why, Al - len's the boy, the boy . for

cres.

- cause he could sing like a min - strel king, Why, Al - len's the boy, . Al - len's the boy,

cres.

WHEN ALLEN-A-DALE WENT A-HUNTING.

Al-len's the boy for me, the boy, Why,
 for me, Why, Al - - len's the boy, the boy for
 me, Why, Al - len's the boy, Al - - len's the boy, Why,
 Al-len's the boy for me, Why, Al - - len's the boy, the boy . .

Al-len's the boy for me, the boy, the boy . . . for me.
 mo, the boy, the boy for me, the boy for me.
 Al - len's the boy for me, Al - - len's the boy for me.
 . . . for me, for me, the boy, the boy for me.

A folio edition of this Part-song is published by Novello, Ewer and Co., price 6d.

I SAW LOVELY PHILLIS.

A FOUR-PART MADRIGAL.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Allegretto.

TREBLE. I saw love - ly Phil - lis ly - ing on li - lies, And

ALTO. I saw love - ly Phil - lis ly - ing on li - lies, And

TENOR (Svs. lower). I saw love - ly Phil - lis ly - ing on li - lies, And

BASS. I saw love - ly Phil - lis ly - ing on li - lies, And

ACCOMP. *Allegretto.*
♩ = 120.

fair - er was she than her flow - er - y bed; But when she did

fair - er was she than her flow - er - y bed; But when she did

fair - er was she than her flow - er - y bed; But when she did

fair - er was she than her flow - er - y bed; But when she did

I SAW LOVELY PHILLIS.

spy me, O, then . . did she fly . . me; Not heed - ing nor

spy me, O, then . . did she fly . . me; Not heed - ing nor

spy me, O, then . . did she fly . . me; Not heed - ing nor

spy me, O, then . . did she fly . . me; Not heed - ing nor

Dynamic markings: *fz*, *p*

hear - ing one word that I said. Why did she fly, when I wish'd her to

hear - ing one word that I said. Why did she fly, when I wish'd her to

hear - ing one word that I said. Why did she fly, when I wish'd her to

hear - ing one word that I said. Why did she fly, when I wish'd her to

stay? It is not well done, to . . drive lo - vers a -

stay? It is not well done, to . . drive lo - vers a -

stay? It is not well done, to . . drive lo - vers a -

stay? It is not well done, to . . drive lo - vers a -

I SAW LOVELY PHILLIS.

way; For they'll sing fa la la la la la la la, they'll
 way; For they'll sing fa la la la la la la la, they'll
 way; For they'll sing fa la la la, they'll
 way; For they'll sing fa la la la, they'll

pp *f* *pp* *f*

sing fa la la la la la la la la la la.
 sing fa la la la la la la la la la la.
 sing fa la la la la la la la la la la.
 sing fa la la la la la la la la la la.

pp *f*

2nd VERSE.

And when I next meet her, how shall I greet her? If
 And when I next meet her, how shall I greet her? If
 And when I next meet her, how shall I greet her? If
 And when I next meet her, how shall I greet her? If

I SAW LOVELY PHILLIS.

she should come smi - ling - ly for - ward to me, No, no, I will

she should come smi - ling - ly for - ward to me, No, no, I will

she should come smi - ling - ly for - ward to me, No, no, I will

she should come smi - ling - ly for - ward to me, No, no, I will

spite her: I'll shun . . her and slight . . her, And cold and un -

spite her: I'll shun . . her and slight . . her, And cold and un -

spite her: I'll shun . . her and slight . . her, And cold and un -

spite her: I'll shun . . her and slight . . her, And cold and un -

- feel - ing as mar - ble I'll be. What do I care, e'en though she des -

- feel - ing as mar - ble I'll be. What do I care, e'en though she des -

- feel - ing as mar - ble I'll be. What do I care, e'en though she des -

- feel - ing as mar - ble I'll be. What do I care, e'en though she des -

I SAW LOVELY PHILLIS.

pair? Her hands let her wring, I . . will mer - ri - ly

pair? Her hands let her wring, I . . will mer - ri - ly

pair? Her hands let her wring, I . . will mer - ri - ly

pair? Her hands let her wring, I . . will mer - ri - ly

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "pair? Her hands let her wring, I . . will mer - ri - ly".

sing; I will sing fa la la la la la la la la, I'll

sing; I will sing fa la la la la la la la la, I'll

sing; I will sing fa la la . . la, I'll

sing; I will sing fa la la la, I'll

The second system consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "sing; I will sing fa la la la la la la la la, I'll", "sing; I will sing fa la la la la la la la la, I'll", "sing; I will sing fa la la . . la, I'll", and "sing; I will sing fa la la la, I'll".

sing fa la la la la la . . la la la la la la.

sing fa la la la la la la la la la la.

sing fa la la la la la la la la la la.

sing fa la la la la la la la la la la.

The third system consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "sing fa la la la la la . . la la la la la la.", "sing fa la la la la la la la la la la.", "sing fa la la la la la la la la la la.", and "sing fa la la la la la la la la la la.".

THE RIVER SPIRIT'S SONG.

A MADRIGAL FOR FOUR VOICES.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Moderato.

ALTO. *p* Two chil - dren of this a - ged

1st TENOR (8ve. lower). *p* Two chil - dren of . . . this stream, chil -

2nd TENOR (8ve. lower). *p* Two chil - dren of this a - ged

BASS. *p* Two chil - dren of this a - ged stream, chil - . .

ACCOMP. *Moderato. p*

stream, this a - - - - - ged stream . . . are

- - - - - dren of . . . this a - - - - - ged stream are

stream, this a - - - - - ged, a - ged stream are

- - - - - dren of this a - - - - - ged stream are

cres.

THE RIVER SPIRIT'S SONG.

dim.

we, and we Our sea - green locks have comb'd for ye, and we our sea-green locks have

dim.

we, and we Our sea - green locks have comb'd for ye, and we our sea-green locks have

dim.

we, and we . . . Our sea-green locks have comb'd for ye, and we our sea-green locks have

dim.

we, and we Our sea - green locks have comb'd, and we our

f

dim.

Più moto.

comb'd . . . for ye. Come! come! . . . bathe . . . with us, . .

comb'd . . . for ye. Come! bathe . . .

comb'd . . . for ye. Come! come! come! bathe with us, with

sea-green locks have comb'd for ye. Come! bathe with us, with

Più moto.

with us an hour or two; Un-arm-ed come, for

with us . . . an hour or two; Un-arm-ed come, for

us an hour . . . or two; Un-arm-ed come, for

us an hour . . . or two; Un-arm-ed come, for

f

THE RIVER SPIRIT'S SONG.

dim.

we are so, Come, come with us and share the plea-sures

we are so, Come, come with us and share

we are so, Come, come and share the

we are so, Come, come with us and share

dim.

cres.

that the floods pre-pare, come, share the plea - - -

come, come, share

cres.

plea-sures that the floods pre-pare, come, share the

the plea - - sures that the floods

cres.

dim.

- - - sures that the floods . . . pre-pare, We'll beat the

the plea - - sures that the floods pre-pare, We'll beat the

plea - - sures that the floods pre-pare, We'll beat . .

pre - pare, We'll beat . . .

dim.

p

THE RIVER SPIRIT'S SONG.

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *lento ad lib.*, *tempo.*, and *cres.*. The lyrics are: "wa - ters till . . they bound and cir - - - -".

Second system of the musical score. It consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *rit.* and *lento.*. The dynamics include *pp* (pianissimo). The lyrics are: ". . . cle round, and cir - - - - cle round.".

IT WAS UPON A SPRING-TIDE DAY.

A FIVE-PART MADRIGAL.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Moderato.

TREBLE. It was up - on a spring-tide day, . . . When

ALTO. It was up - on a spring-tide day,

1st TENOR (8ve. lower). It was up - on a spring-tide day, When all the

2nd TENOR (8ve. lower). It

BASS. It was up - on a spring-tide

ACCOMP. *Moderato.* $\text{♩} = 88.$

all the world was fresh and gay, And birds . . . did sing to

When all the world . . . was fresh and gay,

world was fresh and gay, And birds did sing, did sing to drive a -

was up - on a spring-tide day, Birds did

day, And birds did sing to drive a-way . . .

IT WAS UPON A SPRING-TIDE DAY.

drive a-way foul Me-lan-cho - - - lie, I
 to drive . . a-way foul Me-lan-cho - lie,
 - way foul Me-lan-cho - lie, I met A-min-ta
 sing to drive a-way Me-lan-cho - lie,
 . . . to drive a-way foul Me-lan-cho - lie, I met A -

met A-min-ta in the grove, I met A-min-ta
 I met A-min-ta, . . . I met A-min-ta
 in the grove, I met A-min-ta in the grove, in the
 I met A-min-ta in the grove, I met A -
 - min - ta, I met A-min-ta in the grove,
 cres.

IT WAS UPON A SPRING-TIDE DAY.

in the grove, I met in the grove, I met A - min - ta; *dim.*

f in the grove I met A - min - - - ta; *dim.* But

grove I met, in the grove I met A - min - ta; *dim.* But

- - min - ta in the grove, I met A - min - ta; But nought of *dim.*

In the grove I met A - min - ta; But

dim.

dim.

nought of earth . . . or Heav'n a - - bove, . . . Not

nought of earth . . or Heav'n . . a - bove, . . . Not e'en . .

nought, nought of earth or Heav'n a - bove, Not e'en . .

earth or Heav'n . . a - bove,

nought . . . of earth or Heav'n a - - bove,

IT WAS UPON A SPRING-TIDE DAY.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are: "e'en the pow'r of migh-ty love . . Could draw . . her . . . the pow'r of migh - ty love Could draw her to . . . the pow'r of . . migh - - ty love . . . Could draw . . her Not e'en migh-ty love . . could draw . . . her to me; Not migh-ty love could draw her to . . .". The piano part includes dynamic markings such as *cres.* and *p*.

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "to . . . me. No more will I the . . . me. No more will I pur - sue, I'll ra-ther to me. No more will I the Nymph pur - sue, No more will I the nymph pur - sue, I'll ra-ther me. No more will I the nymph pur - sue,". The piano part continues with various chords and melodic lines.

IT WAS UPON A SPRING-TIDE DAY.

nymph pur - sue, I'll ra - ther turn her o'er to
 turn her o'er to you, I'll ra - ther turn her
 I'll ra - ther turn her o'er to you, I'll
 turn her o'er to you, I'll ra - ther turn her o'er to you,
 I'll ra - ther turn her o'er to

This system contains the first five staves of the musical score. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The music includes dynamic markings such as *f* (forte) and *dim.* (diminuendo).

you, I'll ra - ther turn her o'er to you, Go there-fore try
 o'er to you, Go there-fore try, go there-fore
 ra - ther turn her o'er to you, Go there-fore try
 Go try what you can do, go
 you, Go there-fore try what

This system contains the next five staves of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. The music includes dynamic markings such as *dim.* (diminuendo).

