

M
G
M

6336

To

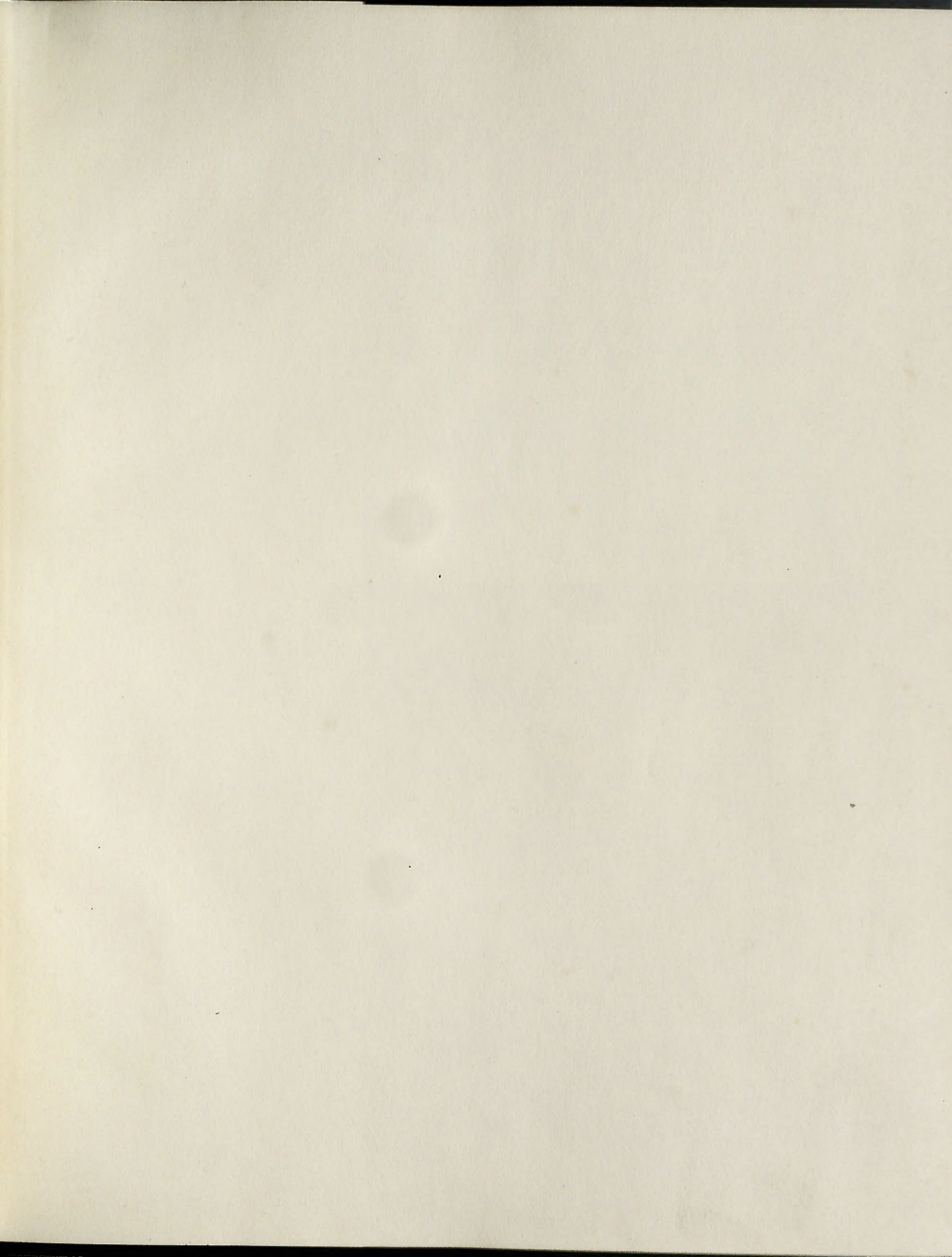
Marie G. Matheson

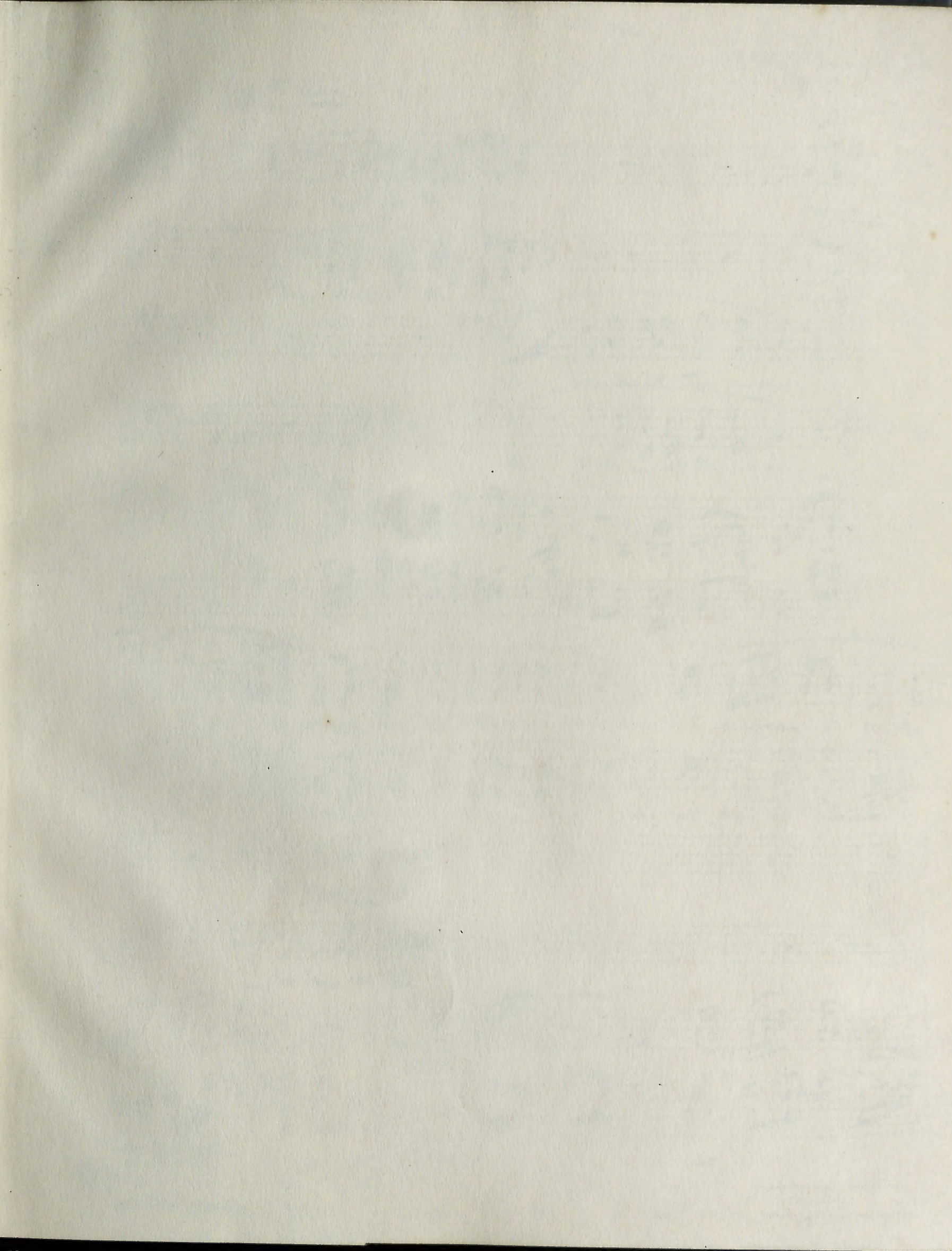
with the love of

faithful if sadly late composer

H.W.S.

Feb. 1914.





These sweeter far than lilies are

H. Waffar Davis
(Op. 39)

Anonymous

Allegretto felice

Soprano

Handwritten musical notation for Soprano voice, starting with a treble clef, key signature of one sharp (F#), and a 2/8 time signature. The lyrics "These sweeter far than lilies are," are written below the notes.

Alt

Handwritten musical notation for Alto voice, starting with a treble clef, key signature of one sharp (F#), and a 2/8 time signature. The lyrics "These sweeter far than lilies are," are written below the notes.

Tenor

Handwritten musical notation for Tenor voice, starting with a bass clef, key signature of one sharp (F#), and a 2/8 time signature. The lyrics "These sweeter far than lilies are," are written below the notes.

Bass

Handwritten musical notation for Bass voice, starting with a bass clef, key signature of one sharp (F#), and a 2/8 time signature. The lyrics "No roses may with these compare:" are written below the notes.

Piano
(for practice
only)

Handwritten musical notation for Piano accompaniment, starting with a treble and bass clef, key signature of one sharp (F#), and a 2/8 time signature. The tempo marking "Allegretto felice" and dynamic marking "mp" are present.

Handwritten musical notation for Soprano voice, continuing the lyrics: "these re-vel-~~lions~~ which he that well and tru-ly knows with praise and joy he

Handwritten musical notation for Alto voice, continuing the lyrics: "these re-vel-~~lions~~ tell, which he that well and tru-ly knows with praise and joy he

Handwritten musical notation for Tenor voice, continuing the lyrics: "No tongue can tell,

Handwritten musical notation for Bass voice, continuing the lyrics: "No tongue can tell,

Handwritten musical notation for Piano accompaniment, continuing the piece.

This Part Song may be sung in A-flat

* The changes from bass to tenor and soprano should be imperceptible. If the unit of time (the quaver) be quite firmly maintained, the utmost freedom of shift will be attained.

Handwritten musical score for a song. The score includes vocal lines and piano accompaniment. The lyrics are: "goes! - (Sweeter far, No ro-ses may with these com- These - sweeter far than lilies are, No roses may with these com- - have;) How these ex-cel No tongue can tell, which he that well and truly knows with - have:] How - have:] How - have:] How these ex-cel No tongue can tell, which he that well and truly knows with". The score is written in a historical style with various musical notations and clefs.

print out words exactly as they appear

* Parts printed in smaller type are to be subdued, as compared with those in larger type to which they should be supplementary and sympathetic

