

40 Mus. pr. 35.243

A SELECTION OF
POPULAR NATIONAL AIRS,
WITH
Symphonies and Accompaniments
BY
SIR JOHN STEVENSON, Mus. Doc.
THE WORDS BY
THOMAS MOORE, Esq.



Drawn by L. Stothard, R.A.

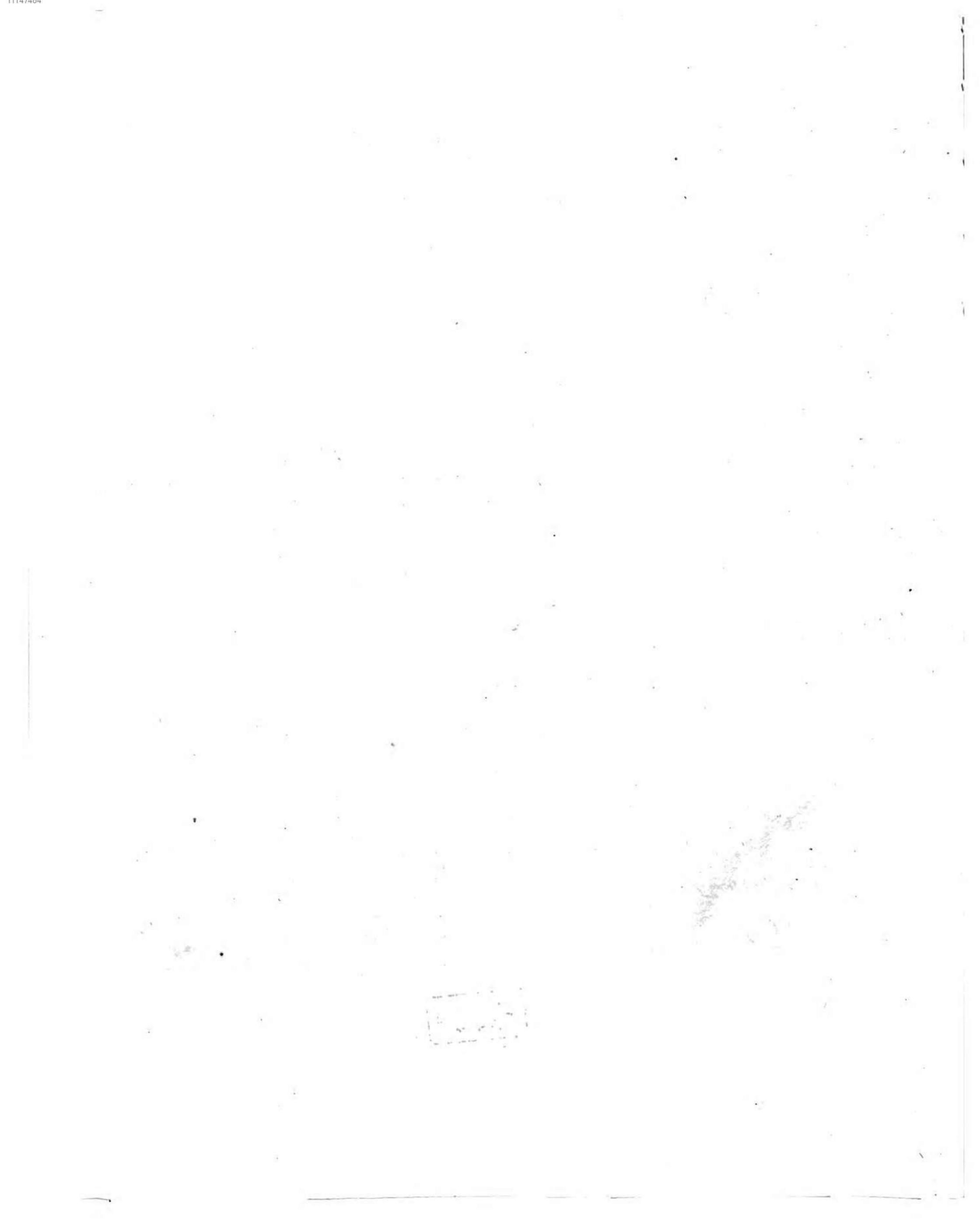
Engraved by J. Utton.

Ent. at Sta. Hall.

L O N D O N ,

Price 12 0

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To the
Marchioness of Lansdowne
This Volume is Inscribed,

By her Ladyship's obliged

& faithful Servant,

Thomas Moore.

Weymouth Cottage

Devizes.

ADVERTISEMENT.

IT is CICERO, I believe, who says "*naturâ ad modos ducimur*;" and the abundance of wild, indigenious airs, which almost every country, except England, possesses, sufficiently proves the truth of his assertion. The lovers of this simple, but interesting, kind of music are here presented with the First Number of a collection, which, I trust, their contributions will enable us to continue. A pretty air without words resembles one of those *half* creatures of PLATO, which are described as wandering in search of the remainder of themselves through the world. To supply this other half, by uniting with congenial words the many fugitive melodies which have hitherto had none, or only such as are unintelligible to the generality of their hearers, is the object and ambition of the present work. Neither is it our intention to confine ourselves to what are strictly called national melodies, but, wherever we meet with any wandering and beautiful air, to which Poetry has not yet assigned a worthy home, we shall venture to claim it as an *estray* swan, and enrich our humble Hippocrene with its song.

It is not, indeed, without strong hopes of success that I present this First Number of our miscellany to the Public. As the music is not my own, and the words are little more than unpretending interpreters of the sentiment of each air, it will not perhaps be thought presumption in me to say, that I consider it one of the simplest and prettiest collections of songs to which I have ever set my name.