IT WAS UPON A SPRING-TIDE DAY.

what you can do, try what you can do To cure, to
 try what you can do To cure her fol -
 what you can do, go try to cure her
 try, go try what you can do To
 you can do To cure her

cure her fol - lie. But if you
 lie. But if you fail, then do not, do not
 fol - lie. But if you fail, then do not
 cure her fol - lie. But if you fail, then do not
 fol - lie. But if you fail, then do not

IT WAS UPON A SPRING-TIDE DAY.

fail, then do not grieve; The flin-ty fair one leave, Come back a -
 grieve; The flin-ty fair . . one leave, Come back a -
 grieve; The flin - ty heart - ed fair one leave,
 grieve; The flin - ty heart - ed fair one leave,
 grieve; The flin-ty heart - - ed fair one leave,

dim.

- gain to us, come back a - gain to
 - gain to us, come . a - gain to
 come back, . . come back to us,
 Come back a - gain to us at eve,
 Come back a - gain to us at eve,

dim.

IT WAS UPON A SPRING-TIDE DAY.

us at eve, And we'll be jol - - ly,
 us at eve, And we'll be
 come back . . a - gain to us at eve,
 come back a - gain to us at eve, And we'll be
 come back a - gain to us at eve, And we'll be

The first system of the musical score features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the staff. The piano accompaniment is shown in grand staff notation (treble and bass clefs) below the vocal line. The music is in 4/4 time, with a tempo marking of 'Andante' (And) visible in the piano part.

we'll be jol - ly, come back, come back to
 jol - - ly, we'll be jol - ly, and we'll . . .
 and we'll be jol - - ly, we'll be jol - ly, Come
 jol - ly, and we'll be jol - - ly, we'll be
 jol - ly, and we'll be jol - - ly,

The second system continues the vocal melody and piano accompaniment. The lyrics are written below the staff. The piano part includes a tempo marking of 'Andante' (And) and a dynamic marking of 'f' (forte). The music is in 4/4 time, with a key signature of two sharps (F# and C#).

IT WAS UPON A SPRING-TIDE DAY.

us, a - gain at eve, and we'll be jol

. be jol - ly, be jol - ly, be jol -

back, and we'll be jol - - ly, come back, come back, and

jol - ly, and we'll be jol - - - ly, come, . . come back, . .

we'll be jol - ly, come back, come back, come back, come

The first system of the musical score features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line, with some words spanning across measures.

- ly, come back to us, come back to us a - gain at eve,

- ly, and we'll be jol - ly, come back a - gain to us, and

we'll be jol - ly, come back to us at eve,

. . . come back a - gain to us at eve, and we'll be

back a - gain to us at eve, come back to us at

The second system continues the musical score with the same instrumental and vocal parts. The lyrics continue across the measures, maintaining the same musical structure and key signature.

IT WAS UPON A SPRING-TIDE DAY.

and we'll be jol - ly, and we'll be jol - ly,
 we'll . be jol - ly, and we'll . be jol - ly, and
 and we'll be jol - - ly, and we'll be jol - - ly,
 jol - ly, be jol - - ly, come back, be jol - - ly, come
 eve, and we'll be jol - ly, come back, and we'll be jol - ly, come

come back to us at eve, and we'll be jol - - ly.
 we'll . be jol - - ly, and we'll be jol - - - - ly.
 and we'll be jol - - ly, be jol - - - - - ly.
 back, come . . a - gain to us, and we'll be jol - - - ly.
 back, and we'll be jol - - ly, come back, and we'll be jol - - ly.

(SECOND SERIES).

TAKE HEED, YE SHEPHERD SWAINS.

A SIX-PART MADRIGAL.

COMPOSED BY

R. I. DE PEARSALL, Esq.,

(Of Willsbridge).

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

Moderato.

1st TREBLE. *p* Take heed, ye shep - herd swains, be - ware!

2nd TREBLE. *p* Take heed, ye shepherd swains, take heed, be - ware!

ALTO. Take heed, ye shep - herd swains, Take heed, ye

1st TENOR (8ve. lower). *p* Take heed, ye shepherd swains, take heed, be -

2nd TENOR (8ve. lower). *p* Take heed, ye shep - - herd

BASS. *p* Take heed, ye

ACCOMP. *Moderato.*
♩ = 100. *p*

cres. Take heed, ye shep - herd swains, ye shep - herd swains, be - ware!

cres. Take heed, ye shep - herd swains, ye shep - herd swains, be - ware!

cres. shep - herd swains, ye shep - herd swains, be - ware! Take heed, ye

cres. - ware! Take heed, ye shep - herd swains, be - ware! ye

cres. swains, be - ware! Take heed, be - ware! ye

cres. shep - - herd swains, be - ware! Take heed, ye

cres.

TAKE HEED, YE SHEPHERD SWAINS.

The musical score is written for voice and piano. It consists of two systems of staves. The first system has five vocal staves and a piano accompaniment. The second system has five vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *cres.* and *p*.

cres.
Take heed, ye shep - herd swains, ye swains, . take, take heed! . .

cres.
Take heed, ye shep - herd swains, ye swains, . take heed, be -

shep - - herd swains, be - ware!

shep - - herd swains, take heed, take heed, ye swains! In

cres.
shep - herd swains, ye shep - herd swains, . ye swains, be -

shep - herd swains, take heed, ye shep - herds wains. In yon - der

. . In yon - der grove the fair Si - re - - na lies.

- ware! In yon - der grove the fair Si - re - - na lies.

In yon - der grove the fair Si - re - na lies.

yon - der grove the fair Si - re - - na lies. O! . .

- ware! In yon - der grove . . Si - re - na lies. O! wake her

grove the fair Si - re - na lies.

TAKE HEED, YE SHEPHERD SWAINS.

Cu - pid lives .. with - in her eyes, For Cu - pid lives with - in her
 Cu - pid lives .. with - in her eyes, For Cu - pid lives with - in her
 Cu - pid lives with - in her eyes, For Cu - pid lives . . . with -
 Cu - pid lives with - in her eyes, with - in her
 Cu - pid lives with - in her eyes, with - in her
 Cu - pid lives with - in her eyes, with - in her

eyes. And if she

eyes. And if she o - - pen

in . . . her eyes,

eyes. And if she o - pen them on you, and if she

eyes. And if she o - - pen them on you,

eyes. And if she o - - pen them on

TAKE HEED, YE SHEPHERD SWAINS.

o - - pen them on you, Your hearts will

them on you, Your hearts will quick be pier -

And if she o - pen them, Your hearts will quick be pier-ced

o - pen them on you, Your hearts will quick be pier - ced,

And if she o - pen them, Your hearts will quick be

you, Your hearts will quick be pier - ced, your

quick be pier - ced, your hearts will quick be pier - - ced, pier -

- ced, your hearts will quick be pier - ced through, be

through, your hearts will quick be pier - ced through, be

your hearts, . . your hearts will quick be pier - ced through, be

pier - ced, your hearts will quick . . . be

hearts will quick be pier - - ced through, your hearts will quick be

TAKE HEED, YE SHEPHERD SWAINS.

ced through and through. So cold is she, and yet so
 pier- ced through and through. So cold is she,
 pier- ced through and through.
 pier- ced through and through. cold . . is she, yet so
 pier- ced through and through. cold . . is she, and yet,
 pier - ced through and through. So cold is she, and

fair, So cold, so cold and yet so fair; That
 So cold and yet so fair;
 cold . . . and yet so fair; . .
 fair, cold . . is she, cold and yet so fair;
 yet so . . fair, and yet so fair;
 yet so fair, . . and yet so fair;
 yet so fair, . . and yet so fair;

TAKE HEED, YE SHEPHERD SWAINS.

all who see, do bow the knee; And wor -

all, . . all who see, do bow the knee; . .

. . . That all who see, do bow . . . the knee; And wor -

That all who see, do bow the knee; And wor -

That all who see, do bow, do bow the

That all who see, do, . . . do bow the

dim. *ship, . . wor - . . ship in . . . des - pair.*

dim. *And wor - ship, . . wor - . . ship in des - pair.*

dim. *- ship, and wor - . . ship in . . des - pair.*

dim. *ship, wor - . . ship in des - pair.*

dim. *knee; And wor - ship, and wor - . . ship, wor - ship in . . . des - pair.*

dim. *knee; And wor - . . ship, wor - . . ship in des - pair.*

(SECOND SERIES.)

SPRING RETURNS.

A FIVE-PART MADRIGAL.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Allegretto.

1st TREBLE. *p* Spring re- turns, and earth is smi - - - ling,

2nd TREBLE. *p* Spring . . returns, and earth is smi - - - ling,

ALTO. *p* Spring . . returns, and

TENOR (ave. lower). *p* Spring . . re -

BASS. *p*

ACCOMP. *p* $\text{♩} = 88.$

Allegretto.

green a - gain . . is ev' - ry tree;

green . . a - gain is ev' - - - ry tree; Flow'rets

earth is smi - - - ling; Flow - 'rets span - gle,

- turns, and earth is smi - - - ling; green a - gain is ev' - ry tree;

Spring . . . re - turns, and Flow'rets spangle,

SPRING RETURNS.

Flow'rets span-gle, eye be-gui-ling, Birds are sing-ing

span-gle, eye be - gui - ling, Birds

eye be - gui - ling, Birds are sing - ing, sing -

Flow - 'rets span-gle, eye be-gui - ling, Birds are

flow - 'rets span-gle, eye be-gui-ling, Birds are

The first system of the musical score for 'Spring Returns' features five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'Flow'rets span-gle, eye be-gui-ling, Birds are sing-ing'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The key signature is one sharp (F#) and the time signature is 4/4.

cheer ful - ly. . .

. . . are sing - ing cheer - ful - ly. . .

. . . ing cheer - ful - ly. . .

sing - ing cheer - ful - ly.

sing ing cheer - ful - ly. . .

The second system continues the vocal melody and piano accompaniment. The vocal parts sing 'cheer ful - ly. . .'. The piano accompaniment continues with chords and moving lines. The key signature remains one sharp (F#) and the time signature is 4/4.

SPRING RETURNS.

Why . . . art thou des - pair - ing? Love doth

Why art thou des - pair - ing? Love . . .

Why art thou des - pair - ing? why . . . art thou des -

Why . . . art thou des - pair - ing?

Thyr - sis, why art thou des -

now the world . . . per - vade, love doth now per - vade;

doth now the world . . . per -

pair - ing? Love doth now the world per - vade;

Love doth now per - vade;

pair - ing? Love doth now per - vade; . . .

SPRING RETURNS.

Bold - er grown is ev - 'ry shep - herd, *cres.*

- vade; Bold - - - er . . ev - 'ry shep - herd, kind- *cres.*

Bold - er grown is ev - 'ry shep - herd, *cres.*

Bold - er grown is ev - 'ry shep - herd, *cres.*

stacc. Bold - er grown is ev - 'ry shep - herd, *cres.*

Bold - er grown is ev - 'ry shep - - - herd,

pp kind - er . . ev - 'ry vil - - lage maid.

pp - er ev - 'ry . . vil - lage maid.

pp kind - er . . ev - 'ry vil - lage maid.

pp kind - - er ev - 'ry vil - lage maid.

pp kind - er ev - 'ry vil - lage maid.

pp kind - er ev - 'ry vil - lage maid.