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal parts with lyrics: "praise and joy he goes, with praise - and joy, with praise and joy, praise and joy, praise and joy, praise and joy he goes, with joy, praise and joy, praise and joy, with". The bottom three staves are piano accompaniment. The key signature has two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings like "cresc" and "with cresc".

Handwritten musical score for the second system, continuing from the first. It also consists of five staves. The vocal lines have lyrics: "praise and joy he goes, with praise and joy he goes, praise and joy he goes, with praise and joy he goes! praise and joy - he goes, with praise and joy - he goes! praise and joy - he goes, with praise and joy - he goes!". The piano accompaniment continues with similar textures. Dynamic markings include "dim. poco rit." and "cresc". The system concludes with a double bar line and some final notes.

Tranquillo

(Ch)

How just and happy's he that knows his way To be di-vine and heavenly joys To

How

How

How just and happy's he that knows his way To be di-vine and heavenly joys To

Tranquillo e largo

whom each city is more brave - Than walls of pearl, and shes white

whom each city is more brave - Than walls of pearl, and shes white

A#01

Solo sprun.

(b) gold doth pave: — whose open eyes

(b) gold doth pave: — whose o-pen eyes

(b) gold doth pave: — whose o-pen eyes

(b) gold doth pave: — whose o-pen eyes

gold doth pave: — whose o-pen eyes

gold doth pave: — whose o-pen eyes

2/5

Full (a tempo)

— be-hold the skies, who loves their wealth and beauty more,

— be-hold the skies, who loves their wealth and beauty more,

eyes be-hold the skies, who loves their wealth and beauty more,

mp

2/6

Mothtrayville

due e piu stantano

more, more than Kings low gol. — den ore. — Who

due e piu stantano

more, more than Kings low gol — den — ore. — Who

due e piu stantano

more — than Kings low gol — den ore. — Who

due e piu stantano

more — than Kings low gol — den ore. — Who

due e piu stantano

Mothtrayville

~~more, more than Kings love gold-ven ore. Who~~

~~more, more than King love gold-ven ore. Who~~

~~more than Kings love gold-ven ore. Who~~

~~more than Kings love gold-ven ore. Who~~

~~more than Kings love gold-ven ore. Who~~

~~more than Kings love gold-ven ore. Who~~

atempo 1mo
mf
 sees the heavenly ancient way of God the Lord, with joy and praise —

sees the heavenly ancient way of God the Lord, with joy and praise —

sees the heavenly ancient way of God the Lord, with joy and praise —

sees the heavenly ancient way of God the Lord, with joy and praise —

sees the heavenly ancient way of God the Lord, with joy and praise —

atempo 1mo
mf

3/4

~~More~~ More than the skies; with ~~o-pen~~ ~~eyes~~ ~~dot~~ praise them all;