T. M

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A TEMPLE TO FRIENDSHIP.*

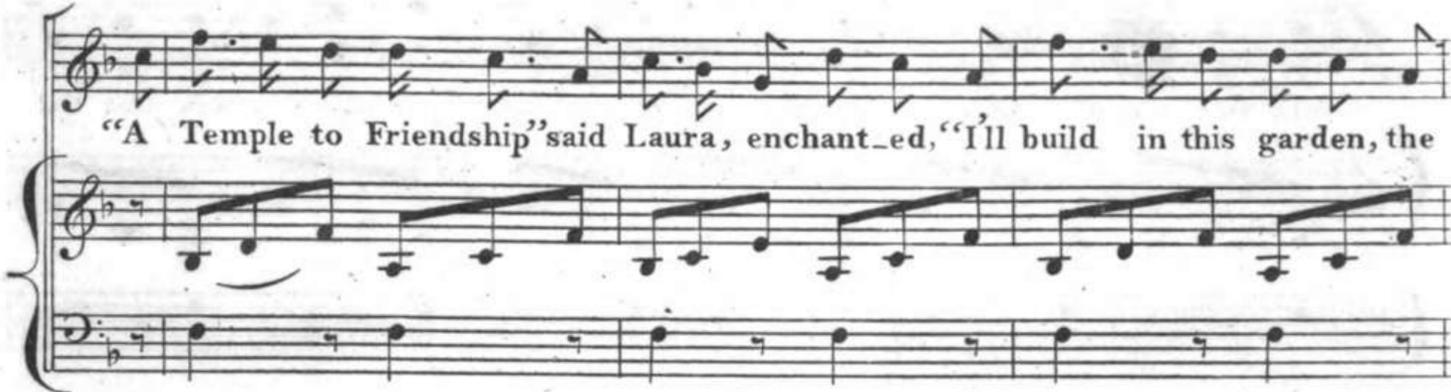
1

Spanish (Six)

*With Spirit
but not
too quick.*



Cres



"A Temple to Friendship" said Laura, enchanted, "I'll build in this garden, the



thought is divine!" Her Temple was built - and she now only wanted An



image of Friendship to place on the shrine. She flew to a sculptor, who

* The thought is taken from a Song by Le Prieur, called "La Statue de l'Amitié."

set down before her A Friendship, the fairest his art could invent, But so

cold and so dull, that the youthful a_dorer Saw plainly this was not the

i_dol she meant.

“Oh! never,” she cried, “could I think of enshrining An image, whose looks are so

joyless and dim; But yon lit_tle God, up_on ros_es re_clin_ing, We'll

make, if you please, Sir, a Friendship of him." So the bargain was struck with the

lit_tle God laden She joy_ful_ly flew to her shrine in the grove - "Fare -

well," said the sculptor "you're not the first maiden, Who came but for Friedship and

took away Love?"

FLOW ON, THOU SHINING RIVER.

Portuguese (Air)

*In Moderate
time & with
Expression*

lento

The piano introduction consists of two staves. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady accompaniment of eighth notes. The tempo marking 'lento' is placed above the right-hand staff.

Flow on, thou shining ri - ver, But, ere thou reach the

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "Flow on, thou shining ri - ver, But, ere thou reach the".

sea, Seek Ella's bow'r and give her The wreaths I fling o'er thee. And

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "sea, Seek Ella's bow'r and give her The wreaths I fling o'er thee. And".

tell her thus, if she'll, be mine, The current of our lives shall be, With

The third line of the song continues the vocal melody and piano accompaniment. The lyrics are: "tell her thus, if she'll, be mine, The current of our lives shall be, With".

joys a long their course to shine, Like those sweet flow'rs on thee.

The fourth line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "joys a long their course to shine, Like those sweet flow'rs on thee."

5

But if, in wand'ring thi - ther, Thou
find'st she mocks my pray'r, Then leave those wreaths to wi - ther Up -
on the cold bank there. And tell her thus, when youth is o'er, Her
lone and loveless charms shall be Thrown by upon life's weedy shore, Like
those sweet flow'rs from thee.

6

FLOW ON, THOU SHINING RIVER.

Portuguese (ii.)

DUETT.

*In Moderate
Time 3/4 with
Expression.*

First system of piano introduction, featuring a treble and bass clef with a 3/4 time signature and a key signature of two flats. The music begins with a piano (*p*) dynamic.

Second system of piano introduction, marked *lento*. The music continues with a slower tempo and includes a key signature change to one flat.

First system of the vocal duet and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Flow on, thou shin_ing ri - ver, But, ere thou reach the sea, Seek".

Second system of the vocal duet and piano accompaniment. The lyrics continue: "El_la's bow'r and give her The wreaths I fling o'er thee. And".

7

tell her thus, if she'll be mine, The current of our lives shall be, With
 And tell her thus, if she'll be mine, our lives shall be,

joys a long their course to shine Like those sweet flow'rs on thee.
 With joys to shine Like those sweet flow'rs on thee.

But if, in wand'ring thi_ther, Thou find'st she mocks my pray'r, Then
 But if, in wand'ring thi_ther, Thou find'st she mocks my pray'r, Then

leave those wreaths to wi - ther Up - on the cold bank there. And

leave those wreaths to wi - ther Up - on the cold bank there.

tell her thus, when youth is o'er, Her lone and loveless charms shall be Thrown

And tell her thus, when youth is o'er, Her charms shall be

by upon life's weedy shore, Like those sweet flow'rs from thee.

up - on life's shore, Like those sweet flow'rs from thee.

ALL THAT'S BRIGHT MUST FADE.

9

Indian (Air)