GREAT GOD OF LOVE.

AN EIGHT-PART MADRIGAL.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

*Slowly.*1st
TREBLE.2nd
TREBLE.1st
ALTO.2nd
ALTO.1st
TENOR
(8va. lower).2nd
TENOR
(8va. lower).1st
BASS.2nd
BASS.ACCOMP.
♩ = 60.

Great God of

Great God . . of

Great . . God . . of love, some

Great God of love, some pi - ty show, some

Great God of love, some pi - ty show,

Great . . God of love, some pi - - - -

Great God of love, some pi - ty show,

Great God of love, some pi - ty show,

Slowly.

GREAT GOD OF LOVE.

love, some pi - - ty show, . . . some pi -

love, . . . some pi - - ty show,

pi - - ty show, pi -

pi - - ty show, love, some pi - -

Great God of love, . . . some

ty show,

Great . . . God of love, some pi - - ty, some pi - - ty

Great God of love, some pi - - ty show, some

ty show, On A - ma - ril - lis, on A - ma -

On A - ma - ril - lis, on A - ma - ril - lis . . .

ty show,

ty show, On A - ma - ril - lis

pi - - ty show,

On A - ma - ril - lis bend thy bow,

show,

pi - ty show, . . . On A - ma -

GREAT GOD OF LOVE.

ril - lis bend . . . Thy bow; Do Thou, we pray, her
 bend . . . Thy bow; Do Thou, we pray, her
 On A - ma - ril - lis bend Thy bow; Do Thou, we
 bend Thy bow; . . . Do Thou, we pray, her
 On A - ma - ril - lis bend . . . Thy bow;
 On A - ma - ril - lis bend . . . Thy bow; Do
 On A - ma - ril - lis bend Thy bow;
 ril lis bend . . . Thy bow;
 ril lis bend . . . Thy bow;

soul in - spire, And make her feel the self . . .
 soul in - spire, And make her feel . . . the self - same
 pray, her soul in - spire,
 soul in - spire, Do Thou her soul in - spire, And . . . make her
 Thou, we pray, . . . her soul in - spire, And make her feel,
 Do Thou, we pray, her soul in - spire, And make her
 Do Thou her soul in - spire, And make her

GREAT GOD OF LOVE.

same fire, and make her feel the
 fire, and make her feel the
 And make her feel, and make her feel the
 And make her feel the self-same
 feel, and make her feel the self-same
 and make her, make her feel the self-same
 feel the fire, and make her feel the self-same
 feel the self-same fire, the self-same

cres.
cres.
cres.
cres.
cres.
cres.
cres.
cres.

fire, that wastes her lov-er's heart
 fire, make her feel the
 fire, make her
 fire, that wastes her lov-er's
 fire, that wastes her lov-er's heart a-
 fire, make her feel
 fire, that wastes her lov-er's
 fire, that wastes her lov-er's

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

GREAT GOD OF LOVE.

a - way, that wastes her
 fire, that wastes her lov - er's heart,
 feel the fire, that
 heart, that wastes her
 way, and make her feel the self - same fire, that
 the self - same fire, that
 heart, and make her feel the self - same fire,
 and make her feel the self same fire, that

lov - er's heart a - way.
 that wastes her lov - er's heart a - way.
 wastes, that wastes her lov - er's heart a - way.
 lov - er's heart a - way.
 wastes her lov - er's heart a - way.
 wastes her lov - er's heart a - way.
 that wastes her lov - er's heart a - way.
 wastes her lov - er's heart a - way.

(SECOND SERIES.)

IN DULCI JUBILO.

AN ANCIENT CHRISTMAS CAROL.

BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

The original melody employed, as a *Cantus firmus*, in the following composition, is to be found in an old German book published in the year 1570,—which, from its title and contents, appears to have contained the ritual of the Protestant Congregations of Zweibrücken and Neuburg. Even there it is called "A very ancient song (*uraltes Lied*) for Christmas-eve;" so that there can be no doubt that it is one of those old Roman Catholic melodies which Luther, on account of their beauty, retained in the Protestant service. It was formerly sung in the processions which took place on Christmas-eve, and is so still in those remote parts of Germany where people yet retain old customs. The words are rather remarkable, being written half in Latin and half in the upper German dialect. I have translated them to fit the music, and endeavoured to preserve, as much as I could, the simplicity of the original. Of the melody there can be but one opinion; namely, that which in spite of religious animosity, secured it the approbation of the Protestant reformers, and that of the German people during many centuries. The music in the following passages was written for and performed by the Choral Society at Carlsruhe.

R. L. P.

The original words are as follows:—

1.
In dulci júbilo,
Nun singet und seid fro!
Unsers hören wanne
Leit in præsepio
Und leuchtet als die Sonne
Matris in gremio.
Chor. Alpha es et, O!

2.
O Jesu parvule
Nach dir lät mir so Weh!
Troestet mir mein Genuete
O puer optime!
Durch alle deine Guete
O princeps glorio!
Chor. Trabe me post te!

3.
O patris charitas!
O nat! lenitas!
Wir weren all verloren
Per nostra crimina
So hat er uns erworben
Coelorum gaudia.
Chor. Eis wer wir da!

4.
Ubi sunt gaudia
Nirgend mehr denn da!
Da die Engel singen
Nova cantica
Und die Schellen klingen
In regis curia!
Chor. Eis wer wir da!

Arranged for Four Voices by W. J. WESTBROOK.*

Moderato. *dim.*

TREBLE.

1. In dul - ci ju - - bi - lo, Let us our hom - age
2. O Je - su par - vu - le! My heart is sore for

ALTO.

1. In dul - ci ju - - bi - lo, Let us our hom - age
2. O Je - su par - vu - le, My heart is sore for

TENOR
(Svs. lower).

1. In dul - ci ju - - bi - lo, Let us our hom - age
2. O Je - su par - vu - le, My heart is sore for

BASS.

1. In dul - ci ju - - bi - lo, Let us our hom - age
2. O Je - su par - vu - le, My heart is sore for

ACCOMP.

* This composition, in its original form, requires eight solo voices and a chorus for its proper performance. As many of the solo parts are merely duplicates of those given to the chorus, I have reduced the whole to a composition for four voices, taking especial care, in the passages really written for eight voices, to adopt the composer's parts with as little alteration as possible. I have added a pianoforte continuation of the score for use at rehearsal.

W. J. W.

IN DULCI JUBILO.

shew! . . . Our heart's joy re - cli - - neth In præ - se - - pi -
Thee! . . . Hear me, I be - seech . . Thee, O puer op - - ti -

shew! . . . Our heart's joy re - cli - - neth In præ - se - - pi -
Thee! . . . Hear me, I be - seech . . Thee, O puer op - - ti -

shew! . . . Our heart's joy re - cli - - neth In præ - se - - pi -
Thee! . . . Hear me, I be - seech . . Thee, O puer op - - ti -

shew! . . . Our heart's joy re - cli - - neth In præ - se - - pi -
Thee! . . . Hear me, I be - seech . . Thee, O puer op - - ti -

cres. *dim.*
- o! . . . And like a bright star shi - neth Ma - tris in gre - mi -
- me! . . . My pray - er, let it reach Thee, O prin - ceps glo - ri -

cres. *dim.*
- o! . . . And like a bright star shi - neth Ma - tris in gre - mi -
- me! . . . My pray - er, let it reach Thee, O prin - ceps glo - ri -

cres. *dim.*
- o! . . . And like a bright star shi - neth Ma - tris in gre - mi -
- me! . . . My pray - er, let it reach Thee, O prin - ceps glo - ri -

cres. *dim.*
- o! . . . And like a bright star shi - neth Ma - tris in gre - mi -
- me! . . . My pray - er, let it reach Thee, O prin - ceps glo - ri -

IN DULCI JUBILO.

- o! Al - pha es et O! Al - pha es et O!
 - æ! Tra - he me post te! Tra - he me post te!

- o! Al - pha es et O! Al - pha es et O!
 - æ! Tra - he me post te! Tra - he me post te!

- o! Al - pha es et O! Al - pha es et O!
 - æ! Tra - he me post te! Tra - he me post te!

- o! Al - pha es et O! Al - pha es et O!
 - æ! Tra - he me post te! Tra - he me post te!

Solo.
 O pa - tris cha - ri - tas! O na - - ti

Solo.
 O pa - tris cha - ri - tas! O na - - ti

Solo.
 O pa - tris cha - ri - tas! O na - ti le - ni - tas. . . .

IN DULCI JUBILO.

le - ni - tas, Deep were we stain - ed Per nos - tra

stain - ed, Per nos - tra cri - mi - na, But Thou hast for us gain - ed Cœ -

hast for us gain - ed Cœ - lo - rum gau - di - a. O that we, that

mf CHORUS.

gain - ed Cœ - lo - rum gau - di - a. O that we, that

mf CHORUS.

- lo - rum gau - di - a. O that we, that

mf CHORUS.

O that we, that

IN DULCI JUBILO.

we . . were there, O that we were there! U -

we were there, O that we were there! U - bi sunt

we were there, O that we were there! U -

we were there, O that we were there! U -

bi . . sunt gau - di - a, where, . If . . that they be not there?

gau - di - a, . . If that they . . be not there?

bi sunt gau - di - a, where, If that they . . be not there?

bi, . . u - bi sunt gau - di - a, where, If not there?

Solo. There are an - gels sing - ing No - va can - ti - ca; .

Solo. There are an - gels sing - ing, There, . . there the

Solo. There are an - gels sing - ing, There . . are sing - ing can - .

Solo. There are an - gels sing -

IN DULCI JUBILO.

There . . the bells . . are ring - - ing, In Re - gis
 bells, . . there the bells are ring - ing, In Re - gis cu - ri -
 - - ti - ca, . . . The bells are ring - ing, In
 - - ing, The bells are ring - ing there, In Re - gis

f CHORUS.

cu - ri - a. O that we were there, O . . . that
f CHORUS.
 - a. O . . . that we were there, that we . .
f CHORUS.
 cu - ri - a. O that we were there, O that
f CHORUS.
 cu - ri - a. O that we were there!

we were there! . . . There are an - - - gels sing - ing,
 . . . were there! There . . . the an - gels sing - ing,
 we were there! . . . There are an - gels sing - - ing,
 There are an - gels sing - - ing, There the bells are

IN DULCI JUBILO.

There the bells are ring-ing, In Re -

There the bells are ring-ing, In Re -

There the bells are ring-ing, the bells are ring-ing, In Re -

ring-ing, the bells are ring-ing, In Re - gis cu -

dim. gis cu - ri - a. *f* O that we were

dim. gis cu - ri - a. *f* O that we were

gis cu - ri - a. *f* O that we were

ri - a. *f* O that we were

dim. there, O that we were there!

dim. there, O that we were there!

dim. there, O that we were there!

dim. there, O that we were there!

(SECOND SERIES.)

THE SONG OF THE FRANK-COMPANIES.

A FOUR-PART SONG.