More more than the skies; with ~~o-pen~~ ~~eyes~~ ~~dot~~ praise - them all;

More — than the skies; with o-pen eyes - Doth praise - them all; yea,

More — than the skies; with o-pen eyes - Doth praise - them all; yea,

And re-gal di-a-dems;

And re-gal di-a-dems; who more es-teeneth

more than gems, — and di-a-dems; who more es-teeneth

more than gems, — and di-a-dems; who more es-teeneth

mf annals

mountains, as they are, Than if they gold and sil- ver were: whom the

mountains, as they are, Than if they gold and sil- ver were: whom the

mountains, as they are, Than if they gold and sil- ver were: whom the

Sun more pleasure brings, Than crowns, and thrones, — and palaces to

Sun more pleasure brings, Than crowns, — and thrones, and palaces to

The sun — more pleasure brings than crowns, and thrones, — and palaces to

more pleasure brings, Than crowns, — and thrones, and palaces to

SOLI

Solo Soprano
Solo Alto
Solo Tenor
Solo Bass

That knows his way — To be — the joy and way of God.
 That knows his way — To be the way of God.
 That knows his way — To be the way of God.
 To be the joy and way of God.

dim. ed. allarg.
mf
pp
pp
pp
pp

CHORUS

Chorus

That
 That
 That
 That
 That

pp
pp
pp
pp
pp

allarg.
pp
pp

Empty musical staves at the bottom of the page.

Poco a poco animando

Then things who knows - with joy - and pain he goes, *mf* with joy - and pain he goes, with

Then things who knows - with joy - and pain he goes, *mf* with joy - and pain he goes, with

Then things who knows - with joy - and pain he goes, *mf* with joy - and pain he goes, with

Then things who knows - with joy - and pain he goes, *mf* with joy - and pain he goes, with

Then things who knows - with joy and pain, *Poco a poco animando* with joy and pain he goes, with

Then things who knows - with joy and pain, with joy and pain he goes, with joy and pain he goes, with

Then things who knows - with joy and pain, with joy and pain, with joy and pain, with joy and pain, with

Then things who knows - with joy and pain, with joy and pain, with joy and pain, with joy and pain, with

Then things who knows - with joy and pain, with joy and pain, with joy and pain, with joy and pain, with

Poco a poco animando

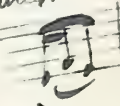
Poco a poco animando

p12

p13

pro cun

~~joy and praise he goes, with joy — and praise he goes, with
 with joy and praise, pro cun joy and praise, pro cun
 with joy and praise, with joy — and praise he goes, with
 with joy and praise, joy and praise, joy and~~

then:

 joy.

cre

(solo and chorus) with joy and praise he goes, with
 (solo and chorus) with joy and praise he goes, with
 (solo and chorus) with joy and praise he goes, with
 (solo and chorus) with joy and praise he goes, with
 praise, joy, — joy, with joy — and praise he goes, — with
cre

f

pain and joy, These things who knows, with- joy he goes, with-

and joy, joy, joy, joy, joy

and joy, These things who knows, with joy- he

and pain, joy, joy, joy, joy

joy, with pain and joy, joy, These things who

goes, with joy, with joy and pain, joy, joy,

joy, joy, joy, joy, joy, These things who knows, with-

These things who
knows

Tempo crescent

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics: "joy, joy, joy - and praise - with joy". The bottom three staves are piano accompaniment. The tempo marking "Tempo crescent" is written above the piano part. The key signature has two sharps (F# and C#). The time signature is 4/4. There are dynamic markings like accents (>) and a fermata over the first measure of the piano part.

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines with lyrics: "knows, with joy - he goes, with praise and joy, joy, joy - he goes, with joy - and praise, with joy". The bottom three staves are piano accompaniment. The tempo marking "Tempo crescent" is written above the piano part. The key signature has two sharps (F# and C#). The time signature is 4/4. There is a measure rest marked "2/16" in the piano part.

John Fletcher.

Sing his praises

H. Walford Davis. (Op. 40 No 2)

Heartily*

Sopr
Shepherd, rise! — rise! — and shake off sleep.

Alto
Shepherd, rise! — rise! — and shake off sleep.

Tenor
Shepherd, rise! — rise! — and shake off sleep.

Bass
Shepherd, rise! — rise! — and shake off sleep.

2 accomp.
(p. practice
of)

Sing, — Sing, — Sing his praises that doth keep Our flocks from

Print
out words
leaf
as in
letter

* The actual tempo and all marks of expression are left to the discretion of ^{the} conductor and performers. They shall at all points bring out the sense and joyousness of the words. ~~the~~

harm, Pan, the father of our sheep; Pan, the father of our sheep; And arm in

harm, Pan, the father of our sheep; And arm in arm,

harm Pan, the father of our sheep; And arm in

harm Pan, the father of our sheep; And arm-in arm,

arm, arm - in arm - - - - - Tend we softly in a round, - softly in a

arm in arm Tend we softly, head we softly in a round, softly in a

arm, arm - in arm - - - - - head we softly in a round, - softly in a

arm in arm - - - - - head we softly, head we softly in a round, - softly in a

* For the true interpretation of this word, see Milton's Ode on the Morning of Christ's Nativity.

round while the hollow neighbouring ground fills the music with her sound, fills the

round while the hollow neighbouring ground fills the music with her sound, fills the

round while the hollow neighbouring ground fills the music with her sound, fills the

mu sic with her sound. Pan, Pan, Pan, oh

mu sic with her sound. Pan, Pan, Pan, oh

mu sic with her sound. Pan, Pan, Pan, oh

mu sic with her sound. Pan, Pan, Pan, oh

mu sic with her sound. Pan, Pan, Pan, oh

mu sic with her sound. Pan, Pan, Pan, oh

mu sic with her sound. Pan, Pan, Pan, oh

Handwritten musical score for a choir and instruments. The score is written on ten staves. The top four staves are vocal parts, each with the lyrics "Shepherds, sing!" and "Pan, sing!". The bottom six staves are instrumental parts, with some staves containing heavy black scribbles and red markings. A large diagonal line is drawn across the bottom half of the page. The time signature is 3/4, indicated at the bottom of the page.

Shepherds, sing! Pan, sing!