Melancholy



All that's bright must fade, The bright-est still the fleetest,

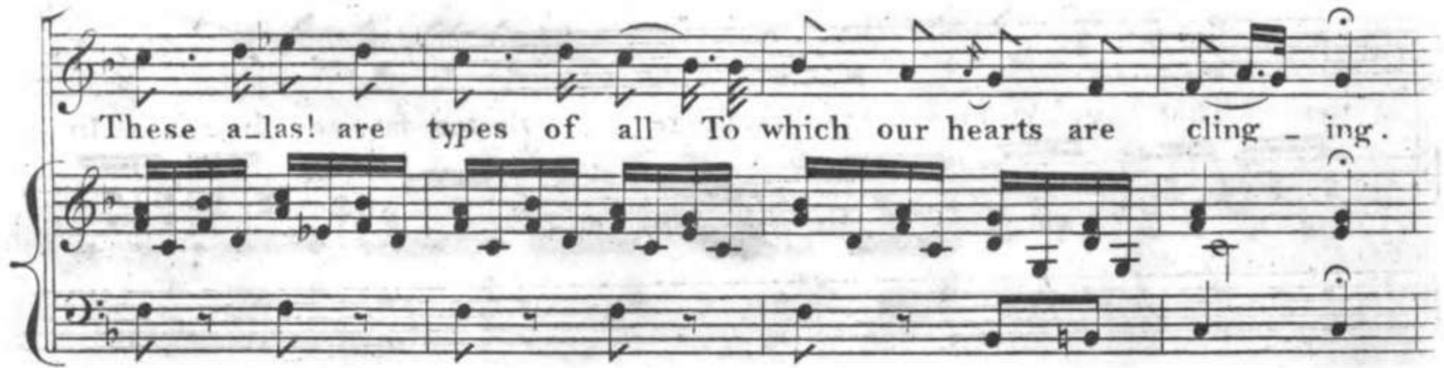


All that's sweet was made But to be lost when sweetest.



Stars that shine and fall, - - The flow'r that drops in spring-ing,

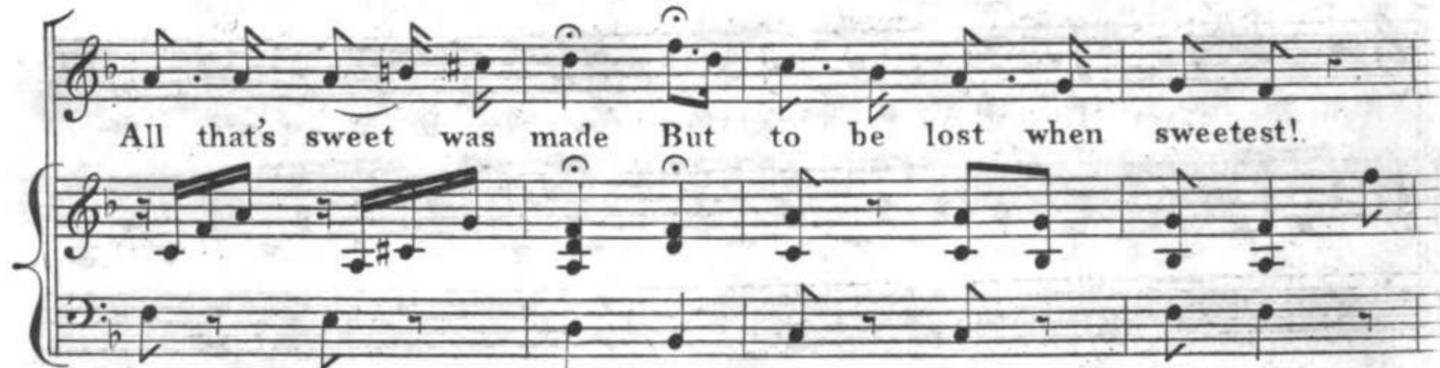




These a-las! are types of all To which our hearts are cling - ing.



All that's bright must fade, The brightest still the fleetest,



All that's sweet was made But to be lost when sweetest!



Who would seek or prize Delights that end in aching? Who would trust to

ties That ev'ry hour are breaking? Better far to be - - - In

ut-ter darkness ly - - ing, Than be blest with light and see That

light for e-ver fly-ing! All that's bright must fade, The bright-est still the

fleetest, All that's sweet was made But to be lost when sweetest!

ALL THAT'S BRIGHT MUST FADE.

DUETT.

Indian (Six-)

Melancholy

All that's bright must fade, The brightest still the fleetest,

All that's bright must fade, The brightest still the fleetest,

All that's sweet was made But to be lost when sweetest.

All that's sweet was made But to be lost when sweetest.

Stars that shine and fall, The flow'r that drops in springing, These a-las! are
 Stars that shine and fall, The flow'r that drops in springing, These a-las! are

types of all To which our hearts are clinging. All that's bright must fade, The brightest
 types of all To which our hearts are clinging. All that's bright must fade, The brightest

still the fleetest, All that's sweet was made But to be lost when sweetest!
 still the fleetest, All that's sweet was made But to be lost when sweetest!

Who would seek or prize De_ights that end in aching? Who would trust to
 Who would seek or prize De_ights that end in aching? Who would trust to

ties That ev'_ry hour are breaking? Better far to be - - - In
 ties That ev'_ry hour are breaking? Better far to be In

ut_ter darkness ly - - ing, Than be blest with light and see That
 ut_ter darkness ly - - ing, Than be blest with light and see That

light for e - ver fly - ing! All that's bright must fade, The brightest
light for e - ver fly - ing! All that's bright must fade, The brightest

still the fleetest, All that's sweet was made But to be lost when
still the fleetest, All that's sweet was made But to be lost when

sweetest!
sweetest!

SO WARMLY WE MET.

Hungarian (Air)

(With)
trump

So warmly we met and so

fondly we parted, That which was the sweeter ev'n I could not tell, That

first look of welcome her sunny eyes darted, Or that tear of passion which

bless'd our farewell. To meet was a Heav'n- and to part thus an-other, Our

joy and our sorrow seem'd rivals in bliss; Oh Cupid's two eyes are not

lik_er each o_ther, In smiles and in tears, than that moment to this.