WORDS AND MUSIC BY

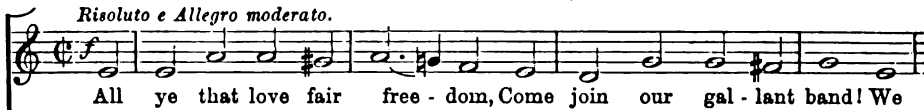
R. I. DE PEARSALL, Esq.,

(Of Willsbridge).

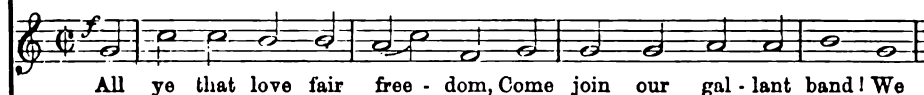
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Risoluto e Allegro moderato.

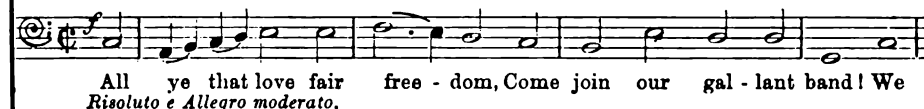
TREBLE.



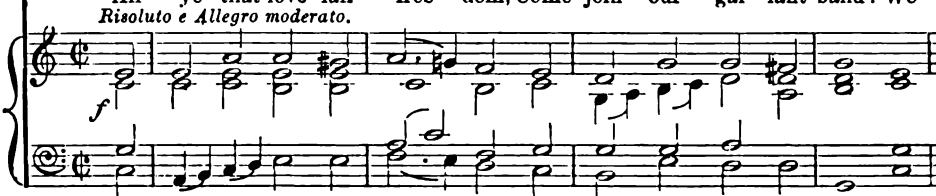
ALTO.

TENOR
(Svs. lower).

BASS.



ACCOMP.



have no lord and mas - ter, By wa - ter nor by land! And when the dews are

have no lord and mas - ter, By wa - ter nor by land! And when the dews are

have no lord and mas - ter, By wa - ter nor by land! And when the dews are

have no lord and mas - ter, By wa - ter nor by land! And when the dews are

NOTE.—These Frank-Companies or *Compagnies franches*, as the French called them, existed nearly throughout the whole of Western Europe. They consisted generally of disbanded soldiers, who united themselves under the command of a leader of approved courage, seized on some castle, and there made head against the world. Not only their Captain, but very often many of his companions, were highly distinguished by birth and connexions. No shame attached to living in such a community. Many of the members of those established in France were English gentlemen of most ancient descent. The reader who is curious about these matters will find an entertaining account of one of these companies under the command of Geoffroi Teto-Noir (calling himself Duc d'Auvergne) in Vol. V. of Froissart's Chronicle, p. 71; see also Vol. IX., pp. 819-822.

THE SONG OF THE FRANK-COMPANIES.

fal-ling, And darkness shrouds the ground *We mount our steeds like troopers bold, And* *cres.*
fal-ling, And dark-ness shrouds the ground. We mount our steeds *like troopers bold, And* *cres.*
fal-ling, And darkness shrouds the ground, *We mount our steeds like troopers bold, And* *cres.*
fal-ling, And darkness shrouds the ground, *We mount our steeds like troo-pers bold, And* *cres.*

scour the coun - try round, We mount our steeds like troo - pers bold, ..
scour the coun-try round, *We mount our steeds like troo-pers bold, And*
scour the coun-try round, *We mount our steeds, . . . like troopers bold, We mount our steeds, and*
scour the coun-try round, We mount, . . . We mount our steeds, and ..

.. And scour the country round, We mount our steeds, and scour the coun - try round!
scour the coun - try round, *We mount, and scour the coun - try round!*
scour the coun - try round, We mount our steeds, and scour the coun - try round!
scour the coun-try round, We mount our steeds, and scour the coun-try round!

THE SONG OF THE FRANK-COMPANIES.

No u - su - rers in - fest . . us, We do not need their aid, If

No u - su - rers in - fest us, We do not need their aid, If

No u - su - rers in - fest us, We do not need their aid, If

No u - su - rers in - fest . . us, We do not need their aid, If

prince or priest mo - lest us, Their strong-holds we in - vade; For

prince or priest mo - lest us, Their strong-holds we in - vade; For

prince or priest mo - lest us, Their strong-holds we in - vade; For

prince or priest mo - lest us, Their strong-holds we in - vade; For

when the stars are twink - ling, And burg - hers sleep - ing sound, We

when the stars are twink - ling, And burg - hers sleep - ing sound, We mount our

when the stars are twink - ling, And burg - hers sleep - ing sound, We

when the stars are twink - ling, And burg - hers sleep - ing sound, We

THE SONG OF THE FRANK-COMPANIES.

cres.
 mount our steeds like troopers bold, And scour the coun - try round, We mount our steeds like
cres.
 steeds like troopers bold, And scour the country round, We
cres.
 mount our steeds like troopers bold, And scour the country round, We mount our steeds.
cres.
 mount our steeds like troopers bold, And scour the country round, We mount, . . .

troo - pers bold, . . . And scour the country
 mount our steeds like troo - pers bold, And scour the coun - try
 like troopers bold, we mount our steeds, and scour the coun - try
 . . . we mount our steeds, and scour the coun - try

round, We mount our steeds, and scour the coun - try round!
 round, We mount, and scour the coun - try round!
 round, We mount and scour, and scour the coun - try round!
 round, We mount our steeds, and scour the coun - try round!

HOW BRIGHT IN THE MAY-TIME.

A FOUR-PART SONG.

THE WORDS TRANSLATED FROM THE GERMAN OF SALIS, BY MRS. NEWNHAM,

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willebridge.)

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

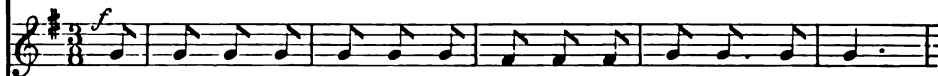
Allegro.

TREBLE.



How bright in the May-time Is free-dom, is play-time, The fo -

ALTO.



How bright in the May-time Is free-dom, is play-time, The fo -

TENOR
(Sve lower).

How bright in the May-time Is free-dom, is play-time, The fo -

BASS.



How bright in the May-time Is free-dom, is play-time, The fo -

ACCOMP.

Allegro.

- rest, how bright! . One's path gai-ly shap-ing, The ci-ty es -

- rest, how bright! . One's path gai-ly shap-ing, The ci-ty es -

- rest, how bright! . One's path gai-ly shap-ing, The ci-ty es -

- rest, how bright! . One's path gai-ly shap-ing, The ci-ty es -

HOW BRIGHT IN THE MAY-TIME.

Larghetto grazioso.

caping To some bree - zy height. In hedge-braided mea-dows, Where

caping To some bree - zy height. In hedge-braid-ed

caping To some bree - zy height. In hedge-braided mea-dows, Where

caping To some bree - zy height. *Larghetto grazioso.* In hedge-braid-ed

cool . . welcome shadows With sunflecks are blent, Down la - zi - ly

mea-dows, Where cool welcome shadows With sunflecks are blent, Down la - zi - ly

cool . . welcome sha-dows With sun-flecks are blent, Down la - zi - ly

mea-dows, Where cool . . welcome sha-dows With sun-flecks are blent, Down la - zi - ly

sink - ing, . . . De-li - ciously drinking The li - lac's rich scent.

sink - ing, De - li - cious - ly drink - ing The li - lac's rich scent.

sink - ing, De - li - ciously drink - ing The li - lac's rich scent.

sink - ing, De - li - cious - ly drink - ing The li - lac's rich scent.

HOW BRIGHT IN THE MAY-TIME.

Allegro.

Then on - ward one pass - es, Plucks wild flow'rs and grass - es, And

Then on - ward one pass - es, Plucks wild flow'rs and grass - es, And

Then on - ward one pass - es, Plucks wild flow'rs and grass - es, And

Then on - ward one pass - es, Plucks wild flow'rs and grass - es, And

Allegro.

straw - ber - ries sweet; . . Fresh green boughs se - lec - ting, Our

straw - ber - ries sweet; . . Fresh green boughs se - lec - ting, Our

straw - ber - ries sweet; . . Fresh green boughs se - lec - ting, Our

straw - ber - ries sweet; . . Fresh green boughs se - lec - ting, Our

fa - ces pro - tec - ting From dust and from heat. . .

fa - ces pro - tec - ting From dust and from heat. . .

fa - ces pro - tec - ting From dust and from heat. . .

fa - ces pro - tec - ting From dust and from heat. . .

HOW BRIGHT IN THE MAY-TIME.

Larghetto grazioso.

p Now heed-less - ly wan - der, Now pau - sing to pon - der, The

p Now heed-less - ly wan - der, Now pau - sing to

p Now heed-less - ly wan - der, Now pau - sing to pon - der, The

p Now heed-less - ly wan - der, Now pau - sing to

Larghetto grazioso.

cres. stream-let be - side; Half dream-ing, half wa - king, . . .

cres. pon - der, The stream-let be - side; Half dream-ing, half wa - king, We

cres. stream-let be - side; Half dream-ing, half wa - king, We

cres. pon - der, The stream-let be - side; Half dream-ing, half wa - king, We

dim. . . We watch the waves break-ing, As *cres.* soft - ly they glide. *dim.*

dim. watch the waves break-ing, As *cres.* soft - ly they glide. *dim.*

dim. watch the waves break-ing, As *cres.* soft - ly they glide. *dim.*

dim. watch the waves break-ing, As *cres.* soft - ly they glide. *dim.*

HOW BRIGHT IN THE MAY-TIME.

Allegro.

No por - ter to warn us, No gard' - ner to scorn us, With

No por - ter to warn us, No gard' - ner to scorn us, With

No por - ter to warn us, No gard' - ner to scorn us, With

No por - ter to warn us, No gard' - ner to scorn us, With

Allegro.

threat - en - ing call. . . . Here gold is not want - ing, The

threat - en - ing call. . . . Here gold is not want - ing, The

threat - en - ing call. . . . Here gold is not want - ing, The

threat - en - ing call. . . . Here gold is not want - ing, The

field - flow'rs, en - chant - ing, Are com - mon to all. . . .

field-flow'rs, en - chant - ing, Are com - mon to all. . . .

field-flow'rs, en - chant - ing, Are com - mon to all. . . .

field-flow'rs, en - chant - ing, Are com - mon to all. . . .

HOW BRIGHT IN THE MAY-TIME.

Larghetto grazioso.

O free-dom, how plea-sant! No des - pot is pre-sent Sweet

O free-dom, how plea-sant! No des - pot is

O free-dom, how plea-sant! No des - pot is pre-sent Sweet

Larghetto grazioso, O free-dom, how plea-sant! No des - pot is

cres.

Na-ture to snare; No false-heart-ed flatt'-rer, . . .

pre-sent Sweet Na-ture to snare; No false-heart-ed flatt'-rer, No

Na-ture to snare; No false-heart-ed flatt'-rer, No

pre-sent Sweet Na-ture to snare; No false-heart-ed flatt'-rer, No

dim.

