

NOVELLO'S  
PART-SONG BOOK  
(SECOND SERIES)

A COLLECTION OF  
PART-SONGS, GLEES,  
AND  
MADRIGALS.

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# SPRING, THE SWEET SPRING

A FOUR-PART SONG

WORDS FROM "A PLEASAUNTE COMEDIE, CALLED 'SUMMER'S LAST WILL AND TESTAMENT,'" BY THOMAS NASH, 1600.

COMPOSED BY

## J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Allegro.*

**SOPRANO.**  
Spring, the sweet spring, is the year's plea - sant king; Then blooms each

**ALTO.**  
Spring, the sweet spring, is the year's plea - sant king; Then blooms each

**TENOR.**  
Spring, the sweet spring, is the year's plea - sant king; Then blooms each

**BASS.**  
Spring, the sweet spring, is the year's plea - sant king; Then blooms each

**PIANO.**  
*Allegro.*  
♩ = 120.

thing, then maidens dance in a ring; The spring, the sweet, . . .

thing, then maidens dance in a ring; The spring, the sweet, . . .

thing, then maidens dance in a ring; Spring, the sweet spring, is the

thing, then maidens dance in a ring; The spring, the sweet,

SPRING, THE SWEET SPRING.

The musical score is arranged in systems. Each system includes vocal staves and piano accompaniment. The piano part consists of a right-hand treble clef staff and a left-hand bass clef staff. The vocal parts are in treble clef. The lyrics are written below the vocal staves. The score includes dynamic markings such as *mf*, *dim.*, and *p*. The lyrics are: "sweet . . . spring, the spring, the sweet, the sweet spring." and "sweet . . . spring, the spring, the sweet, the sweet . . . spring." followed by "year's plea-sant king; Then blooms each thing, then maidens dance in a ring." and "sweet spring, the spring, the sweet, the sweet spring." The second section of the score includes the lyrics: "Cold doth not sting, the pret-ty birds do sing, . . . Cuc-koo, cuc-koo," and "Cold doth not sting, the pret-ty birds do sing, Jugge, jugge, jugge, jugge,". The final section includes the lyrics: "pu we to wit-ta wee, Cold doth not sting, the pret-ty birds do sing, Cuc-koo,". The piano accompaniment features a steady rhythmic pattern in the left hand and a more melodic line in the right hand.

sweet . . . spring, the spring, the sweet, the sweet spring.

sweet . . . spring, the spring, the sweet, the sweet . . . spring.

year's plea-sant king; Then blooms each thing, then maidens dance in a ring.

sweet spring, the spring, the sweet, the sweet spring.

*mf* Cold doth not sting, the pret-ty birds do sing, . . . Cuc-koo, cuc-koo, *dim.* *p*

*mf* Cold doth not sting, the pret-ty birds do sing, Cuc-koo, cuc-koo, *dim.* *p*

*mf* Cold doth not sting, the pret-ty birds do sing, Jugge, jugge, jugge, jugge, *dim.* *p*

*mf* Cold doth not sting, the pret-ty birds do sing, Jugge, jugge, jugge, jugge, *dim.* *p*

pu we to wit-ta wee, Cold doth not sting, the pret-ty birds do sing, Cuc-koo, *p*

pu we to wit-ta wee, Cold doth not sting, the pret-ty birds do sing, Cuc-koo, *p*

pu we to wit-ta wee, Cold doth not sting, the pret-ty birds do sing, *p*

pu we to wit-ta wee, Cold doth not sting, the pret-ty birds do sing, *p*

SPRING, THE SWEET SPRING.

cuc - koo, pu we to wit-ta wee, we to wit-ta wee. The sweet spring, the sweet  
 cuc - koo, pu we to wit-ta wee, we to wit-ta wee. The sweet spring, the sweet  
 pu we to wit ta wee, Cuc - koo, cuc - koo. The sweet spring, the sweet  
 pu we to wit-ta wee, Cuc - koo, cuc - koo. The sweet spring, the sweet

spring, the sweet spring.  
 spring, the sweet spring, the sweet spring, the spring, the sweet spring...  
 spring, the sweet spring, the sweet spring, the spring, the sweet spring...  
 spring, the sweet spring, the spring, the sweet spring...  
 spring, the sweet spring, the spring, the sweet spring...

The palm and may make country hous-es gay, Lambs frisk and  
 The palm and may make country hous-es gay, Lambs frisk and  
 The palm and may make country hous-es gay, Lambs frisk and  
 The palm and may make country hous-es gay, Lambs frisk and

SPRING, THE SWEET SPRING.

play, the shepherds pipe all day, The palm and may make houses

play, the shepherds pipe all day, The palm and may make houses

play, the shepherds pipe all day, The palm and may make country houses

play, the shepherds pipe all day, The palm and may make houses

gay, Lambs frisk and play, all day, all day, And we hear the

gay, .. Lambs frisk and play, all day, all day, And we hear the

gay, .. Lambs frisk and play, the shepherds pipe all day, And we hear the

gay, Lambs frisk and play, all day, all day, And we hear the

birds .. tune their merry lay: .. Cuc-koo, cuc-koo, pu we to wit-ta

birds .. tune their merry lay: Cuc-koo, cuc-koo, pu we to wit-ta

birds .. tune their merry lay: Jugge, jugge, jugge, jugge, pu we to wit-ta

birds .. tune their merry lay: Jugge, jugge, jugge, jugge, pu we to wit-ta

SPRING, THE SWEET SPRING.

wee, Cold doth not sting, the pret-ty birds do sing, Cuc-koo, cuc - koo,  
 wee, Cold doth not sting, the pret-ty birds do sing, Cuc-koo, cuc - koo,  
 wee, Cold doth not sting, the pret-ty birds do sing, pu we to wit-ta  
 wee, Cold doth not sting, the pret-ty birds do sing, pu we to wit-ta

pu we to wit-ta wee, we to wit-ta wee, The sweet spring, the sweet spring,  
 pu we to wit-ta wee, we to wit-ta wee, The sweet spring, the sweet spring, the sweet  
 wee, Cuc - koo, cuc - koo, The sweet spring, the sweet spring, the sweet  
 wee, Cuc - koo, cuc - koo, The sweet spring, the sweet spring,

the sweet spring. . . . .  
 spring, the sweet spring, the spring, the sweet . . . spring. . .  
 spring, the sweet . . . spring, the spring, the sweet . . . spring. . .  
 the sweet spring, the spring, the sweet spring. . .

SPRING, 'THE SWEET SPRING.

The fields breathe sweet, the flow'rs kiss our feet, Young lov - ers meet, old wives a - sun - ning

The fields breathe sweet, the flow'rs kiss our feet, Young lov - ers meet, old wives a - sun - ning

The fields breathe sweet, the flow'rs kiss our feet, Young lov - ers meet, old wives a - sun - ning

The fields breathe sweet, the flow'rs kiss our feet, Young lov - ers meet, old wives a - sun - ning

sit. The fields breathe sweet, flow'rs kiss our feet, lov - ers meet, young

sit. The fields breathe sweet, flow'rs kiss our feet, lov - ers meet, young

sit. The fields breathe sweet, the flow'rs kiss our feet, young lov - ers meet, old

sit. The fields breathe sweet, flow'rs kiss our feet, lov - ers meet, young

lov - - ers meet, In ev' - ry street these tunes our ears do greet: . . .

lov - - ers meet, In ev' - ry street these tunes our ears do greet: . . .

wives a - sun - ning sit, In ev' - ry street these tunes our ears do greet: . . .

lov - - ers meet, In ev' - ry street these tunes our ears do greet: . . .



SPRING, THE SWEET SPRING.

Cuc-koo, cuc-koo, pu we to wit-ta wee, Cold doth not sting, the pret-ty birds do

Cuc-koo, cuc-koo, pu we to wit-ta wee, Cold doth not sting, the pret-ty birds do

Jugge, jugge, jugge, jugge, pu we to wit-ta wee, Cold doth not sting, the pret-ty birds do

Jugge, jugge, jugge, jugge, pu we to wit-ta wee, Cold doth not sting, the pret-ty birds do

*p* *p*

sing, Cuc - koo, cuc - koo, pu we to witta wee, we to witta wee, The sweet spring, the sweet

sing, Cuc - koo, cuc - koo, pu we to witta wee, we to witta wee, The sweet spring, the sweet

sing, pu we to witta wee, Cuc - koo, cuc - koo, The sweet spring, the sweet

sing, pu we to witta wee, Cuc - koo, cuc - koo, The sweet spring, the sweet

spring, the sweet spring.

spring, the sweet spring, the sweet spring, the spring, the sweet spring...

spring, the sweet spring, the sweet spring, the spring, the sweet spring...

spring, the sweet spring, the spring, the sweet spring...

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

# TAKE HEART!

A FOUR-PART SONG  
THE WORDS BY EDNA DEAN PROCTER

(FROM AN AMERICAN NEWSPAPER)

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 8o & 81, Queen Street (E.C.)

*Andante.*

SOPRANO. *mf*

ALTO. *mf*

TENOR. *mf*

BASS. *mf*

PIANO. *mf*  
♩ = 88.

All day the stor-my wind hath blown From off the dark and

rai-ny sea, No bird has by the win-dow flown, The on-ly song . . . has been the

rai-ny sea, No bird has by the win-dow flown, The on-ly song

rai-ny sea, No bird has by the win-dow flown, The on-ly song

rai-ny sea, No bird has by the win-dow flown, The on-ly song

TAKE HEART.

*dim.*

moan, The wind made in the wil-low tree, made . . in the wil-low

*dim.*

has been the moan Made in the wil-low tree, made . in the wil-low

*dim.*

has been the moan Made in the wil-low tree, made . . in the wil-low

*dim.*

has been the moan Made in the wil-low tree, made in the wil-low

tree. . . This is the sum-mer's bu - - rial, bu - rial time, She

tree. . . This is the sum-mer's bu - rial time, She

tree. . . This is the sum-mer's bu - rial time, She

tree. This is the sum-mer's bu - rial time, She

*f*

died when droop'd the ear - liest leaves, And, cold up - on her ro - sy prime, Fell

died when droop'd the ear - liest leaves, And, cold up - on her ro - sy prime, Fell

died when droop'd the ear - liest leaves, And, cold up - on her ro - sy prime, Fell

died when droop'd the ear - liest leaves, And, cold up - on her prime, Fell

*p*

TAKE HEART.

down the Au - tumn's fros - ty rime. Yet I am not as  
 down the Au - tumn's fros - ty rime. Yet I am not as  
 down the Au - tumn's fros - ty rime. Yet I am not as  
 down the Au - tumn's fros - ty rime. Yet I am not as

one that grieves, yet I am not as .. one that grieves.  
 one that grieves, yet I am not as one . . . that grieves.  
 one that grieves, yet I am not as .. one that grieves.  
 one that grieves, yet I am not as .. one . . . that grieves.

For well I know o'er sun - ny seas The blue - bird waits for  
 For well I know o'er sun - ny seas The blue - bird waits for  
 For well I know o'er sun - ny seas The blue - bird waits for  
 For well I know o'er sun - ny seas The blue - bird waits for

TAKE HEART.

A - pril skies; And at the roots of for - est trees The May flowers sleep, . . . in frag - rant

A - pril skies; And at the roots of for - est trees The May flowers sleep

A - pril skies; And at the roots of for - est trees The May flowers sleep

A - pril skies; And at the roots of for - est trees The May flowers sleep

ease, And vio - lets hide their a - zure eyes, vio - lets hide their a - zure

in fragrant ease. And vio - lets hide their eyes, vio - lets hide their a - zure

in fragrant ease. And vio - lets hide their eyes, vio - lets hide their a - zure

in fragrant ease, And vio - lets hide their eyes, vio - lets hide their a - zure

*dim.*

eyes, . . . O thou, by winds of grief, of grief o'er-blown Be -

eyes, . . . O thou, by winds of grief o'er-blown Be -

eyes, . . . O thou, by winds of grief o'er-blown Be -

eyes, . . . O thou, by winds of grief o'er-blown Be -

*mf*

TAKE HEART.

*cres.* *f* *dim.*  
 - side some gol - den sum - mer's bier, Take heart! thy birds are on - ly flown, Thy  
*cres.* *f* *dim.*  
 - side some gol - den sum - mer's bier, Take heart! thy birds are on - ly flown, Thy  
*cres.* *f* *dim.*  
 - side some gol - den sum - mer's bier, Take heart! thy birds are on - ly flown, Thy  
*cres.* *f* *dim.*  
 - side some gol - den sum - mer's bier, Take heart! thy birds are flown, Thy

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats). The music begins with a piano dynamic and includes dynamic markings such as *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo). The lyrics are: "- side some gol - den sum - mer's bier, Take heart! thy birds are on - ly flown, Thy".

blos - soms sleep - ing tear - ful sown, To greet thee in th' im -  
 blos - soms sleep - ing tear - ful sown, To greet thee in th' im -  
 blos - soms sleep - ing tear - ful sown, To greet thee in th' im -  
 blos - soms sleep - ing tear - ful sown, To greet thee in th' im -

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature remains B-flat major. The music continues with dynamic markings *p* (piano) and *f* (forte). The lyrics are: "blos - soms sleep - ing tear - ful sown, To greet thee in th' im -".

*riten.*  
 - mor - tal year, to greet thee in the im - mor - - tal year.  
*riten.*  
 - mor - tal year, to greet thee in the im - mor - - tal year.  
*riten.*  
 - mor - tal year, to greet thee in the im - mor - - tal year.  
*riten.*  
 - mor - tal year, to greet thee in the im - mor - - tal year.

The third system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature remains B-flat major. The music concludes with a *riten.* (ritardando) marking. The lyrics are: "- mor - tal year, to greet thee in the im - mor - - tal year."

# THE FISHING BOAT

A FOUR-PART SONG

WORDS BY MISS G. E. TROUTBECK

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Andante.* *cres.*

SOPRANO. *p* While sun - set thro' a cloud-rift stream'd, And weird-ly o'er the wa-ters *cres.*

ALTO. *p* While sun . . . set stream'd, And weird . . . ly *cres.*

TENOR. *p* While sun - set thro' a cloud-rift stream'd, And weird-ly o'er the wa-ters *cres.*

BASS. *p* While sun . . . set stream'd, And weird . . . ly

PIANO. *p* *Andante.* *cres.*  
♩ = 84.

gleam'd, A boat put out to sea, a boat put out to sea: . . . A-way from purple

gleam'd, A boat put out to sea, a boat put out to sea: . . . From

gleam'd, A boat put out to sea, a boat put out to sea: . . . From *dim.*

gleam'd, A boat put out to sea, to sea: . . . From

*p*

THE FISHING BOAT.

cliffs and caves, Cleav - ing the gold - en - crest - ed waves, A - cross the dark - 'ning  
 cliffs and caves, Cleav - ing the gold - en - crest - ed waves, A - cross the  
 cliffs and caves, Cleav - ing the gold - en - crest - ed waves, A - cross the dark - 'ning  
 cliffs and caves, Cleav - ing the gold - en - crest - ed waves, A - cross . . the

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

sea, . . the dark - 'ning sea. That night the waves were tem - pest toss'd, The  
 sea, . . the dark - 'ning sea. That night the waves were tem - pest toss'd, The  
 sea, . . the dark - 'ning sea. That night the waves were tem - pest toss'd, The  
 sea, . . the dark - 'ning sea. That night the waves were tem - pest toss'd, The

*p*  
*p*  
*p*  
*p*  
*p*

hap - less boat full soon was lost, In the wild and hun - gry sea, . .  
 hap - less boat full soon was lost, In the wild and hun - gry sea, . .  
 hap - less boat full soon was lost, In the wild and hun - gry sea, . .  
 hap - less boat full soon was lost,

*f*  
*f*  
*f*  
*f*



THE FISHING BOAT.

The hapless boat full soon was lost, In the wild and hun - gry sea. . .

The hapless boat full soon was lost, In the wild and hun - gry sea. . .

The hapless boat full soon was lost, In the wild and hun - gry sea. . .

The hapless boat full soon was lost, In the wild and hun - gry sea. . .

They watch'd from shore, thro' blinding rain, . . . Till morning broke, and watch'd in vain; . . . For

They watch'd, thro' rain, Till morning broke, and watch'd in vain; For

They watch'd from shore, thro' blinding rain, Till morning broke, and watch'd in vain; For

They watch'd, thro' rain, Till morning broke, and watch'd in vain; For

*con espress.*

them that sail'd a - way, for them that sail'd a - way. . . Wail - ing the wind came o - ver the sea,

them that sail'd a - way, for them that sail'd a - way. . . came o - ver the sea,

them that sail'd a - way, for them that sail'd a - way. . . came o - ver the sea,

them that sail'd a - way, sail'd a - way. came o - ver the sea,

THE FISHING BOAT.

*dim.*

O - ver the weary, sobbing sea, But nevermore came they, .. never-more came they... *dim.*

O - ver the weary, sobbing sea, But nevermore came they, .. never-more came they... *dim.*

O - ver the weary, sobbing sea, But nevermore came they, .. nevermore came they. *dim.*

O - ver the weary, sobbing sea, But nevermore came they, .. nevermore came they... *dim.*

*sempre pp*

Peace-ful they rest in waters deep, No storm disturbs their quiet sleep 'Neath o - cean far a - *sempre pp*

Peace-ful they rest in waters deep, No storm disturbs their quiet sleep 'Neath o - cean far a - *sempre pp*

Peace-ful they rest in waters deep, No storm disturbs their quiet sleep 'Neath o - cean far a - *sempre pp*

Peace-ful they rest in waters deep, No storm disturbs their quiet sleep 'Neath o - cean far a - *sempre pp*

*ad lib.* *Adagio.*

- way, 'neath o - cean far a - way, *dim. e rall.* far a - way. . . .

- way, 'neath o - cean far a - way. . . .

- way, far a - way, far a - way. . . .

- way, far a - way. . . . *Adagio.*

*colla voce.* *dim. e rall.*

# THE LARK

A FOUR-PART SONG

THE WORDS BY MOTHERWELL

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Allegro.  
leggero e stacc.*

SOPRANO.  
The grass is wet with shi - ning dews, Their sil - ver bells hang

ALTO.  
The grass is wet with shi - ning dews, Their sil - ver bells hang

TENOR.  
The grass is wet with shi - ning dews, Their sil - ver bells

BASS.  
The grass is wet with shi - ning dews, hang

PIANO.  
*p* *leggero e stacc.*  
♩ = 80.

on each tree; Breathe in - cense forth un -

on each tree, While op' - ning flow'rs, Breathe in - cense forth un -

While op' - ning flow'rs, and burst - ing bud Breathe in - cense

on each tree, and burst - ing bud Breathe in - cense

THE LARK.

- ceas - ing - ly, breathe in - - cense forth un - ceas - ing - ly; The  
 - ceas - ing - ly, breathe in - - cense forth un - ceas - ing - ly;  
 forth, . . . breathe in - - cense forth un - ceas - ing - ly;  
 forth, breathe in - - cense forth un - ceas - ing - ly;

ma - vis pipes . . . The thros - tle glads . . . And  
 in green - wood shade, the spread - ing thorn, And  
 in green - wood shade, the spread - ing thorn, And  
 the spread - ing thorn,

*cres.* mer - ri - ly the blithe - some lark Sa - lutes the ro - sy face of morn. 'Tis  
*cres.* mer - ri - ly the blithe - some lark Sa - lutes the ro - sy face of morn. 'Tis  
*cres.* mer - ri - ly the blithe - some lark Sa - lutes the ro - sy face of morn. 'Tis  
 the lark sa - lutes the ro - sy face of morn. 'Tis

THE LARK.

ear - ly prime, And hark, hark, hark, His mer - ry chime, Chir-rups the lark,  
 ear - ly prime, And hark, hark, hark, His mer - ry chime, Chir-rups the lark,  
 ear - ly prime, And hark, hark, hark, His mer - ry chime, Chir-rups the lark,  
 ear - ly prime, And hark, hark, hark,

Chir-rup, chir-rup, he her - alds in The jol - ly sun with ma - tin hymn.  
 Chir-rup, chir-rup, he her - alds in The jol - ly sun with ma - tin .. hymn.  
 Chir-rup, chir-rup, he her - alds in The jol - ly sun with ma - tin hymn.  
 Chir-rup, chir-rup, he her - alds in The jol - ly sun with ma - tin hymn.

Come, come, O come, and may - dews shake, In pail - fuls from each  
 Come, come, O come, and may - dews shake, In pail - fuls from each  
 Come, come, O come, and may - dews shake, In pail - fuls from each  
 Come, come, O come, and may - dews shake, each

THE LARK.

droop-ing bough; That breaks up - on thy  
 droop-ing bough; They give fresh lus - tre, That breaks up - on thy  
 droop-ing bough; They give fresh lus - tre to the bloom That breaks up - -  
 droop-ing bough; to the bloom That breaks up - -

*dim.* *p* *f*  
 young cheek now, that breaks up - on thy young cheek now. O'er  
*dim.* *p*  
 young cheek now, that breaks up - on thy young cheek now.  
*dim.* *p*  
 - on, . . . that breaks up - on thy young cheek now.  
*dim.* *p*  
 - on, that breaks up - on thy young cheek now.

hill and dale, . . . Au - ro - ra's smiles . . . With  
 o'er waste and wood, are stream-ing free; With  
 o'er waste and wood, are stream-ing free; With  
 are stream-ing free;

THE LARK.

earth it is brave ho - li - day, In heav'n it looks high ju - bi - lee: And  
 earth it is brave ho - li - day, In heav'n it looks high ju - bi - lee: And  
 earth it is brave ho - li - day, In heav'n it looks high ju - bi - lee: And  
 ho - li - day, In heav'n it looks high ju - bi - lee: And

*p*

it is right, For mark, mark, mark, How, bath'd in light, Chir-rups the lark,  
 it is right, For mark, mark, mark, How, bath'd in light, Chir-rups the lark,  
 it is right, For mark, mark, mark, How, bath'd in light, Chir-rups the lark,  
 it is right, For mark, mark, mark,

*mf* *cres.* *ff* *rit.* *rall.*  
 Chir-rup, chir-rup, he up-ward flies, Like ho - ly thoughts to cloud - less skies.  
*mf* *cres.* *ff* *rit.* *rall.*  
 Chir-rup, chir-rup, he up-ward flies, Like ho - ly thoughts to cloud - less skies.  
*mf* *cres.* *ff* *rit.* *rall.*  
 Chir-rup, chir-rup, he up-ward flies, Like ho - ly thoughts to cloud - less skies.  
*mf* *cres.* *ff* *rit.* *rall.*  
 Chir-rup, chir-rup, he up-ward flies, Like ho - ly thoughts to cloud - less skies.

# THE MOON SHONE CALMLY BRIGHT

A FOUR-PART SONG

THE WORDS BY JOHN IMLAH

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

*Moderato.* *mf*

**SOPRANO.** *p* The moon shone calm-ly bright up - on the slum-b'ring scene, Ten

**ALTO.** *p* The moon shone calm-ly bright up - on the slum-b'ring scene, Ten *mf*

**TENOR.** *p* The moon shone calm-ly bright up - on the slum-b'ring scene, Ten *mf*

**BASS.** *p* The moon shone calm-ly bright up - on the slum-b'ring scene, Ten *mf*

**PIANO.** *Moderato.* *p* *mf*  
♩ = 104.

thou - sand stars shone out that night a - round their pla - cid Queen; *f* A

thou - sand stars shone out that night a - round their pla - cid Queen; *f* A

thou - sand stars shone out a - round their pla - cid Queen; *f* A

thou - sand stars shone out that night a - round their pla - cid Queen; *f* A



THE MOON SHONE CALMLY BRIGHT.

ship has left the shore, . . . where shall that good ship be Ere

ship has left the shore, . . . where shall that good ship be Ere

ship has left the shore, . . . where shall that good ship be Ere

ship has left the shore, . . . where shall that good ship be . . . Ere

*poco più lento.*

fills the moon one bright horn more? Deep . . .

fills the moon one bright horn more? Deep in the boom-ing

fills the moon one bright horn more? Deep in the boom-ing

fills the moon one bright horn more? Deep in the boom-ing sea, . . .