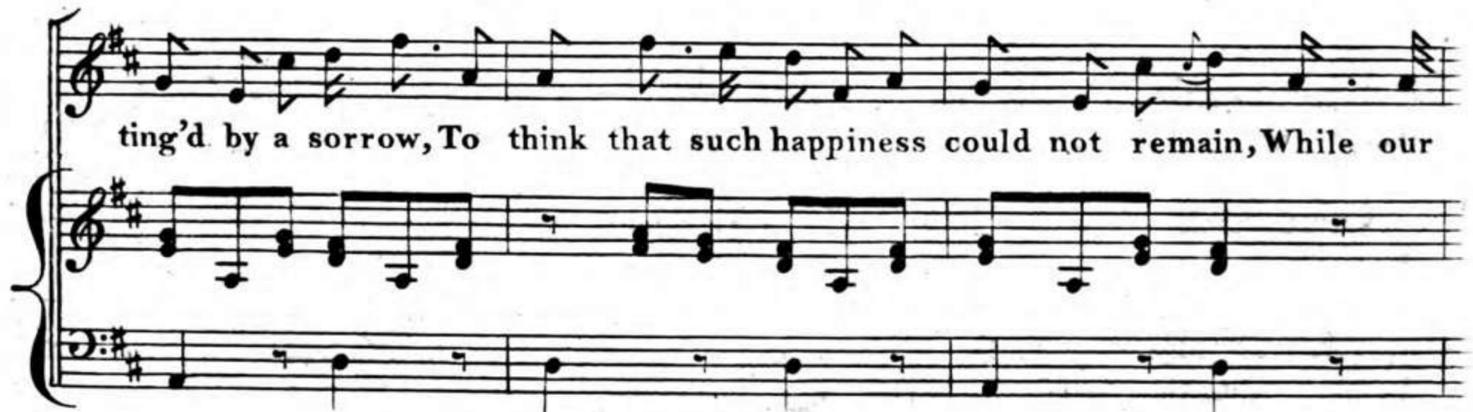
8va

The first was like day-break, new, sudden, delicious, The dawn of a pleasure scarce

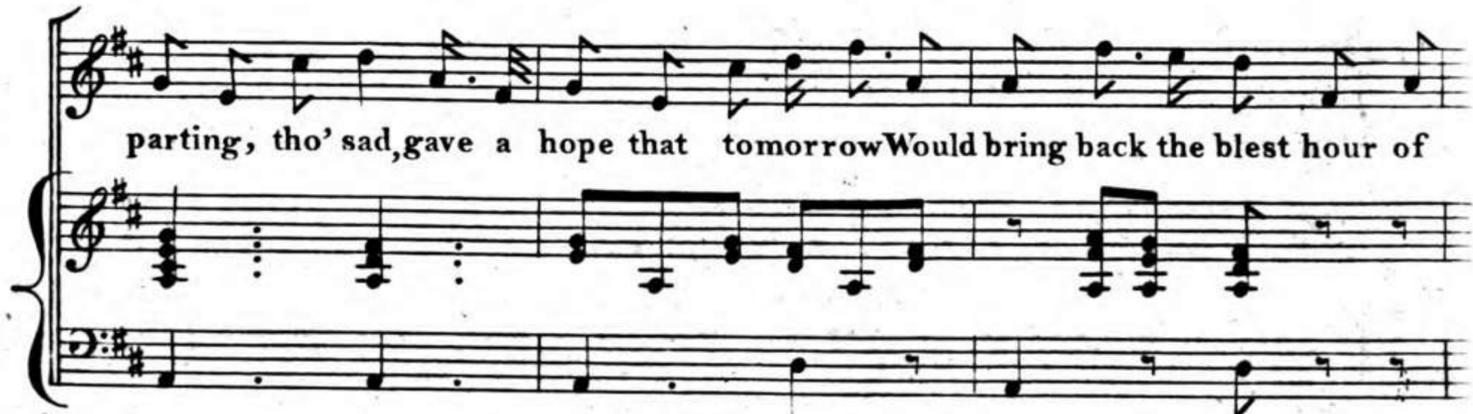
kin_dled up yet. The last was that farewell of day-light, more precious, More



glowing and deep, as 'tis near_er its set. Our meet_ing, tho' happy, was



ting'd by a sorrow, To think that such happiness could not remain, While our



parting, tho' sad, gave a hope that tomorrow Would bring back the blest hour of



meeting again.

8^{va}

THOSE EVENING BELLS.

(Air - The Bells of St. Petersburg)

*Pensively
and in
Moderate
Time?*

Those ev'n-ing bells, those ev'n-ing bells, How many a tale their
mu-sic tells Of youth and home and that sweet time, When last I
heard their soothing chime! Of youth and home and that sweet time, When
last I heard their sooth-ing chime!

* It will be perceived that the Air is here made the Accompaniment.



Those joy-ous hours are past a-way, And many a heart, that



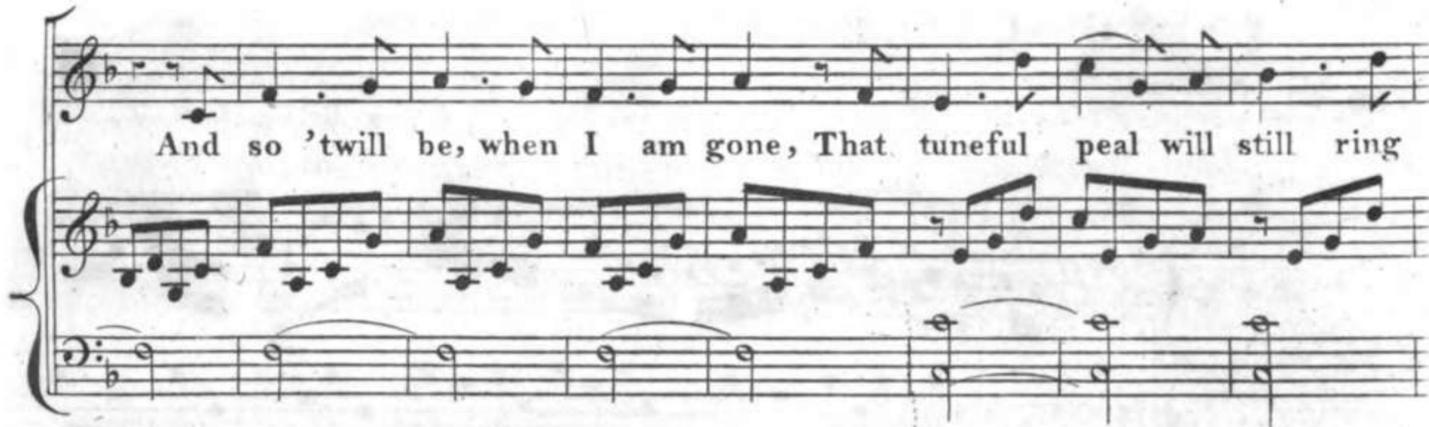
then was gay, With-in the tomb now dark-ly dwells And hears no



more those ev'-ning bells, With-in the tomb now darkly dwells And



hears no more those ev'ning bells .