. . . No tale-bear-ing chatt'-rer, Here poi-sons the air!

tale-bear-ing chatt'-rer, Here poi-sons the air!

tale-bear-ing chatt'-rer, Here poi-sons the air!

tale-bear-ing chatt'-rer, Here poi-sons the air!

(SECOND SERIES.)

THE WINTER SONG.

A FOUR-PART SONG.

WORDS AND MUSIC BY

R. L. DE PEARSALL, Esq.,

(Of Willebriidge.)

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

Moderato.

TREBLE. *mf* All clean, all smooth, the field so white Re - flects the

ALTO. *mf* All clean, all smooth, the field so white Reflects the

TENOR
(8ve. lower). *mf* All clean, all smooth, the field so white Reflects the

BASS. *mf* All clean, all smooth, the field so white Reflects the

PIANO. *Moderato.* *mf*

ge - nial sun - beam bright; Blue e - ther's sharp and stil - ly. And clear as

ge - nial sun - beam bright; Blue e - ther's sharp and stil - ly. And clear as

ge - nial sun - beam bright; Blue e - ther's sharp and stil - ly. And clear as

ge - nial sun - beam bright; Blue e - ther's sharp and stil - ly. And clear as

THE WINTER SONG.

glass, gleams, where . . . we pass, The meadow's surface chilly.

glass, gleams, where we pass, The meadow's surface chilly.

glass, gleams, where we pass, . . The meadow's surface chilly.

glass, gleams, where we pass, The meadow's surface chilly.

mf The dusky pine-bough bends down low, And

mf The dusky pine-bough bends down low,

mf The dusky pine-bough bends down low,

mf The dusky pine-bough bends down low,

threa-tens, with its weight of snow, The wanderer to

And threa-tens, with its weight of snow, The wanderer to

And threa-tens, with its weight of snow, The wanderer to

And threa-tens, with its weight of snow, The wanderer to

THE WINTER SONG.

co - ver. Crisp to his tread, a di - - a - mond

co - ver. Crisp to his tread, a dia - - mond

co - ver. Crisp to his tread, a dia - - mond

co - ver. Crisp to his tread, a dia - - mond

The first system of the musical score for 'The Winter Song'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'co - ver. Crisp to his tread, a di - - a - mond'. The music is in 4/4 time, with a key signature of one flat (B-flat). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

bed, With pain, . . . he tra - vels o - - - ver.

bed, With pain, . . . he tra - vels o - - - ver.

bed, . . . With pain, . . . he tra - vels o - - - ver.

bed, With pain, . . . he tra - vels o - - - ver.

The second system of the musical score. The lyrics are: 'bed, With pain, . . . he tra - vels o - - - ver.'. The vocal parts continue with their respective lines, and the piano accompaniment provides harmonic support. The melody for the vocal parts is more melodic and expressive in this system, with some notes tied across measures.

Good speed! up - on the so - lid rime, The

Good speed! up - on the so - lid rime,

Good speed! up - on the so - lid rime,

Good speed! up - on the so - lid rime,

The third system of the musical score. The lyrics are: 'Good speed! up - on the so - lid rime, The'. This system concludes the piece with a final vocal line and piano accompaniment. The piano part has a more active and rhythmic feel in this section, with some triplets and sixteenth notes.

THE WINTER SONG.

snow - clad hill I swift - ly climb; Look joy - - ous - ly a -
 The snow-clad hill I swift - ly climb; Look joy - - ous - ly a -
 The snow-clad hill I swift - ly climb; Look joy - - ous - ly a -
 The snow-clad hill I swift - ly climb; Look joy - - ous - ly a -

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano is in grand staff. The lyrics are repeated across the four vocal staves.

- round me, And praise his might Who makes . . . so
 - round me, And praise his might Who makes so
 - round me, And praise his might Who makes so
 - round me, And praise his might Who makes so

This system continues the vocal and piano parts from the first system. The lyrics are repeated across the four vocal staves.

bright The sil - - - ver plains which bound . . me.
 bright The sil - ver plains which bound . . me.
 bright . . The sil - ver plains which bound . . me.
 bright The sil - ver plains which bound . . me.

This system concludes the vocal and piano parts. The lyrics are repeated across the four vocal staves.

THE BISHOP OF MENTZ.

A FOUR-PART SONG.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willbridge.)

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

Allegretto quasi Andante.

TREBLE.

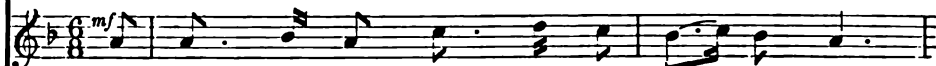


The Bi - shop of Mentz was a weal - thy prince,

ALTO.



The Bi - shop of Mentz was a weal - thy prince,

TENOR
(Svs. lower).

The Bi - shop of Mentz was a weal - thy prince,

BASS.



The Bi - shop of Mentz was a weal - thy prince,

Allegretto quasi Andante.

ACCOMP.



Weal - thy and proud was he, . . . And he'd all that was worth a

Weal - thy and proud was he, . . . And he'd all that was worth a

Weal - thy and proud was he, . . . And he'd all that was worth a

Weal - thy and proud was he, . . . And he'd all that was worth a

THE BISHOP OF MENTZ.

wish on earth, But he had not cha - ri - tie. . . He would

wish on earth, But he had not cha - ri - tie. . . He would

wish on earth, But he had not cha - ri - tie. . . He would

wish on earth, But he had not cha - ri - tie. . . He would

stretch out his emp - ty hands to bless, Or lift them both to pray, . . But a -

stretch out his emp - ty hands to bless, Or lift them both to pray, . . But a -

stretch out his emp - ty hands to bless, Or lift them both to pray, . . But a -

stretch out his emp - ty hands to bless, Or lift them both to pray, . . But a -

- lack! to light - en man's dis - tress, They mo - ved no o - ther way. . .

- lack! to light - en man's dis - tress, They mo - ved no o - ther way. . .

- lack! to light - en man's dis - tress, They mo - ved no o - ther way. . .

- lack! to light - en man's dis - tress, They mo - ved no o - ther way. . .

THE BISHOP OF MENTZ.

A fa - mine came, but his heart was still As hard as his pride was high, And the

A fa - mine came, but his heart was still As hard as his pride was high, And the

A fa - mine came, but his heart was still As hard as his pride was high, And the

A fa - mine came, but his heart was still As hard as his pride was high, And the

star - ving poor but thron'g'd his door To curse him and to die . . At

star - ving poor but thron'g'd his door To curse him and to die . . At

star - ving poor but thron'g'd his door To curse him and to die . . At

star - ving poor but thron'g'd his door To curse him and to die . . At

length from the crowd rose a cla-mour so loud, That a cru-el plot laid he: . . He

length from the crowd rose a cla-mour so loud, That a cru-el plot laid he: . . He

length from the crowd rose a cla-mour so loud, That a cru-el plot laid he: . . He

length from the crowd rose a cla-mour so loud, That a cru-el plot laid he: . . He

THE BISHOP OF MENTZ.

o - pen'd one of his gra - na-ries wide, And bade them en - ter free.

o - pen'd one of his gra - na-ries wide, And bade them en - ter free.

o - pen'd one of his gra - na-ries wide, And bade them en - ter free.

o - pen'd one of his gra - na-ries wide, And bade them en - ter free.

The first system of the musical score for 'The Bishop of Mentz'. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment with a grand staff (treble and bass clef). The lyrics are: 'o - pen'd one of his gra - na-ries wide, And bade them en - ter free.'

In they rush'd, the maid and the sire, And the child that could bare-ly run; Then he

In they rush'd, the maid and the sire, And the child that could bare-ly run; Then he

In they rush'd, the maid and the sire, And the child that could bare-ly run; Then he

In they rush'd, the maid and the sire, And the child that could bare-ly run; Then he

The second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: 'In they rush'd, the maid and the sire, And the child that could bare-ly run; Then he'.

clos'd the barn and set it on fire, And burnt them ev - 'ry one. . . And

clos'd the barn and set it on fire, And burnt them ev - 'ry one. . . And

clos'd the barn and set it on fire, And burnt them ev - 'ry one. . . And

clos'd the barn and set it on fire, And burnt them ev - 'ry one. . . And

The third system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: 'clos'd the barn and set it on fire, And burnt them ev - 'ry one. . . And'.

THE BISHOP OF MENTZ.

loud he laugh'd at each ter - ri - ble shriek, And cried to his ar - cher train, . . . "The
 loud he laugh'd at each ter - ri - ble shriek, And cried to his ar - cher train, . . . "The
 loud he laugh'd at each ter - ri - ble shriek, And cried to his ar - cher train, . . . "The
 loud he laugh'd at each ter - ri - ble shriek, And cried to his ar - cher train, . . . "The

This musical system consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The music is in 2/4 time and G major. The lyrics are: "loud he laugh'd at each ter - ri - ble shriek, And cried to his ar - cher train, . . . 'The".

mer - ry mice how they squeak, They are fond of the Bi - shop's grain." . .
 mer - ry mice how they squeak, They are fond of the Bi - shop's grain." . .
 mer - ry mice how they squeak, They are fond of the Bi - shop's grain." . .
 mer - ry mice how they squeak, They are fond of the Bi - shop's grain." . .

This musical system consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The music is in 2/4 time and G major. The lyrics are: "mer - ry mice how they squeak, They are fond of the Bi - shop's grain." . .

WHEN LAST I STRAYED.

A FOUR-PART SONG.

WORDS AND MUSIC BY

R. L. DE PEARSALL, Esq.,

(Of Wiltbridge.)

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

TREBLE.

ALTO.

TENOR
(Svs. lower).

BASS.

PIANO.

When last I stray'd in - - to the glade,

When last I stray'd in - to the glade,

When last I stray'd in - - to the glade,

When last I stray'd in - to the glade,

p

All things were green . . and bloom - - ing. The ro - ses

All things were green and bloom - - ing. The ro - ses

All things were green and bloom - - ing. The ro - ses

All things were green and bloom - - ing. The ro - ses

f *p*

WHEN LAST I STRAYED.

there were blush - ing fair, All that lay round per - fu - -

there were blush - ing fair, All that lay round per - fu - -

there were blush - ing fair, All that lay round per - fu - -

there were blush - ing fair. All that lay round per - fu - -

- ming. I drew me near a foun - tain clear, Which fresh and

- ming. I drew me near a foun - tain clear, Which fresh and

- ming. I drew me near a foun - tain clear, Which fresh and

- ming. I drew me near a foun - tain clear, Which fresh and

gay . . . was play - ing, And there I saw my own true

gay . . . was play - ing, And there I saw my own true

gay was play - ing, And there I saw my own true

gay was play - ing, And there I saw my own true

WHEN LAST I STRAYED.

love, And she . . for me . . . was stay - - - ing.

love, And she for me was stay - - - ing.

love, And . . she for me was stay - - - ing.

love, And she for me was stay - - - ing.

p I can - not tell . . how it be - fel, That she should kind - ly

p I can - not tell how it be - fel, That she should kind - ly

p I can - not tell . . how it be - fel, That she should kind - ly

p I can - not tell how it be - fel, That she should kind - ly

greet me, For I might say, . . be - fore that day,

greet . . . me, For I might say, be - fore . . that day,

greet . . . me, For I might say, . . be - fore that day,

greet me, For I might say, be - fore that day,

WHEN LAST I STRAYED.