*poco più lento.*

*p*

... in the boom-ing sea, in the boom-ing sea!

sea, deep, deep . . . in the boom-ing sea!

sea, deep, deep . . . in the boom-ing sea!

... the boom-ing, boom-ing sea!

THE MOON SHONE CALMLY BRIGHT.

*Tempo lmo.*

“What fear? the breeze to - night can scarce a rip - ple make; And  
 “What fear? the breeze to - night can scarce a rip - ple make; And  
 “What fear? the breeze to - night can scarce a rip - ple make; And  
 “What fear? the breeze to - night can scarce a rip - ple make; And

*f*

*Tempo lmo.*

slow moves our ship with her wings of white, like a swan o'er a moon-lit lake!" Ah!  
 slow moves our ship with her wings of white, like a swan o'er a moon-lit lake!" Ah!  
 slow moves our ship with her wings of white, like a swan o'er a moon-lit lake!" Ah!  
 slow moves our ship with her wings of white, like a swan o'er a moon-lit lake!" Ah!

*p*

lit - tle dreamt they then . . the change so soon to be, As a -  
 lit - tle dreamt they then . . the change so soon to be, As a -  
 lit - tle dreamt they then . . the change so soon to be, As a -  
 lit - tle dreamt they then . . the change so soon to be, . . As a -

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

THE MOON SHONE CALMLY BRIGHT.

*poco più lento.*

- rose the songs of those gal-lant men, deep

- rose the songs of those gal-lant men, on the deep and boom-ing

- rose the songs of those gal-lant men, on the deep and boom-ing

- rose the songs of those gal-lant men, on the deep and boom-ing sea, . . . . .

*poco più lento.*

*Tempo lmo.*

and boom-ing sea, on the boom-ing sea! 'Tis

sea, the deep . . and boom-ing sea! 'Tis

sea, the deep . . and boom-ing sea! 'Tis

the deep . . and boom-ing sea! 'Tis

*Tempo lmo.*

*accel.*

morn, but such a morn may barque ne'er brave a-gain, Thro' vault-ing bil-lows

morn, but such a morn may barque ne'er brave a-gain, Thro' vault-ing bil-lows

morn, but such a morn may barque ne'er brave a-gain, Thro' vault-ing bil-lows

morn, but such a morn may barque ne'er brave a-gain, Thro' vault-ing bil-lows

*f accel.*

THE MOON SHONE CALMLY BRIGHT.

*agitato.* *Tempo lmo.* *pp*

temp-est torn, toils the reel-ing ship in vain! The waves are hush'd and blue, but

temp-est torn, toils the reel-ing ship in vain! The waves are hush'd and blue, but

temp-est torn, toils the reel-ing ship in vain! The waves are hush'd and blue, but

temp-est torn, toils the reel-ing ship in vain! The waves are hush'd and blue, but

*agitato.* *Tempo lmo.* *pp*

*poco più lento.*

where, oh! where is she, The good ship with her gal-lant men?

where, oh! where is she, The good ship with her gal-lant men?

where, oh! where is she, The good ship with her gal-lant men?

where, oh! where is she, . . . The good ship with her gal-lant men? Deep in the boom-ing sea!

*poco più lento.* *p*

*p*

Deep . . in the booming sea, in the boom - - ing sea!

Deep in the boom-ing sea, deep, deep . . . in the boom - - ing sea!

Deep in the boom-ing sea, deep, deep . . . in the boom - ing sea!

sea, . . . the boom - ing, boom - ing sea!

## THE REPROACH

A FOUR-PART SONG

THE WORDS FROM "A COLLECTION OF CHOICE SONGS" (1729)

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 &amp; 51, Queen Street (E.C.)

*Andante.*

SOPRANO.  
Send back my long stray'd eyes to me, Which, oh! too long have dwelt on thee; But

ALTO.  
Send back my long stray'd eyes to me, Which, oh! too long have dwelt on thee; But

TENOR.  
Send back my long stray'd eyes to me, Which, oh! too long have dwelt on thee; But

BASS.  
Send back my long stray'd eyes to me, Which, oh! too long have dwelt on thee; But

*Andante.*

PIANO.  
p  
♩ = 80.

if from you they've learnt such ill, To sweet - ly smile, And then beguile, Keep ..

if from you they've learnt such ill, To sweet - ly smile, And then beguile, Keep ..

if from you they've learnt such ill, To sweet - ly smile, And then beguile, Keep ..

if from you they've learnt such ill, To sweetly smile, And then beguile, Keep ..

THE REPROACH.

the de-ceivers, keep them still, keep, keep them still. . . Send home my harmless

the de-ceivers, keep them still, keep, keep them still. . . Send home my

the de-ceivers, keep them still, keep, keep them still. . . Send home my harmless

the de-ceivers, keep them still, keep them still. . . Send home my

*p* *mf*

heart a-gain, Which no un-worthy thought could stain; But if it has been taught by thine To

heart a-gain, Which no un-worthy thought could stain; But if it has been taught by thine To

heart a-gain, Which no un-worthy thought could stain; But if it has been taught by thine To

heart a-gain, Which no un-worthy thought could stain; But if it has been taught by thine To

*f*

for - feit both Its word and oath, Keep it, for then 'tis none of mine. . . *dim.*

for - feit both Its word and oath, Keep it, for then 'tis none of mine, 'tis none of *dim.*

for - feit both Its word and oath, Keep it, for then 'tis none of mine, 'tis none of *dim.*

for - feit both Its word and oath, Keep it, for then 'tis none of mine. . . *dim.*

*dim.*

THE REPROACH.

Yet send me back both heart and eyes, For I'll know all thy  
mine. . . Yet send me back both heart and eyes, For I'll know all thy  
mine. . . Yet send me back both heart and eyes, For I'll know all thy  
Yet send me back both heart and eyes, For I'll know all thy

fal - si - ties; That I one day may laugh when thou Shalt grieve and mourn For  
fal - si - ties; That I one day may laugh when thou Shalt grieve and mourn For  
fal - si - ties; That I one day may laugh when thou Shalt grieve and mourn For  
fal - si - ties; That I one day, one day may laugh, Shalt grieve and mourn

one who'll scorn, And prove as false as thou art now, as thou art now.  
one who'll scorn, And prove as false as thou art now, as thou art now.  
one who'll scorn, And prove as false as thou art now, as thou art now.  
one who'll scorn, And prove as false as thou art now, as thou art now.

For one who'll scorn, And prove as false as thou art now, as thou art now.

(SECOND SERIES.)

# THE SWING

A FOUR-PART SONG

THE WORDS BY WALTER MAYNARD

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 &amp; 81, QUEEN STREET (E.C.)

*Allegro con anima.*

SOPRANO.  
Un-der the lof - ty trees, Where birds in sum - mer sing,

ALTO.  
Un-der the lof - ty trees, Where birds in sum - mer sing,

TENOR.  
Un-der the lof - ty trees, Where birds in sum - mer sing,

BASS.  
Un-der the lof - ty trees, Where birds in sum - mer sing,

PIANO.  
♩ = 72.  
*Allegro con anima.*

In the cool shade, by green leaves made, There hangs the schoolboy's swing. Mo-tion-less in the

by green leaves made, There hangs the schoolboy's swing. Mo-tion-less in the

by green leaves made, There hangs the schoolboy's swing. Mo-tion-less in the

In the cool shade, by green leaves made, There hangs the schoolboy's swing. Mo-tion-less in the



THE SWING.

air, Down to the dus - ty ground, Its ropes hang long, from branch - es strong, Till

air, Down to the dus - ty ground, Its ropes hang long, from branch - es strong, Till

air, Down to the dus - ty ground, Its ropes hang long, from branch - es strong, Till

air, Down to the dus - ty ground, Its ropes hang long, from branch - es strong, Till

playmates ga - ther round, till playmates gather round, gather

playmates ga - ther round, till playmates gather round, gather

playmates ga - ther round, till playmates ga - ther, ga - ther round, till playmates gather

playmates ga - ther round, till playmates ga - ther, ga - ther round, till playmates gather

*f.* *leggiero.*

round, ga - ther round, ga - ther round, ga - ther round, ga - ther round, ga - ther

round, ga - ther round, ga - ther round, ga - ther round, ga - ther round, ga - ther

ga - ther, ga - ther, till playmates gather, ga - ther, ga - ther

ga - ther, ga - ther, till playmates gather, ga - ther, ga - ther

THE SWING.

round, till play - mates ga - ther round, till  
 round, till play-mates ga - ther, ga -ther  
 round, till play-mates ga-ther, ga -ther, ga -ther round, till play-mates ga -ther, ga -ther  
 round, till play-mates ga-ther, ga -ther, ga -ther round, till play-mates ga -ther, ga -ther  
 dim. p

cres. f  
 play - mates ga - ther round, till play-mates ga - ther round!  
 round, ga - ther round, till play-mates ga - ther round!  
 round, till play-mates ga-ther, ga-ther round, till play-mates ga - ther round!  
 round, till play-mates ga-ther, ga-ther round, till play-mates ga - ther round!  
 cres. ten. f

p  
 Mov-ing slow-ly, slow-ly, When mer - ry sports be - gin, 'Twill  
 Mov-ing slow-ly, slow-ly, When mer - ry sports be - gin, 'Twill  
 Mov-ing slow-ly, slow-ly, When mer - ry sports be - gin, 'Twill  
 Mov-ing slow-ly, slow-ly, When mer - ry sports be - gin, 'Twill  
 p

THE SWING.

*accel. un poco. cres.* *f* *poco più. cres.*

fas-ter go, at ev-'ry blow, As 'twere a race to win!.. Fas-ter, high-er, *cres.*

fas-ter go, at ev-'ry blow, As 'twere a race to win! Fas-ter, high-er, *cres.*

fas-ter go, at ev-'ry blow, As 'twere a race to win! Fas-ter, high-er, *cres.*

fas-ter go, at ev-'ry blow, As 'twere a race to win! Fas-ter, high-er, *cres.*

*accel. un poco.* *f* *p* *cres.*

high-er, The chil- dren laugh and shout; The swing beats time, in

high-er, The children laugh and shout; The swing beats

high-er, The children laugh and shout; The swing beats

high-er, higher, higher, The children laugh and shout; The swing beats

my- stic chime, To all their noi- sy rout, their noi- sy

time To . . all their noi- sy rout, their noi- sy

time To all their noi- sy rout, The swing beats time to all their

time To all their noi- sy rout, The swing beats time to all their

THE SWING.

rout, their noi-sy rout, noi-sy rout, noi-sy rout, their noi-sy  
 rout, their noi-sy rout, noi-sy rout, noi-sy rout, their noi-sy  
 rout, their noi-sy rout, noi-sy, noi-sy rout, To all their rout,  
 rout, their noi-sy rout, noi-sy, noi-sy rout, To all their rout,  
 (Piano accompaniment)

rout, noi-sy rout, noi-sy rout, The swing beats time, in mys-tic chime, To  
 rout, noi-sy rout, noi-sy rout, The swing beats time, . . . in . . .  
 noi-sy, noi-sy rout, to all their noi-sy, noi-sy, noi-sy rout, to all their noi-sy, noi-sy  
 noi-sy, noi-sy rout, to all their noi-sy, noi-sy, noi-sy rout, to all their noi-sy, noi-sy  
 (Piano accompaniment)

*cres.* all their noi-sy rout, to all their noi-sy rout!  
*cres.* mys-tic chime, to all their noi-sy rout!  
*cres.* rout, to all their noi-sy, noi-sy rout, to all their noi-sy rout!  
*cres.* rout, to all their noi-sy, noi-sy rout, to all their noi-sy rout!  
 (Piano accompaniment) *cres.* *f ten.*

THE SWING.

*poco più lento.*

Slow - ly, slow - er, slow - er, As the blows re - treat, The

Slow - ly, slow - er, slow - er, As the blows re - treat, The

Slow - ly, slow - er, slow - er, As the blows re - treat, The

Slow - ly, slow - er, slow - er, As the blows re - treat, The

*poco più lento.*

*rall. un poco.* *pp al fine.*

swing dies out, at ev - 'ry shout, Its pul - ses cease to beat, . . . its

swing dies out, . . . Its pul - ses cease to beat, . . . its

swing dies out, Its pul - ses cease to beat, . . . its

swing dies out, Its pul - ses cease to beat, . . . its

*rall. un poco.* *pp al fine.*

pul - - ses cease to beat! . . .

pul - - ses cease to beat! . . .

pul - - ses cease to beat! . . .

pul - - ses cease to beat! . . .

# THE WRECKED HOPE

A FOUR-PART SONG

WORDS BY W. C. BENNETT, D.C.L.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Andante ma non troppo.*

SOPRANO.  
There's a low soft song in a chamber, Where sits, in the dark'ning

ALTO.  
There's a low soft song in a chamber, Where sits, in the dark'ning

TENOR.  
There's a low soft song in a chamber, Where sits, in the dark'ning

BASS.  
There's a low soft song in a chamber, Where sits, in the dark'ning

ACCOMP.  
*p*

room, A young wife, lul-ling her babe to rest, Scarce seen in the deep-'ning

room, A young wife, lul-ling her babe to rest, Scarce seen in the deep-'ning

room, A young wife, lul-ling her babe to rest, Scarce seen in the deep-'ning

room, A young wife, lul-ling her babe to rest, Scarce seen in the deep-'ning

THE WRECKED HOPE.

*dim.* *mf* *piu animato.*

gloom, scarce seen . . . in the deep'-ning gloom; And her song to her babe is

*dim.* *mf* *piu animato.*

gloom, scarce seen in the deep'-ning gloom; And her song is

*dim.* *mf* *piu animato.*

gloom, scarce seen in the deep'-ning gloom; And her song is

*dim.* *mf* *piu animato.*

gloom, scarce seen in the deep'-ning gloom;

*cres.* *agitato.* *f*

tel - ling, How in hope and joy she sees . . . The white sails home-ward

*cres.* *agitato.* *f*

tel - ling, How in hope and joy she sees . . . The white sails home-ward

*cres.* *agitato.* *f*

tel - ling, How in hope and joy she sees . . . The white sails home-ward

*cres.* *agitato.* *f*

How in hope and joy she sees . . . The white sails home-ward

*cres.* *agitato.* *f*

*con anima.* *ff*

swel - ling, To the strain of a fav'-ring breeze, The good ship bear-ing its

*con anima.* *ff*

swel - ling, To the strain of a fav'-ring breeze, The good ship bear-ing its

*con anima.* *ff*

swel - ling, To the strain of a fav'-ring breeze, The good ship bear-ing its

*con anima.* *ff*

swel - ling, To the strain of a fav'-ring breeze, The good ship bear-ing its

*con anima.* *ff*

THE WRECKED HOPE.

fa-ther home From the far wild south-ern seas, .. from the far wild south-ern seas.

fa-ther home From the far wild south-ern seas, .. from the far wild south-ern seas.

fa-ther home From the far wild south-ern seas, .. from the far wild south-ern seas.

fa-ther home From the wild south-ern seas, .. from the far wild south-ern seas.

SECOND VERSE.

There's a dim drear moon ca - reer - ing, Through the dark grim clouds on

There's a dim drear moon ca - reer - ing, Through the dark grim clouds on

There's a dim drear moon ca - reer - ing, Through the dark grim clouds on

There's a dim drear moon ca - reer - ing, Through the dark grim clouds on

high, And a waste of bil - lows toss - ing Be - neath the stor - my

high, And a waste of bil - lows toss - ing Be - neath the stor - my

high, And a waste of bil - lows toss - ing Be - neath the stor - my

high, And a waste of bil - lows toss - ing Be - neath the stor - my



THE WRECKED HOPE.

sky, be - neath . . . the stor - my sky, And a wave-wash'd form up -  
 sky, be - neath the stor - my sky, And a form up -  
 sky, be - neath the stor - my sky, And a form up -  
 sky, be - neath the stor - my sky,

*pp*

hea - ving At times in the moon's wan gleams, A - round which the wild sea  
 hea - ving At times in the moon's wan gleams, A - round which the wild sea  
 hea - ving At times in the moon's wan gleams, A - round which the wild sea  
 At times in the moon's wan gleams, A - round which the wild sea

*cres.*

ra - ges, And the grey gull wheels and screams: And the form is his of whose  
 ra - ges, And the grey gull wheels and screams: And the form is his of whose  
 ra - ges, And the grey gull wheels and screams: And the form is his of whose  
 ra - ges, And the grey gull wheels and screams: And the form is his of whose

*Un poco più lento.*  
*pp*  
*Un poco più lento.*  
*pp*  
*Un poco più lento.*  
*pp*  
*Un poco più lento.*  
*pp*  
*Un poco più lento.*  
*pp*

THE WRECKED HOPE.

safe re- turn A - - far his young wife dreams, A - far she  
 safe re- turn A - - far his young wife dreams, . . . she  
 safe re- turn A - - far his young wife dreams, A - far his young wife  
 safe re- turn A - - far she dreams, A - -

*rall. al fine.*  
 dreams, she dreams, she dreams. . .  
*rall. al fine.*  
 dreams, A - far she dreams.  
*rall. al fine.*  
 dreams, she dreams, she dreams. . .  
*rall. al fine.*  
 - - far . . she dreams, she dreams. . .  
*rall. al fine.*

## TWILIGHT

SACRED SONG

THE WORDS BY W. S. PASSMORE

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81 Queen Street (E.C.)

*Maestoso.*

SOPRANO.  
Queen of the year is joyous June, Her reign, how blythe and gay! Her brow with

ALTO.  
Queen of the year is joyous June, Her reign, how blythe and gay! . Her brow with

TENOR.  
Queen of the year is joyous June, Her reign, how blythe and gay! . Her brow with

BASS.  
Queen of the year is joyous June, Her reign, how blythe and gay! . Her brow with

PIANO.  
♩ = 84.

bright - est flow'rs is crown'd, Her lips are glow - ing day, her lips are glow - ing

bright - est flow'rs is crown'd, Her lips are glow - ing day, her lips are glow - ing

bright - est flow'rs is crown'd, Her lips are glow - ing day, her lips are glow - ing

bright - est flow'rs is crown'd, Her lips are glow - ing day, her lips are glow - ing

TWILIGHT.

day. The sun, in ma - jes - ty su - preme, Lights up her cloud - less noon, lights up her  
 day. The sun, in ma - jes - ty su - preme, Lights up her cloud - less noon, lights up her  
 day. The sun, in ma - jes - ty su - preme, lights up her  
 day. The sun, in ma - jes - ty su - preme, lights up her

cloud - less noon; And night, dethron'd by Twi - light's pow'r, Grooms not the reign of  
 cloud - less noon; And night, dethron'd by Twi - light's pow'r, the reign . . of  
 cloud - less noon; And night, dethron'd by Twi - light's pow'r, the reign . . of  
 cloud - less noon; And night, dethron'd by Twi - light's pow'r, Grooms not the reign of

June! And night, dethron'd by Twi - light's pow'r, Grooms not the reign of June!  
 June! And night, dethron'd by Twi - light's pow'r, . Grooms not the reign of June!  
 June! . . And night, dethron'd by Twi - light's pow'r, Grooms not the reign of June!  
 June! . . And night, dethron'd by Twi - light's pow'r, . Grooms not the reign of June!

TWILIGHT.

But in that happier realm on high, Where white-rob'd an - gels soar, A still more

But in that happier realm on high, Where white-rob'd an - gels soar, . . . A still more

But in that happier realm on high, Where white-rob'd an - gels soar, . . . A still more

But in that happier realm on high, Where white-rob'd an - gels soar, . . . A still more

glor - ious sum-mer rules . . . For e - ver, e - ver - more, for e - ver,

glor - ious sum-mer rules . . . For e - ver, e - ver - more, for e - ver,

glor - ious sum-mer rules . . . For e - ver, e - ver - more, for e - ver,

glor - ious sum-mer rules . . . For e - ver, e - ver - more, for e - ver,

e - ver - - more! No jealous night in - trudes to mark \* Its

e - . . ver - more! No jealous night in - trudes to mark Its

e - ver - - more! to mark Its

e - ver - - more! to mark Its

\* "There shall be no night there."—Rev. xxi. 25.

TWILIGHT.

high e - ter - nal noon, its high e - ter - nal noon: . . For not e'en

high e - ter - nal noon, its high e - ter - nal noon: . . For not e'en

high e - ter - nal noon, its high e - ter - nal noon: . . For not e'en

high e - ter - nal noon, its high e - ter - nal noon: . . For not e'en

Twi - light veils the reign Of that ce - les - - tial . . June, For

Twi - light veils the reign Of that ce - les - tial June, For

Twi - light veils the reign Of that ce - les - tial June, . . For

Twi - light veils the reign Of that ce - les - tial June, . . For

not e'en Twi-light veils the reign Of that ce - les - tial June!

not e'en Twi-light veils the reign . . Of that ce - les - tial June!

not e'en Twi-light veils the reign Of that ce - les - tial June!

not e'en Twi-light veils the reign . . Of that ce - les - tial June!

## TWILIGHT NOW IS ROUND US VEILING

BOLERO

THE WORDS BY JAMES COUPER

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Allegretto.*  
*Leggiero.*

SOPRANO.  
Twilight now is round us veil - ing Ev' - ry hill and tree, . .

ALTO  
Twilight now is round us veil - ing Ev' - ry hill and tree, . .

TENOR.  
Twilight now is round us veil - ing Ev' - ry hill and tree, .

BASS.  
Twilight now is round us veil - ing Ev' - ry hill and tree,

PIANO.  
*p* *Leggiero.*  
♩ = 80.

Leav - ing stars a - bove us sail - ing On a sil - v'ry sea. Hush'd is ev' - ry sound,

Leav - ing stars a - bove us sail - ing On a sil - v'ry sea. Hush'd is ev' - ry sound,

Leav - ing stars a - bove us sail - ing On a sil - v'ry sea. Hush'd is ev' - ry sound,

Leav - ing stars a - bove us sail - ing On a sil - v'ry sea.

TWILIGHT NOW IS ROUND US VEILING.

Night gath'ring round, Ev' - ry flow'r unseen Awaits its queen ;

Night gath'ring round, Na - ture re - po - ses, Ev' - ry flow'r unseen Awaits its queen ;

Night gath'ring round, Ev' - ry flow'r unseen Awaits its queen ;

Na - ture re - po - ses,

*Presto.*

The li - ly - bells are ring - ing,

Each bud un - clo - ses. . . . . The li - ly - bells are ring - ing,

Perfumes are waft - ed,

Each bud un - clo - ses. Perfumes are waft - ed,

*Presto.*

In - sects are sing - - - ing. . . . .

In - sects are sing - - - ing. . . . .

And to fai - ry mu - sic,

And to fai - ry mu - sic,



TWILIGHT NOW IS ROUND US VEILING.

Tempo 1mo.