And so 'twill be, when I am gone, That tuneful peal will still ring



on, While o - ther bards shall walk these dells, And sing your praise, sweet



ev'ning bells! While o - ther bards shall walk these dells, And sing your



praise, sweet ev'ning bells!

SHOULD THOSE FOND HOPES.

*Portuguese (Air)**With
Expression*

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in the key of D major (one sharp) and 4/4 time. The piano part features a steady eighth-note accompaniment. The vocal line begins with a melodic phrase that is repeated in the second system.

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: ** Should those fond hopes e'er forsake thee, Which now so sweetly thy heart em-*

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: *ploy, Should the cold world come to wake thee From all thy*

visions of youth and joy. Should the gay friends for whom thou wouldst

banish Him who once thought thy young heart his own, All, like

springbirds, false - ly vanish, And leave thy winter unheed-ed and lone.

p *p*

Oh! 'tis then he thou hast slighted Would come to cheer thee, when all seem'd

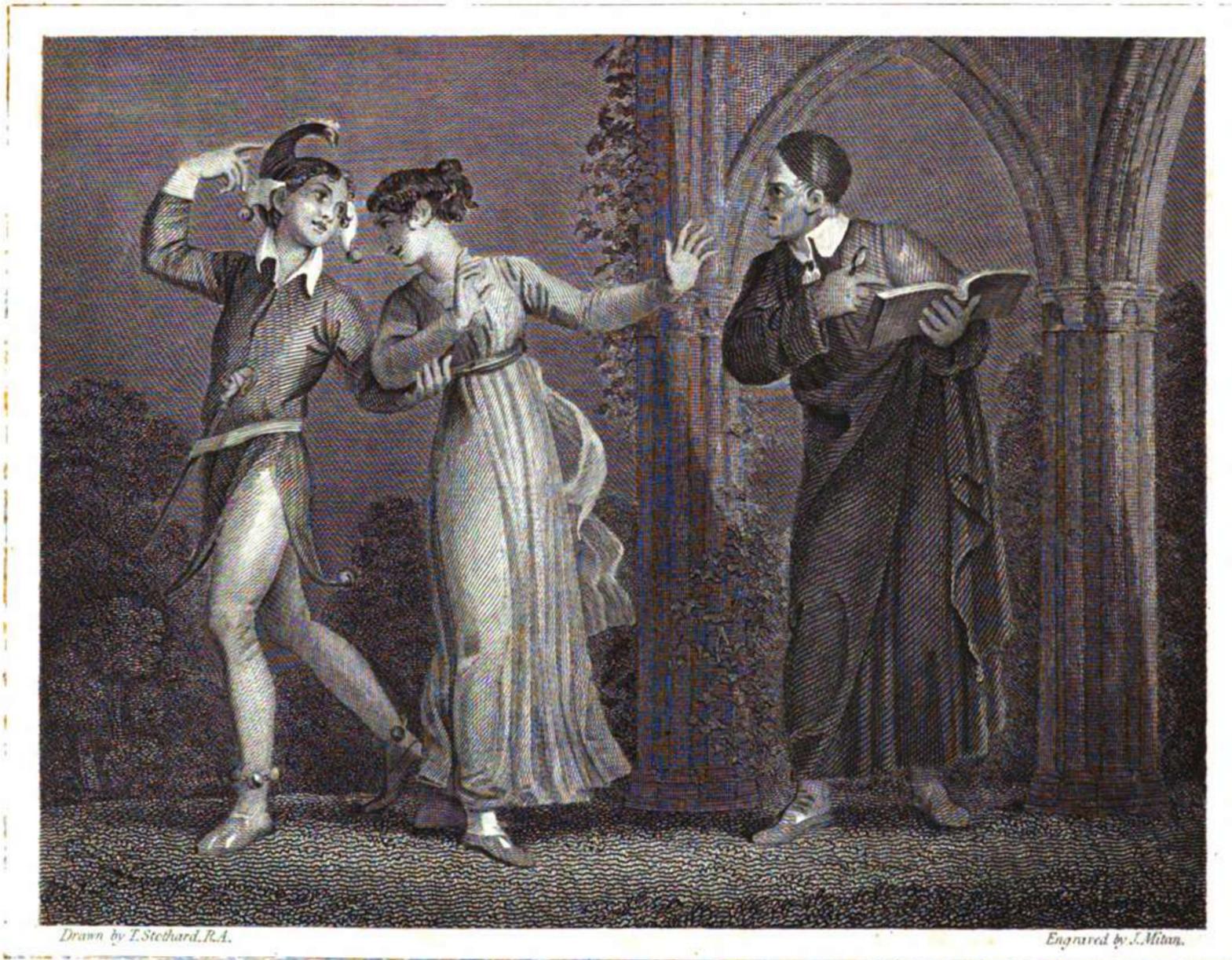
o'er; Then the truant, lost and blight-ed, Would to his bosom be taken once

more.. Like that dear bird we both can remember, Who left us while summer shone

round; But, when chill'd by bleak December, Upon our threshold a welcome still

found.

REASON, FOLLY, and BEAUTY.



Beauty, who likes to be thought very sage,
Turn'd for a moment to Reason's dull page,
Till folly said
Look here sweet maid!
The sight of his cap brought her back to herself;

REASON, FOLLY AND BEAUTY.

25

Italian. (v.)

*Quick and
Playful?*

8^{va} loco

Reason and Folly and Beauty, they say, Went on a

par-ty of pleasure one day; Folly play'd Around the maid, The bells of his

Cap rung merri-ly out, While Reason took to his sermon-book—Oh which was the

26

pleasanter no one need doubt, no, no, no, no -- Which was the

pleasanter no one need doubt. Which was the pleasanter no one need doubt.

8va

Beau-ty, who likes to be thought ve-ry sage, Turn'd for a

moment to Reason's dull page, 'Till Folly said "Look here, sweet

maid!" The sight of his Cap brought her back to her-self; While Reason

read His leaves of lead, With no one to mind him, poor sen-si-ble

elf! no, no, no, no, - - no one to mind him, poor

sen-si-ble elf! no one to mind him, poor sen-si-ble elf!