Shepherds, sing! Pan, sing!

Shepherds, sing! Pan, sing!

Shepherds, sing! Pan, sing!

3/4

Great God Pan, to thee — Thus do we sing! —

Great God Pan, to thee — Thus do we sing! Sing,

Great God Pan to thee — Thus do we sing! Thus,

Great God Pan to thee — Thus do we sing! Sing

~~thus, thus do we sing! — Then that keep'st us chaste and free, —~~

~~— thus do we sing! — Then that keep'st us chaste and free, Free & the~~

~~sing, thus do we sing! — Then that keep'st us chaste and free, free, —~~

~~— thus, thus do we sing! — Then that keep'st us chaste and free, free, —~~

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics: "Sing! Pan, — Pan, — Then — that keepst us". The third staff is a vocal line with lyrics: "Sing! Thus do we sing! Thus do we sing! Then — that keepst us". The fourth staff is a piano accompaniment line with lyrics: "Sing! Thus do we sing! Thus do we sing! — Then — that keepst us". The fifth staff is a piano accompaniment line. A circled '2' is written at the end of the system.

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines with lyrics: "chaste and free, —". The third staff is a vocal line with lyrics: "chaste and free, free As the". The fourth staff is a piano accompaniment line with lyrics: "chaste and free, free —". The fifth staff is a piano accompaniment line with lyrics: "chaste — and free, free —".

free As the young spring; ~~Else~~ ^{ever} ~~the~~ ^{be} ~~honour~~ ^{the} ~~ho-nour~~ ^{be} spoke From that

spring, free as the young spring; ~~Be~~ ^{ever} ~~the~~ ^{be} ~~honour~~ ^{the} ~~ho-nour~~ ^{be} spoke, From that

free As the young spring; Be thy honour spoke, From that

free As the young spring; Be thy honour ~~ever~~ ^{be} ~~the~~ ^{be} ~~honour~~ ^{the} ~~ho-nour~~ ^{be} spoke, From that

free As the young spring; Be thy honour ~~ever~~ ^{be} ~~the~~ ^{be} ~~honour~~ ^{the} ~~ho-nour~~ ^{be} spoke, From that

free As the young spring; Be thy honour ~~ever~~ ^{be} ~~the~~ ^{be} ~~honour~~ ^{the} ~~ho-nour~~ ^{be} spoke, From that

place the moon is broke, To that place day — doth

place the moon is — broke, To that place day — doth

place the moon is — broke, To that place day — doth

place the moon is broke, To that place day — doth

place the moon is broke, To that place day — doth

place the moon is broke, To that place day — doth

small notes

un-yoke. Shepherds, go! and as ye pass a-way, Shepherds,
 un-yoke. Shepherds, go! and as ye pass a-way, Shepherds,
 un-yoke. Shepherds, go! and as ye pass a-way, Shepherds.
 un-yoke. Shepherds, go! and as ye pass a-way, Shepherds.

as ye pass a-way Sing to the God of sheep your happy, happy
 as ye pass a-way Sing to the God of sheep your happy, happy
 as ye pass a-way Sing to the God of sheep your happy, happy
 as ye pass a-way Sing to the God of sheep your happy, happy

lay, Sing to the Lord of sheep you happy, happy lay, Sing

lay, Sing to the Lord of sheep you happy, happy lay, Sing

lay, Sing to the Lord of sheep you happy, happy lay, Sing

lay, Sing to the Lord of sheep you happy, happy lay, Sing

Sing, Sing — Sing — Sing — you happy, happy lay.

sing, Sing — you — hap — py, hap — py lay.

Sing, Sing you happy, happy lay, you hap — py lay.

you happy lay, Sing — Sing you happy, happy lay.

2.

Hartley Coleridge

She is not fair
Four Part Song

H. Walford Davies
Op. 40, No. 3.

Allegro teneramente

She is not fair to outward view As many maidens be, the love-li-

She is not fair to outward view As many maidens be, the love-li-

She is not fair to outward view As many maidens be, the love-li-

She is not fair to outward view As many maidens be, the love-li-

Allegro teneramente

Accompaniment
(For practice
only)

ness I ne-er knew un-til she smiled on me; O, then I saw her

ness I ne-er knew un-til she smiled on me; O, then I saw her

ness I ne-er knew un-til she smiled on me; O, then I saw her

ness I ne-er knew un-til she smiled on me; O, then I saw her

eye was bright, A well of love, a spring of light! But

eye was bright, A well of love, a spring of light! But

eye was bright, A well of love, a spring of light! But

eye was bright, A well of love, a spring of light! But

eye was bright, A well of love, a spring of light! But

eye was bright, A well of love, a spring of light! But

now her looks are coy and cold, To mine they never re-ply, And yet I

now her looks are coy and cold, To mine they never re-ply, And yet I

now her looks are coy and cold, To mine they never re-ply, And yet I

now her looks are coy and cold, To mine they never re-ply, And yet I

now her looks are coy and cold, To mine they never re-ply, And yet I

non forte

cease not to be-hold the love-light in her eye: Her very frowns-are

cease not to be-hold the love-light in her eye: Her very frowns-are

cease not to be-hold the love-light in her eye: Her very frowns-are

cease not to be-hold the love-light in her eye: Her very frowns-are

dim.

fairer far than smiles of other maidens are.

dim.

fairer far than smiles of other maidens are.

dim.

fairer far than smiles of other maidens are.

dim.

fairer far than smiles of other maidens are.

dim.

George Peck.

Lighthearted Allegro *

Fair and fair

Part Song for S. A. T. B.

H. Walford Davis

B

Fair and fair and twice so fair As fair as a-ny may be The fairest shepherd our
 Fair and fair and twice so fair As fair as a-ny may be, The fairest shepherd our

Allegro *

Piano
for practice

Green A love, a love for a-ny, a-ny la-dy, la-dy.
 Green A love, a love for a-ny, a-ny la-dy, la-dy.

Fair, fair, fair and fair and
 Fair, fair, fair and fair and

* The actual tempo and all marks of expression are left to the discretion of the conductor. The
 here and style of interpretation should at all points be such as will bring out the lighthearted
 spirit of the words themselves. The paramount wish is made to be sure as 'asides' not too prominent

in smaller type

Handwritten musical notation for the first system, consisting of two staves. The top staff is a vocal line with lyrics "a-lone!" and the bottom staff is a piano accompaniment line. The music is in G major and 3/4 time.