Twilight now is round us veil - ing Ev' - ry hill and tree,

Twilight veil - ing Ev' - ry hill and tree,

Twilight veil - ing Ev' - ry hill and tree,

Twilight veil - ing Ev' - ry hill and tree,

Leaving stars above us sail - ing On a sil - v'ry sea,

Stars are sail - ing On a sil - v'ry sea,

Stars are sail - ing On a sil - v'ry sea,

Stars are sail - ing On a sil - v'ry sea, a sil - v'ry

on a sil - v'ry sea, on . . . a sil - v'ry sea,

on a sil - v'ry sea, sail - - ing on the sea, sail -

on a sil - v'ry sea, sail - ing on . . . the sea,

sea, stars above us sail - ing on the sea, sail -

mf on a sil - v'ry sea, on . . . a sil - v'ry sea,

mf on a sil - v'ry sea, sail - - ing on the sea, sail -

mf on a sil - v'ry sea, sail - ing on . . . the sea,

mf sea, stars above us sail - ing on the sea, sail -

TWILIGHT NOW IS ROUND US VEILING.

*riten.*

a sil-v'ry sea, . . . a sil-v'ry sea.

ing on . . . a sil-v'ry sea, . . . a sil-v'ry sea.

a sil-v'ry sea, . . . a sil-v'ry sea.

ing, sail - - ing on . . . a sil-v'ry sea, . . . a sil-v'ry sea.

*riten.*

*a tempo.*

*p* Now at ev'-ry casement twink-ling Shines the ta-per's light, . . . All Ma-drid's gui-tars are

Now at ev'-ry casement twink-ling Shines the ta-per's light, All Ma-drid's gui-tars are

*p* Now at ev'-ry casement twink-ling Shines the ta-per's light, . . . All Ma-drid's gui-tars are

*p* Now at ev'-ry casement twink-ling Shines the ta-per's light, All Ma-drid's gui-tars are

*a tempo.*

*p*

*p* tink - ling In the si - lent night. *mf* Let my song in - vi - ting, Thy heart de - light - ing,

*p* tink - ling In the si - lent night. *mf* Let my song in - vi - ting, Thy heart de - light - ing,

*p* tink - ling In the si - lent night. *mf* Let my song in - vi - ting, Thy heart de - light - ing,

*p* tink - ling In the si - lent night.

*p* *mf*

TWILIGHT NOW IS ROUND US VEILING.

*mf*  
See thy ri-val queen, In sil-ver sheen,  
*p* Bring thee to meet me, *mf* See thy ri-val queen, In sil-ver sheen, Ri-sing to greet thee! . . .  
*p* See thy ri-val queen, In sil-ver sheen,  
Bring thee to meet me, Ri-sing to greet thee!

*Presto.*

And full of glad-ness,  
And full of glad-ness,  
All is gay and joy-ful, All but thy lo-ver—  
All is gay and joy-ful, All but thy lo-ver—

*rall.* Here, a-lone in sad-ness. . . *Tempo lmo.* Twi-ght now is round us veil-ing  
*rall.* Here, a-lone in sad-ness. . . *p* Twi- light veil-ing  
*p* Twi- light veil-ing  
*p* Twi- light veil-ing  
*rall.* *Tempo lmo.* *p* Twi- light veil-ing

TWILIGHT NOW IS ROUND US VEILING.

Ev'-ry hill and tree, . . . Leaving stars a-bove us sail - ing On a sil - v'ry

Ev' - ry hill and tree, Stars are sail - ing On a sil - v'ry

Ev' - ry hill and tree, Stars are sail - ing On a sil - v'ry

Ev' - ry hill and tree, Stars are sail - ing On a sil - v'ry

*pp*

sea, on a sil - v'ry sea, on . . . a sil - v'ry

sea, on a sil - v'ry sea, sail - - ing on the

sea, *cres.* on a sil - v'ry sea, sail - ing on . . . the

sea, a sil - v'ry sea, stars a-bove us sail - ing on the

*cres.* *mf*

sea, a sil - v'ry sea, . . a sil - v'ry sea.

sea, sail - - - ing on . . a sil - v'ry sea, . . a sil - v'ry sea.

sea, a sil - v'ry sea, . . a sil - v'ry sea.

sea, sail - - - ing, sail - ing on . . a sil - v'ry sea, . . a sil - v'ry sea.

*p* *riten.*

# WHAT IS GOT BY SIGHING?

A FOUR-PART SONG.

WORDS BY W. H. WORDLEY

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 and 81, Queen Street (E.C.)

*Allegretto.*

SOPRANO. *p* Pri - thee cease . . thy sigh - ing, Pack . .

ALTO. *p* Pri - thee cease thy sigh - ing,

TENOR. *p* Pri - thee cease thy sigh - ing,

BASS. *p* Pri - thee cease thy sigh - ing,

PIANO. *Allegretto.*  
*p*

*f* = 72.

. . . thy care, . . thy care a - way; Night..

Pack thy care, thy care a - way; Night..

Pack thy care, thy care a - way; Night..

Pack thy care, thy care a - way; Night..

WHAT IS GOT BY SIGHING?

... sets care a - dy - ing, Turn - eth night to day. Ah me, ah

... sets care a - dy - ing, Turn - eth night to day. Ah me, ah

... sets care a - dy - ing, Turn - eth night to day. Ah me, ah

... sets care a - dy - ing, Turn - eth night to - day. Ah me, ah

*ad lib.*

*p*

*p ad lib.*

me! What . . . is got by sigh - ing?

me! What . . . is got by sigh . . .

me! What . . . is got by sigh - ing?

me! *a tempo.* What . . . is got by

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

What is got by sigh - - - ing?

- ing? What is got by sigh - - - ing?

What is got by sigh - - - ing?

sigh - ing? What is got by sigh - - - ing?

*f*

*p*

*f*

*p*

*f*

*f*

*f*

*p*

WHAT IS GOT BY SIGHING?

Hath thy mis - tress fool'd thee? Caus'd thee sleep, ..

Hath thy mis - tress fool'd thee?

Hath thy mis - tress fool'd thee?

Hath thy mis - tress fool'd thee?

*p*

... sleep to lose? Maids as fair a - wait thee,

Caus'd thee sleep to lose? Maids as fair a - wait thee,

Caus'd thee sleep to lose? Maids as fair a - wait thee,

Caus'd thee sleep to lose? Maids as fair a - wait thee,

*ad lib.* *a tempo.* *mf*

Sure - ly thou canst choose. Ah me, ah me! What is got by sigh - ing?

*p* *mf*

Sure - ly thou canst choose. Ah me, ah me! What is got by

*p* *mf*

Sure - ly thou canst choose. Ah me, ah me! What . . is got by

*p* *mf*

Sure - ly thou canst choose. Ah me, ah me! *a tempo.* What . .

*ad lib.* *p* *mf*

WHAT IS GOT BY SIGHING?

What is got by sigh - ing?  
 sigh - ing? What is got by sigh - ing?  
 sigh - ing? What is got by sigh - ing?  
 is got by sigh - ing? What is got by sigh - ing?

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

Fret - ting kill - eth plea - sure, Makes thy love,  
 Fret - ting kill - eth plea - sure,  
 Fret - ting kill - eth plea - sure,  
 Fret - ting kill - eth plea - sure,

*p* *p* *p* *p*

thy love go cold; Life's a mer - ry mea - sure,  
 Makes thy love, thy love go cold; Life's a mer - ry mea - sure,  
 Makes thy love, thy love go cold; Life's a mer - ry mea - sure,  
 Makes thy love, thy love go cold; Life's a mer - ry mea - sure,



WHAT IS GOT BY SIGHING?

*ad lib.* *a tempo.* *mf*  
 Soon it grow-eth old. Ah me, ah me! What is got by sigh-ing?  
*p* *mf*  
 Soon it grow-eth old. Ah me, ah me! What is got by  
*p* *mf*  
 Soon it grow-eth old. Ah me, ah me! What . . is got by  
*p*  
 Soon it grow-eth old. Ah me, ah me! What . .  
*a tempo.*  
*p ad lib.* *mf*

*p*  
 What is got by sigh . . . ing?  
*p*  
 sigh . . ing? What is got by sigh . . . ing?  
*p*  
 sigh - ing? What is got by sigh . . . ing?  
*mf* *f* *p*  
 . . . is got by sigh-ing? What is got by sigh . . ing?  
*f* *p*

# WHERE SHALL THE LOVER REST

A FOUR-PART SONG

WORDS BY SIR WALTER SCOTT

COMPOSED BY

## J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Andante ma non troppo.*

**SOPRANO.**  
Where shall the lov-er rest, Whom the fates se-ver From his true

**ALTO.**  
Where shall the lov-er rest, Whom the fates se-ver From his true

**TENOR.**

**BASS.**

**PIANO.**  
*p*  
♩ = 56.

*mf*  
maid-en's breast, Part-ed for e-ver? Where, through groves deep and high,

*mf*  
maid-en's breast, Part-ed for e-ver? Where, through groves deep and high,

*mf*  
Where, through groves deep and high,

*mf*  
Where, through groves deep and high,

*mf*

WHERE SHALL THE LOVER REST?

*dim.*  
 Sounds the far . . bil - low, Where ear - ly vio - lets die. . . Un - der the  
*dim.*  
 Sounds the far . . bil - low, Where ear - ly vio - lets die. Un - der the  
*dim.*  
 Sounds the far bil - low, Where ear - ly vio - lets die, Un - der the  
*dim.*  
 Sounds the far bil - low, Where ear - ly vio - lets die. Un - der the

*dim.*  
 wil-low. There, through the sum - mer day, Cool streams are . . lav - ing;  
*dim.*  
 wil-low. There, through the sum - mer day, Cool streams are lav - ing;  
*dim.*  
 wil-low. Cool streams are lav - ing;  
*dim.*  
 wil-low. Cool streams are lav - ing;

*cres.*  
 There, while the tempests sway, Scarce are boughs wav - ing; There, thy rest shalt thou take,  
*cres.*  
 There, while the tempests sway, Scarce are boughs wav - ing; There, thy rest shalt thou take,  
*p* Scarce are boughs wav - ing; There, thy rest shalt thou take,  
*pp* Scarce are boughs wav - ing; There, thy rest shalt thou take,  
*p* Scarce are boughs wav - ing; There, thy rest shalt thou take,  
*pp*

WHERE SHALL THE LOVER REST?

Part - ed for e - ver, Ne - ver a - gain to wake, Ne - ver, O ne - ver.

Part - ed for e - ver, Ne - ver a - gain to wake, Ne - ver, O ne - ver.

Part - ed for e - ver, Ne - ver, O ne - ver.

Ne - ver, O ne - ver.

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment.

Where shall the trai - tor rest, He, the de - ceiv - er, Who could win mai - den's breast, Ru - in, and

Where shall the trai - tor rest, He, the de - ceiv - er, Who could win mai - den's breast, Ru - in, and

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment.

In the lost bat - tle, Borne down by the fly - ing, Where mingles war's

In the lost bat - tle, Borne down by the fly - ing, Where mingles war's

leave her? In the lost bat - tle, Borne down by the fly - ing, Where mingles war's

leave her? In the lost bat - tle, Borne down by the fly - ing, Where mingles war's

This system contains four staves. The top two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The bottom staff is a grand staff (treble and bass clef) for piano accompaniment.

WHERE SHALL THE LOVER REST?

rat-tle, With groans of the dy-ing. Her wings shall the eagle flap O'er the false -  
 rat-tle, With groans of the dy-ing. Her wings shall the eagle flap O'er the false -  
 rat-tle, With groans of the dy-ing. O'er the false -  
 rat-tle, With groans of the dy-ing. O'er the false -

*pp* *f* *ff*

- hearted; His warm blood the wolf shall lap, Ere life be part-ed. Shame and dis -  
 - hearted; His warm blood the wolf shall lap, Ere life be part-ed. Shame and dis -  
 - hearted; Ere life be part-ed.  
 - hearted; Ere life be part-ed.

- honour sit By his grave e-ver; Bless-ings shall hallow it, - Never, O ne-ver.  
 - honour sit By his grave e-ver; Bless-ings shall hallow it, - Never, O ne-ver.  
 By his grave e-ver; Never, O ne-ver.  
 Never, O ne-ver.

*p*

# NIGHT

A FOUR-PART SONG

THE WORDS BY MISS G. E. TROUTBECK.

THE MUSIC COMPOSED BY

CH. GOUNOD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 8r, Queen Street (E.C.)

*Allegretto e leggiero.*

SOPRANO. *pp*  
Sweet night her veil is spread - ing, Soft and dark, o'er the

ALTO. *pp*  
Sweet night her veil is spread - ing, Soft and dark, o'er the

TENOR. *pp*  
Sweet night her veil is spread - ing, Soft and dark, o'er the

BASS. *pp*  
Sweet night her veil is spread - ing, Soft and dark, o'er the

PIANO. *pp*  
♩ = 88.  
*Allegretto e leggiero.*

hills; With noise - less foot - step tread - ing, Ev' - ry val - ley she

hills; With noise - less foot - step tread - ing, Ev' - ry val - ley she

hills; With noise - less foot - step tread - ing, Ev' - ry val - ley she

hills; With noise - less foot - step tread - ing, Ev' - ry val - ley she

NIGHT.

fills. . . Low-whisp'r-ing leaf - lets greet her, And taste her balm - y breath; Forth

fills. . . Low-whisp'r-ing leaf - lets greet her, And taste her balm - y breath; Forth

fills. . . Low-whisp'r-ing leaf - lets greet her, And taste her balm - y breath; Forth

fills. . . Low-whisp'r-ing leaf - lets greet her, And taste her balm - y breath; Forth

steal the stars to meet her, forth steal the stars to meet her, Still

steal the stars to meet her, forth steal the stars to meet her, Still

steal the stars to meet her, forth steal the stars to meet her, Still

steal the stars to meet her, forth steal the stars to meet her, Still

bright'ning on their path; Low - whisp'ring leaf - lets greet her, And taste her balm - y

bright'ning on their path; Low - whisp'ring leaf - lets greet her, And taste her balm - y

bright'ning on their path; Low - whisp'ring leaf - lets greet her, And taste her balm - y

bright'ning on their path; Low - whisp'ring leaf - lets greet her, And taste her balm - y

NIGHT.

breath; Forth steal the stars to greet her, Still bright'ning on their path.

breath; Forth steal the stars to greet her, Still bright'ning on their path.

breath; Forth steal the stars to greet her, Still bright'ning on their path.

breath; Forth steal the stars to greet her, Still bright'ning on their path.

*pp* Wear - y toil - ers are sleep - ing, In its nest hush'd is ev' - ry

*pp* Wear - y toil - ers are sleep - ing, In its nest hush'd is ev' - ry

*pp* Wear - y toil - ers are sleep - ing, In its nest hush'd is ev' - ry

*pp* Wear - y toil - ers are sleep - ing, In its nest hush'd is ev' - ry

*pp* bird; . . . Nought but brooks down - ward leap - ing Through all the land is

*pp* bird; . . . Nought but brooks down - ward leap - ing Through all the land is

*pp* bird; . . . Nought but brooks down - ward leap - ing Through all the land is

*pp* bird; . . . Nought but brooks down - ward leap - ing Through all the land is



NIGHT.

heard. . . Wave - less the lake is gleam - ing, Mir - ror of the  
 heard. . . Wave - less the lake is gleam - ing, Mir - ror of the  
 heard. . . Wave - less the lake is gleam - ing, Mir - ror of the  
 heard. . . Wave - less the lake is gleam - ing, Mir - ror of the

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "heard. . . Wave - less the lake is gleam - ing, Mir - ror of the". The bottom staff is the piano accompaniment. The music is in a minor key and features a soft, atmospheric texture with a *pp* dynamic marking.

moon's sil - ver light, . . . Light that pure - ly is beam - ing,  
 moon's sil - ver light, . . . Light that pure - ly is beam - ing,  
 moon's sil - ver light, . . . Light that pure - ly is beam - ing,  
 moon's sil - ver light, . . . Light that pure - ly is beam - ing,

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "moon's sil - ver light, . . . Light that pure - ly is beam - ing,". The bottom staff is the piano accompaniment. The music continues with a soft, atmospheric texture and a *pp* dynamic marking.

Joy of the si - lent night, the si - lent, si - lent night,  
 Joy of the si - lent night, the si - lent, si - lent night, the  
 Joy of the si - lent night, the si - lent, si - lent night, the  
 Joy of the si - lent night, the si - lent, si - lent night, the

The third system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "Joy of the si - lent night, the si - lent, si - lent night,". The bottom staff is the piano accompaniment. The music continues with a soft, atmospheric texture and a *pp* dynamic marking.

NIGHT

si - lent, si - lent night, the si - - lent  
 si - lent, si - lent night, the si - - lent  
 si - lent, si - lent night, the si - - lent

(with closed lips.) *p* *dim.*  
 night. *dim.*  
 night. (with closed lips.) *dim.*  
 night. (with closed lips.) *dim.*  
*p* *dim.*

*A little slower.* TENOR SOLO, OR SEMI-CHORUS. *pp*

But now hear we a shiv - er As of branches swept by a breeze ; *pp*

*A little slower.* *pp*

NIGHT.

Flow'rs in sleep seem to quiv - er 'Neath their pro-tect -ing trees. . . There creeps gent -ly a

The first system of the musical score for 'NIGHT.' consists of six staves. The top staff is the vocal line, with lyrics underneath. The second staff is the first piano accompaniment. The third and fourth staves are the second piano accompaniment. The fifth and sixth staves are the grand piano accompaniment. The music is in a minor key and features a variety of rhythmic patterns and dynamics, including a *pp* marking.

glim - mer Of light o - ver moun-tain and vale; . . The shrink -ing stars grow

The second system of the musical score continues the composition. It follows the same six-staff structure as the first system. The vocal line continues with the lyrics 'glim - mer Of light o - ver moun-tain and vale; . . The shrink -ing stars grow'. The piano accompaniment continues with similar textures and dynamics.

NIGHT.

*Tempo primo.*

dim - mer, The fa - ding moon more pale.

*pp*  
*ppp*  
*pp*  
*pp*  
*Tempo primo.*

*pp* SOPRANO.  
See, ro - sy rays are break - ing Through the wreath - ing mists of the

*pp* ALTO.  
See, ro - sy rays are break - ing Through the wreath - ing mists of the

*pp* TENOR.  
See, ro - sy rays are break - ing Through the wreath - ing mists of the

BASS.

*pp*

*pp*  
morn; . . The tune - ful birds are wak - ing, To wel - come day new -

*pp*  
morn; . . The tune - ful birds are wak - ing, To wel - come day new -

*pp*  
morn; . . The tune - ful birds are wak - ing, To wel - come day new -

*pp*  
The tune - ful birds are wak - ing, To wel - come day new -

*pp*

NIGHT.

born, . The tune-ful birds are wak - ing, the tune - ful birds are wak - ing, To  
 - born, . The tune-ful birds are wak - ing, the tune - ful birds are wak - ing, To  
 - born, . The tune-ful birds are wak - ing, the tune - ful birds are wak - ing, To  
 - born, . The tune-ful birds are wak - ing, the tune - ful birds are wak - ing, To

wel - come day new - born, to wel - come day new - born, to  
 wel - come day new - born, to wel - come day new - born, to  
 wel - come day new - born, to wel - - come day new - born, to wel - -  
 wel - come day new - born, to wel - come day new - born, to

wel - come day new - born, to wel - come day new - born.  
 wel - come day new - born, to wel - come day new - born.  
 . . come day new - born, to wel - come day new - born.  
 wel - come day new - born, to wel - come day new - born.

# THE DAWN OF DAY

A FOUR-PART SONG

COMPOSED BY

## SAMUEL REAY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Allegro.*

**SOPRANO.**  
Come and watch the day - light dawn - ing O'er the mount - ains bleak and

**ALTO.**  
Come and watch the day - light dawn - ing O'er the mount - ains bleak and

**TENOR.**  
Come and watch the day - light dawn - ing O'er the mount - ains bleak and

**BASS.**  
Come and watch the day - light dawn - ing O'er the mount - ains bleak and

**PIANO.**  
= 126.  
*f*

*ritard un poco. Repeat p*

gray, Come and see the pur - ple morn - ing Tinge their sum - mits far a - way.

gray, Come and see the pur - ple morn - ing Tinge their sum - mits far a - way.

gray, Come and see the pur - ple morn - ing Tinge their sum - mits far a - way.

gray, Come and see the pur - ple morn - ing Tinge their sum - mits far a - way.

*ritard un poco. Repeat p*

THE DAWN OF DAY.

*mf* Gai - ly sounds the voice of glad - ness O'er the vale and through the grove, Not one  
*mf* Gai - ly sounds the voice of glad - ness O'er the vale and through the grove, Not one  
*mf* Gai - ly sounds the voice of glad - ness O'er the vale and through the grove, Not one  
*mf* Gai - ly sounds the voice of glad - ness O'er the vale and through the grove, Not one

*dim.* sin - gle note of sadness Tells of aught but peace and love. Tra la . . la la, tra . . la la,  
*dim.* sin - gle note of sadness Tells of aught but peace and love. Tra la la la la, tra la la la,  
*dim.* sin - gle note of sadness Tells of aught but peace and love. Tra la la la la, tra la la la,  
*dim.* sin - gle note of sadness Tells of aught but peace and love. Tra la, tra la, tra

*pp* *poco cres.*  
*pp* *poco cres.*  
*pp* *poco cres.*  
*pp* *poco cres.*

*mf* *cres.* tra . . la la la la, tra la . . la la, tra . . la la, tra la . . la la, tra la.  
*mf* *cres.* tra la la la, tra la la, tra la la la la, tra la la, tra la, tra la.  
*mf* *cres.* tra la la la, tra la la, tra la la la la, tra la la, tra la, tra la.  
*mf* *cres.* la, tra la, tra la, tra la, tra la, tra la, tra la.

*ritard.* *ff*  
*mf* *cres.* *f* *ff*  
*mf* *cres.* *f* *ff*  
*mf* *cres.* *f* *ff*

THE DAWN OF DAY.

Come, thy foot should ne'er be wea - ry, Ne - ver tired thy wake - ful  
 Come, thy foot should ne'er be wea - ry, Ne - ver tired thy wake - ful  
 Come, thy foot should ne'er be wea - ry, Ne - ver tired thy wake - ful  
 Come, thy foot should ne'er be wea - ry, Ne - ver tired thy wake - ful

eye, Earth should ne'er seem dark or drea - ry, When the morn - ing gilds the sky.  
 eye, Earth should ne'er seem dark or drea - ry, When the morn - ing gilds the sky.  
 eye, Earth should ne'er seem dark or drea - ry, When the morn - ing gilds the sky.  
 eye, Earth should ne'er seem dark or drea - ry, When the morn - ing gilds the sky.

*ritard un poco. Repeat p*

Birds shall plume their wings be - side thee, Gai - ly war - bling o - ver  
 Birds shall plume their wings be - side thee, Gai - ly war - bling o - ver  
 Birds shall plume their wings be - side thee, Gai - ly war - bling o - ver  
 Birds shall plume their wings be - side thee, Gai - ly war - bling o - ver

*mf dim.*



THE DAWN OF DAY.

*cres.* *dim.* *dim.* *rall.*  
 head, Sun-beams through the green leaves guide thee, Where thy steps may safe-ly  
*cres.* *dim.* *dim.*  
 head, Sun-beams through the green leaves guide thee, Where thy steps may safe-ly  
*cres.* *dim.* *dim.*  
 head, Sun-beams through the green leaves guide thee, Where thy steps may safe-ly  
*cres.* *dim.* *dim.*  
 head, Sun-beams through the green leaves guide thee, Where thy steps may safe-ly  
*rall.*

*pp* *poco cres.*  
 tread. Tra la . . la la, *poco cres.* tra . . la la, tra . . la la la  
*pp* *poco cres.*  
 tread. Tra la la la la, *poco cres.* tra la la la, tra la la la,  
*pp* *poco cres.*  
 tread. Tra la la la la, *poco cres.* tra la la la, tra la la la,  
*pp*  
 tread. Tra la, tra la, tra la, tra

*mf* *cres.* *f* *ritard.*  
 la . . la, *mf* tra la . . la la, tra . . la la, tra la . . la la, tra la  
*mf* *cres.* *f* *ritard.*  
 tra la la, tra la la la la, tra la la, tra la, tra la.  
*mf* *cres.* *f* *ritard.*  
 tra la la, tra la la la la, tra la la, tra la, tra la.  
*mf* *cres.* *f* *ritard.*  
 la, tra la, tra la, tra la, *ritard.* tra la.