8va

Then Reason grew jealous of Fol-ly's gay Cap, Had he that

on, he her heart might en-trap—"There it is" quoth Fol-ly "old

quiz!" (Fol-ly was always good na-tur'd, 'tis said) Un-der the

sun, There's no such fun As Reason with my Cap and bells on his

head ha! ha! ha! ha! Rea-son with my Cap and

bells on his head! Reason with my Cap and bells on his head!"

8^{va}

But Reason the headdress so awkwardly

wore, That Beauty now lik'd him still less than before, While Folly

took Old Reason's book, And twist-ed the leaves in a Cap of such

ton That Beauty vow'd, (Tho' not a - loud) She lik'd him still

bet-ter in that than his own, yes, yes, yes, yes,

lik'd him still better in that than his own. lik'd him still better in

that than his own. *g^{va}*

FARE THEE WELL, THOU LOVELY ONE!

31

Sicilian. (iv.)

With Feeling

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

Fare thee well, thou love-ly one! Love-ly still, but dear no more;—

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Once his soul of Truth is gone, Love's sweet life is o'er. Thy

The second line of the song continues the vocal melody and piano accompaniment from the first line.

words, whate'er their flatt'ring spell, Could scarce have thus de- ceiv'd; But

The third line of the song concludes the vocal melody and piano accompaniment.

32

eyes that act - ed truth so well Were sure to be be - liev'd. Then,

ad lib:

fare thee well, thou lovely one! Love - ly still, but dear no more;

Once his soul of Truth is gone, Love's sweet life is o'er.

ad lib:

a tempo

Yet those eyes look constant still, True as stars they keep their light,

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* The Symphonies of this and the preceding Song are by the Author of the words.

still those cheeks their pledge fulfill Of blushing always bright. 'Tis on ly on thy

changeful heart The blame of falsehood lies; Love lives in ev'ry other part, But

there alas! he dies. Then, fare thee well, thou lovely one! Lovely still, but

ad lib:

dear no more; Once his soul of Truth is gone, Love's sweet life is o'er.

ad lib:

a tempo

DOST THOU REMEMBER.

Portuguese Air,

Tenderly

Dost thou re-member that place so lone-ly, A place for
 lovers, and lovers on-ly, Where first I told thee all my secret
 sighs, Where first I told thee all my secret sighs; When, as the
 moonbeam, that trembled o'er thee, Illum'd thy blushes, I knelt be-

fore thee, And read my hope's sweet triumph in those eyes, And read my

hope's sweet triumph in those eyes. Then, then while

espress *lentando* *a tempo* *espress*
 closely heart was drawn to heart, Love bound us—never, never more to

lentando *a tempo* *lentando*
 part, no no no no no no no never, never more to part, no no no no no no no

ad lib
 never, never more to part.

* And when I call'd thee by names the dear-est That Love could
 fan-cy, the fondest, near-est, "My life, my on-ly life" among the
 rest, "My life, my on-ly life" among the rest,
 In those sweet accents that still en-thrall me, Thou said'st "Ah!
 wherefore thy Life thus call me? Thy Soul, thy Soul's the name that I love

best, Thy Soul thy Soul's the name that I love best.

espress
For life soon passes, but how blest to be That Soul which

espress *lentando* *a tempo*
ne-ver, never parts from thee, no no no no no no no ne-ver,

lentando *ad lib:*
never parts from thee, no no no no no no no never, never parts from

thee.

DOST THOU REMEMBER.

Portuguese. Six,

DUETT.

First Voice

Second Voice

Tenderly

Dost thou remember that place so lonely, A place for
 Dost thou remember that place so lonely, A place for

lovers, and lovers on - ly, Where first I told thee all my secret
 lovers, and lovers on - ly, Where first I told thee all my secret

sighs, Where first I told thee all my se - cret sighs;
 sighs, Where first I told thee all my se - cret sighs;

When, as the moon-beam that trembled o'er thee Illum'd thy

When, as the moon-beam that trembled o'er thee Illum'd thy

blushes, I knelt be-fore thee, And read my hope's sweet triumph in those

blushes, I knelt be-fore thee, And read my hope's sweet triumph in those

eyes, And read my hope's sweet triumph in those eyes.

eyes, And read my hope's sweet triumph in those eyes.

espress *lentando* *a tempo*

Then, then while closely heart was drawn to heart, Love bound us—

Then, then while closely heart was drawn to heart, Love bound us—

espress *lentando* *a tempo* *lentando*

never, never more to part, no no no no no no never, never more to part, no no no

never, never more to part, no no no no no no no no never, never more to part, no no no

ad lib:

no no no no never, never more to part.

no no no no never, never more to part:

*And when I call'd thee by names the dearest That Love could
 And when I call'd thee by names the dearest That Love could
 fan-cy, the fondest, near-est, "My life, my on-ly life" among the
 fan-cy, the fondest, near-est, "My life, my on-ly life" among the
 rest, "My life, my on-ly life" among the rest, —
 rest, "My life, my on-ly life" among the rest, —

In those sweet accents that still en-thrall me, Thou saidst "ah!

In those sweet accents that still en-thrall me, Thou saidst "ah!

wherefore thy Life thus call me? Thy Soul, thy Soul's the name that I love

wherefore thy Life thus call me? Thy Soul, thy Soul's the name that I love

best, Thy Soul, thy Soul's the name that I love best.

best, Thy Soul, thy Soul's the name that I love best.

a tempo *espress* *espress*

For life soon passes, but how blest to be That Soul which never, never parts from

For life soon passes, but how blest to be That Soul which never, never parts from

lento *a tempo* *lento*

thee, no no no no no no no never, never parts from thee, no no no no no no no

thee, no no no no no no no never, never parts from thee, no no no no no no no

ad lib:

never, never parts from thee!"

never, never parts from thee!"

44 OH COME TO ME WHEN DAY LIGHT SETS.

Vendian Air

Flowingly

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with a trill and a grace note, while the left hand provides a rhythmic accompaniment of eighth notes.