Handwritten musical notation for the second system, consisting of two staves. The top staff is a vocal line with lyrics "twice so fair, As fair as a-my may be; Thy love is fair for thee a-lone, — And" and the bottom staff is a piano accompaniment line. The music is in G major and 3/4 time.

Handwritten musical notation for the third system, consisting of two staves. The top staff is a vocal line with lyrics "twice so fair, As fair as a-my may be; Thy love is fair for thee a-lone, — And" and the bottom staff is a piano accompaniment line. The music is in G major and 3/4 time.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff is a vocal line with lyrics "My love is fair, my love is gay, As fresh as bin the" and the bottom staff is a piano accompaniment line. The music is in G major and 3/4 time. Performance instructions include "(simile)" and "in ordinary type again".

Handwritten musical notation for the fifth system, consisting of two staves. The top staff is a vocal line with lyrics "My love is fair, my love is gay, As fresh as bin the" and the bottom staff is a piano accompaniment line. The music is in G major and 3/4 time. Performance instructions include "(simile)".

Handwritten musical notation for the sixth system, consisting of two staves. The top staff is a vocal line with lyrics "for no other, for no other la-dy, la-dy, My love is fair, my love is gay, As fresh as bin the" and the bottom staff is a piano accompaniment line. The music is in G major and 3/4 time. Performance instructions include "(simile)".

flour in May, my love is fair, my love is gay, As fresh as lin the flour of my love my
 flour in May, my love - my love is fair, my love is gay, As fresh as lin the flour of my love my
 flour in May, my love - my love is fair, my love is gay, As fresh as lin the flour of my love my

flour in May, my love is fair, my love is gay, As fresh as lin the flour of my love my
 flour in May, my love is fair, my love is gay, As fresh as lin the flour of my love my

roundelay, my merry, merry, merry round — e — lay Con — cludes with
 roundelay, my merry, merry, merry round — e — lay Con — cludes with
 roundelay, my merry, merry, merry round — e — lay Con — cludes with

roundelay, my merry, merry, merry, merry round — e — lay Con — cludes with
 roundelay, my merry, merry, merry, merry round — e — lay Con — cludes with

Print a double accent thus: >>

Thin double bar

Thick double bar

Senza tempo

* They that do change do love for new, Pray gods the change for worse!

Cupid's curse, - Ah!

Cupid's curse, - Ah!

Cupid's curse, - Ah!

Cupid's curse, - Ah!

Cupid's curse, - Ah!

They that do change do love for new, Pray gods the change for worse!

They that do change do love for new, Pray gods the change for worse!

They that do change do love for new, Pray gods the change for worse!

They that do change do love for new, Pray gods the change for worse!

sembare en parole

Fair and fair and twice so fair, As fair as a-may may be the fairest shepherdess

Fair and fair and twice so fair, As fair as a-may may be the fairest shepherdess

Fair fair twice so fair,

Fair fair twice so fair,

Small type footnote ->

* This imbrication to be chanted by one strong emphatic singer fully audible above the rest of the chorus! Immediately to be repeated with similar emphasis by the full choir as by one voice. The first word may be heard more

small type

green, A love, a love for a-ny, a-ny la-dy, la-dy. (Fai, fai,

green, A love, a love for a-ny, a-ny la-dy, la-dy. (Fai, fai,

(Oh!) Fai, - fai, fai, fai and fai and

(Oh!) Fai, - fai, fai, fai and fai and

twice so fair.) (may be!) (a-love! —)

twice so fair.) (may be!) (a-love! —)

twice so fair, As fair as a-ny may be; Thy love is fair for thee a-love — And

twice so fair, As fair as a-ny may be; Thy love is fair for thee a-love — And

small
with
fig.

ordinay pipe again

My love, my love, my love can pipe, my
 My love, my love, my love can pipe, my
 for no other, for no other la-ry, la-ry. My love can pipe, my
 for no other, for no other la-ry, la-ry. My love can pipe, my

love can sing, my love can ma-ny a prett' thing, my love can pipe, my love can sing, my
 love can sing, my love can ma-ny a prett' prett' thing, my love can pipe, my
 love can sing, my love can ma-ny a prett' prett' thing, my love can pipe, my
 love can sing, my love can ma-ny a prett' thing, my love can pipe, my love can sing, my

range

lon can ma-ny a pretty thing, And of his love-ly prais-~~es~~ sing my

lon can sing, My lon can many pretty thing, of his love-ly prais-~~es~~ sing my

lon can sing, My lon can many a pretty thing, of his love-ly prais-~~es~~ sing my

lon can many a pretty thing, And of his love-ly prais-~~es~~ sing my

lon can many a pretty thing, And of his love-ly prais-~~es~~ sing my

lon can many a pretty thing, And of his love-ly prais-~~es~~ sing my

my, my, my round e-laps. A - men

my, my, my round e-laps. A - men

my, my, my round e-laps. A - men

my, my, my round e-laps. A - men

my, my, my round e-laps. A - men

my, my, my round e-laps. A - men

Print out words exact as in treble under each voice part

Cupid's curse; - They that do change old love for new, Pray Gods they change for worse!

Cupid's curse; - They that do change old love for new, Pray Gods they change for worse!

Piu animato

Fai and fai and twice so fai, fai and fai and twice so fai, twice, twice,

Fai and fai and twice so fai, fai and fai and twice so fai, twice, twice,

Fai - and fai and twice - so fai, Fai - and fai and twice - so fai, twice, twice,

Fai - and fai and twice so fai, fai - and fai and twice - so fai, twice, twice,

Piu animato

twice so fair, As fair as a-ny may be; The fairest shepher on our
 twice so fair, As fair as a-ny may be; The fairest shepher on our
 twice so fair, As fair as a-ny may be; Thy love, — thy love is fair for
 twice so fair, As fair as a-ny may be; Thy love is fair, thy love is fair for
 green, A love, — a love for a-ny lady, a-ny lady, a-ny
 friend, A love, — a love for a-ny lady, a-ny lady, a-ny
 thee a-lone, — And for no other, for no other lady, for no
 thee a-lone, — And for no other, for no other lady, for no

Handwritten musical score for a hymn. The score is written on five systems of staves. The first system contains the vocal melody and lyrics: "lady, a-my, any, any la-dy, a-my la-dy!". The second system continues the melody: "lady, a-my, a-my, any la-dy, a-my la-dy!". The third system introduces a second voice part with the lyrics: "other, for no o-ther la-dy, for no other la-dy!". The fourth system continues this part: "other, for no o-ther la-dy, for no other la-dy!". The fifth system shows the piano accompaniment, with a treble clef staff containing chords and a bass clef staff containing a bass line. The music is in the key of D major (one sharp) and 4/4 time. The lyrics are written in a cursive hand below the notes. The score ends with a double bar line and a fermata.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are provided for further musical notation or practice.