THE DAWN OF DAY

Come, the lark has left the meadow, Now he soars beyond our  
 Come, the lark has left the meadow, Now he soars beyond our  
 Come, the lark has left the meadow, Now he soars beyond our  
 Come, the lark has left the meadow, Now he soars beyond our

sight, Far a-way from mist and shadow, Sing-ing in a world of light. *ritard un poco. Repeat p*  
 sight, Far a-way from mist and shadow, Sing-ing in a world of light.  
 sight, Far a-way from mist and shadow, Sing-ing in a world of light.  
 sight, Far a-way from mist and shadow, Sing-ing in a world of light. *ritard un poco. Repeat p*

*mf* Come and see what forms of glo-ry Spring to life in morn-ing's *dim.*  
*mf* Come and see what forms of glo-ry Spring to life in morn-ing's *dim.*  
*mf* Come and see what forms of glo-ry Spring to life in morn-ing's *dim.*  
*mf* Come and see what forms of glo-ry Spring to life in morn-ing's *dim.*  
*mf* Come and see what forms of glo-ry Spring to life in morn-ing's *dim.*

THE DAWN OF DAY.

*cres.* *dim.* *dim.* *rall.*  
 ray, Come and hear the joy-ful sto-ry Na-ture tells at dawn of  
*cres.* *dim.* *dim.*  
 ray, Come and hear the joy-ful sto-ry Na-ture tells at dawn of  
*cres.* *dim.* *dim.*  
 ray, Come and hear the joy-ful sto-ry Na-ture tells at dawn of  
*cres.* *dim.* *dim.*  
 ray, Come and hear the joy-ful sto-ry Na-ture tells at dawn of  
*cres.* *dim.* *dim.* *rall.*

*pp* *poco cres.*  
 day. Tra la . . la la, tra . . la la, tra . . la la la,  
*pp* *poco cres.*  
 day. Tra la la la la, tra la la la, tra la la la,  
*pp* *poco cres.*  
 day. Tra la la la la, tra la la la, tra la la la,  
*pp* *poco cres.*  
 day. Tra la, tra la, tra la, tra

*mf* *cres.* *ff* *ritard.*  
 la la, tra la . . la la, tra . . la la, tra la . . la la, tra la.  
*mf* *cres.* *ff* *ritard.*  
 tra la la, tra la la la la, tra la la, tra la, tra la.  
*mf* *cres.* *ff* *ritard.*  
 tra la la, tra la la la la, tra la la, tra la, tra la.  
*mf* *cres.* *ff* *ritard.*  
 la, tra la, tra la, tra la, tra la, tra la.

# THE CALM OF THE SEA, AND THE PROSPEROUS VOYAGE

A FOUR-VOICE GLEE

THE WORDS TRANSLATED FROM GOETHE BY C. E. HAMPTON.

THE MUSIC BY  
**HENRY HILES**

Mus. Doc., Oxon.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Adagio.*

SOPRANO. *pp*  
Deep - - - ly still, without a mo - - tion,

ALTO. *pp*  
Deep - - - ly still, with - out a mo - tion,

TENOR. *pp*  
Deep ly still, with - out.. a mo - tion,

BASS. *pp*  
Deep - ly still, with - out a mo - tion,

PIANO. (For practice only.)  
*pp sempre molto legato.*  
♩ = 58.

Lies.. the bo - som, lies.. the bo - som of the

Lies the bo - som, lies the bo - som of.. the

Lies . . the bo - som, lies.. the bo - som of the

Lies the bo - som, lies.. the bo - som of the

THE CALM OF THE SEA, AND THE PROSPEROUS VOYAGE.

*a poco rall.* *pp* deep; . . . *a tempo.* While each

deep, deep - ly still; . . . While each breeze that roams the o - - cean,

deep, deep - ly; While each breeze,

deep, deep - ly still; While each breeze that roams the

*a poco rall.* *pp* *legatissimo.*

*cres.* breeze that roams the o - - cean

*cres.* while each breeze that roams the o - - cean, while each breeze that roams the

*cres.* while each breeze, each breeze that roams the o - - cean,

*cres.* o - - cean, roams the o - - cean,

*cres.*

On its sur - face seems to

o - - cean, while . . . each breeze, each breeze that roams the

while each breeze, each breeze that roams the o - -

while each breeze that roams the o - - cean,

THE CALM OF THE SEA, AND THE PROSPEROUS VOYAGE.

sleep, On its sur - face  
o - cean On its sur - face  
- cean, while each breeze that roams the o - cean  
while each breeze that roams the o - cean On its sur - face

*dim.*

seems to sleep.  
seems to sleep. Scarce - ly swells . . .  
On its sur - face seems to sleep. Scarce - ly swells . . . a  
seems to sleep. Scarce - ly

*pp*

Scarce - ly swells a sin - gle wave,  
a sin - gle wave, scarce - ly swells . . .  
sin - - - gle, sin - gle wave, scarce - ly  
swells a sin - gle wave,

*pp*

THE CALM OF THE SEA, AND THE PROSPEROUS VOYAGE.

scarce - ly swells a sin - - gle, sin - gle  
 a sin - gle wave, a sin - - gle, sin - gle  
 swells a sin - gle wave, sin - - - gle, sin - gle  
 scarce - ly swells a sin - - - - gle, sin - gle

wave, All is si - lent as the grave, dim.  
 wave, All is si - lent as the grave, dim.  
 wave, All is si - lent as the grave, all is si - lent, dim.  
 wave, All is si - lent as the grave, . . . all is

all, all is si - lent, si - - lent.  
 all is si - - lent, si - - lent.  
 all is si - lent, is si - - lent, si - - lent.  
 si - - - - lent, si - - - - lent, si - - - - lent.

THE CALM OF THE SEA, AND THE PROSPEROUS VOYAGE.

*a poco Allegro.*  
*marcato.* ♩ - 138.

But Heav'n grows bright - er, The clouds part a -  
 But Heav'n grows bright - er, The clouds part a -  
 But Heav'n grows bright - er, The clouds part a -  
 But Heav'n grows bright - er, The clouds part, Loud

*a poco Allegro.* ♩ - 138.  
*mf marcato.*

- sun - der: But Heav'n grows bright - er, The  
 - sun - der: But Heav'n grows bright - er, Loud  
 - sun - der: *legato.* mur-murs the sea-breeze that slum - ber'd, The  
 mur-murs the sea-breeze that slum - - ber'd, loud mur-murs the sea-breeze that

*cres.*  
 clouds part a - sun - der, But Heav'n grows  
*legato.* *cres.* *legato.*  
 mur-murs the sea-breeze that slum - ber'd, Loud mur-murs the sea-breeze that  
*cres.*  
 clouds part a - sun - der, But Heav'n . . . grows  
*cres.* *legato.*  
 slum - - ber'd, loud mur-murs the sea-breeze that slum - ber'd, that

*cres.*



THE CALM OF THE SEA, AND THE PROSPEROUS VOYAGE.

bright - er, but Heav'n grows bright - er, The  
 slum - ber'd, loud mur - murs the sea - breeze that slum - ber'd, loud  
*legato.*  
 brighter, loud mur - murs the breeze, Heav'n grows bright - er, The  
 slum - ber'd, loud mur - murs, mur - murs the sea - breeze that

clouds part a - sun - der, the clouds part a -  
 mur - murs the sea - breeze that slum - ber'd, loud mur - murs the sea - breeze that  
 clouds part, loud mur - murs the sea - breeze, the clouds part a -  
 slum - ber'd, the clouds . . . part a - sun - - der, the

- sun - der, The bil - lows break un - der her  
 slum - ber'd, The ship spreads her pin - ions, The bil - lows break un - der her  
 - sun - der, The ship spreads her pin - ions, the ship, the  
 clouds part a - sun - der, part a - sun - der, The ship spreads her pin - ions, the

THE CALM OF THE SEA, AND THE PROSPEROUS VOYAGE.

prow, the bil-lows break un - der her prow, the  
 prow, The ship spreads her pin - ions, The bil - lows break,  
 ship spreads her pin - ions, The bil - lows, the bil - lows, the bil-lows break un - der her  
 ship spreads her pin - ions, The bil - lows break un - der her prow, the bil-lows break

bil-lows break un - der her prow as she pass-es, as she pass - es. But  
 the bil-lows break un - der her prow, her prow as she pass-es. But  
 prow as she pass - es, the bil-lows break un - der her prow, her prow. But  
 un - der her prow as she pass - es, she pass - es, the bil-lows break un - der her

Heav'n grows bright - er, The clouds part a - sun - der,  
 Heav'n grows bright - er, The clouds part a - sun - der,  
 Heav'n . . . grows bright - er, The clouds part a - sun - der,  
 prow. But Heav'n grows bright - er, The clouds part a - sun - der,

THE CALM OF THE SEA, AND THE PROSPEROUS VOYAGE.

Loud mur - murs the sea - - breeze that slum - - ber'd be -  
 Mur-murs the sea-breeze, the sea - - breeze that slum - - ber'd be -  
 Loud . . . mur - murs, mur - murs the sea-breeze that slum - - ber'd, The  
 Loud mur - murs the sea - - breeze, murmurs the sea-breeze, The

fore: The clouds part a - sun - - der, The *mf*  
 fore: The clouds part a - sun - der, a - sun - - der, The *mf*  
 clouds part a - sun - der, the clouds part a - sun - - der, The *mf*  
 clouds, the clouds part, the clouds part a - sun - der, a -

ship spreads her pin - ions, The bil - lows break un - der her prow, The *mf*  
 ship, the ship spreads her pin - ions, The bil - - lows break, The ship spreads her  
 ship, the ship spreads her pin - ions, The bil - - lows break, The ship spreads her  
 - sunder. *mf* The ship spreads her pin - ions, The

THE CALM OF THE SEA, AND THE PROSPEROUS VOYAGE.

bil-lows break un - der her prow, the bil-lows break un - der her  
 pin-ions, The bil - lows, the bil-lows break un - der her prow, her prow, And  
 pin-ions, The bil - lows break, the bil-lows break, the bil-lows break  
 bil-lows break un - der her prow, the bil-lows break un - der her prow, And

*sempre cres.*  
 prow as she pass-es, lo! 'tis the shore, 'tis the  
*sempre cres.*  
 lo! lo! 'tis the shore, 'tis the shore! lo! 'tis the shore, the  
*sempre cres.*  
 un - der her prow, 'tis the shore, 'tis the shore, 'tis the shore, 'tis the shore, the  
*sempre cres.*  
 lo! 'tis the shore, 'tis the shore, lo! 'tis the

shore! And lo! 'tis the shore.  
 shore, 'tis the shore, And lo! 'tis the shore, and lo! 'tis the shore, the  
 shore, the shore, 'tis the shore, 'tis the shore, and lo! lo! 'tis the  
 shore, 'tis the shore, 'tis the shore, lo! 'tis the shore, lo! 'tis the



# THE WRECK OF THE HESPERUS

A FOUR-VOICE GLEE

THE WORDS BY H. W. LONGFELLOW

THE MUSIC BY

## HENRY HILES

Mus. Doc., Oxon.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

**SOPRANO.**

**ALTO.** *mf marcato.*

**TENOR.** *mf*

**BASS.**

**PIANO.**  
(for practice only.)  
*mf marcato.*

$\text{♩} = 132.$

*poco rit.*

skip-per had tak-en his lit-tle daughter, To bear him com-pa-ny.

skip-per had tak-en his lit-tle daughter, To bear him com-pa-ny.

*poco rit.*

THE WRECK OF THE HESPERUS.

♩ = 108. *leggiero.* *poco rall.* *a tempo.*

Blue were her eyes as the fai - ry flax, Her cheeks like the dawn of day, And her

Blue were her eyes as the fai - ry flax, Her cheeks like the dawn of day, And her

Blue were her eyes as the fai - ry flax, Her cheeks like the dawn of day, And her

Blue were her eyes as the fai - ry flax, Her cheeks like the dawn of day, And her

108. *leggiero.* *poco rall.* *a tempo.*

*cres. poco rall.*

bo - som white as the haw - thorn buds, That ope in the month of May, that

bo - som white as the haw - thorn buds, That ope in the month of May, that

bo - som white as the haw - thorn buds, That ope in the month of May, that

bo - som white as the haw - thorn buds, That ope in the month of May, . . . that

*cres.* *poco rall.*

♩ = 132. *marcato, e poco staccato.*

ope in the month of May. The skip - per he

ope in the month of May. The skip - per he

ope in the month of May. The skip - per he stood be -

ope in the month of May. The skip - per he stood be -

132. *marcato, e poco staccato.*

THE WRECK OF THE HESPERUS.

stood be - side the helm, With his pipe in his mouth; And he watch'd how the veer - ing

stood be-side the helm, With his pipe in his mouth; And he watch'd how the veer - ing

- side the helm, With his pipe . . in his mouth; And he watch'd how the veer - ing

- side the helm, With his pipe . . in his mouth; And he watch'd how the

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

flaw did blow The smoke, now west, now south. Then up and spake an

flaw did blow The smoke, now west, now south. Then up and spake an

flaw did blow The smoke, now west, now south. Then up and spake an

veer - ing flaw did blow, now west, now south. Then up and spake an

*f*

*p*

*f*

*p*

*f*

*p*

old sail - or, Had sail'd the Span - ish Main: "I pray thee put in - to

old sail - or, Had sail'd the Span - ish Main: "I pray thee put in - to

old sail - or, Had sail'd the Span - ish Main: "I pray thee put in - to

old sail - or, Had sail'd the Span - ish Main: "I pray thee put in - to

*cres.*

*marcato.*

*cres.*

*cres.*

*cres.*

*p*

*p*

*p*

*p*

*cres.*

*p*

*marcato.*



THE WRECK OF THE HESPERUS.

*poco accel.* *cres.* *f*

yon - der port, For I fear a hur - ri - cane, I fear a hur - ri -

*cres.*

yon - der port, For I fear a hur - ri - cane, I fear a hur - ri -

*cres.*

yon - der port, For I fear a hur - ri - cane, I fear a hur - ri -

*cres.*

yon - der port, For I fear a hur - ri - cane, I fear, I fear a hur - ri -

*poco accel.* *f*

*a tempo.* *staccato.* *mp*

- cane. Last night the moon had a gold - en ring, And to - night no moon we

*staccato.* *mp*

- cane. Last night the moon had a gold - en ring, And to - night no moon do we

*staccato.* *mp*

- cane. Last night, last night the moon had a gold - en ring, And to - night no moon we

*staccato.* *mp*

- cane. Last night, last night the moon had a gold - en ring, And to - night no moon do we

*a tempo.*

*staccato.* *mp*

*cres.*

see, Last night the moon had a gold - en ring, And to - night no moon we

*cres.*

see, no moon, Last night the moon had a gold - en ring, And to - night no moon we

*cres.*

see, no moon, Last night the moon had a gold - en ring, And to - night no moon do we

*cres.*

see, no moon, Last night the moon had a gold - en ring, And to - night no moon do we

*cres.*

THE WRECK OF THE HESPERUS.

*ardentemente.* *marcato.*

see. I pray thee, put in - to yon - der port, put in - to

see. I pray thee, I pray thee, put in - to yon - der port, put in - to

see. I pray thee, pray thee put in - to yon - der port, put in - to

see. I pray thee, put in - to yon - der port, put in - to

*f* *poco meno mosso.* *accel.* *mf cres.*

yon - der port. And a

yon - der port. The skip - per he blew a whiff from his pipe, And a

yon - der port. The skip - per he blew a whiff from his pipe, And a

*f pesante.* yon - - der port. he blew a whiff from his pipe, And a

*poco meno mosso.* *accel.*

*a tempo.* *mf* *cres.* *accel.*

scorn - ful laugh laugh'd he, The skip - per he blew a whiff from his pipe, And a

scorn - ful laugh laugh'd he, The skip - per he blew a whiff from his pipe, And a

scorn - ful laugh, a scorn - ful laugh, he blew a whiff from his pipe, And a

scorn - ful laugh, a scorn - ful laugh, he blew a whiff from his pipe, And a

*a tempo.* *mf* *cres.* *accel.*

THE WRECK OF THE HESPERUS.

*a tempo.* ♩ = 152. *ten.* *mp*

scorn-ful laugh laugh'd he. Cold-er and loud-er blew the

scorn-ful laugh laugh'd he. Cold-er and loud-er blew the

scorn-ful laugh laugh'd he. Cold-er and loud-er blew the

scorn-ful laugh laugh'd he. Cold-er, loud-er blew the

*a tempo.* ♩ = 152. *ten.* *dim.* *mp*

*pp* *cres.*

wind, A gale from the north-east; . . . The snow fell hiss-ing

wind, A gale from the north-east; . . . The snow fell hiss-ing

wind, A gale from the north-east; . . . The snow fell hiss-ing

wind, A gale from the north-east; . . . The snow fell hiss-ing

*pp* *cres.*

♩ = 132.

in the brine, And the bil-lows froth'd like yeast. . . .

in the brine, And the bil-lows froth'd, Down, down came the storm, down,

in the brine, And the bil-lows froth'd like yeast. . . .

in the brine, And the bil-lows froth'd like yeast. . . .

♩ = 132.

THE WRECK OF THE HESPERUS.

*molto marcato.*

Down came the storm, and smote a-main The ves-sel in its strength: She

Down came the storm, and smote a-main The ves-sel in its strength: She

Down came the storm, and smote a-main The ves-sel: She shudder'd, and paus'd, like a

Down came the storm, and smote a-main The ves-sel in its strength: She shudder'd, and

shud-der'd, and paus'd, like a fright-ed steed, Then leap'd . .

shud-der'd, and paus'd, like a fright-ed steed, Then leap'd . .

fright - - ed steed, like a fright-ed steed, Then leap'd, then

paus'd, like a fright-ed, fright-ed steed, Then leap'd, then

*ff impetuoso.*

her ca-ble's length. "Come hither, come hith-er! my

her ca-ble's length. "Come hither, come hith-er! my

leap'd her ca-ble's length. "Come lith-er, come lith-er! my

leap'd her ca-ble's length. "Come lith-er, come hith-er! my

*poco meno mosso.*

THE WRECK OF THE HESPERUS.

*legato.*

lit - - tle daughter, And do not trem - ble so:

lit - - tle daughter, And do not trem - ble so:

lit - - tle daughter, And do not trem - ble so: For

lit - - tle daughter, And do not trem - ble so:

*p* *legato.* *cres.*

*mf cres.* *mf cres.* the rough - est gale That ev - er the wind could blow, For

*mf cres.* *mf cres.* the rough - est gale That ev - er the wind could blow, For

*mf cres.* *mf cres.* I can wea - ther the rough - est gale That ev - er the wind could blow, For

*mf cres.* *mf cres.* the rough - est gale That ev - er the wind could blow, For I can

*cres.* *mf cres.* *mf cres.*

*f* I can wea - ther the rough - est gale That ev - er the wind could

*f* I can wea - ther the rough - est gale That ev - er the wind could

*f* I can wea - ther the rough - est gale That ev - er the wind could

*f* weather, can weather the rough - est gale That ev - er the wind could

*f*

THE WRECK OF THE HESPERUS.

blow." He wrapp'd her warm in his seaman's coat, A- gainst the sting- ing

blow." He wrapp'd her warm in his seaman's coat, A- gainst the sting- ing

blow." He wrapp'd her warm in his seaman's coat, A- gainst the sting- ing

blow." He wrapp'd . . . . . her warm in his seaman's coat, A- gainst the sting- ing

*p marcato.*

blast; He cut . . . . . a rope from a bro - ken spar, And

blast; He cut, he cut a . . . rope from a bro - ken spar, And

blast; He cut a . . . rope from a bro - ken spar, And

blast; He cut a rope from a bro - ken spar, And

*p*

*cres.*

bound her. "O fa-ther, fa-ther! I hear the church - bells

bound her to the mast.

bound her to the mast.

bound her to the mast.

*p*

THE WRECK OF THE HESPERUS.

ring; Say, what may it be, what may it  
*mf* *p*  
 " 'Tis a fog - bell . . . on a rock-bound  
*mf* *p*  
 " 'Tis a fog - bell . . . on a rock-bound  
 " Fa - ther!

*poco rall.* *a tempo.*  
 be?" *mf* "O  
*dim.*  
 coast," . . . . . And he steer'd for the o - pen sea,  
*dim.*  
 coast," . . . . . And he steer'd for the o - pen sea,  
 Fa - ther!" *p* he steer'd for the o - pen *a tempo.*

*poco accel. e agitato.*  
 fa-ther, fa-ther! I hear the sound of guns; Say, what may it be, *mf* *p*  
 "Some ship in dis- *mf* *p*  
 "Some ship in dis-  
 sea. *poco accel. e agitato.* *mf* *p*

THE WRECK OF THE HESPERUS.

what . . . may it be?" *dim.*  
 - tress . . . that can - not live . . . In such an  
 - tress . . . that can - not live . . . In such an  
 "Fa - ther! . . . Fa - ther!"  
*dim.*

*poco rall.* *a tempo. molto agitato e accel.*  
 "O fa-ther, fa-ther! I see a gleaming  
 an - gry, such an an - - gry sea."  
 an - gry, such an an - - gry sea."  
*p*

"Such an an - gry sea."  
*poco rall.* *a tempo. molto agitato e accel.*  
*p*

light; Say, what may it be, what . . . may it be?"  
*f. cres.* "Fa - ther! Fa - ther! Fa - ther!"  
*f. cres.* "Fa - ther! Fa - ther! Fa - ther!"  
*f. cres.* "Fa - ther! Fa - ther! Fa - ther!"

*f. cres.* *ff*



THE WRECK OF THE HESPERUS.

Andante. ♩ 100.

dim.

First system of musical notation. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Andante' with a quarter note equal to 100 beats. The key signature has one flat. The vocal line begins with a rest followed by the lyrics 'A fro - zen'. The piano accompaniment consists of a simple harmonic accompaniment.

Second system of musical notation. The vocal line continues with the lyrics 'But the fa - ther an - swer'd nev - er a word: A fro - zen'. The piano accompaniment includes dynamic markings: *mf* (mezzo-forte), *molto cresc. e pesante.* (much crescendo and heavy), and *dim.* (diminuendo). The tempo remains 'Andante'.

Third system of musical notation. The vocal line continues with the lyrics 'But the fa - ther an - swer'd nev - er a word: . . . A'. The piano accompaniment includes dynamic markings: *mf*, *molto cresc. e pesante.*, and *dim.*. The tempo remains 'Andante'.

Fourth system of musical notation. The vocal line continues with the lyrics 'corse, a fro - zen corse, . . . a corse, .'. The piano accompaniment includes dynamic markings: *pp* (pianissimo).

Fifth system of musical notation. The vocal line continues with the lyrics 'corse, . . . a fro - zen corse . . . was'. The piano accompaniment includes dynamic markings: *pp*.

Sixth system of musical notation. The vocal line continues with the lyrics 'corse, . . . a fro - zen corse . . . was'. The piano accompaniment includes dynamic markings: *pp*.