Oh come to me, when day-light sets, Sweet! then come to

The first system of the vocal and piano accompaniment. The vocal line begins with a half rest followed by the lyrics. The piano accompaniment starts with a piano (*p*) dynamic and features a steady eighth-note accompaniment in the left hand.

me; When smoothly go our gondolets O'er the moon-light sea. When

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains its eighth-note accompaniment.

mirth's a-wake and Love begins, Be-neath that glancing ray, With

The third system of the vocal and piano accompaniment. The vocal line concludes with the lyrics. The piano accompaniment continues with its eighth-note accompaniment.

45

sound of lutes and mando_lins To steal young hearts a-way. Oh

come to me, when day-light sets, Sweet! then come to me, When

smoothly go our gon-dolets O'er the moon-light sea.

Oh! then's the hour for those who love Sweet! like thee and me; When

Oh! then's the hour for those who love Sweet! like thee and me; When

all's so calm be_low, a_bove, In heav'n and o'er the sea. When maidens

sing sweet barcarolles, And Echo sings a_gain, So sweet, that all with ears and

souls Should love and lis_ten then. So come to me, when day-light sets,

Sweet! then come to me, When smoothly go our gondolets O'er the moon light sea.

* Barcarolles, sorte de Chansons en langue Vénitienne, que chantent les Gondoliers à Venise.
Rousseau, Dictionnaire de Musique.

OH COME TO ME WHEN DAY LIGHT SETS, 47

Vindian. (ix.)

DUETT.

Slowly



Oh come to me, when day-light sets, Sweet! then come to me; When
Oh come to me, when day-light sets, Sweet! then come to me; When



smoothly go our gon-do-lets * O'er the moon-light sea. When
smoothly go our gon-do-lets O'er the moon-light sea. When



mirth's a-wake and Love begins, Be-neath that glanc-ing ray, With
mirth's a-wake and Love begins, Be-neath that glanc-ing ray, With



* La Biondina in gondoletta.

sound of lutes and mando_lins To steal young hearts a - way. Oh

sound of lutes and mando_lins To steal young hearts a - way. Oh

come to me, when day - light sets, Sweet! then come to me, When

come to me, when day - light sets, Sweet! then come to me, When

smoothly go our gon-do-lets O'er the moon-light sea.

Oh! then's the hour for those who love Sweet! like thee and me; When

Oh! then's the hour for those who love Sweet! like thee and me; When

all's so calm be-low, a-bove, In heav'n and o'er the sea. When

all's so calm be-low, a-bove, In heav'n and o'er the sea. When

maid_ens sing sweet bar-ca-rolles, And E-cho sings a-gain, So

maid_ens sing sweet bar-ca-rolles, And E-cho sings a-gain, So

sweet, that all with ears and souls Should love and lis - ten then. So
 sweet, that all with ears and souls Should love and lis - ten then. So

come to me, when day - light sets, Sweet! then come to me, When
 come to me, when day - light sets, Sweet! then come to me, When

smoothly go our gon - do - lets O'er the moon - light sea.
 smoothly go our gon - do - lets O'er the moon - light sea.

OFT IN THE STILLY NIGHT.

51

Scotch Air,

With Melancholy Expression

pp

8va

The piano introduction is written in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, starting on a high note and moving downwards. The left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *pp* (pianissimo). An *8va* marking is placed above the first few notes of the right hand.

Oft in the stil-ly night, Ere slumber's chain has bound me,

p

The first line of the song consists of a vocal melody and a piano accompaniment. The vocal line is in 2/4 time and features a mix of eighth and sixteenth notes. The piano accompaniment is in 2/4 time and consists of chords and single notes. The dynamic marking is *p* (piano).

Fond mem'ry brings the light Of o-ther days a-round me. The

The second line of the song continues the vocal melody and piano accompaniment. The vocal line has a similar rhythmic pattern to the first line. The piano accompaniment provides harmonic support. The dynamic marking is *p* (piano).

smiles, the tears of boy-hood's years, The words of love then spok-en, The

The third line of the song concludes the vocal melody and piano accompaniment. The vocal line ends with a final note. The piano accompaniment provides a concluding harmonic structure. The dynamic marking is *p* (piano).

eyes that shone, now dimm'd and gone, The cheerful hearts now brok-en!

Thus in the stil-ly night, Ere slumber's chain has bound me, Sad mem'ry

brings the light Of other days a-round me.

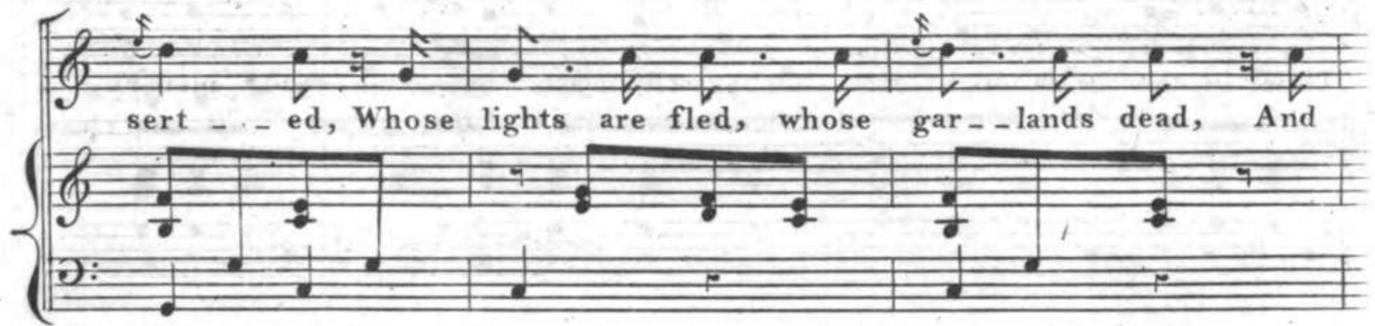
When I re-member all The friends, so link'd to-ge-ther,