The Holly and the Ivy

Traditional Carol.

~~Traditional Carol~~

arranged by
H. Walford Davies

Allegretto

solo

The Holly and the Ivy When they are both full grown; Of
 (A boy's voice) The Holly bears a blossom As white as a - ny flower; And
 (A man's voice) The Holly bears a berry As red as a - ny blood; And
 (A boy's voice) The Holly bears a prickly As sharp as a - ny thorn; And
 (A man's voice) The Holly bears a bark - As bitter as a - ny gall; And

all the trees that are in the wood The - Holly bears the
 may bore sweet - Je - sus Christ To - be our sweet Sa -
 may bore sweet - Je - sus Christ To - do poor sin - ners
 may bore sweet - Je - sus Christ On - Christmas day in the
 may bore sweet - Je - sus Christ For to re - deem us

mf

Crown
-victor
God.
mf

all. eff. ROS

O the ri - sing of the Sun - And the run - ning of the deer, The

O the ri - sing of the Sun - And the run - ning of the deer, The

O the ri - sing of the Sun - And the run - ning of the deer, The

O the ri - sing of the Sun And the run - ning of the deer - The

mf

accompaniment
(piano and)

Carol
Anonymous

The Seven Virgins

Part Song for Four Voices.

H. Walford Davies.
(No. 40, No. 2.)

Andante tranquillo

Soprano
Alto
Tenor
Bass

And one of them was
And one of them was
And one of them was

All under the leaves and the leaves of life I met with Virgins seven, And one of them was

Accompaniment
(for practice only)

Allegretto tranquillo

Mary mild, Our Lord's mother of Heaven.

Mary mild, Our Lord's mother of Heaven

Mary mild, Our Lord's mother of Heaven. O what are you seeking, you seven fair maids, All

Mary mild, Our Lord's mother of Heaven. O what are you seeking, you seven fair maids, All

This may be sung in B flat minor or in A minor if preferred.

meno rit. *a tempo*

under the leaves of life? Come tell, come tell, what seeks you

dim. *p* *meno rit.* *a tempo* Ah —

meno rit. *a tempo*

f *dim.* *p*

mp

under the leaves of life? We're seeking for no leaves, Thomas,

under the leaves, the leaves — of life? We're seeking for no — leaves, Thomas,

un-der the leaves of life??

un-der the leaves, the leaves — of life??

mp

But for a friend of thine; We're seeking for sweet Je-sus Christ To be our guide and

But for a friend of thine; We're seeking for sweet Je-sus Christ To be our guide and

for - sweet Je-sus Christ To be our guide and

for - sweet Je-sus Christ To be our guide and

thine.

thine?

thine? Go - down, go down to you-der town, And sit in the gallery, And thee -

thine? Go - down, go down to you-der town, And sit in the gallery, And

3/3

ppp Lento

Grievous bitter tear - From the virgin's eyes did fall -

Grievous bitter tear -

- my a bitter tear -

Grievous bitter tear - From the virgin's eyes did fall - Lento

Grievous bitter tear - From the virgin's eyes did fall -

peace, Mother, O peace - Your weeping ~~doth~~ ^{doth} me grieve: must

peace, Mother, O peace - Your weeping ~~doth~~ ^{doth} me grieve: must

peace Mother, O peace, Mother, Your weeping ~~doth~~ ^{doth} me grieve: I must suffer this, suf -

peace Mother, O peace, Mother, Your weeping ~~doth~~ ^{doth} me grieve: I must suffer this, suf -

2/5

ppp

you sometimes, Mother, as I have done." O come, then John E-

you sometimes, Mother, as I have done." O come, then John E-

you sometimes, Mother, as I have done." O come, then John E-

you sometimes, Mother, as I have done." O come, then John E-

ppp

ppp e molto legato

vangelist, than it welcome unto me; But more welcome my own dear Son, whom I

vangelist, than it welcome unto me; But more welcome my own dear Son, whom I

vangelist, than it welcome unto me; But more welcome my own dear Son, whom I

vangelist, than it welcome unto me; But more welcome my own dear Son, whom I

2/4

sotto voce
 nursed upon my knee. Then he laid his head on his right shoulder, seeing

sotto voce

sotto voce

sotto voce
 nursed upon my knee. Then he laid his head on his right shoulder, seeing,

sotto voce

sotto voce

poco rit. *quasi Adagio*
 death it struck him nigh - The Holy Ghost be with your soul, I

poco rit.

poco rit.

poco rit. *quasi Adagio*
 death it struck him nigh - The Holy Ghost be with your soul, I

poco rit.

poco rit.

a tempo primo
 die, Mother, I die! O the rose, the rose, the gentle rose, And the

die, Mother, I die! O the rose, the rose, the gentle rose, And the

a tempo primo

cresc.
 fennel that grows so green! God give us peace in every place to

cresc.

fennel that grows so green! God give us peace in every place to

cresc.

mf

pray for our King and Queen. Further - more for our enemies all our

pray for our King and Queen. Further - more for our enemies all our

prayer they should be sung: A - men, your Lord, your cha - ri-

A - men, your Lord, your cha -

prayer they should be sung, A - men, your Lord, your

rit.

Is the end-^{ing} of ^{our} Song.

ri-ty Is the ending of our Song.

Your cha-ri-ty Is the end-^{ing} of ^{our} Song.

cha-ri-ty Is the ending of our Song.

rit.

3/10

Joseph's thorn sang the blackbird,
Joseph's thorn sang the blackbird, sang
Joseph's thorn sang the blackbird, sang
Joseph's thorn sang the blackbird sang

Feet.