Seventh system of musical notation. The vocal line continues with the lyrics 'corse, . . . a fro - zen corse . . . was'. The piano accompaniment includes dynamic markings: *pp*.

Eighth system of musical notation. The vocal line continues with the lyrics 'Lash'd to the helm, all stiff and stark, his face to the skies, The'. The piano accompaniment includes dynamic markings: *pp*.

Ninth system of musical notation. The vocal line continues with the lyrics 'he. all stiff and stark, With his face to the skies, The'. The piano accompaniment includes dynamic markings: *f* (forte), *p* (piano).

Tenth system of musical notation. The vocal line continues with the lyrics 'he. all stiff and stark, With his face to the skies, The'. The piano accompaniment includes dynamic markings: *f*, *p*.

Eleventh system of musical notation. The vocal line continues with the lyrics 'he. all stiff and stark, With his face to the skies, The'. The piano accompaniment includes dynamic markings: *f*, *p*.

Twelfth system of musical notation. The vocal line continues with the lyrics 'he. all stiff and stark, With his face to the skies, the skies, The'. The piano accompaniment includes dynamic markings: *f*, *p*.

Thirteenth system of musical notation. The vocal line continues with the lyrics 'he. all stiff and stark, With his face to the skies, the skies, The'. The piano accompaniment includes dynamic markings: *f*, *p*.

THE WRECK OF THE HESPERUS.

*cres.*

lan - tern gleam'd thro' the gleam - ing snow On his fix'd and glas - sy eyes.

*cres.*

lan - tern gleam'd thro' the gleam - ing snow On his fix'd and glas - sy eyes.

*cres.*

lan - tern gleam'd thro' the gleam - ing snow On his fix'd and glas - sy eyes.

*cres.*

lan - tern gleam'd thro' the gleam - ing snow On his fix'd and glas - sy eyes.

*Adagio. p legato.*

Then the maid - en clasp'd her hands, and pray'd That sav - ed she might

*p*

Then the maid - en clasp'd her hands, and pray'd That sav - ed she might

*p*

Then the maid - en clasp'd her hands, and pray'd That sav - ed she might

*p*

Then the maid - en clasp'd her hands, and pray'd That sav - ed she might

*p*

*Adagio. ♩ = 60.*

*p legato.*

*p*

*rall.*

*a tempo. p*

be; And she thought of Christ, who still'd the waves On the Lake of Ga - li -

*p*

be; And she thought of Christ, who still'd the waves On the Lake of Ga - li -

*p*

be; And she thought of Christ, who still'd the waves On the Lake of Ga - li -

*p*

be; And she thought of Christ, who still'd the waves On the Lake of Ga - li -

*a tempo.*

*p*

*pp*

THE WRECK OF THE HESPERUS.

*cres.* *poco rit.*

- lee, And she thought of Christ, who still'd the waves On the Lake of Ga - li -

*cres.* *p*

- lee, . . . And she thought of Christ, who still'd the waves On the Lake of Ga - li -

*cres.* *p*

- leo, . . . And she thought of Christ, who still'd the waves On the Lake of Ga - li -

*cres.* *p*

- lee, . . . And she thought of Christ, who still'd the waves On the Lake of Ga - li -

*poco rit.*

*a tempo.* *poco accel.*

- lee. A fish-er-man stood a -

*p*

- lee. At day-break, on the bleak sea beach, A fish-er-man stood a -

*p*

- lee. A fish-er man stood a -

*p*

- lee. stood a -

*a tempo.* *ten.* *poco accel.*

*p* *p*

*cres.* *rall.*

- ghaat, To see the form of a maid - en fair Lash'd close to a drift - ing

*cres.* *p*

- ghaat, To see the form of a maid - en fair Lash'd close to a drift - ing

*cres.* *p*

- ghaat, To see the form of a maid - en fair Lash'd close to a drift - ing

*cres.* *p*

- ghaat, To see the form of a maid - en fair Lash'd close to a drift - ing

*rall.*

*cres.* *p*

THE WRECK OF THE HESPERUS.

$\text{♩} = 60.$  *legato.* *p*

mast; The salt sea was frozen on her breast, The salt tears in . . her

mast; The salt sea was frozen on her breast, The salt tears in . . her

*legato.* *p* mast; The salt sea was frozen on her breast, the salt sea was frozen on her breast, The salt tears in her

*ten.* *p* mast; Tho salt sea was frozen on her breast, frozen on her breast, The salt tears in her

$\text{♩} = 60.$  *legato.* *p*

*ten.*

*cres.* *f* eyes: And he saw her hair, like the brown sea - weed. . . . On the

*cres.* eyes: And he saw, and he saw her hair, like the brown sea - weed, . . . . On the

*cres.* eyes: And he saw, and he saw her hair, like the brown sea - weed, . . . . On the

*cres.* eyes: And he saw, and he saw her hair, like the brown sea - weed, On the bil-lows fall and

*poco meno mosso.* *p*

*cres.* *f* *legato.* *p*

*cres.* *f* *poco meno mosso.* *p*

*pp* bil - lows fall and rise, fall. fall . . . and rise.

*pp* bil-lows fall and rise, on the bil-lows fall, fall and rise. . . .

*pp* bil-lows fall and rise, on the bil-lows fall, fall . . and rise. . . .

*p* rise, fall and rise, fall . . and rise. . . .

*pp*

THE WRECK OF THE HESPERUS.

Largo. 52.

In the mid - night and the snow:  
 In the mid - night and the snow:  
 In the mid - night and the snow:  
 Such was the wreck of the Hes - pe - rus, In the mid - night and the snow:

*mf con solemnita.*  
 Largo. 52.

Christ save us all from a death like this, On the reef of Nor - man's Woe,  
 Christ save us all from a death like this, On the reef of Nor - man's Woe,  
 Christ save us all from a death like this, On the reef of Nor - man's Woe,  
 Christ save us all from a death like this, On the reef of Nor - man's Woe,  
 Christ save us all from a death like this, On the reef of Nor - man's Woe,

*pp* *cres.* *ten.*  
*pp* *cres.* *ten.*  
*pp* *cres.* *f ten.*  
*pp* *cres.* *f ten.*

Christ save us all from a death like this, On the reef, the reef of Nor - man's Woe.  
 Christ save us all from a death like this, On the reef, the reef of Nor - man's Woe.  
 Christ save us all from a death like this, On the reef, the reef of Nor - man's Woe.  
 Christ save us all from a death like this, On the reef, the reef of Nor - man's Woe.

*p* *mf* *f* *pp* *rall.* *ppp*  
*p* *mf* *f* *pp* *ppp*  
*p* *mf* *f* *pp* *ppp*  
*p* *mf* *f* *pp* *ppp*

This Glee may be had in its original form for A.T.B.B. price 6d.

# UNCERTAIN LIGHT

TRANSLATED FROM THE GERMAN OF ZEDLITZ BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

R. SCHUMANN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Allegro molto marcato.*

SOPRANO. Guide - less and path - less,

ALTO. Guide - less and path - less,

TENOR. Guide-less and path - less, up rock - y steeps, Man to his goal still

BASS. Guide - less and path - less,

1st CHORUS

SOPRANO. Guide - less and path - less,

ALTO. Guide - less and path - less,

TENOR. Guide-less and path - less, up rock - y steeps, Man to his goal still

BASS. Guide - less and path - less,

2nd CHORUS

*Allegro molto marcato.*

PIANO. *f* *ff*

UNCERTAIN LIGHT.

up . . rock-y steeps, Man to his goal still on - ward keeps : Wild rush-ing tor-rents,  
 up . . rock-y steeps, Wild rush-ing tor-rents,  
 on - ward keeps, Wild rush-ing tor-rents,  
 up . . rock-y steeps, Wild rush-ing tor-rents,  
 up . . rock-y steeps, Man to his goal still on - ward keeps : Wild rush-ing  
 up . . rock-y steeps, Man to his goal still on - ward keeps : Wild rush-ing  
 on - ward keeps, Man to his goal still on - ward keeps : Wild rush-ing  
 up . . rock-y steeps, Man to his goal still on - ward keeps : Wild rush-ing

seas rag - ing hoarse, nought hind - ers his course.  
 seas rag - ing hoarse, nought hind - ers his course. Dark-ness and strife pre -  
 seas rag - ing hoarse, nought hind - ers his course. Dark-ness and strife pre -  
 seas rag - ing hoarse, Dense roar - ing woods, . . .  
 tor-rents, seas rag - ing hoarse,  
 tor-rents, seas rag - ing hoarse, Dark-ness and strife pre -  
 tor-rents, seas rag - ing hoarse, Dark-ness and strife pre -  
 tor-rents, seas rag - ing hoarse, Dark-ness and strife pre -

UNCERTAIN LIGHT.

*cres.* Clouds, like to arm-ies, are mass'd on high ;  
 - vail in the sky, Clouds, like to arm-ies, are mass'd on high ;  
 - vail in the sky, *cres.* Clouds, like to arm-ies, are mass'd on high ;  
 Clouds, like to arm - - ies, are mass'd on high ;

*cres.* Loud roll-ing thunder,  
 - vail in the sky, Clouds, like to arm-ies, are mass'd on high ; Loud roll-ing thunder,  
 - vail in the sky, Clouds, like to arm-ies, are mass'd on high ;  
 - vail in the sky, Loud roll- ing thunder,

*cres.* *f*

rain's gush - ing force, Nought hind - ers his course, Black star-less night, nought  
 rain's gush - ing force, Nought hind - ers his course, nought, nought  
 Loud roll - ing thun-der, Nought hind - ers his course, Black star-less night, nought  
 rain's gush - ing force, Nought hind - ers his course, nought, nought

Black star-less night, . . .  
 Black star-less night, . . .

Rain's gush - ing force, Black star-less night, . . .



UNCERTAIN LIGHT.

*APP*SOLO.

hind - ers his course, Last - ly, ah, last - ly, shines from a -

SOLO.

hind - ers his course, Last - ly, ah, last - ly, shines from a -

*pp*SOLO.

hind - ers his course, Last - ly, ah, last - ly, shines from a -

hind - ers his course, nought hind - ers his course.

*pp*SOLO.

Last - ly, ah, last - ly, shines from a -

Black star-less night, nought hind - ers his course.

Nought, nought hind - ers his course.

*pp*

*dim.*

far, See . . . how the light seems to

CHORUS.

far, See . . . how the light seems to

*pp*CHORUS.

far, Is it a star? See . . . how the light seems to

*dim.*

far, *pp*CHORUS.

Is it the wild - fire, is it a star?

*pp*CHORUS.

Is it the wild - fire, is it a star?

*pp*

UNCERTAIN LIGHT.

call . . me home, How . . it in - vites me, bids . . me to come.

call me home, How . . it in - vites me, bids . . me to come.

call me home, How . . it in - vites me,

**CHORUS**  
How . . it in - vites me, bids . . me to come,

*p*  
bids me me to come,

bids . . me to come,

*cres.* On-ward the way - far - er hastes thro' the night, Light ev - er seek - ing, on - ward with might!

*cres.* On-ward the way - far - er hastes thro' the night, bids me to come,

bids me to come, bids me to come,

*cres.* bids me to come.

*cres.* Light ev - er seek - ing, Onward with might!

bids me to come.

bids me to come.

*cres.* *cres.* *f*

UNCERTAIN LIGHT.

*B<sup>f</sup>*

Flame is it, glow-ing, or morn's fi-ery breath? Is . . . it a love-light, can it be death?

Flame is it, glow-ing, or morn's fi-ery breath? Is . . . it a love-light, can it be death?

Flame is it, glow-ing, or morn's fi-ery breath? Is . . . it a love-light, can it be death?

Flame is it, glow-ing, or morn's fi-ery breath? Is . . . it a love-light, can it be death?

Is . . . it a love-light,

Is . . . it a love-light, *#* Can it be

Is . . . it a love-light,

Is . . . it a love-light,

*B*

is . . . it a love-light, can it be death?

is . . . it a love-light, can it be death? is it a love-light, can it be death?

is . . . it a love-light, can it be death? is it a love-light, can it be death?

is . . . it a love-light, can it be death? . . . can it be death?

can it be death? is it a love-light, can it be death?

death? can it be death? is it a love-light, can it be death?

can it be death? can it be death?

can it be death? can it be death?

UNCERTAIN LIGHT.

*p* **C**

is it a love-light, is it death? is it a love-light, can it be death?

is it a love-light, is it death? is it a love-light, can it be death?

is it a love-light, is it death? is it a love-light, can it be death?

can it be death? . . . can it be death?

is it death?

is it death?

is it death?

*pp* is it a love-light, can it be death?

*p* **C** *pp*

*pp* is it a love-light, can it be death?

*pp* is it a love-light, can it be death?

*pp* is it a love-light, can it be death?

*pp* is it a love-light, can it be death? . . . can it be death?

*pp* is it a love-light, can it be death?

*pp* is it a love-light, can it be death, can it be death?

*pp* is it a love-light, can it be death?

*pp* is it a love-light, can it be death? . . . can it be death?

*pp* *pp*

(SECOND SERIES.)

# CONFIDENCE

TRANSLATED FROM THE GERMAN OF ZEDLITZ BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY  
R. SCHUMANN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 50 & 51, Queen Street (E.C.)

*Andante, ma non troppo lento.*  
*pp*

**1st CHORUS.**

**SOPRANO.** Still heavenward be thou gaz - ing, Op-press'd and wounded

**ALTO.** Still heavenward be thou gaz - ing, Op-press'd and wounded

**TENOR.** Still heavenward . . . be thou gaz - ing, Op-press'd and wounded

**BASS.** Still heavenward be thou gaz - ing, Oppress'd, op

**2nd CHORUS.**

**SOPRANO.** Still

**ALTO.** Still

**TENOR.**

**BASS.** *pp* Still heayenward, still heaven - ward be thou

*Andante, ma non troppo lento.*  
*pp*

**PIANO.**

CONFIDENCE.

*A*  
 earth - ly smart. Still heaven-ward be thou gaz - ing, Op-press'd and wounded  
 thy smart. Still heaven-ward be thou gaz - ing, Op-press'd and wounded  
 thy smart. Still heavenward be thou gaz - ing, Op-press'd and wounded  
 thy smart. Still heaven-ward be thou gaz - ing, Op-press'd and wounded  
 thy smart. Still  
 thy smart. Still  
 thy smart. Still heavenward, still heavenward be thou

heart, Glad -  
 heart, Still heavenward be thou gaz - ing, Glad -  
 heart, Still heaven - ward, Glad -  
 heavenward be thou gaz - ing, Still heaven - ward be thou gaz - ing,  
 heavenward be thou gaz - ing, Still heaven - ward be thou gaz - ing,  
 Still heavenward, still heavenward, still heaven - ward be thou gaz - ing,  
 gaz - ing, Still heavenward, still heavenward be thou gaz - ing, still heavenward, still heaven - ward,

CONFIDENCE.

ly to hope be cling-ing, Thou shalt . . not be for -

ly to hope be cling-ing, Thou shalt . . not be for -

ly to hope be cling-ing, Thou shalt . . not be for -

ly to hope be cling-ing, Thou shalt . . not be for -

Though high the flood may prove ; Thou

Though high the flood may prove ; Thou

Though high the flood may prove ; Thou shalt . .

Though high the flood may prove ; Thou shalt, thou

*f* *p* *fp* **B**

sak - en, If thou re - tain - est love, re - tain - est,

sak - en, If thou re - tain - est love,

- sak - en, If thou re - tain - est love, if thou re -

- sak - en, If thou re - tain - est love, if thou re -

shalt . . not be for - sak - en, If thou re - tain - est love,

shalt . . not be for - sak - en, If thou re - tain - est love,

. not be for - sak - en, If thou re - tain - est love,

shalt . . not be for - sak - en, If thou re - tain - est love,

CONFIDENCE.

*fp*  
 if thou re-tain - est, re-tain - est love, Still  
 if thou re-tain - est, re-tain - est love, Still heavenward, still  
 - tain - est, re-tain - est love, Still heavenward . . be thou gaz - ing, still  
 - tain - est, re-tain - est love, Still heavenward be thou gaz - ing, still  
 if thou re-tain - est, re-tain - est love,  
 if thou re-tain - est, re-tain - est love,  
 if thou re-tain - est, re-tain - est love, Still heavenward, still  
 if thou re-tain - est, re-tain - est love, Still heavenward be thou gaz - ing, still

*C*  
 heaven-ward be thou gaz - ing, if thou re - tain - est love,  
 heaven-ward be thou gaz - ing, if thou re - tain - est,  
 heaven-ward be thou gaz - ing, if thou re - tain - est,  
 heaven-ward be thou gaz - ing, if thou re - tain - est,  
 if thou re - tain - est love, Thou shalt not be for -  
 if thou re - tain - est love, if thou re -  
 heaven-ward be thou gaz - ing, if thou re - tain - est love, if thou re -  
 heaven-ward be thou gaz - ing, if thou re - tain - est love, if thou re -



CONFIDENCE.

ly to hope be cling-ing, Thou shalt . . . not be for -

ly to hope be cling-ing, Thou shalt . . . not be for -

ly to hope be cling-ing, Thou shalt . . . not be for -

ly to hope be cling-ing, Thou shalt . . . not be for -

Though high the flood may prove ; Thou

Though high the flood may prove ; Thou

Though high the flood may prove ; Thou shalt . . .

Though high the flood may prove ; Thou shalt, thou

sak - en, If thou re - tain - est love, re - tain - est,

sak - en, If thou re - tain - est love,

sak - en, If thou re - tain - est love, if thou re -

sak - en, If thou re - tain - est love, if thou re -

shalt . . . not be for - sak - en, If thou re - tain - est love,

shalt . . . not be for - sak - en, If thou re - tain - est love,

. . . not be for - sak - en, If thou re - tain - est love,

shalt . . . not be for - sak - en, If thou re - tain - est love,

*B*

CONFIDENCE.

if thou re-tain - est, re-tain - est love, Still  
 if thou re-tain - est, re-tain - est love, Still heavenward, still  
 - tain - est, re-tain - est, re-tain - est love, Still heavenward . . be thou gaz - ing, still  
 - tain - est, re-tain - est love, Still heavenward be thou gaz - ing, still  
 if thou re-tain - est, re-tain - est love,  
 if thou re-tain - est, re-tain - est love,  
 if thou re-tain - est, re-tain - est love, Still heavenward, still  
 if thou re-tain - est, re-tain - est love, Still heavenward be thou gaz - ing, still

heaven-ward be thou gaz - ing, if thou re - tain - est love,  
 heaven-ward be thou gaz - ing, if thou re - tain - est,  
 heaven-ward be thou gaz - ing, if thou re - tain - est,  
 heaven-ward be thou gaz - ing, if thou re - tain - est,  
 if thou re - tain - est love, Thou shalt not be for -  
 if thou re - tain - est love, if thou re -  
 heaven-ward be thou gaz - ing, if thou re - tain - est love, if thou re -  
 heaven-ward be thou gaz - ing, if thou re - tain - est love, if thou re -

CONFIDENCE.

*fp* *fp* *p*  
 if thou re - tain - est, re - tain - est love, Still  
 if thou re - tain - est, re - tain - est love, Still heavenward, still  
 if thou re - tain - est, re - tain - est love, Still heavenward, still heavenward, still heavenward, still  
 if thou re - tain - est love, Still heaven - ward be thou  
 sak - en, if thou re - tain - est, re - tain - est love, Still  
 - tain - est love, re - tain - est, re - tain - est love, Still heavenward, still  
 - tain - est love, re - tain - est, re - tain - est love, Still heavenward, still heavenward, still heavenward, still  
 - tain - est love, re - tain - est, re - tain - est love.

D  
 heavenward be thou gaz - ing, if thou re - tain - est love, Thou shalt not be for -  
 heavenward be thou gaz - ing, if thou re - tain - est love, Thou shalt not be for -  
 heavenward be thou gaz - ing, if thou re - tain - est love, Thou shalt not be for -  
 gaz - - ing, if thou re - tain - est love, if thou re -  
 heavenward be thou gaz - ing, if thou re - tain - est,  
 heavenward be thou gaz - ing, if thou re - tain - est,  
 heavenward be thou gaz - ing, if thou re - tain - est,

D  
 heavenward be thou gaz - ing, if thou re - tain - est,  
 heavenward be thou gaz - ing, if thou re - tain - est,  
 heavenward be thou gaz - ing, if thou re - tain - est,

## THE DREAM

A FOUR-PART SONG

TRANSLATED FROM THE GERMAN OF UHLAND BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

R. SCHUMANN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.)

*Andante assai.*

SOPRANO.  
Through love - ly gar - dens wan - der'd Two lov - ers hand in  
*Im schön - sten Gar - ten wall - ten zwei Buh - len Hand in*

ALTO.  
Through love - ly gar - dens wan - der'd Two lov - ers hand in  
*Im schön - sten Gar - ten wall - ten zwei Buh - len Hand in*

TENOR.  
Through love - ly gar - dens wan - der'd Two lov - ers hand in  
*Im schön - sten Gar - ten wall - ten zwei Buh - len Hand in*

BASS.  
Through love - ly gar - dens wan - der'd Two lov - ers hand in  
*Im schön - sten Gar - ten wall - ten zwei Buh - len Hand in*

PIANO.  
*Andante assai.*  
*p*

hand, Two fig - ures fad - ed and ghist - ly, They sat in the bloom - ing  
*Hand, zwei blei - che kran - ke Ge - stal - ten, sie sas - sen im Blu - men -*

hand, Two fig - ures fad - ed and ghist - ly, They sat in the bloom - ing  
*Hand, zwei blei - che kran - ke Ge - stal - ten, sie sas - sen im Blu - men -*

hand, Two fig - ures fad - ed and ghist - ly, They sat in the bloom - ing  
*Hand, zwei blei - che kran - ke Ge - stal - ten, sie sas - sen im Blu - men -*

hand, Two fig - ures fad - ed and ghist - ly, They sat in the bloom - ing  
*Hand, zwei blei - che kran - ke Ge - stal - ten, sei sas - sen im Blu - men -*

THE DREAM.

land. Each kiss'd the cheek of the oth - er, And lip to lip fond - ly  
 - land. Sie küs - ten sich auf die Wan - gen, sie küs - ten sich auf dem

land. Each kiss'd the cheek of the oth - er, And lip to lip fond - ly  
 - land. Sie küs - ten sich auf die Wan - gen, sie küs - ten sich auf dem

land. Each kiss'd the cheek of the oth - er, And lip to lip fond - ly  
 - land. Sie küs - ten sich auf die Wan - gen, sie küs - ten sich auf dem

land. Each kiss'd the cheek of the oth - er, And lip to lip fond - ly  
 - land. Sie küs - ten sich auf die Wan - gen, sie küs - ten sich auf dem

clung; They grew, in their close em - bra - ces, Once more un - fad - ed and  
 Mund, sie hiel - ten sich fest um - fan - gen, sie wur - den jung und ge -

clung; They grew, in their close em - bra - ces, Once more un - fad - ed and  
 Mund, sie hiel - ten sich fest um - fan - gen, sie wur - den jung und ge -

clung; They grew, in their close em - bra - ces, Once more un - fad - ed and  
 Mund, sie hiel - ten sich fest um - fan - gen, sie wur - den jung und ge -

clung; They grew, in their close em - bra - ces, Once more un - fad - ed and  
 Mund, sie hiel - ten sich fest um - fan - gen, sie wur - den jung und ge -

THE DREAM.