Most hard-ly did . . she treat . . me. But let . . that be, she's

Most hard-ly did she treat . . . me. But let that be, she's

Most hard-ly did she treat . . me. But let that be, she's

Most hard-ly did she treat me. But let that be, she's

dear to me, Yet love I not . . . as bro - - ther, And if she

dear to me, Yet love I not . . . as bro - ther, And if she

dear to me, Yet love I not as bro - ther, And if she

dear to me, Yet love I not as bro - - ther, And if she

lay in her cold clay, I ne'er could love . . an - o - - ther.

lay in her cold clay, I ne'er could love an - o - - ther.

lay in her cold clay, I ne'er could love an - - o - - ther.

lay in her cold clay, I ne'er could love an - o - - ther.

(SECOND SERIES).

SEE HOW SMOOTHLY.

GLEE.

WORDS AND MUSIC BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Andante grazioso.

TREBLE. See how smooth - ly glides our bark On the

ALTO. See how smooth - ly glides our bark On the stream's, the

TENOR (8ve. lower). See how smooth - ly glides our bark On the

BASS. See our bark on the stream's . .

Andante grazioso.

ACCOMP. See our bark on the stream's . .

stream's de - ceit - ful face, As . . smi - ling in . . the sun - beam

stream's de - ceit - ful face, smi - ling in . . the sun - beam

stream's de - ceit - ful . . face, smi - ling in the sun - beam

. . . de - ceit - ful face, sun - beam

SEE HOW SMOOTHLY.

bright It floats us to a res-ting place.

bright It floats us to . . a res-ting place.

bright It floats us to a res-ting place.

bright It floats us to a res-ting place.

Thus a-down life's un-cer-tain . . tide On-ward borne by

Thus down life's un-cer-tain tide . . On-ward borne by

Thus down life's un-cer-tain tide . . On-ward borne by

un-cer-tain tide On-ward borne by

fate we glide. Let's be mer-ry as we

fate we glide. Let's . . be merry as we

fate we glide. Let's be mer-ry, let's be mer-ry as we

fate we glide. Let's be mer-ry as we

SEE HOW SMOOTHLY.

go, . . While time and tide . . to - ge - ther flow.

go, While time . . and tide to - ge - ther flow.

go, . . While time and tide . . to - ge - ther flow.

go, . . While time . . and tide to - ge - ther flow.

Più moto. *Allegro.*

They are but two. That's far too few, . . . too few, that's far too few for

They are but two. That's far too few, that's far too few for

They are but two. That's far too few, that's far too few for

They are but two. That's far too few, that's far too few for

Più moto. *Allegro.*

They are but two. That's far too few, that's far too few for

re - vel - ry, To make up three, We'll give them wine . . . for

re - vel - ry, To make up three, We'll give . . . them wine for

re - vel - ry, To make up three, We'll give them wine for

re - vel - ry, To make up three, . . . for

SEE HOW SMOOTHLY.

com - pa - ny, We'll give them wine, we'll give them wine, we'll

com - pa - ny, We'll give them wine, we'll give them wine, we'll

com - pa - ny, We'll give them wine, we'll give them wine, we'll

com - pa - ny, We'll give them wine, we'll give them wine, we'll

give them wine for com - - pa - ny...

give them wine for com - - pa - ny...

give them wine for com - - pa - ny...

give them wine for com - - pa - ny...

LET US ALL GO MAYING.

BALLAD MADRIGAL.

WORDS AND MUSIC BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Animato.

TREBLE. *f* Let us all go May - ing, Through the green - wood

ALTO. *f* Let us all go May - ing, Through the green - wood

TENOR
(Sve lower). *f* Let us all go May - ing, Through the green - wood

BASS. *f* Let us all go May - ing, Through the green - wood

ACCOMP. *Animato.* *f*

cres. *p* stray - ing, Fa la la la la la la la la la, We

cres. *p* stray - ing, Fa la la la la la la la la la, We

cres. *p* stray - ing, Fa la la la la la la la la la, We

cres. *p* stray - ing, Fa la la la, fa la la la la la la la, We

cres. *p*

LET US ALL GO MAYING.

lento. *a tempo.* *pp*

chaunt it and play. Oh, 'tis mer - ry when we're

lento. *a tempo.* *pp*

chaunt it and play. Oh, 'tis mer - ry, mer - ry when we're

lento. *a tempo.* *pp*

chaunt it and play. Oh, 'tis mer - - ry when we're

lento. *a tempo.* *pp*

chaunt it and play. Oh, 'tis mer - ry when we're

lento. *pp a tempo.*

rit. *tempo.* *ff*

sing - ing In the month of May.

rit. *tempo.* *ff*

sing - ing In the month of May.

rit. *tempo.* *ff*

sing - ing In the month of May.

rit. *tempo.* *ff*

sing - ing In the month of May.

rit. *ff tempo.*

f

Ye that are for plea - sure Trip with us a mea - sure,

f

Ye that are for plea - sure Trip with us a mea - sure,

f

Ye that are for plea - sure Trip with us a mea - sure,

f

Ye that are for plea - sure Trip with us a mea - sure,

f

LET US ALL GO MAYING.

cres. *f* *lento.* *a tempo.* *pp*

Fa la la la la la la la la la la la la, We chaunt it and play. Oh, 'tis

cres. *f* *lento.* *a tempo.* *pp*

Fa la la la la la la la la la la la la, We chaunt it and play. Oh, 'tis

cres. *f* *lento.* *a tempo.* *pp*

Fa la la la la la la la la la la la la, We chaunt it and play. Oh, 'tis

cres. *f* *lento.* *a tempo.* *pp*

Fa la la la, fa la la la la la la, We chaunt it and play. Oh, 'tis

p *cres.* *f* *lento.* *pp* *a tempo.*

rit. *ff* *tempo.*

mer - ry when we're sing - ing In the month of May.

rit. *ff* *tempo.*

mer - ry, mer - ry when we're sing - ing In the month of May.

rit. *ff* *tempo.*

mer - ry when we're sing - ing In the month of May.

rit. *ff* *tempo.*

mer - ry when we're sing - ing In the month of May.

rit. *ff* *tempo.*

f

Care was sent to spite us, Mu - sic to de - light us.

f

Care was sent to spite .. us, Mu - sic to de - light us.

f

Care was sent to spite us, Mu - sic to de - light us.

f

Care was sent to spite us, Mu - sic to de - light us.

LET US ALL GO MAYING.

p *cres.* *f* *lento.* *pp a tempo.*
 Fa la la la la la la la la la la, We chaunt it and play. Oh, 'tis

p *cres.* *f* *lento.* *pp a tempo.*
 Fa la la la la la la la la la la, We chaunt it and play. Oh, 'tis

p *cres.* *f* *lento.* *pp a tempo.*
 Fa la la la la la la la la la la, We chaunt it and play. Oh, 'tis

p *cres.* *f* *lento.* *pp a tempo.*
 Fa la la la, fa la la la la la la, We chaunt it and play. Oh, 'tis

p *cres.* *f* *lento.* *pp a tempo.*

rit. *tempo.*
 mer - ry when we're sing - ing In the month of May.

rit. *tempo.*
 mer-ry, merry when we're sing - ing In the month of May.

rit. *tempo.*
 mer - ry when we're sing - ing In the month of May.

rit. *tempo.*
 mer - ry when we're sing - ing In the month of May.

rit. *tempo.*

LIST! LADY, BE NOT COY.

A SIX-PART MADRIGAL.

WORDS FROM MILTON'S "COMUS,"

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Moderato.

1st TREBLE. List! list! la - dy, be not coy!

2nd TREBLE. List! la - dy, be not coy! be not

ALTO. List! . . . la - dy, list! be not

1st TENOR (8ve. lower). List! list! la - - dy, la - dy, be not coy!

2nd TENOR (8ve. lower). List! list! la - dy, la - dy, be not

BASS. List! la - dy, la - - dy, be not coy,

ACCOMP. *Moderato.*

la - dy, be not coy, la - dy, be not coy nor coz - en'd!

coy la - dy, be not coy! be not coz - en'd!

coy! be not coy . . . nor coz - en'd!

be not, be not coy! la - dy, be not coy nor coz - en'd!

coy! La - dy, la - dy, be not coy nor coz - en'd!

la - dy, be not coy! be not coy nor coz - en'd!

LIST! LADY, BE NOT COY.

List! la - dy, list! list! la - dy, Beau - ty must not be
 Beau - ty is na - ture's coin, must not be hoard - ed
 Beau - ty is na - ture's coin, must
 Beau - ty is na - ture's coin, must not be hoard
 List! la - dy, Beau - ty must not be
 Beau - ty is na - ture's coin, must not be hoard

hoard - ed, But must be cur - rent and the
 must not be hoard - ed, But must be cur - rent and the
 not be hoard - ed, But must be cur - rent and the
 - ed, But must be cur - rent and the good there - of con -
 hoard - ed, But must be cur - rent
 - ed, But must be cur - rent and the good there - of con -

LIST! LADY, BE NOT COY.

good there-of con - sists In mu - tu - al . . and . .

good there-of con - sists In mu - tu - al

good there-of con - sists, the good there-of consists In mu - tu - al

- sists, and the good thereof con-sists, In mu - tu - al

and the good thereof con-sists, con-sists In mu - tu - al

- sists, con - sists, the good thereof con - sists In mu - tu - al

par - ta - ken bliss. If you let

and par - ta - ken bliss. If you let slip

and par - ta - ken bliss. If you let . . slip time . .

and par - ta - ken bliss. If you let slip time

and par - ta - ken bliss. If you let . . slip

and par - ta - ken bliss. If you let . . slip time

LIST! LADY, BE NOT COY.

... slip time like a ne-glect - ed rose, It wi - - thers on the
time like a ne-glect - ed rose, It wi-thers on the
like a ne-glect - ed rose, It wi - - thers, It
like a ne-glect - ed rose, It wi-thers on the
time like a rose, It
like . . a ne-glect - ed rose, It

stem with lan - guish'd head!
stem with lan guish'd
wi - thers on the stem,
stem, It is for home - ly
wi - - thers, It is for home - ly fea-tures to keep
wi-thers on the stem, It is for home - - ly

LIST! LADY, BE NOT COY.