Let her in! Let her in!

espr

mf
"Hast thou seen the wounds?" said Michael, "know - - - est thou thy sin?"

mf
Hast thou seen the wounds?" said Michael, "know - - - est thou thy sin?"

mf
Hast thou seen the wounds?" said Michael, "know - - - est thou thy sin?"

mf
Hast thou seen the wounds?" said Michael, "know - - - est thou thy sin?"

ppp *smile*
(knowest thou thy sin?) "It is evening, eve - - - ning,"

ppp
(knowest thou thy sin?) "eve - - - ning,"

ppp
(knowest thou thy sin?) "eve - - - ning"

ppp
(knowest thou thy sin?) "eve - - - ning"

sang the blackbird, "Let her in! Let her

sang the blackbird, sang,

sang the blackbird, sang,

sang the blackbird, sang,

8v

in! " Yes - - - I have seen the

Yes - - - I have seen the

Yes - - - I have seen the

Yes - - - I have seen the

Handwritten musical notation for piano accompaniment.

wounds, And - - I know my sin." "She knows it well, well, well,"

wounds, And - - I know my sin." "She knows it,"

wounds, And - - I know my sin." "She knows it"

wounds, And - - I know my sin." "She knows it"

mf (impulsively)

mf

sang - - the black bird, "Let her in! Let her in!"

sang the black bird, "Let her in! Let her in!"

sang - - the black bird, "Let her in, Let her in!" "Thou bring'st no

sang the black bird, "Let her in, Let her in!" "Thou bring'st no

dim

Small type

"Nought save sin", (Nought save
 "Nought save sin", (Nought save
 offerings," said Michael, "Nought save sin," (Nought save
 offerings," said Michael, "Nought save sin," (Nought save
 Ped.

Small type

sin.) And the blackbird sang, She is sorry, sorry,
 sin.) And the blackbird sang, "She is
 sin.) And the blackbird sang, "She is
 sin.) And the blackbird sang, "She is
 2/5
 7

Small type

cres - - - - - *pp*

Sorry, Lether in! Lether in! She is sorry, sorry,

cres - - - - - *molto dimi*

Sorry, Lether in! Lether in! She is sor- - - - -

cres - - - - - *molto dim*

Sorry, Lether in! Lether in! She is sor- - - - -

cres - - - - - *molto dim*

Sorry, Lether in! Lether in! She is sor- - - - -

pp *Molto sostenuto e tranquillo*

Sor-ry, " When - - - he had

- - -ry!" When - - - he had

- - -ry!" When - - - he had

- - -ry!" When - - - he had

pp *Molto sostenuto e tranquillo*

2/6

8

(pp)
 sung himself to sleep, And night did be-gin,

(pp)
 sung himself to sleep, And night did be-gin, - - -

(pp)
 sung himself to sleep, And night did be-gin, - - -

(pp)
 sung himself to sleep, And night did be-gin, - - -

Fed.

(pp)
 one came - - and o - - - pen'd Michael's gate, And

(pp)
 one came - - and o - - - pen'd Michael's gate, And

(pp)
 one came - - and o - - - pen'd Michael's gate, And

(pp)
 one came - - and o - - - pen'd Michael's gate, And

(pp)
molto *molto cresc.*

9
2/4

Gale, And Magdalen went in.

Gale, And mag-da-len went in.

Gale, And Magdalen went in.

Gale, And Magdalen went in.

pp

ppp

pp

ppp

ppp

ppp

dim.

Daniel (1562-1619)

Love's Tempest:

H. Walford Davies
Op. 41, No. 1.

Allegro energico

The musical score is written on ten staves. The first four staves are vocal parts, each with a treble clef and a 3/4 time signature. The lyrics 'Heigh ho! - Heigh ho, -' are written below the notes. The fifth and sixth staves are piano accompaniment, with a bass clef and a 3/4 time signature. The tempo 'Allegro energico' is written above the piano part. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff'.

Love - is a torment of the mind, a - torment, a torment, a tor -

Love - is a tor - ment of the mind, a - torment, a torment, a tor -

Love - is a tor - ment of the mind, a - torment, a torment, a tor -

Love - is a tor - ment of the mind, a - torment, a torment, a tor -

ment of the mind, A tempest ever - last -

ment of the mind, A tempest ever - last -

ment of the mind, A tempest ever - last -

ment of the mind, A tempest ever - last -

2215
Per.

ing, a tempest ever - last -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics 'ing, a tempest ever - last -' are written below the vocal line. The music is in a key with one sharp (F#) and a common time signature. The piano part consists of chords and moving lines in the left hand.

ing, a tempest ever - last -

The second system continues the musical piece with similar notation. The lyrics 'ing, a tempest ever - last -' are repeated. There are some corrections and additional markings in the piano part, including a '2/3' time signature change in the middle of the system.

- ing; - And Love hath made it of a kind -

The third system introduces the lyrics '- ing; - And Love hath made it of a kind -'. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff. The music continues with the same key signature and time signature.

- ing; - And Love hath made it of a kind -

The fourth system concludes the page with the lyrics '- ing; - And Love hath made it of a kind -'. The notation includes some complex piano accompaniment with multiple beamed notes and dynamic markings.

Handwritten musical score for a choir, consisting of 12 staves. The first four staves are vocal parts with lyrics: "Not well, nor full nor fast - ing. Heih ho, -". The fifth and sixth staves are piano accompaniment. The seventh through tenth staves are vocal parts with lyrics: "Heih ho, - heih ho, - Why so?". The eleventh and twelfth staves are piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *ff*. There are some corrections and scribbles in the lower vocal parts.

Poco meno mosso

more we enjoy it, more it dies;

more we enjoy it, more it dies;

more we enjoy it, more it dies;

more we enjoy it, more it dies;

Poco meno mosso

If not enjoy'd, it sighing, sighing cries

If not enjoy'd, it sighing, sighing cries

If not enjoy'd, it sighing, sighing cries

If not enjoy'd, it sighing, sighing cries

pp

Heigh ho! — heigh ho, — heigh ho, — heigh —

Heigh ho! — heigh ho, — heigh ho, — heigh —

Heigh ho! — heigh ho, — heigh ho, — heigh —

Heigh ho! — heigh ho, — heigh ho, — heigh —

ho, heigh ho, — heigh ho, — heigh ho, — heigh ho, Love — is a

ho, heigh ho, — heigh ho, — heigh ho, — heigh ho, Love — is a

ho, heigh ho, — heigh ho, — heigh ho, — heigh ho, Love — is a

ho, heigh ho, — heigh ho, — heigh ho, — heigh ho, Love — is a

Accel. Presto

for-ment, a for-ment, A tempest e-ur-

for-ment, a for-ment, A tem-pest e-ur-

for-ment, a for-ment, A tem-pest e-ur-

for-ment, a for-ment, A

last- ing, Heil ho,

last- ing, Heil ho,

last- ing, Heil ho,

last- ing, Heil ho,

last- ing, Heil ho,

heigh ho, heigh ho!

heigh ho, heigh ho!

heigh ho, heigh ho!

heigh ho, heigh ho!

ff

2/9

Note: The last discord in the 4th Part is placed by leaving the tenor across the bass

Red, and Whiting

Fighting Men

Kas.