*pp*

young. Two bells rang out their sum - mons, The dream was quick - ly  
 - sund. Zwei Glück - lein klan - gen hel - le, der Traum entschwand zur

*pp*

young. Two bells rang out their sum - mons, The dream was quick - ly  
 - sund. Zwei Glück - lein klan - gen hel - le, der Traum entschwand zur

*pp*

young. Two bells rang out their sum - mons, The dream was quick - ly  
 - sund. Zwei Glück - lein klan - gen hel - le, der Traum entschwand zur

*pp*

young. Two bells rang out their sum - mons, The dream was quick - ly  
 - sund. Zwei Glück - lein klan - gen hel - le, der Traum entschwand zur

*ritard.*

o'er: She lay in the con - vent - cham - ber, He, bound in a dis - tant tower.  
 Stund'; sie lag in der Klo - ster - zel - le, er fern in Thur - mes Grund.

*ritard.*

o'er: She lay in the con - vent - cham - ber, He, bound in a dis - tant tower.  
 Stund'; sie lag in der Klo - ster - zel - le, er fern in Thur - mes Grund.

*ritard.*

o'er: She lay in the con - vent - cham - ber, He, bound in a dis - tant tower.  
 Stund'; sie lag in der Klo - ster - zel - le, er fern in Thur - mes Grund.

*ritard.*

o'er: She lay in the con - vent - cham - ber, He, bound in a dis - tant tower.  
 Stund'; sie lag in der Klo - ster - zel - le, er fern in Thur - mes Grund.

## THE BOAT

(EIN SCHIFFLEIN)

A FOUR-PART SONG

WITH SOPRANO SOLO, FLUTE AND HORN

TRANSLATED FROM THE GERMAN OF UHLAND BY JOHN OXENFORD

THE MUSIC COMPOSED BY

R. SCHUMANN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 &amp; 51, Queen Street (E.C.)

*Moderato.*

**SOPRANO.** *mf*  
A boat is light-ly glid-ing, On rip-pling wave-lets rid-ing,  
Ein Schiff-lein zie-het lei-se den Strom hin sei-ne Glei-se,

**ALTO.** *mf*  
A boat is light-ly glid-ing, On rip-pling wave-lets rid-ing,  
Ein Schiff-lein zie-het lei-se den Strom hin sei-ne Glei-se,

**TENOR.** *mf*  
A boat is light-ly glid-ing, On rip-pling wave-lets rid-ing,  
Ein Schiff-lein zie-het lei-se den Strom hin sei-ne Glei-se,

**BASS.** *mf*  
A boat is light-ly glid-ing, On rip-pling wave-lets rid-ing,  
Ein Schiff-lein zie-het lei-se den Strom hin sei-ne Glei-se,

**PIANO.** *mf*  
*Moderato.*

*p*  
No word there-in is spok-en, The si-lence is un-brok-en; Un-es  
schwei-gen die drin' wan-dern, denn Kei-ner kennt den An-dern: Was

*p*  
No word there-in is spok-en, The si-lence is un-brok-en; Un-es  
schwei-gen die drin' wan-dern, denn Kei-ner kennt den An-dern: Was

*p*  
No word there-in is spok-en, The si-lence is un-brok-en; Un-es  
schwei-gen die drin' wan-dern, denn Kei-ner kennt den An-dern: Was

*p*  
No word there-in is spok-en, The si-lence is un-brok-en; Un-es  
schwei-gen die drin' wan-dern, denn Kei-ner kennt den An-dern: Was

*p*

THE BOAT.

Horn in E. *p* **A** *cres.*

- til a hunt - er, tak - ing His horn, is loud - ly wak - ing The  
zieht hier aus dem Fel - le der brau - ne Waid - ge - sel - le? Ein

- til a hunt - er, tak - ing His horn, is loud - ly wak - ing The  
zieht hier aus dem Fel - le der brau - ne Waid - ge - sel - le? Ein

- til a hunt - er, tak - ing His horn, is loud - ly wak - ing The  
zieht hier aus dem Fel - le der brau - ne Waid - ge - sel - le? Ein

- til a hunt - er, tak - ing His horn, is loud - ly wak - ing The  
zieht hier aus dem Fel - le der brau - ne Waid - ge - sel - le? Ein

*A*

e - choes with its sound - ing, From shore to shore re - bound - ing. His  
Horn, das sanft er - schal - let; das U - fer wi - der - hal - let! Von

e - choes with its sound - ing, From shore to shore re - bound - ing, His  
Horn, das sanft er - schal - let; das U - fer wi - der - hal - let! Von

e - choes with its sound - ing, From shore to shore re - bound - ing, His  
Horn, das sanft er - schal - let; das U - fer wi - der - hal - let! Von

e - choes with its sound - ing, From shore to shore re - bound - ing, His  
Horn, das sanft er - schal - let; das U - fer wi - der - hal - let! Von

*fp* *p*



THE BOAT.

staff a trav' - ler lay - ing A - side, is soft - ly play - ing The  
 sei - nem Wan - der - sta - be schraubt Je - ner Stift und Ha - be, und

staff a trav' - ler lay - ing A - side, is soft - ly play - ing The  
 sei - nem Wan - der - sta - be schraubt Je - ner Stift und Ha - be, und

staff a trav' - ler lay - ing A - side is soft - ly play - ing The  
 sei - nem Wan - der - sta - be schraubt Je - ner Stift und Ha - be, und

staff a trav' - ler lay - ing A - side, is soft - ly play - ing The  
 sei - nem Wan - der - sta - be schraubt Je - ner Stift und Ha - be, und

Flute, B *p*

Horn. *p*

flute, the mu - sic join - ing, With bu - gle-notes com - bin - ing. A girl, a - fraid of  
 mischt mit Flö - ten - tö - nen sich in des Horn-es Dröh-nen. Das Mäd-chen sass so *pp*

flute, the mu - sic join - ing, With bu - gle-notes com - bin - ing, A girl, a - fraid of  
 mischt mit Flö - ten - tö - nen sich in des Horn-es Dröh-nen. Das Mäd-chen sass so *pp*

flute, the mu - sic join - ing, With bu - gle-notes com - bin - ing. A girl, a - fraid of  
 mischt mit Flö - ten - tö - nen sich in des Horn-es Dröh-nen. Das Mäd-chen sass so *pp*

flute, the mu - sic join - ing, With bu - gle-notes com - bin - ing. A girl, a - fraid of  
 mischt mit Flö - ten - tö - nen sich in des Horn-es Dröh-nen. Das Mäd-chen sass so *pp*

B *pp*

THE BOAT.

speak - ing, The chain of si - lence break - ing, Now lifts her voice in sing - ing, While  
 blö - de, als fehlt' ihr gar die Re - de, jetzt stimmt sie mit Ge - san - ge zu

speak - ing, The chain of si - lence break - ing, Now lifts her voice in sing - ing, While  
 blö - de, als fehlt' ihr gar die Re - de, jetzt stimmt sie mit Ge - san - ge zu

speak - ing, The chain of si - lence break - ing, Now lifts her voice in sing - ing, While  
 blö - de, als fehlt' ihr gar die Re - de, jetzt stimmt sie mit Ge - san - ge zu

speak - ing, The chain of si - lence break - ing, Now lifts her voice in sing - ing, While  
 blö - de, als fehlt' ihr gar die Re - de, jetzt stimmt sie mit Ge - san - ge zu

SOPRANO SOLO.

La, la, la, la, . . . la, ei - a, ei - a, . . . ei - a.

horn and flute are ring - ing. The boat - men hear with pleas - ure, And du - ly keep the  
 Horn und Flö - ten - klan - ge, die Rud - rer auch sich re - gen mit takt - ge - mäs - sen

horn and flute are ring - ing. The boat - men hear with pleas - ure, And du - ly keep the  
 Horn und Flö - ten - klan - ge, die Rud - rer auch sich re - gen mit takt - ge - mäs - sen

horn and flute are ring - ing. The boat - men hear with pleas - ure, And du - ly keep the  
 Horn und Flö - ten - klan - ge, die Rud - rer auch sich re - gen mit takt - ge - mäs - sen

THE BOAT.

la . . . . la, la, la, la,  
a, . . . . ei - a, ei - a, ei - a!

meas - ure. The boat is on - ward go - ing, With mu - sic round it flow - ing :  
Schlä - gen. Das Schiff hin - un - ter flie - get, von Me - lo - die ge - wie - get.

meas - ure. The boat is on - ward go - ing, With mu - sic round it flow - ing :  
Schlä - gen, Das Schiff hin - un - ter flie - get, von Me - lo - die ge - wie - get.

meas - ure. The boat is on - ward go - ing, With mu - sic round it flow - ing :  
Schlä - gen, Das Schiff hin - un - ter flie - get, von Me - lo - die ge - wie - get.

meas - ure. The boat is on - ward go - ing, With mu - sic round it flow - ing :  
Schlä - gen, Das Schiff hin - un - ter flie - get, von Me - lo - die ge - wie - get.

*Alla breve.*

*Alla breve.*

la, la!  
a - de!

But yet, on land - ing yond - er, We  
Hier stößt es auf am Stran - de, man

But yet, on land - ing yond - er, We  
Hier stößt es auf am Stran - de, man

But yet, on land - ing yond - er, We  
Hier stößt es auf am Stran - de, man

But yet, on land - ing yond - er, We  
Hier stößt es auf am Stran - de, man  
*Alla breve.*

THE BOAT.

go our ways a - sund - er. Ah! when a - gain, good broth - er, When  
 trennt sich in die Lan - de. Wann tref - fen wir uns, Brü - der! auf

go our ways a - sund - er. Ah! when a - gain, good broth - er, When  
 trennt sich in die Lan - de. Wann tref - fen wir uns, Brü - der! auf

go our ways a - sund - er. Ah! when a - gain, good broth - er, When  
 trennt sich in die Lan - de, Wann tref - fen wir uns, Brü - der! auf

go our ways a - sund - er. Ah! when a - gain, good broth - er, When  
 trennt sich in die Lan - de. Wann tref - fen wir uns, Brü - der! auf

meet we one an - oth - er? When, when, when?  
 Ei - nem Schiff - lein wie - der, wann, wann, wann?

meet we one an - oth - er? When, when, when?  
 Ei - nem Schiff - lein wie - der, wann, wann, wann?

meet we one an - oth - er? When, when, when?  
 Ei - nem Schiff - lein wie - der, wann, wann, wann?

meet we one an - oth - er? When, when, when?  
 Ei - nem Schiff - lein wie - der, wann, wann, wann?

# SPRING'S APPROACH

(FRÜHLINGSANFANG)

TRANSLATED FROM THE GERMAN OF F. A. MUTH BY MRS. CARY-ELWES

THE MUSIC COMPOSED BY

SEYMOUR J. G. EGERTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Andante.* *cres.*

**SOPRANO.**  
O first sweet breath of balm - y air, O first chaste kiss from  
O er - ster Hauch der Früh - lings-luft, O er - ster, süs - ser

**ALTO.**  
O first sweet breath of balm - y air, O first chaste kiss from  
O er - ster Hauch der Früh - lings-luft, O er - ster, süs - ser

**TENOR.**  
O first sweet breath of balm - y air, O first chaste kiss from  
O er - ster Hauch der Früh - lings-luft, O er - ster, süs - ser

**BASS.**  
O first sweet breath of balm - y air, O first chaste kiss from  
O er - ster Hauch der Früh - lings-luft, O er - ster, süs - ser

*Andante.* *cres.*

**PIANO.**  
(*ad lib.*)  
p *cres.*  
♩ - 63.

*dim.* *cres.*

vio - let fair; Fond heart, ah! why this beat - - ing?   
Veil - chen-duft, Was weckst du mir im Herz - - en?

*dim.* *cres.*

vio - let fair; Fond heart, ah! why . . . this beat - ing? Dost . . .  
Veil - chen-duft, Was weckst du mir . . . im Herz - en! Rufst . . .

*dim.* *cres.*

vio - let fair; Fond heart, ah! why this beat - - ing? Dost call to  
Veil - chen-duft, Was weckst du mir im Herz - - en? Rufst du ver -

*dim.* *cres.*

SPRING'S APPROACH.

*cres.*

Dost call to mind the long sweet hours, Thy youth's bright dreams, thy youth's bright dreams, her  
*Rufst du ver-gang'-ne Ta-ge zu-rück, Voll Ju-gend-leid, voll Ju-gend-leid, voll*

... call to mind the long sweet hours, Thy youth's bright dreams, her  
*du-ver-gang'-ne Ta-ge zu-rück, Voll Ju-gend-leid, voll*

mind the long sweet hours, Thy youth's bright dreams, her  
*- gang' - ne Ta - ge . . zu-rück, Voll Ju-gend - leid, voll*

mind the long sweet hours, Thy youth's bright dreams, her  
*- gang' - - ne Ta-ge zu-rück, Voll Ju-gend-leid, voll*

per-fum'd flow'rs : Young love, and lov - - ers' meet - ing? O  
*Ju-gend-glück, Voll Lust und Lieb und Scher-zen? O* *dim.*

per - - fum'd flow'rs : . . Young love, . . and lov - - - ers' meet - ing? ..  
*Ju - - gend - glück, . . . Voll Lust . . . und Lieb . . . . und Scher-zen?*

per-fum'd flow'rs : Young love, and lov - - ers' meet - ing? O  
*Ju-gend-glück, Voll Lust und Lieb und Scher-zen? O*

per-fum'd flow'rs : Young love and lov - - ers' meet - ing? O  
*Ju-gend-glück, Voll Lust und Lieb und Scher-zen? O*

SPRING'S APPROACH.

first sweet breath of balm - y air, O first chaste kiss from  
 er - ster Hauch der Früh - lings - luft, O er - ster, süs - ser

O first sweet breath of balm - y air, O first chaste kiss from  
 O er - ster Hauch der Früh - lings - luft, O er - ster, . . süs - ser

first sweet breath of balm - y air, O first chaste kiss from  
 er - ster Hauch der Früh - lings - luft, O er - ster, süs - ser

first sweet breath of balm - y air, O first chaste kiss from  
 er - ster Hauch der Früh - lings - luft, O er - ster, süs - ser

*dim.* vio - let fair; Fond heart, ah! why this beat - - - ing?  
 Veil - chen - duft, Was weckst du mir im Herz - - - en?

*dim.* vio - let fair; Fond heart, ah! why this beat - - - ing?  
 Veil - chen - duft, Was weckst du mir im Herz - - - en?

*dim.* vio - let fair; Fond heart, ah! why this beat - - - ing?  
 Veil - chen - duft, Was weckst du mir im Herz - - - en?

vio - let fair; Fond heart, ah! why this beat - - - ing?  
 Veil - chen - duft, Was weckst du mir im Herz - - - en?

*dim.* *p* *rall.*

SPRING'S APPROACH.

*cres.*  
 I know not why, there comes a breeze, A gen - tle breath through  
 Ich weiss es nicht.— Es ist ein Weh'n, Ein lei - ses, stils - ses

*cres.*  
 I know not why, there comes a breeze, A gen - tle breath through  
 Ich weiss es nicht.— Es ist ein Weh'n, Ein lei - ses, stils - ses

*cres.*  
 I know not why, there comes a breeze, A gen - tle breath through  
 Ich weiss es nicht.— Es ist ein Weh'n, Ein lei - ses, stils - ses

*cres.*  
 I know not why, there comes a breeze, A gen - tle breath through  
 Ich weiss es nicht.— Es ist ein Weh'n, Ein lei - ses, stils - ses

*p*  
*cres.*

*dim.*  
 bud - ding trees, From yon - der val - ley sleep - - ing,  
 Auf - er - steh'n Im Thal, wie in dem Herz - - en;

*dim.*  
 bud - ding trees, From yon - der val - - - ley sleep - ing, That . .  
 Auf - er - steh'n Im Thal, wie in . . . dem Herz - en, Als . .

*dim.*  
 bud - ding trees, From yon - der val - ley sleep - - ing, That wakes my  
 Auf - er - steh'n Im Thal, .. wie in dem Herz - - en, Als müsst' ich

*dim.*  
 bud - ding trees, From yon - der val - ley sleep - - ing, That wakes my  
 Auf - er - steh'n Im Thal, wie in dem Herz - - en, Als müsst' ich

*dim.*  
*pp*



SPRING'S APPROACH.

*pp*

That wakes my heart to hope and pray'r, That soothes my woe, that soothes my woe, my  
*Als müsst'ich be - ten zu die - ser Stund' Aus mei - ner Seel', aus mei - ner See - le*

wakes my heart to hope and pray'r, That soothes my woe, my  
*müsst'ich be - ten zu die - ser Stund' Aus mei - ner See - le*

heart to hope and pray'r, That soothes my woe, my  
*be - - ten zu die - ser Stund' Aus mei - ner See - - - - le*

heart to hope and pray'r, That soothes my woe, my  
*be - - - ten zu die - ser Stund', Aus mei - ner See - le*

*cres.* *dim.*

an - xious care, And stays my hope - less weep - ing. O  
*tief - stem Grund, Aus mei - - - - ner Sehn - sucht Schmer - zen. O*

an - xious care, . . . And stays . . . my hope - - - less weep - ing. . .  
*tief - stem Grund, . . . Aus mei - - - - ner Sehn - - - sucht Schmerzen.*

an - xious care, And stays my hope - less weep - ing. O  
*tief - stem Grund, Aus mei - - - - ner Sehn - sucht Schmer - zen. O*

an - xious care, And stays my hope - less weep - ing. O  
*tief - stem Grund, Aus mei - - - - ner Sehn - sucht Schmer - zen. O*

*cres.* *dim.* *p*

SPRING'S APPROACH.

first sweet breath of balm - y air, O first chaste kiss from  
 er - ster Hauch der Früh - lings - luft, O er - ster, süs - ser

O first sweet breath of balm - y air, O first chaste kiss from  
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first sweet breath of balm - y air, O first chaste kiss from  
 er - ster Hauch der Früh - lings - luft, O er - ster, süs - ser

*dim.* vio - let fair; Fond heart, ah! why this beat - - - ing?  
 Veil - chen - duft, Was weckst du mir im Herz - - - en?

*dim.* vio - let fair; Fond heart, ah! why this beat - - - ing?  
 Veil - chen - duft, Was weckst du mir im Herz - - - en?

*dim.* vio - let fair; Fond heart, ah! why this beat - - - ing?  
 Veil - chen - duft, Was weckst du mir im Herz - - - en?

vio - let fair; Fond heart, ah! why this beat - - - ing?  
 Veil - chen - duft, Was weckst du mir im Herz - - - en?

# WILD ROSE

(WILDRÖSCHEN)

TRANSLATED FROM THE GERMAN OF F. A. MUTH BY MRS. CARY-ELWES

THE MUSIC COMPOSED BY

SEYMOUR J. G. EGERTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Con moto, quasi Allegretto.*

**SOPRANO.**  
O lone - some wild Rose - bud, thou sweet wood - land child, By  
O wil - des Roth - rös - chen, du ein - sa - mes Kind, Vom *cres.*

**ALTO.**  
O lone - some wild Rose - bud, thou sweet wood - land child, By  
O wil - des Roth - rös - chen, du ein - sa - mes Kind, Vom *cres.*

**TENOR.**  
O lone - some wild Rose - bud, thou sweet wood - land child, By  
O wil - des Roth - rös - chen, du ein - sa - mes Kind, Vom *cres.*

**BASS.**  
O lone - some wild Rose - bud, thou sweet wood - land child, By  
O wil - des Roth - rös - chen, du ein - sa - mes Kind, Vom *cres.*

**PIANO.**  
(*ad lib.*)  
p = 104  
*Con moto, quasi Allegretto.*

*dim.*

soft fall - ing rain - drops, and light winds be - guil'd, How  
Re - gen um - rauscht, und ge - zau - set vom Wind, Wie

*dim.*

soft fall - ing rain - drops, and light winds be - guil'd, How  
Re - gen um - rauscht, und ge - zau - set vom Wind, Wie

*dim.*

soft fall - ing rain - drops, and light winds be - guil'd, How  
Re - gen um - rauscht, und ge - zau - set vom Wind, Wie

*dim.*

soft fall - ing rain - drops, and light winds be - guil'd, How  
Re - gen um - rauscht, und ge - zau - set vom Wind, Wie

WILD ROSE.

*cres. mf*  
 balm - y thy breath, how en - tranc - ing thy form, Thou  
 bist du so hold und so lieb - lich zu seh'n, Und

*cres. mf*  
 balm - y thy breath, how en - tranc - ing thy form, Thou  
 bist du so hold und so lieb - lich zu seh'n, Und

*cres. mf*  
 balm - y thy breath, how en - tranc - ing thy form, . . Thou  
 bist du so hold und so lieb - lich zu seh - en, Und

*cres. mf*  
 balm - y thy breath, how en - tranc - ing thy form, Thou  
 bist du so hold und so lieb - lich zu seh - en, Und

*cres. mf*  
 balm - y thy breath, how en - tranc - ing thy form, Thou  
 bist du so hold und so lieb - lich zu seh - en, Und

bloom'st thro' the rain and the wild rag - ing storm, thou bloom'st thro' the  
 blüh'st auch im Re - gen, im stür - men - dem Weh'n, und blüh'st auch im

bloom'st thro' the rain and the wild rag - ing storm,  
 blüh'st auch im Re - gen, im stür - men - dem Weh'n,

bloom'st thro' the rain and the wild rag - ing storm,  
 blüh'st auch im Re - gen, im stür - men - dem Weh'n,

bloom'st thro' the rain and the wild rag - ing storm,  
 blüh'st auch im Re - gen, im stür - men - dem Weh'n,

bloom'st thro' the rain and the wild rag - ing storm,  
 blüh'st auch im Re - gen, im stür - men - dem Weh'n,

WILD ROSE.

*cres.* rain and the wild rag - - ing storm, *dim.* *sf*  
*Re - - gen, in* stür - men - - dem Weh'n, . . . . . 0  
*cres.* thou bloom'st thro' the wild rag - - ing storm, . . . . . 0  
*und blüh'st auch im* stür - men - - dem Weh'n, . . . . . 0  
*cres.* thou bloom'st thro' the storm, . . . . . 0  
*im stür - men - dem* Weh'n, . . . . . 0  
*f* *dim.* *sf*  
 thou bloom'st thro' the storm, 0  
*im stür - men - dem* Weh'n, 0

*cres.* *poco rit.*  
 sweet blush - ing Rose, from the hour of thy birth, Un - sought for, un -  
*wil - des Roth - rös - chen so ein - sam ge - stellt, Wie Un - schuld ver -*  
*cres.*  
 sweet blush - ing Rose, from the hour of thy birth, Un - sought for, un -  
*wil - des Roth - rös - chen so ein - sam ge - stellt, Wie Un - schuld ver -*  
*cres.*  
 sweet blush - ing Rose, from the hour of thy birth, Un - sought for, un -  
*wil - des Roth - rös - chen so ein - sam ge - stellt, Wie Un - schuld ver -*  
*cres.* *poco rit.*  
 sweet blush - ing Rose, from the hour of thy birth, Un - sought for, un -  
*wil - des Roth - rös - chen so ein - sam ge - stellt, Wie Un - schuld ver -*

WILD ROSE.

- tend - ed, hast no . . . . friend on earth?  
 - ges - sen, und fern . . . . von der Welt.

- tend - ed, hast no . . . . friend, no friend on earth?  
 - ges - sen, und fern . . . . von . . der Welt.

- tend - ed, hast no . . . . friend . . on earth, . . no friend . . on earth?  
 - ges - sen, und fern von der welt, . . und fern . . . . von . . . der Welt.

- tend - ed, Hast no friend on earth?  
 - ges - sen, und fern von der Welt.