It is for home - ly fea - tures to keep home!

head, It is for home - ly fea - tures to keep

It is for home - ly fea - tures to keep home!

fea - tures It is . . for home - ly

home, for home - ly fea - tures to keep home! Coarse com - plex -

fea - tures to keep home! Coarse com - plex - ions

Coarse com - plex - ions cheeks of sor - ry grain may serve, . . may serve

home! Coarse com - plex - ions . . may serve

Coarse com - plex - - ions cheeks of sor - ry grain may serve To

fea - tures to keep home! Coarse com - plex - ions cheeks of sor - ry

ions Coarse com - plex - ions

Coarse com - plex - ions cheeks . . of sor - ry grain may serve To

LIST! LADY, BE NOT COY.

cen do. *f*

To ply the sam - - - pler and teaze, teaze .

cen do. *f*

To ply the sam - - - pler and teaze . . .

cen do. *f*

ply the sam - - - pler

cen do. *f*

grain may serve To ply the sam - pler and teaze the hus -

cen do. *f*

cheeks of sor - - - ry grain may

cen do. *f*

ply . . . the sam - - - pler. and

dim. *p*

the hus -

dim. *p*

the hus - wife's wool!

dim. *p*

and teaze the hus - wife's wool!

dim. *p*

wife's wool, teaze . . the hus

dim. *p*

teaze the wool!

dim. *p*

teaze the hus - - - wife's wool! . .

LIST! LADY, BE NOT COY.

First system of the musical score. It consists of six staves. The top five staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "wife's wool! What need a ver What need a ver What need a ver - mil wife's wool! What ver - mil What . . . need a ver . . . mil tinc What need a ver mil lip of that? What need a ver - mil tinc mil lip of that? What need a ver - mil tinc-tur'd lip of tinc-tur'd lip of that? What need of that? tinc-tur'd lip of that? What need of that? What . . . tur'd lip of that? What need a . . . mil lip of that? What need of"

Second system of the musical score. It consists of six staves. The top five staves are vocal parts with lyrics. The bottom staff is a piano accompaniment. The lyrics are: "mil lip of that? What need a ver - mil tinc mil lip of that? What need a ver - mil tinc-tur'd lip of tinc-tur'd lip of that? What need of that? tinc-tur'd lip of that? What need of that? What . . . tur'd lip of that? What need a . . . mil lip of that? What need of"

LIST! LADY, BE NOT COY.

- - tur'd lip of that? . . . What need of that? . . . Love-dart -
 that? Love - - - - - dart -
 a ver-mil lip What need of that? Love-dart - - -
 need, What need of that, what need of that? Lov -
 ver-mil lip of that? What need, what need of that? Love-dart -
 that? What need of that? what need of that? Love -

O YE ROSES.

A MADRIGAL FOR SIX VOICES.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 28, POULTRY (E.C.).

Moderato.

1st TREBLE. *p* O ye ro - ses, go hide . . your

2nd. TREBLE. *p* O ye ro - ses, so bloom - ing and fair! O ye ro - ses, go . . . go hide . .

ALTO. *p* O ye ro - ses, ye ro - ses, . . go hide your

1st TENOR (8ve. lower). *p* O . . . ye ro - - ses so fair! O ye ro - ses so fair!

2nd TENOR (8ve. lower). *p* O ye ro - - ses so bloom - - ing and

BASS. *p* O . . . ye

ACCOMP. *p*

blush - - es, O ye ro - ses, *cres.* hide your

. your soft blush - es, O ye ro - ses, go . . . go hide . . .

blush - - es, O ye ro - ses so fair, go, *cres.* hide your soft

hide your blush - es, ye ro - ses, ye ro - ses, go hide your soft blush . .

fair! O ye ro - ses, O go hide your soft

ro - ses,

cres.

O YE ROSES.

blush - es, and droop in des-pair. For Flo-ra is coming, my shepherd-ess
 your soft blushes, and droop in . . des-pair. Flo - ra is com-ing, my
 blushes, go . . hide your blushes, and droop in des-pair.
 es, go droop, go, go, droop in des-pair, go droop in des -
 blush - es, and droop, droop . in des - pair, in des -
 go . . hide your blushes, and droop in des-pair.

true, and she is a thousand times fair - er than you,
 shepherdess, . . and she . . is a thousand times, . a thousand times . . fair -
 For Flo - ra is com - ing, . . and she is a thou - sand, a
 pair. For Flo - ra is com - ing, my shepherdess
 pair. For
 For Flo - ra is

O YE ROSES.

and she . . . is, and she . . . is a thou -
 - er than you, and she . . . is a thou - sand, a thou -
 thousand times fair - er than you, a thousand times fair - er, a
 true, and she, . . . and she is fair - er than you, a thousand times
 Flo - ra . . . is a thousand, thou - sand times fair - er than you, a
 com - ing, my shepherd - ess true, and she, and she is a thou - sand, a

- sand times fair - er than you. . . See, she comes, the
 - sand times fair - er than you. See, she comes,
 thousand times fair - er . . . than you. See, she comes, see, she comes, the pride .
 fair - - er than you. . . See, she comes, the pride of
 thousand times fair - er than you. See, she comes, the pride . . . of
 thousand times fair - er than you. See, she comes,

O YE ROSES.



pride, the pride of Spring! U - ni - - - ted . . let us sing;

the pride . . of Spring! U - ni - ted wel - come let us sing;

. . . of Spring! . . U - ni - ted wel - come let us sing;

Spring! the pride of Spring! U - ni - ted wel - come . . let us sing; Long

Spring! the pride of Spring! U - ni - ted wel - come let us sing;

the pride of Spring! U - ni - ted wel - come let us sing;

To laud her is our du - - ty.

To laud her is our du - - ty. Long

To laud her is our du - - ty.

live our beauteous Queen of May! To laud her is our du - - ty.

Long live our Queen of May! To laud her is our du - - ty.

To laud her is our du - - ty.

O YE ROSES.

ff

Long live our beauteous Queen of May! To laud her is our du - ty;

live our beauteous Queen of May! To laud her is our du - ty;

To laud her is our du - ty;

To laud her is our du - ty; *p*

To laud her is our du - ty; For

Long live our Queen! To laud her is our du - ty; For

To laud her is our du - ty;

p

all things do gaze, .

For in a - maze . . all

For in a - maze all things do gaze, .

in a - maze all things do gaze, en - rap - tur'd of . . . her

in a - maze . . all things do gaze, en -

For in a maze . . all things do gaze,

O YE ROSES.

... en - rap - - - tur'd of . . her beau - ty.

things do gaze, en - rap - - tur'd of her beau - ty,

... en-raptur'd of . . . her beau - ty, For in a - maze. .

beau - - ty, en-raptur'd of . . . her beau - ty, all

- raptur'd of . . . her beau - ty, her beau - ty, all

For in a - maze . . all things do gaze, all

en - rap - - - tur'd of . . her beau - ty.

en - rap - tur'd of her beau - ty.

... all things do gaze, . . en-raptur'd of her beau - - ty. Long

things do gaze, en - rap - tur'd, en-raptur'd of her beau - ty.

things do gaze, en - raptur'd of . . . her beau - ty.

things do gaze, . . . en - rap - tur'd of her beau - ty.

O YE ROSES.

Long live our Queen! long . . . live our Queen! long live our beauteous

Long live our Queen! long, . . . long live our Queen! long . . . live our

live, . . . long live our Queen of May! long live our Queen of May! long

long, long live our Queen of May! long live our Queen of May! . . .

long . . . live our Queen! long live our Queen! long

long . . . live our Queen! long live our Queen! long

Queen, our Queen of May! long live . . . our Queen of May! long live . . . our Queen of

beauteous Queen of May! long live our Queen of May! long live our Queen of

live our Queen of May! long . . . live our Queen! long . . .

. . . our Queen of May! long live our Queen! long, long live our

live our Queen of May! long live our Queen! long . . . live our Queen! long . . .

live our Queen of May! long live our Queen! long live our

O YE ROSES.

May! long live . . . our beauteous Queen of May! . . . long live our beauteous

May! long live our beauteous, beauteous Queen . . . of May!

. . . live our Queen! long live our beauteous Queen of May! long live our..

Queen of May! long, . . . long live our

. . . live our Queen! . . . our Queen of May! long

Queen! long, long live our beauteous Queen of May!

Queen of May! to laud her is our du - - - ty.

long live our Queen of May! to laud her is our du - ty.

Queen! Queen of May! to laud her is . . . our du - ty.

Queen . . . of May! to laud her is our du - ty.

live our Queen of May! to laud her is our du - ty.

our Queen of May! to laud her is our du - ty.

SING WE AND CHAUNT IT.

MADRIGAL IN EIGHT PARTS FOR TWO CHOIRS.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Allegro moderato. *cres.* *f*

TREBLE. *p* Sing we and chaunt it, While love doth grant it, Fa la la

ALTO. *p* Sing we and chaunt it, While love doth grant it, Fa la la la

TENOR
(8ve. lower). *p* Sing we and chaunt it, While love doth grant it, Fa la la la la la

BASS. *p* Sing we and chaunt it, While love doth grant it, Fa la la la la la

TREBLE. *p* Sing we and chaunt it, While love doth grant it, Fa . . . la la

ALTO. *p* Sing we and chaunt it, While love doth grant it,

TENOR
(8ve. lower). *p* Sing we and chaunt it, While love doth grant it, Fa la la la

BASS. *p* Sing we and chaunt it, While love doth grant it, Fa la la la la la

ACCOMP. *Allegro moderato.* *p* *cres.* *f*

SING WE AND CHAUNT IT.

cres. *p* *f*
 la la la. Sing we and chaunt it, While love doth grant it, Fa
 la la la. Sing we and chaunt it, While love doth grant it, Fa la
 la la la. Sing we and chaunt it, While love doth grant it, Fa la la
 la la la. Sing we and chaunt it, While love doth grant it,
 la la la. Sing we and chaunt it, while love doth grant it, Fa . . .
 la la la. Sing we and chaunt it, While love doth grant it,
 la la la. Sing we and chaunt it, While love doth grant it, Fa la
 la la la. Sing we and chaunt it, While love doth grant it, Fa la la
p *cres.* *f*
 la la la la la. Not long youth last - eth, And old age hast - eth;
 la la la la la. Not long youth last - eth, And old age hast - eth;
 la la la la la. Not long youth last - eth, And old age hast - eth;
 la la la. Not long youth last - eth, And old age hast - eth;
 la la la la la.
 la la la.
 la la la la la.
 la la la la la.
p

SING WE AND CHAUNT IT.

Now is best lei - sure To take our plea - sure, Fa . . la la la la . . la la

Now is best lei - sure To take our plea - sure, Fa la la la la la la la la

Now is best lei - sure To take our plea - sure, Fa la la la la la la la la

Now is best lei - sure To take our plea - sure, Fa la la la la la la la la

Fa la la la la la la la la

Fa la la la la la la la la

Fa la la la la la la la la

Fa la la la la la la la la

Fa la la la la la la la la

la la la la la la la la. Not long youth last - eth,

la la la la la la la la. Not long youth last - eth,

la la la la la la la la. Not long youth last - eth,

la la la la la la la. Not long youth last - eth,

la la la . . la la la la la,

la la la la la la la.

la la la la la la la la.

la la la la la la la la.

SING WE AND CHAUNT IT.

SING WE AND CHAUNT IT.

BALLET MADRIGAL.