I've seen a-round me fall, Like leaves in win-try weather; I

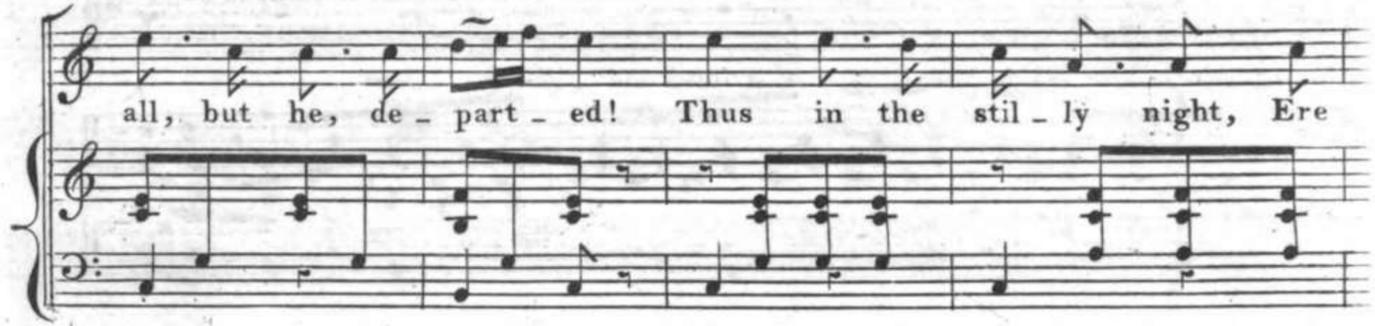
feel like one, who treads a_lone Some ban - quet - hall, de -



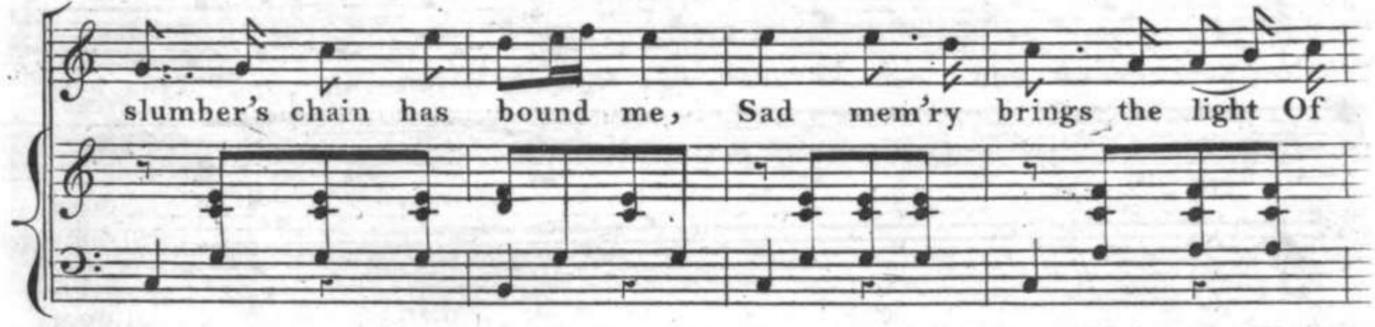
sert - - ed, Whose lights are fled, whose gar - - lands dead, And



all, but he, de - part - ed! Thus in the stil - ly night, Ere



slumber's chain has bound me, Sad mem'ry brings the light Of



other days a - round me .



54 HARK! THE VESPER HYMN IS STEALING.

GLEE.

Russian Air.

*An
Moderate
Time*

Treble

Hark! the ves-per hymn is stealing O'er the waters soft and clear;

Counter

Tenor

Bass

Piano

Forte

Near-er yet and near-er peal-ing, Now it bursts up - on - the ear.

Ju - - bi - - la - - te A - - men A - - men.

Ju - - bi - - la - - te A - - men A - - men.

Ju - - bi - - la - - te A - - men A - - men.

55

f

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - - men

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - - men

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - - men

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - - men

pp

* Far - ther now, now far - ther steal - ing, Soft it fades up - on the ear.

Ju - - - bi - - - la - - - te A - - - men A - - - men.

Ju - - - bi - - - la - - - te A - - - men A - - - men.

Ju - - - bi - - - la - - - te A - - - men A - - - men.

pp

* This passage is added to the original Air by Sir John Stevenson.

Far-ther now, now far-ther steal-ing, Soft it fade up-on the ear.

Ju - - bi - - - la - - - te A - - - men A - - - men.

Ju - - bi - - - la - - - te A - - - men A - - - men.

Ju - - bi - - - la - - - te A - - - men A - - - men.

Now, like moonlight waves retreat-ing To the shore, it dies a-long;

The musical score consists of several systems. The first system includes three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "Far-ther now, now far-ther steal-ing, Soft it fade up-on the ear." The second system continues the vocal parts with the lyrics: "Ju - - bi - - - la - - - te A - - - men A - - - men." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The third system repeats the vocal parts with the same lyrics. The fourth system shows the piano accompaniment with a dynamic marking of *8^{va}* (octave up) in the right hand. The fifth system begins with a vocal line and the lyrics: "Now, like moonlight waves retreat-ing To the shore, it dies a-long;". The piano accompaniment continues below. The score concludes with a final piano accompaniment system.

Now, like an - gry surges meet - ing, Breaks the min - gled tide of song.

Ju - - bi - - la - - te A - - - men A - - men.

Ju - - bi - - la - - te A - - - men A - - men.

Ju - - bi - - la - - te A - - - men A - - men.

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - men.

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - men.

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - men.

Ju - bi - la - te Ju - bi - la - te Ju - bi - la - te A - - men.

pp

Hush! a gain, like waves retreat-ing To the shore, it dies a - long.

Ju - - bi - - - la - - - te A - - - men A - - - men.

Ju - - bi - - - la - - - te A - - - men A - - - men.

Ju - - - bi - - - la - - - te A - - - men A - - - men.

Hush! a gain, like waves retreat-ing To the shore, it dies a - long.

Ju - - bi - - - la - - - te A - - - men A - - - men.

Ju - - bi - - - la - - - te A - - - men A - - - men.

Ju - - - bi - - - la - - - te A - - - men A - - - men.

8va