Now sad - ly to Hea - ven up - ris - eth her sigh ; . . " Laid  
 Es trau - et dem Him - mel die Ro - se am Wald. . . Wird's

Now sad - ly to Hea - ven up - ris - eth her sigh ; " Laid  
 Es trau - et dem Him - mel die Ro - se am Wald. Wird's

Now sad - ly to Hea - ven up - ris - eth her sigh ; . . " Laid  
 Es trau - et dem Him - mel die Ro - se am Wald. . . Wird's

Now sad - ly to Hea - ven up - ris - eth her sigh ; " Laid  
 Es trau - et dem Him - mel die Ro - se am Wald. Wird's

WILD ROSE.

low by the storm-wind, a - las! I . . must die!" No  
 mor - gen auch stür - misch und trau - rig und kalt, Denn

low by the storm-wind, a - las! I must die, No  
 mor - gen auch stür - misch und trau - rig und kalt, Denn

low by the storm-wind, a - las! I . . must die, No  
 mor - gen auch stür - misch und trau - rig und kalt, Denn

low by the storm-wind, a - las! I must die, No  
 mor - gen auch stür - misch und trau - rig und kalt, Denn

cen - do.  
 mor - tal has long'd for her beau - ty and grace; But the  
 hat auch kein Mensch nach dem Rös - lein Ge - lüst, So

cen - do.  
 mor - tal has long'd for her beau - ty and grace; But the  
 hat auch kein Mensch nach dem Rös - lein Ge - lüst, So

cen - do.  
 mor - tal has long'd for her beau - ty and grace; But the  
 hat auch kein Mensch nach dem Rös - lein Ge - lüst, So

cen - do.  
 mor - tal has long'd for her beau - ty and grace; But the  
 hat auch kein Mensch nach dem Rös - lein Ge - lüst, So

WILD ROSE.

white wings of an - gels shall fan her sweet face, The white wings of  
 wird es doch Nachts von den En - geln ge - küsst, So wird es doch

white wings of an - gels shall fan her sweet face,  
 wird es doch Nachts von den En - geln ge - küsst,

white wings of an - gels shall fan her sweet face,  
 wird es doch Nachts von den En - geln ge - küsst,

white wings of an - gels shall fan her sweet face,  
 wird es doch Nachts von den En - geln ge - küsst,

*pp*

an - gels shall fan her sweet face. . . . . 0  
 Nachts von den En - geln ge - küsst. . . . . 0

The white wings shall fan her sweet face. . . . . 0  
 doch Nachts von den En - geln ge - küsst. . . . . 0

*pp*

The white wings of An - - - - - gels, 0  
 So wird es ge - küsst. . . . . 0

*pp*

shall fan her sweet face. 0  
 So wird es ge - küsst. 0



WILD ROSE.

*cres.* *f* *poco rit.*  
 sweet blush - ing Rose, from the hour of thy birth, Un-sought for, un -  
 wil - des Roth - rö - chen so ein - sam ge - stellt, Wie Un - schuld ver -  
*cres.* *f*  
 sweet blush - ing Rose, from the hour of thy birth, Un-sought for, un -  
 wil - des Roth - rö - chen so ein - sam ge - stellt, Wie Un - schuld ver -  
*cres.* *f*  
 sweet blush - ing Rose, from the hour of thy birth, Un - sought for, un -  
 wil - des Roth - rö - chen so ein - sam ge - stellt, Wie Un - schuld ver -  
*cres.* *f*  
 sweet blush - ing Rose, from the hour of thy birth, Un - sought for, un -  
 wil - des Roth - rö - chen so ein - sam ge - stellt, Wie Un - schuld ver -

*p* *cres.* *f* *p*  
 - tend - ed, hast no . . . . friend on earth ?  
 - ges - sen, und fern . . . . von der Welt.  
*p* *cres.* *f* *p*  
 - tend - ed, hast no . . . . friend, no friend on earth ?  
 - ges - sen, und fern . . . . von . . . der Welt.  
*p* *cres.* *f* *p*  
 - tend - ed, hast no . . . . friend . . on earth, . . no friend . . on earth ?  
 - ges - sen, und fern von der welt, . . und fern . . . von . . . der Welt.  
*p* *f* *p*  
 - tend - ed, Hast no friend on earth ?  
 - ges - sen, und fern von der Welt.

# IN THE WOODS

(WALDLIED)

TRANSLATED FROM THE GERMAN OF F. A. MUTH BY MRS. CARY-ELWES

THE MUSIC COMPOSED BY  
**SEYMOUR J. G. EGERTON.**

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Moderato.* *cres.*

**SOPRANO.**  
One fond good night I send thee, sweet, Long part - ed from thy lov - er ; Ye  
*Nun sag' ich gu - te, süs - se Nacht Den lie - ben in der Fer - ne, Und*

**ALTO.**  
One fond good night I send thee, sweet, Long part - ed from thy lov - er ; Ye  
*Nun sag' ich gu - te, süs - se Nacht Den lie - ben in der Fer - ne, Und*

**TENOR.**  
One fond good night I send thee, sweet, Long part - ed from thy lov - er ; Ye  
*Nun sag' ich gu - te, süs - se Nacht Den lie - ben in der Fer - ne, Und*

**BASS.**  
One fond good night I send thee, sweet, Long part - ed from thy lov - er ; Ye  
*Nun sag' ich gu - te, süs - se Nacht Den lie - ben in der Fer - ne, Und*

*Moderato.* *cres.*

**PIANO.**  
(*ad lib.*)  
♩ = 92.

stars in heav'n, shine out and greet My love, sweet an-gels, hov - er ; I  
*mit mir sa - gen's, auf - ge-wacht Am Him - mel al - le Ster - ne. Ich*

stars in heav'n, shine out and greet My love, sweet an-gels, hov - er ; I send my own, my  
*mit mir sa - gen's auf - ge-wacht Am Him - mel al - le Ster - ne. Ich grüs - se euch im*

stars in heav'n, shine out and greet My love, sweet an - gels, hov - er ;  
*mit mir sa - gen's, auf - ge-wacht Am Him - mel al - le Ster - ne.*

stars in heav'n, shine out and greet My love, sweet an-gels, hov - er ;  
*mit mir sa - gen's auf - ge-wacht Am Him - mel al - le Ster - ne.*

IN THE WOODS.

send my own, my fair - est queen, I send my own, my  
 grüß - se euch im fer - nen Thal, Ich grüß - se euch im  
*cres.* *dim.*

fair - est queen, I send my own, my fair - est queen, my  
 fer - nen Thal, Ich grüß - se euch im fer - nen Thal, im  
*cres.* *dim.*

I send my own, my fair - est queen, I send my own, . . . my  
 Ich grüß - se euch im fer - nen Thal, Ich grüß - se euch . . . im . . .  
*p* *cres.*

I send . . . my own, . . . my fair - est queen,  
 Ich grüß - se euch . . . im fer - nen Thal,

fair - est queen, Ten thous - and loves, ten thous - and  
 fer - nen Thal, Viel - tau - send - mal, Viel - tau - send - .

fair - est queen, Ten thous - and loves, ten thous - and  
 fer - nen Thal, Viel - tau - send - mal, Viel - tau - send -

fair - est queen, Ten . . . thous - and loves, ten . . . thous - and  
 fer - nen Thal, Viel . . . tau - send - mal, Viel . . . tau - send -

my fair - est queen, Ten thous - and loves, ten thous - and  
 in fer - nen Thal, Viel - tau - send - mal, Viel - tau - send -

IN THE WOODS.

loves, I send my own, my fair - est queen, Ten thous - - and loves.  
 - mal, Ich grüß - se euch im fer - nen Thal, Viel - tau - - send - mal.

loves, I send my own, my fair - est queen, Ten thous - - and loves.  
 - mal, Ich grüß - se euch im fer - nen Thal, Viel - tau - - send - mal.

loves, I send my own, my fair - est queen, Ten thous - and, thous - and loves.  
 - mal, Ich grüß - se euch im fer - nen Thal, Viel - tau - send, tau - send - mal.

loves, I send my own, my . . fair - est queen, Ten thous - - and loves.  
 - mal, Ich grüß - se euch im . . fer - nen Thal, Viel - tau - - send - mal.

*p sempre.*

I know that in that land a - far One thinks of me and pray - eth; A  
 Ich weiss es ja, in wei - ter Fern', Dass Ei - ne für mich be - tet, Dass

*p sempre.*

I know that in that land a - far One thinks of me and pray - eth; A  
 Ich weiss es ja, in wei - ter Fern', Dass Ei - ne für mich be - tet, Dass

*p sempre.*

I know that in that land a - far One thinks of me and pray - eth; A  
 Ich weiss es ja, in wei - ter Fern', Dass Ei - ne für mich be - tet, Dass

*p sempre.*

IN THE WOODS.

moth-er's sigh to yon pale star Her anx-ious love be-tray-eth, I  
 mei-ne Mut-ter auch zum Stern In die-ser Stun-de re-det, Ich

moth-er's sigh to yon pale star Her anx-ious love be-tray-eth, I send my own, my  
 mei-ne Mut-ter auch zum Stern In die-ser Stun-de re-det, Ich grüß-se heiss zum

moth-er's sigh to yon pale star Her anx-ious love be-tray-eth,  
 mei-ne Mut-ter auch zum Stern In die-ser Stun-de re-det,

moth-er's sigh to yon pale star Her anx-ious love be-tray-eth,  
 mei-ne Mut-ter auch zum Stern In die-ser Stun-de re-det,

*sempre p* *cres.*

send my own, my fair-est queen, I send my own, my fair-est  
 grüß-se heiss zum fer-nen Thal, Ich grüß-se heiss zum fer-nen

fair-est queen, I send my own, my fair-est queen, my fair-est  
 fer-nen Thal, Ich grüß-se heiss zum fer-nen Thal, zum fer-nen

I send my own, my fair-est queen, I send my own, . . . my fair-est  
 Ich grüß-se heiss zum fer-nen Thal, Ich grüß-se heiss . . . zum . . . fer-nen

I send . . . my own, . . . my fair-est queen, my fairest  
 Ich grüß-se heiss . . . zum fer-nen Thal, zum fer-nen

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

IN THE WOODS.

queen, Ten thous-and loves, ten thous-and loves I send my own, my  
 Thal, Viel - tau-send - mal, Viel - tau-send - mal, Ich grüs - se heiss zum

queen, Ten thous-and loves, ten thous-and loves I send my own, my  
 Thal, Viel - tau-send - mal, Viel - tau-send - mal, Ich grüs - se heiss zum

queen, Ten . . thous-and loves, ten . . thous-and loves I send my own, my  
 Thal, Viel . . tau-send - mal, Viel . . tau - send - mal, Ich grüs - se heiss zum

queen, Ten thous-and loves, ten thous-and loves I send my own, my ..  
 Thal, Viel - tau-send - mal, Viel - tau - send - mal, Ich grüs - se heiss zum ..

fair-est queen, ten thous - - and loves. There's whisp'ring in the tree-tops tall, There's  
 fer-nen Thal, Viel - tau - - send - mal. Da rau-schen es die Wip-fel sacht, Da

fair-est queen, ten thous - - and loves. There's whisp'ring in the tree-tops tall, There's  
 fer-nen Thal, Viel - tau - - send - mal. Da rau-schen es die Wip-fel sacht, Da

fair-est queen, ten thous - and, thous - and loves. There's whisp'ring in the tree-tops tall, There's  
 fer-nen Thal, Viel - tau - send, tau - send - mal. Da rau-schen es die Wip-fel sacht, Da

fair-est queen, ten thous - - and loves. There's whisp'ring in the tree-tops tall, There's  
 fer-nen Thal, Viel - tau - - send - mal. Da rau-schen es die Wip-fel sacht, Da

Poco meno mosso. ♩ = 80.

IN THE WOODS.

whisp'ring by the fount - ains : O moth - er, an - gels, bright stars all, She comes o'er vale and  
 rau-schen es die Quel - len, Der Mut - ter, die so fer - ne wacht, Der sa - gen's die Ge -

whisp'ring by the fount - ains : O moth er, an - gels, bright stars all, She comes o'er vale and  
 rau-schen es die Quel - len, Der Mut - ter, die so fer - ne wacht, Der sa - gen's die Ge -

whisp'ring by the fount - ains : O moth - er, an - gels, bright stars all, She comes o'er vale and  
 rau-schen es die Quel - len, Der Mut - ter, die so fer - ne wacht, Der sa - gen's die Ge -

whisp'ring by the fount - ains : O moth - er, an - gels, bright stars all, She comes o'er vale and  
 rau-schen es die Quel - len, Der Mut - ter, die so fer - ne wacht, Der sa - gen's die Ge -

*Tempo lmo.*

mount - ains. I send my own, my fair - est queen, I  
 sel - len. Wie ich gegrüsst zum fir - nen Thal, wie

mount - ains. I send my own, my fair - est queen, I send my own, my  
 sel - len. Wie ich gegrüsst zum fer - nen Thal, wie ich gegrüsst zum

mount - ains. I send my own, my fair - est queen, I  
 sel - len. Wie ich ge-grüsst zum fer - nen Thal, wie

mount - ains. I send . . . my own, . . .  
 sel - len. Wie ich . . . ge - grüsst . . .

*Tempo lmo.*

IN THE WOODS.

*cres.*  
 send my own, my fair - est queen, Ten thousand loves,  
 ich ge - grüsst zum fer - nen Thal, Viel - tau-send - mal,

*cres.*  
 fair - - est queen, my fair - est queen, Ten thousand loves,  
 fer - - nen Thal, zum fer - nen Thal, Viel - tau-send - mal,

*cres.* *pp* *cres.*  
 send my own, . . . my fair - est queen, Ten . . . thousand loves, ten . .  
 ich ge - grüsst . . . zum . . . fer - nen Thal, Viel - . . tau-send - mal, Viel -

*cres.* *pp*  
 . . . my fair - est queen, my fair - est queen, Ten thousand loves,  
 . . . zum fer - nen Thal, zum fer - nen Thal, Viel - tau-send - mal,

*cres.* *rall.*  
 ten thousand loves, I send my own, my fair - est queen, Ten thous - - and loves.  
 Viel - tau-send - mal, Wie ich gegrüsst zum fer - nen Thal, Viel - tau - - send - mal.

*cres.*  
 ten thousand loves, I send my own, my fair - est queen, Ten thous - - and loves.  
 Viel - tau-send - mal, Wie ich gegrüsst zum fer - nen Thal, Viel - tau - - send - mal.

*ff*  
 . . . thousand loves, I send my own, my fair - est queen, Ten thous - and, thous - and loves.  
 - - tau-send - mal, Wie ich gegrüsst zum fer - nen Thal, Viel - tau - send, tau - send - mal.

*cres.*  
 ten thousand loves, I send my own, my fair - est queen, Ten thous - - and loves.  
 Viel - tau-send - mal, Wie ich ge - grüsst zum fer - nen Thal, Viel - tau - - send - mal.

*ff* *rall.*



# THE ROSE AND THE SOUL

FOUR-PART SONG  
(ROSE UND SEELE)

TRANSLATED FROM THE GERMAN OF F. A. MUTH BY MRS. CARY-ELWES

THE MUSIC COMPOSED BY  
**SEYMOUR J. G. EGERTON.**

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Moderato.*

**SOPRANO.**  
The rose . . . in the gar - den has bent . . . her  
Die Ro - se in dem Gar - ten ihr Köpf - - - chen

**ALTO.**  
The rose in the gar - den has bent her gen - tle  
Die Ro - se in dem Gar - ten ihr Köpf - chen lei - se

**TENOR.**  
The rose . . . in the gar - den has bent her gen - tle  
Die Ro - se in dem Gar - ten ihr Köpf - - - chen lei - se

**BASS.**  
The rose in the gar - den has bent . . . her gen - tle  
Die Ro - se in dem Gar - ten ihr Köpf - - - chen lei - se

*Moderato.*

**PIANO.**  
(*ad lib.*)  
♩ = 54.  
*p*

*cres.*

gen - tle head, The heart her hea - vy sor - rows in bit - ter tears has  
lei - se neigt, Das Herz mit sei - nem Kum - mer und sei - nen Thrä - nen

*cres.*

head, The heart her hea - vy sor - rows in bit - ter tears has  
neigt, Das Herz mit sei - nem Kum - mer und sei - nen Thrä - nen

*cres.*

head, The heart her hea - vy sor - rows in bit - ter tears has  
neigt, Das Herz mit sei - nem Kum - mer und sei - nen Thrä - nen

*cres.*

head, The heart her hea - vy sor - rows in bit - ter tears has  
neigt, Das Herz mit sei - nem Kum - mer und sei - nen Thrä - nen

THE ROSE AND THE SOUL.

shed ; Ah ! say, thou beauteous Rose-Queen, Why look'st thou then so  
*schweigt ;* O sa - ge, schü - ne Ro - se, was bist du denn so

shed ; Ah ! say, thou beau - teous Rose-Queen, Why look'st thou then so  
*schweigt ;* O sa - ge, schü - ne Ro - se, was bist du denn so

shed ; Ah ! say, thou beau - teous Rose-Queen, Why look'st . . thou  
*schweigt ;* O sa - ge, schü - ne Ro - se, was bist . . du

shed ; Ah ! say, thou beau - teous Rose-Queen, Why look'st thou then so  
*schweigt ;* O sa - ge schü - ne Ro - se, was bist du denn so

sad ? Ah ! say, poor droop - ing spi - rit, Canst make no oth - er  
*trüb ?* O sa - ge, jun - ge See - le, hast du denn nie - mand

sad ? Ah ! say, poor droop - ing spi - rit, Canst make no oth - er  
*trüb ?* O sa - ge, jun - ge See - le, hast du denn nie - mand

then so sad ! Ah ! say, poor droop - ing spi - rit, Canst make no oth - er  
 denn so trüb ? O sa - ge, jun - ge See - le, hast du denn nie - - - mand

sad ? Ah ! say, poor droop - ing spi - rit, Canst make no oth - er  
*trüb ?* O sa - ge, jun - ge See - le, hast du denn nie - - - mand

THE ROSE AND THE SOUL.

*ritard. dim.* *a tempo.*

glad, no oth - er glad? The rose must droop and  
 lieb, nie - - mand lieb! Die Ro - se muss sich

*cres.* *f* *dim.*

glad, no oth - er glad! The rose must droop and  
 lieb, hast du nie - mand lieb! Die Ro - se muss sich

*cres.* *f* *dim.*

glad, canst make no oth - - er glad? The rose must droop and  
 lieb, hast du denn nic-mand, nie - - mand lieb? Die Ro - se muss sich

*f* *dim.*

glad, no oth - er glad? The rose must droop and  
 lieb, nie - - mand lieb? Die Ro - se muss sich

*ritard.* *a tempo.*

*cres.* *f* *p*

*cres.* *mf*

with - er, As Au - tumn's chill draws nigh : The heart in . . lone-ly  
 sen - ken, es fliegt der Staub um - her ; Ein - sam in stum-mer

*cres.* *mf*

with - er, As Au-tumn's chill draws nigh : The heart in lone-ly  
 sen - ken, es fliegt der Staub um - her ; Ein - sam in stum-mer

*cres.* *mf*

with - er, As Au-tumn's chill draws nigh : The heart . . in lone-ly  
 sen - ken, es fliegt der Staub um - her ; Ein - sam in stum-mer

*cres.* *mf*

with - er, As Au - tumn's chill draws nigh ; The heart in lone - - ly . .  
 sen - ken, es fliegt . . der Staub um - her ; Ein - sam in stum-mer

THE ROSE AND THE SOUL.

*dim.* *cres.*  
 yearn - ing, Makes hea - vy moan and sigh, makes hea - vy moan and sigh,  
 Seh - sucht, Wie lebt die See - le schwer! Wie lebt die See - - le,  
*dim.* *cres.* *dim.*

*dim.* *cres.*  
 yearn - ing, Makes hea - vy moan and sigh, makes hea - vy moan and sigh,  
 Seh - sucht, Wie lebt die See - le schwer! Wie lebt die See - le,  
*dim.* *cres.* *dim.*

*dim.* *cres.*  
 yearn - ing, Makes hea - vy moan and sigh, makes hea - vy moan and sigh,  
 Seh - sucht, Wie lebt die See - le schwer! Wie lebt die See - le,  
*dim.* *cres.* *dim.*

*dim.* *cres.* *f* *dim.*  
 yearn - ing, Makes hea - vy moan and sigh, makes hea - vy moan,  
 Seh - sucht, Wie lebt die See - le schwer! Wie lebt die See - - le,  
*dim.* *cres.* *f* *dim.*

*poco rit.*  
*pp*  
 hea - vy moan and sigh.  
 die . . . See - - le . . . schwer. . .

*pp*  
 hea - vy moan . . . and . . . sigh.  
 die . . . See - - le . . . schwer. . .

*p*  
 hea - vy moan . . . and sigh. . .  
 die . . . See - - le schwer. . .

*p*  
 moan . . . and sigh. . .  
 die See - - le schwer. . .

*poco rit.*  
*pp*

DEDICATED TO ROBERT E. WARD, ESQ., OF BANGOR CASTLE.

# ADIEU TO THE WOODS

(ABSCHIED VOM WALDE)

TRANSLATED FROM THE GERMAN OF F. A. MUTH BY MRS. CARY-ELWES

THE MUSIC COMPOSED BY

SEYMOUR J. G. EGERTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*mf* *Con moto maestoso.*

**SOPRANO.**

How beau-teous liest thou sleep-ing, Thou fragrant, leaf - y hill! Through the  
*Wie lieg'st du fromm ge - brei - tet, Du lich - ter grü - ner Wald! Am*

**ALTO.**

How beau-teous liest thou sleep-ing, Thou fragrant, leaf - y hill! Through the  
*Wie lieg'st du fromm ge - brei - tet, Du lich - ter grü - ner Wald! Am*

**TENOR.**

How beau-teous liest thou sleep-ing, Thou fragrant, leaf - y hill! Through the  
*Wie lieg'st du fromm ge - brei - tet, Du lich - ter grü - ner Wald! Am*

**BASS.**

How beau-teous liest thou sleep-ing, Thou fragrant, leaf - y hill! Through the  
*Wie lieg'st du fromm ge - brei - tet, Du lich - ter grü - ner Wald! Am*  
*Con moto maestoso.*

**PIANO.**  
*mf*

fern the roe is leap - ing, And thrush-es joy - ful trill. Ah! me, how oft I've  
*Gras ein Reh - lein wei - det, der Schlag der Am - sel hallt. Wie oft hab' ich ge -*

fern the roe is leap - ing, And thrushes joy - ful trill. Ah! me, how oft . . . . I've  
*Gras ein Reh - lein wei - det, der Schlag der Am - sel hallt. Wie oft hab' ich . . . . ge -*

fern the roe is leap - ing, And thrush-es joy - ful trill. Ah! me, . . . how oft I've  
*Gras ein Reh - lein wei - det, der Schlag der Am - sel hallt. Wie oft . . . hab' ich ge -*

fern the roe is leap - ing, And thrushes joy - ful trill. Ah! me, how oft I've  
*Gras ein Reh - lein wei - det, der Schlag der Am - sel hallt. Wie oft hab' ich ge -*

ADIEU TO THE WOODS.

wand-er'd Be - neath yon sil - v'ry pine, And dream - ing, id - - ly  
 - schwär-met in dir, du duft'-ger Tann, Und wenn ich mich ge -

wand-er'd Be neath . . yon sil - v'ry pine, And dream - ing, id - - ly  
 - schwär-met in dir, . . . du duft'-ger Tann, Und wenn ich mich ge -

wand-er'd Be - neath . . yon sil - v'ry pine, And dream - ing, id - - - ly  
 - schwär-met in dir, . . . du duft'-ger Tann, Und wenn ich mich ge -

wand - er'd Be - neath . . yon sil - v'ry pine, And dreaming, id - ly  
 - schwär - met in dir, . . . du duft'-ger Tann, Und wenn ich mich ge -

pond - er'd, While youth and hope were mine, how oft, how  
 - här - met, du warst nicht Schuld dar - an, nicht Schuld dar -

pond - er'd, While youth and hope were mine, while youth and hope . . . were  
 - här - met, du warst nicht Schuld dar - an, du warst nicht Schuld . . . dar -

pond - er'd, While youth and hope were mine, while youth and hope . . . were  
 - här - met, du warst nicht Schuld dar - an, du warst nicht Schuld . . . dar -

pond - er'd, While youth and hope were mine, how oft, how  
 - här - met, du warst nicht Schuld dar - an, nicht Schuld dar -

ADIEU TO THE WOODS.