COMPOSED BY

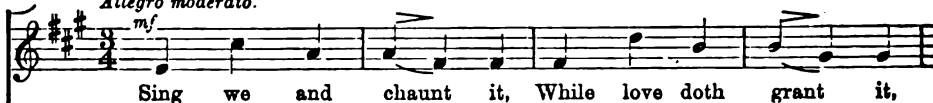
R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

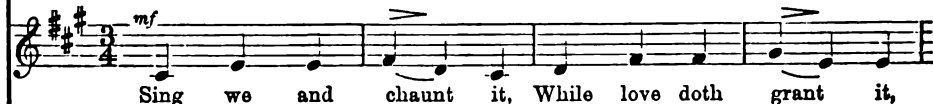
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

Allegro moderato.

TREBLE.



ALTO.

TENOR
(Svs. lower).

BASS.

*Allegro moderato.*

ACCOMP.



Fa la la la la la.

Fa la la la la la la la la la.

Fa . . . la la . . . la la la.

Fa la la la la la la la la la.

Fa la la la la la la la la la.

Ballet Madrigals are said to have been invented by Gastoldi, who lived in the middle of the 16th century, and composed many of them. They were intended to be sung at Masques and to accompany dancing, which commenced with the Fa la la, always the burden of this sort of Madrigal.—Note by the late Mr. de Pearsall.

SING WE AND CHAUNT IT.

Musical score for the first system of "Sing we and chaunt it." The system consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Sing we and chaunt it, While love doth grant . . it,".

Musical score for the second system of "Sing we and chaunt it." The system consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Fa la la la la la la la la la la.".

Musical score for the third system of "Sing we and chaunt it." The system consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "Not long youth last - eth, And old age hast - eth; Now is best" repeated four times.

SING WE AND CHAUNT IT.

lei - sure To take our plea - sure, Fa la la la la, *cres - cen*

lei - sure To take our plea - sure, Fa la la la la, *cres - cen*

lei - sure To take our plea - sure, Fa la la la la, *cres - cen*

lei - sure To take our plea - sure, Fa la la la la, *cres - cen*

do. *f* fa la la la la, fa la la la la la.

do. fa la la la la la la la la la la la la la.

do. fa la la la la, fa la la la la la.

do. fa la la la la la la la la la la la la.

Not long youth last - eth, And old age hast - eth, Now is best

Not long youth last - eth, And old age hast - eth, Now is best

Not long youth last - eth, And old age hast - eth, Now is best

Not long youth last - eth, And old age hast - eth, Now is best

SING WE AND CHAUNT IT.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal parts are: "lei - sure To take our plea - sure, Fa la la la . . la,". The piano part features a melody with a crescendo and a decrescendo marked "cres - cen -".

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics for the vocal parts are: "fa la la la . . la, fa la la la la la la." and "do. fa la la la la . . la la la la la la la." and "do. fa la la la la, fa . . la la . . la la la." and "do. fa la la la la la la la la la la la la la." and "do. fa la la la la la la la la la la la la la." The piano part features a melody with a forte dynamic marked "f" and a decrescendo marked "do.".

THE RED WINE FLOWS.

A FOUR-PART SONG.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of WillibrIDGE.)

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

Animato.

1st TENOR (Sve. lower).
The red wine flows, the north wind blows, The win - try sun is

2nd TENOR (Sve. lower).
The red wine flows, the north wind blows, The win - try sun is

1st BASS.
The red wine flows, the north wind blows, The win - try sun is

2nd BASS.
The red wine flows, the north wind blows, The win - try sun is

Animato.

ACCOMP.
The red wine flows, the north wind blows, The win - try sun is

sink - ing, The Bear, cold star, beams frost a - far, Let's be drink - ing, bro - thers,

sink - ing, The Bear, cold star, beams frost a - far, Let's be drink - ing, bro - thers,

sink - ing, The Bear, cold star, beams frost a - far, Let's be drink - ing,

sink - ing, The Bear, cold star, beams frost a - far, Let's be drink - - ing,

THE RED WINE FLOWS.

drink - ing! Let's be drink - ing, bro - thers, drink - ing! beams

drink - ing! Let's be drink - ing, bro - thers, drink - ing! cold star, beams

bro - thers, drink - ing! bro - - thers, drink - ing! The Bear, cold star, beams

bro - thers, drink - ing! bro - - thers, drink - ing! The Bear, cold star, beams

frost a - far, Let's be drink - ing, bro - thers, drink - ing. Huge pine - logs light the

frost a - far, Let's be drink - ing, bro - thers, drink - ing. Huge pine - logs light the

frost a - far, Let's be drink - ing, bro - thers, drink - ing. Huge pine - logs light the

frost a - far, Let's be drinking, bro - thers, drink - ing. Huge pine - logs light the

chim - ney bright, With sparks are crackling, blink - ing; Our no - ble Rhine gives

chim - ney bright, With sparks are crack - ling, blink - ing; Our no - ble Rhine gives

chim - ney bright, With sparks are crackling, blink - ing; Our no - ble Rhine gives

chim - ney bright, With sparks are crack - ling, blink - ing; Our no - ble Rhine gives

THE RED WINE FLOWS.

us our wine, Let's be drink - ing, bro - thers, drink - ing! Let's be drink - ing, bro - thers,
 us our wine, Let's be drink - ing, bro - thers, drink - ing! Let's be drink - ing, bro - thers,
 us our wine, Let's be drink - - ing, bro - thers, drink - ing! bro - - thers,
 us our wine, Let's be drink - - ing, bro - thers, drink - ing! bro - - thers,

drink - ing! gives us our wine, Let's be drink - ing, bro - thers, drink - ing!
 drink - ing! Our Rhine gives us our wine, Let's be drink - ing, bro - thers, drink - ing!
 drink - ing! Our no - ble Rhine gives us our wine, Let's be drink - ing, bro - thers, drink - ing!
 drink - ing! Our no - ble Rhine gives us our wine, Let's be drinking, bro - thers, drink - ing!

Shriek an' thou will, O north wind chill, Through hut, and house, and
 Shriek an' thou will, O north wind chill, Through hut, and house, and
 Shriek an' thou will, O north wind chill, Through hut, and house, and
 Shriek an' thou will, O north wind chill, Through hut, and house, and

THE RED WINE FLOWS.

pa - lace; But from the cold, good grey-beard old, Oh! spare each flask and
 pa - lace; But from the cold, good grey-beard old, Oh! spare each flask and
 pa - lace; But from the cold, good grey-beard old, Oh! spare . . . each
 pa - lace; But from the cold, good grey-beard old, Oh! spare . . . each

cha - - lice, oh! spare each flask and cha - lice.
 cha - - lice, oh! spare each flask and cha - lice.
 flask and cha - lice, oh! spare each flask and cha - lice. But
 flask and cha - lice, oh! spare each flask and cha - lice, But

good grey-beard old, Oh! spare each flask and cha - lice.
 The cold, good grey-beard old, Oh! spare each flask and cha - lice.
 from the cold, good grey-beard old, Oh! spare each flask and cha - lice.
 from the cold, good grey-beard old, Oh! spare each flask and cha - lice.

SHOOT, FALSE LOVE, I CARE NOT.

BALLET MADRIGAL.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

TREBLE. *f* Shoot, false Love, I care not, Spend thy shafts and spare not, *p* Fa la

ALTO. *f* Shoot, false Love, I care not, Spend thy shafts and spare not, *p* Fa la

TENOR
(Svs. lower). *f* Shoot, false Love, I care not, Spend thy shafts and spare not, *p* Fa la

BASS. *f* Shoot, false Love, I care not, Spend thy shafts and spare not, *p* Fa la

ACCOMP. *f* *p*

cres. *fs*

la, fa la la, fa la la, fa la la, Fa la la la la la . . . la la la la, fa

cres.

la, fa la la, fa la la, fa la la, fa la la la la la la la la la, fa

cres.

la, fa la la, . . . fa la la, fa la la la la la la la la, fa

cres.

la, fa la la, fa la la, fa la la, fa la la la la la la la la, fa

cres.

SHOOT, FALSE LOVE, I CARE NOT.

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are 'la la la la la la la, fa la la la la la.' The music features a crescendo (cres.) and a forte (f) dynamic.

Second system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are 'I fear not thy might, Andless I weigh thy spite! See! see! . . I un -'. The music features a mezzo-forte (mf) dynamic.

Third system of the musical score. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano part is in bass clef. The lyrics are 'arm me, If thou canst now shoot and harm . . me, So light - ly I es -'. The music features a fortissimo (ff) dynamic, a decrescendo (dim.), and a pianissimo (pp) dynamic.

SHOOT, FALSE LOVE, I CARE NOT.

[illegible][illegible][illegible]

SHOOT, FALSE LOVE, I CARE NOT.

Long thy bow did fear me, While thy pomp did blear me, Fa la

Long thy bow did fear me, While thy pomp did blear me, Fa la

Long thy bow did fear me, While thy pomp did blear me, Fa la

Long thy bow did fear me, While thy pomp did blear me, Fa la

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The lyrics are: "Long thy bow did fear me, While thy pomp did blear me, Fa la".

la, fa la la, fa la la, fa la la, fa la la la la la. . la la la la la

la, fa la la, fa la la, fa la la, fa la la la la la la la la la

la, fa la la, . . fa la la, fa la la la la la la la la la

la, fa la la, fa la la, fa la la, fa la la la la la la la la la

The second system continues the vocal melody with various ornaments and includes dynamic markings like *cres.* and *fs*. The piano accompaniment continues with a steady rhythm.

la la la la la la la la la la la la la la la.

la la la la la la la la la la la la la la la.

la la la la la la la la la la la la la la la la la la la la.

la la la la la la la la la la la la la la la.

The third system concludes the piece with a final flourish in the vocal parts and a sustained piano accompaniment.

SHOOT, FALSE LOVE, I CARE NOT.

mf
But now I per - ceive Thy art is to de - ceive, And ev' - - ry sim -

mf
But now I per - ceive Thy art is to de - ceive, And ev' - - ry

mf
But now I per - ceive Thy art is to de - ceive, And ev' -

mf
But now I per - ceive Thy art is to de - ceive, And

pp
- ple lo-ver All thy false-hood can dis - co - ver. Then weep, love, and be

pp
sim - ple lo-ver All thy false - hood can dis - co - ver. Then weep, love, and

pp
- - ry lo-ver All thy false - hood can dis - co - ver. Then weep, love, and be

pp
ev' - ry lo-ver All thy false - hood can dis - co - ver. Then weep, love, and be

sor - - ry, For thou hast lost thy glo - ry, Fa la la, fa la la, fa la

be sor - ry, For thou hast lost thy glo - ry, Fa la la, fa la la, fa la

sor - - ry, For thou hast lost thy glo - ry, Fa la la, fa la la

sor - - ry, For thou hast lost thy glo - ry, Fa la la, fa la la, fa la

SHOOT, FALSE LOVE, I CARE NOT.

[illegible]

The image displays a musical score for the song "The Rose Tree." It consists of five staves. The first three staves are for vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics "la la la" are written below the notes. The fourth staff is for a piano accompaniment, featuring a bass clef and the same key signature. The fifth staff is for a grand piano accompaniment, with a treble and bass clef and the same key signature. The music is written in a simple, accessible style, suitable for a children's songbook.