*a tempo.*  
*p cres.* *sempre* *cres - cen - do.* *f*

oft. . . Your leaves sweet e - choes mur - mur, Your whisp'ring love - songs tell; I  
 an. . . Lass dei - ne Wip - fel we - hen, die stets von Mär - chen voll; Ich

*p cres.* *sempre* *cres - cen - do.* *f*

mine. Your leaves sweet e - choes mur - mur, Your whisp'ring love - songs tell; . . . I  
 an. Lass dei - ne Wip - fel we - hen, die stets von Mär - chen voll; . . . Ich

*p cres.* *sempre* *cres - cen - do.* *f*

mine. Your leaves sweet e - choes mur - mur, Your whisp'ring love - songs tell; . . . I  
 an. Lass dei - ne Wip - fel we - hen, die stets von Mär - chen voll; . . . Ich

*a tempo.*  
*p cres.* *sempre* *cres - cen - do.* *f*

oft. Your leaves sweet e - choes mur - mur, Your whisp'ring love - songs tell; I  
 an. Lass dei - ne Wip - fel we - hen, die stets von Mär - chen voll; Ich

*ff.* *poco rit.*

must a - way for ev - er, Sweet wood, so fare thee well!  
 muss ach! wei - ter - ge - hen, mein Wald, so le - - be wohl!

*ff.*

must a - way for ev - er, Sweet wood, . . . so fare thee well!  
 muss ach! wei - ter - ge - hen, mein Wald, . . . so le - - be wohl!

*ff.*

must a - way for ev - er, Sweet wood, . . . so fare . . . thee well!  
 muss ach! wei - ter - ge - hen, mein Wald, . . . so le - - be wohl!

*ff.*

must a - way for ev - er, Sweet wood, . . . so fare thee well!  
 muss ach! wei - ter - ge - hen, mein Wald, . . . so le - - be wohl!

*ben marcato.* *poco rit.*  
*sempre. f*

ADIEU TO THE WOODS.

*Poco meno mosso.*  
*sotto voce.*



Ah! love - ly, lone - ly mo - ments, Where shall I find ye now? In  
O ein - sam süs - se Stun - den, Wo find' ich je euch mehr! Von

*sotto voce.*



Ah! love - ly, lone - ly mo - ments, Where shall I find ye now? In  
O ein - sam süs - se Stun - den, Wo find' ich je euch mehr! Von

*sotto voce.*



Ah! love - ly, lone - ly mo - ments, Where shall I find ye now? In  
O ein - sam süs - se Stun - den, Wo find' ich je euch mehr! Von

*sotto voce.*



Ah! love - ly, lone - ly mo - ments, Where shall I find ye now? In  
O ein - sam süs - se Stun - den, Wo find' ich je euch mehr! Von

*Poco meno mosso.*



'sor-row and in dark-ness, My si-lent tears o'er-flow. The wood is calm-ly  
Schmerzen und von Wun-den, Wie ist die Welt so schwer! Der Wald liegt fromm ge-



sor-row and in dark-ness, My si-lent tears o'er-flow. The wood is calm - - ly  
Schmerzen und von Wun-den, Wie ist die Welt so schwer! Der Wald liegt fromm . . ge-



sor-row and in dark-ness, My si-lent tears o'er-flow. The wood . . is calm - ly  
Schmerzen und von Wun-den Wie ist die Welt so schwer! Der Wald . . liegt fromm ge-



sor-row and in dark-ness, My si-lent tears o'er-flow. The wood is calm-ly  
Schmerzen und von Wun-den, Wie ist die Welt so schwer! Der Wald liegt fromm ge-





ADIEU TO THE WOODS.

ly - ing, The deer . . is 'neath the fern ; Whence comes yon gen - tle  
 - brei - tet, Im Gra - se ruht das Reh ; Wie mei - ne See - le

ly - ing, The deer is 'neath the fern ; Whence comes yon gen - tle  
 - brei - tet, Im Gra - se ruht das Reh ; Wie mei - ne See - le

ly - ing, The deer is neath . . the fern ; Whence comes yon gen - - - tle  
 - brei - tet, Im Gra - se ruht das Reh ; Wie mei - ne See - - - le

ly - ing, The deer . . is 'neath the fern ; Whence comes yon gen - tle  
 - brei - tet, Im Gra - se ruht das Reh ; Wie mei - ne See - le

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

sigh - ing, To soothe my sad con - cern ? yon gen - tle  
 lei - det, Da flüß - tert's in mein Weh, in mein

sigh - ing, To soothe my sad con - cern ? Whence, ah, whence ? . . .  
 lei - det, Da flüß - tert's in mein Weh, in mein Weh, . . .

sigh - ing, To soothe my sad con - cern ? Whence, ah, whence ? . . .  
 lei - det, Da flüß - tert's in mein Weh, in mein Weh, . . .

sigh - ing, To soothe my sad con - cern ? yon gen - tle  
 lei - det, Da flüß - tert's in mein Weh, in mein

*p* *rall.* *p* *rall.* *p* *rall.* *p* *rall.*

ADIEU TO THE WOODS.

*a tempo.*  
*pp*  
 sigh - ing? "I'll watch o'er thee, though part - ed, Though storms be fierce and wild, Then  
 Weh: "Ich wer - de dir schon rau - schen, Wenn wir ge - schie - den sind, Willst  
*pp*  
 "I'll watch o'er thee, though part - ed, Though storms be fierce and wild, . . . Then  
 "Ich wer - de dir schon rau - schen, Wenn wir ge - schie - den sind, . . . Willst  
*pp*  
 "I'll watch o'er thee, though part - ed, Though storms be fierce and wild, . . . Then  
 "Ich wer - de dir schon rau - schen, Wenn wir ge - schie - den sind, . . . Willst  
*pp*  
 sigh - ing? "I'll watch o'er thee, though part - ed, Though storms be fierce and wild, Then  
 Weh: "Ich wer - de dir schon rau - schen, Wenn wir ge - schie - den sind, Willst  
*a tempo.*  
*pp*

*rit.*  
 be not brok-en - heart - ed, My own . . . be - lov - - ed child!"  
 du auf mich nur lau - schen, Mein lie - - bes, lie - - bes Kind!"  
 be not brok-en - heart - ed, My own . . . be - lov - - ed child!"  
 du auf mich nur lau - schen, Mein lie - - bes, lie - - bes Kind!"  
 be . . . not brok-en - heart - ed, My own . . . be - lov - - ed child!"  
 du . . . auf mich nur lau - schen, Mein lie - bes, mein lie - - bes Kind!"  
 be not brok-en - heart - ed, My own . . . be - lov - - ed child!"  
 du auf mich nur lau - schen, Mein lie - bes, mein lie - - bes Kind!"  
*rit.*

# KING WINTER

(HERR WINTER)

A FOUR-PART SONG

TRANSLATED FROM THE GERMAN OF F. A. MUTH BY MRS. CARY-ELWES

THE MUSIC COMPOSED BY

SEYMOUR J. G. EGERTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Allegretto.*

**SOPRANO.**  
Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing  
*Lass dir dei-nen Pelz-rock fe-gen Von dem gar-stig kal-ten*

**ALTO.**  
Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing  
*Lass dir dei-nen Pelz-rock fe-gen Von dem gar-stig kal-ten*

**TENOR.**  
Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing  
*Lass dir dei-nen Pelz-rock fe-gen Von dem gar-stig kal-ten*

**BASS.**  
Come shake thy whit-en'd fur-coat From the pelt-ing, blind-ing  
*Lass dir dei-nen Pelz-rock fe-gen Von dem gar-stig kal-ten*

*Allegretto.*  
**PIANO.** (*ad lib.*)  
♩ = 66.

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

snow: Dust-y March-wind, i-cy rain-drops, Wail a-round with sob of  
*Schnee: Mär-zen-wind und Mär-zen-re-gen, Kommt her-an für Schnee und*

*p* *cres.* *dim.*

snow: Dust-y March-wind, i-cy rain-drops, Wail a-round with sob of  
*Schnee: Mär-zen-wind und Mär-zen-re-gen, Kommt her-an für Schnee und*

*p* *cres.* *dim.*

snow: Dust-y March-wind, i-cy rain-drops, Wail a-round with sob of  
*Schnee: Mär-zen-wind und Mär-zen-re-gen, Kommt her-an für Schnee und*

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

KING WINTER.

*a tempo.* *p* *cres.*

woe. Long grizz - ly - col - our'd hang - eth Thy old grey beard like a  
 Weh! Lang hängt dir der Eis - bart nie - der, Graü - lich - al - ter Win - ter

*p* *cres.*

woe. Long grizz - ly - col - our'd hang - eth Thy old grey beard like a  
 Weh! Lang hängt dir der Eis - bart nie - der, Graü - lich - al - ter Win - ter

*p* *cres.*

woe. Long grizz - ly - col - our'd hang - eth Thy old grey beard like a  
 Weh! Lang hängt dir der Eis - bart nie - der, Graü - lich - al - ter Win - ter

*p* *cres.*

woe. Long grizz - ly - col - our'd hang - eth Thy old grey beard like a  
 Weh! Lang hängt dir der Eis - bart nie - der, Graü - lich - al - ter Win - ter

*a tempo.* *p* *cres.*

*p* *cres.* *ritard.*

sheet; Win - ter, it is time to cut it, See, it reach - eth to thy feet!  
 du! Zeit zum schnei - den ist es wie - der, Ei, er hängt ja bis zum Schuh!

*p* *cres.*

sheet; Win - ter, it is time to cut it, See, it reach - eth to thy feet!  
 du! Zeit zum schnei - den ist es wie - der, Ei, er hängt ja bis zum Schuh!

*p* *cres.*

sheet; Win - ter, it is time to cut it, See, it reach - eth to thy feet!  
 du! Zeit zum schnei - den ist es wie - der, Ei, er hängt ja bis zum Schuh!

*p* *cres.* *ritard.*

sheet; Win - ter, it is time to cut it, See, it reach - eth to thy feet!  
 du! Zeit zum schnei - den ist es wie - der, Ei, er hängt ja bis zum Schuh!

*p* *cres.*

KING WINTER.

*L'istesso tempo.*

“Ha! who mocks me, trem - ble!” Grum - bles old Win - ter, ris - ing from the  
 “Ach! wer schlägt mich, war - te!” Knur - rend dreht der Win - ter sich her -

“Ha! who mocks me, trem - ble!” Grum - bles old Win - ter, ris - ing from the  
 “Ach! wer schlägt mich, war - te!” Knur - rend dreht der Win - ter sich her -

“Ha! who mocks me, trem - ble!” Grum - bles old Win - ter, ris - ing from the  
 “Ach! wer schlägt mich, war - te!” Knur - rend dreht der Win - ter sich her -

“Ha! who mocks me, trem - ble!” Grum - bles old Win - ter, ris - ing from the  
 “Ach! wer schlägt mich, war - te!” Knur - rend dreht der Win - ter sich her -

*L'istesso tempo.*

*senza ritardare.*

ground : . . . But the spin - ning - wheel's loud hum - ming, but the spin - ning - wheel's loud  
 - um, . . . Doch vom Spinn - rad sur - rend, schnurrend, doch vom Spinn - rad sur - rend, *cres.*

ground : . . . But the spin - ning - wheel's loud hum - ming, but the  
 - um, . . . Doch vom Spinn - rad sur - rend, schnurrend, doch vom *cres.*

ground : . . . But the spin - ning - wheel's loud  
 - um, . . . Doch vom Spinn - rad sur - rend, *p. cres.*

ground : . . . But the  
 - um, . . . Doch vom

*senza ritardare.* *p*

KING WINTER.

hum - ming Sets his old head whirr - ing round, sets his old head  
*schnur - rend, Ward der Kopf ihm gar zu dumm, ward der Kopf ihm*

spinning-wheel Sets his old head whirr - - ing round,  
*Spinn - rad, Ward der Kopf ihm gar - - zu dumm,*

hum - ming Sets his old head whirr - ing round,  
*schnur - rend, Ward der Kopf ihm gar zu dumm,*

spinning-wheel Sets his old head whirr - ing round.  
*schnur - rend, Ward der Kopf ihm gar zu dumm.*

whirr - ing, whirr - ing round, round,  
*gar zu dumm, zu dumm, zu,*

sets his old head whirr - ing, whirr - ing round, round,  
*ward der Kopf ihm gar zu dumm, zu dumm, zu,*

sets his old head whirr - ing round, his old head whirr - ing round, round,  
*Ward der Kopf ihm gar zu dumm, der Kopf ihm gar zu dumm, zu,*

sets his old head whirr - ing round, round,  
*ward der Kopf ihm gar zu dumm, zu,*

KING WINTER.

*Andante.*  $\text{♩} = 50.$

round. Spring now mocks him, gai - ly laugh - ing, With a rose-leaf flut - t'ring  
 dumm. Mit der Ro - se, lei - se, lo - se Schlägt der Frühling lach - end

round. Spring now mocks him, gai - ly laugh - ing, With a rose-leaf flut - t'ring  
 dumm. Mit der Ro - se, lei - se, lo - se Schlägt der Frühling lach - end

round. Spring now mocks him, gai - ly laugh - ing, With a rose leaf flut - t'ring  
 dumm. Mit der Ro - se, lei - se, lo - se Schlägt der Frühling lach - end

round. Spring now mocks him, gai - ly laugh - ing, With a rose-leaf flut - t'ring  
 dumm. Mit der Ro - se, lei - se, lo - se Schlägt der Frühling lach - end

*poco cres.*

by ; . . And be - fore the scent of vi - o - lets Must he quickly up and  
 ihn ; . . Und vor Veil - chen und vor Ro - - se Muss er schnellen Lau - fes

by ; . . And be - fore the scent of vio - - lets Must he quickly up and  
 ihn ; . . Und vor Veil - chen und vor Ro - - se Muss er schnellen Lau - fes

by ; . . And be - fore the scent of vio - lets must he, Must he quickly up and  
 ihn ; . . Und vor Veil - chen und vor Ro - se . . . Muss er schnellen Lau - fes

by ; . . And be - fore the scent of vio - lets Must he quickly up and  
 ihn ; . . Und vor Veil - chen und vor Ro - se Muss er schnellen Lau - fes

KING WINTER.

*Tempo lmo.*  
*p cres.*

fly. . . Young are laughing, Old are laughing, Rings the mer-ry, mer-ry sound of  
*flieh'n.* Kin-der lach-en, Al-te lach-en, Vol-ler Lust und Ju-gend -

*p cres.*

fly. . . Young are laughing, Rings the mer-ry sound of  
*flieh'n.* Kin-der lach-en, Vol-ler Lust und Ju-gend -

*p cres.*

fly. . . Rings the mer-ry sound of  
*flieh'n.* Vol-ler Lust und Ju-gend -

*p cres.*

fly. . . Young are  
*flieh'n.* Kin-der

*Tempo lmo.*  
*p* *cres* - *cen* - *do* *sempre.*

play; He who weeps a-way must hast-en, For to-day e'en sor-row's  
*- scherz,* Wer noch weint, soll ei-lig mach-en, Denn sonst lacht so-gar der

play; He who weeps a-way must hast-en, For to-day e'en sor-row's  
*- scherz,* Wer noch weint, soll ei-lig mach-en, Denn sonst lacht so-gar der

play; He who weeps a-way must hast-en, For to-day e'en sor-row's  
*- scherz,* Wer noch weint, soll ei-lig mach-en, Denn sonst lacht so-gar der

laugh-ing; He who weeps a-way must hast-en, For to-day e'en sor-row's  
*lach-en:* Wer noch weint, soll ei-lig mach-en, Denn sonst lacht so-gar der



KING WINTER.

*dim.*

gay, for to-day e'en sor-row's gay, . . . . .  
 Schmerz, Denn sonst lacht so-gar der Schmerz,

gay, for to-day e'en sor-row's gay,  
 Schmerz, Denn sonst lacht so-gar der Schmerz,

gay, for to-day, for to-day e'en sor-row's gay,  
 Schmerz, Denn sonst lacht so-gar, sonst lacht so-gar der Schmerz,

gay, for to-day e'en sor-row's gay,  
 Schmerz, Denn sonst lacht so-gar der Schmerz,

sor-row's gay! . . . . .  
 lacht . . . . . der Schmerz! . . . . .

sor-row's gay!  
 lacht . . . . . der Schmerz! . . . . .

sor-row's gay!  
 lacht . . . . . der Schmerz!

sor-row's gay!  
 lacht . . . . . der Schmerz!

# THE MILLER

A FOUR-PART SONG

THE WORDS BY GEORGE COLMAN

THE MUSIC COMPOSED BY

G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Allegretto*  
*mf*

SOPRANO.  
Mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill, And

ALTO.  
Mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the 'mill, . . And

TENOR.  
Mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill, And

BASS.  
Mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill, . . And

*Allegretto.*  
*mf*

PIANO.  
♩ = 144.

mer-ry to-night shall be my song, As ev-er the gay lark's trill, as

mer-ry to-night shall be my song, As ev-er, as ev-er the lark's, as

mer-ry to-night shall be my song, As ev-er, as ev-er the lark's, as

mer-ry to-night shall be my song, As ev-er, as ev-er the lark's, as

*sf*

THE MILLER.

ev - er the gay lark's trill. While the stream shall flow,  
 ev - er the gay lark's trill. While the stream shall flow,  
 ev - er the gay lark's trill. While the stream shall flow, And the  
 ev - er the gay lark's trill. While the stream shall flow, And the

*p*

And the mill shall go, And the gar - ners are brave - ly stor'd; Come . .  
 And the mill shall go, And the gar - ners are brave - ly stor'd;  
 mill shall go, And the gar - ners are brave - ly stor'd;  
 mill shall go, And the gar - ners are brave - ly stor'd;

. . . all who will, there's a wel - come still At the joy - ful mil - ler's board.  
 Come all who will, there's a wel - come still At the joy - ful mil - ler's board.  
 Come all who will, there's a wel - come still At the joy - ful mil - ler's board. Mer - ri - ly,  
 Come all who will, there's a wel - come still At the joy - ful mil - ler's board. Mer - ri - ly,

THE MILLER.

Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly rolls the

Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly rolls the

mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly rolls the

mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly rolls the

mill-stream on, .. Mer-ri-ly goes the mill, And mer-ry to-night shall

mill-stream on, .. Mer-ri-ly goes the mill, . . . And mer-ry to-night shall

mill-stream on, .. Mer-ri-ly goes the mill, And mer-ry to-night shall

mill-stream on, .. Mer-ri-ly goes the mill, . . . And mer-ry to-night shall

be my song, As ev-er the gay lark's trill, as ev-er the gay lark's trill.

be my song, As ev-er, as ev-er the lark's, as ev-er the gay lark's trill.

be my song, As ev-er, as ev-er the lark's, as ev-er the gay lark's trill.

be my song, As ev-er, as ev-er the lark's, as ev-er the gay lark's trill.

THE MILLER.

Well may the mil - ler's heart be light,  
 Well may the mil - ler's heart be light,  
 Well may the mil - ler's heart  
 Well may the mil - ler's heart

This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* and *f*.

Well may his song be gay, . . . For the rich man's smile and the poor man's pray'r Have been  
 Well may his song be gay, . . . For the rich man's smile and the poor man's pray'r Have been  
 . . . and his song be gay, . . . For the rich and the poor man's pray'r Have been  
 . . . and his song be gay, . . . For the rich and the poor man's pray'r Have been

This system contains the next four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are piano accompaniment. Dynamics include *cres.*

his for ma - ny a day ; And they bless the name of the mil - ler's  
 his for ma - ny a day ; And they bless the name of the mil - ler's  
 his for ma - ny a day ; And they bless the name of the mil - ler's  
 his, have been his for ma - ny a day ; And they bless the name of the mil - ler's

This system contains the final four staves. The top two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p*.

THE MILLER.

dame, In cots where the low - ly mourn,

dame, In cots where the low - ly mourn,

dame, In cots where the low - ly mourn, For

For want and woe at her pres-ence go, . . . And joy . . .

For want and woe at her pres-ence go, . . . And joy . . .

want and woe at her pres-ence go, And joy and

For want and woe at her pres-ence go, And joy and

and peace re - turn. Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly,

and peace re - turn. Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly,

peace re - turn. Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly,

peace re - turn, Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly,

THE MILLER.

mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill, And mer-ry to-night shall  
 mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill, . . . And mer-ry to-night shall  
 mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill, And mer-ry to-night shall  
 mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill, . . . And mer-ry to-night shall

be my song, As ev-er the gay lark's trill, as ev-er the gay lark's trill.  
 be my song, As ev-er, as ev-er the lark's, as ev-er the gay lark's trill.  
 be my song, As ev-er, as ev-er the lark's, as ev-er the gay lark's trill.  
 be my song, As ev-er, as ev-er the lark's, as ev-er the gay lark's trill.

Fair is the mil-ler's daughter too, With her locks of gold-en hair, With her  
 Fair is the mil-ler's daughter too, With her locks of gold-en hair, With her  
 Fair . . . is the mil-ler's daughter too, With her locks . . . of gold-en hair, With her

THE MILLER.

laugh-ing eye and her sun-ny brow, Still bet-ter is she than fair, . . still bet-ter is she than  
 laugh-ing eye and her sun-ny brow, Still bet-ter is she than fair, . . still bet-ter is she . .  
 laugh-ing eye and her sun-ny brow, Still bet-ter is she than fair, still bet-ter is she than  
 Still bet-ter is she than fair, . . still bet-ter is she than

fair. She has light-en'd toil with her win-ning smile,  
 than fair. She has light-en'd toil with her win-ning smile,  
 fair, She has light-en'd toil with her win-ning smile,  
 fair with her win-ning smile, And if ev-er his heart is sad, . .

Let her sing the song he has lov'd so long, And the mil-ler's heart is glad.  
 Let her sing the song he has lov'd so long, And the mil-ler's heart is glad.  
 Let her sing the song he has lov'd so long, And the mil-ler's heart is glad. Mer-ri-ly,  
 Let her sing the song, And the mil-ler's heart is glad. Mer-ri-ly,



THE MILLER.

Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly rolls the  
 Mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly rolls the  
 mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly rolls the  
 mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly, mer - ri - ly rolls the

mill-stream on, Mer-ri-ly goes the mill, And mer-ry to-night shall be my song, As  
 mill-stream on, Mer-ri-ly goes the mill, . . And mer-ry to-night shall be my song, As  
 mill-stream on, Mer-ri-ly goes the mill, And mer-ry to-night shall be my song, As  
 mill-stream on, Mer-ri-ly goes the mill, . . And mer-ry to-night shall be my song, As

ev - er the gay lark's trill, as ev - er the gay lark's trill.  
 ev - er, as ev - er the lark's, as ev - er the gay lark's trill.  
 ev - er, as ev - er the lark's, as ev - er the gay . . . lark's trill.  
 ev - er, as ev - er the lark's, as ev - er the gay lark's trill.