Largo

f *dim.* $\overset{3}{\curvearrowright}$

All the world o-ver nursing their scars, Sit the old fighting-men

All the world o-ver nursing their scars, Sit the old fighting-men

broke, broke in the wars - Sit the old fighting men, surly and grim, Mocking the

broke, broke in the wars - Sit the old fighting men, surly and grim, Mocking the

broke, broke in the wars - Sit the old fighting men, surly and grim, Mocking the

broke, broke in the wars - Sit the old fighting men, surly and grim, Mocking the

lilt — of the conqueror's hymn. All the world
 lilt — of the conqueror's hymn. All the world over
 lilt — of the conqueror's hymn. All the world
 lilt — of the conqueror's hymn. All the world o - ver

o - ver nursing their scars, Sit the old fighting men, broke, broke in the war.
 nursing, nursing their scars, Sit the old fighting men, broke, broke in the war.
 o - ver nursing their scars, Sit the old fighting men, broke, broke in the war.
 nursing, nursing their scars, Sit the old fighting men, broke, broke in the war.

Allegro

Dust of the battle o'er-whelmed - them and hid, Fame never found them in
Dust of the battle o'er-whelmed - them and hid, Fame never found them in
Dust of the battle o'er-whelmed - them and hid, Fame never found them in
Dust of the battle o'er-whelmed - them and hid, Fame never found them in

ought that they did, Wounded and spent li -
ought that they did, Wounded and spent li -
ought that they did, Wounded and spent to the lazar they drew, - li -
ought that they did, Wounded and spent li -

Cresc

ning the road, li-ning the road where the legions, the legions pass through. —
 ning the road, li-ning the road where the legions, the legions pass through. —
 ning the road, li-ning the road where the legions, the legions pass through. —
 ning the road, li-ning the road where the legions, the legions pass through. —

Sons of the laurel who press to your need, (Worth-y God's pity most —
 Sons of the laurel who press to your need, Wor — thy God's pity most
 Sons of the laurel who press to your need, (Wor — thy God's pity most
 Sons of the laurel who press to your need Wor — thy God's pity most

Ye who succeed, Ere you go triumphing, crowned, crowned to the stars,
 ye who succeed, Ere you go triumphing, crowned, crowned to the stars,
 ye who succeed, Ere you go triumphing, crowned, crowned to the stars,
 ye who succeed, Ere you go triumphing, crowned, crowned to the stars.

Pity poor fighting men, broke in the war, pi - ty poor - stars,
 Pity poor fighting men, broke in the war, pi - ty poor - stars,
 Pity poor fighting men, broke in the war, pi - ty poor - stars,
 Pity poor fighting men, broke in the war, pi - ty poor - stars.

dim *p*
fighting men, broke, — broke, broke in the wars.

fighting men, broke, — broke, broke in the wars.

fighting men, broke, — broke, broke in the wars.

fighting men, broke, — broke, broke in the wars.

Empty musical staves for accompaniment or further notation.

Befrei Perle

In memoriam

Adagio solenne. 3/4. H.

2 Trompeten

Thorbass

continua
op. 101
H. (7 min)
5 chas)

(op. 101)

(Dec.) (Can.) (Dec.) (Can.)

Large
space

Psalm XXIII. Dominus regit me.

Congregation

Congregation Therefore can I lack nothing.

Decani (Sicani) Cantoris. Dec.

1. The Lord is my shepherd: there-fore can I lack no-thing. 2. He shall feed me in a green pasture:

And lead me forth be-side the wa-ters of com-fort. And bring me forth in the paths of right-ness

Can. Dec. Can.

and lead me forth be-side the wa-ters of com-fort. 3. He shall com-fort my soul: and bring me forth in the paths of right-ness

for his names sake.

Dec.

for his names sake. - 4. Yea, though I walk through the valley of the shadow of death, I will fear no evil:

Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat, and a common time signature. The notes are mostly quarter and eighth notes.

For thou art with me; thy rod and thy staff com- fort me.

Handwritten musical score for voice and piano. The voice part is marked 'Can.' and 'Dec.' with lyrics: 'for thou art with me; thy rod and thy staff com- fort me. - 5. Thou shalt prepare a table before me against them that hater me'. The piano accompaniment features a steady bass line and chords.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat, and a common time signature. The notes are mostly quarter and eighth notes.

Thou hast anointed my head with oil, and my cup shall be full.

Handwritten musical score for voice and piano. The voice part is marked 'Can.' with lyrics: 'Thou hast anointed my head with oil, and my cup shall be full. - 5/2'. The piano accompaniment features a steady bass line and chords.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat, and a common time signature. The notes are mostly quarter and eighth notes.

Handwritten musical score for voice and piano. The voice part is marked 'Dec.' with lyrics: 'But thy loving-kindness and mercy shall follow me all the days of my life:'. The piano accompaniment features a steady bass line and chords.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one flat, and a common time signature. The notes are mostly quarter and eighth notes.

And I will dwell in the house of the Lord for ever.

Handwritten musical score for voice and piano. The voice part is marked 'Can.' with lyrics: 'and I will dwell in the house of the Lord for ever.'. The piano accompaniment features a steady bass line and chords.

mf Glory be to the Father, and to the Son: and to the Ho-ly Ghost;

mf Glo-ry be to the Father, and to the Son: and to the Ho-ly Ghost; - 3

As it was in the beginning, is now, and ever shall be: world without end. A - - - men. A - - - men.

As it was in the beginning, is now, and ever shall be: world without end. A - - - men. A - - - men.

12

3 parts

page 1
page 2
page 3

large small
large
large & small mixed

Psalm XIX

v. 1 to 6

A musical score for two staves, likely soprano and alto, in a key with two flats (B-flat and E-flat). The notation includes whole and half notes. The entire section is crossed out with a large, bold 'X'.

v. 7 to 11 (Solo and unaccompanied)

Dome Choir

Chancel Choir

A musical score for two staves, divided into two parts: 'Dome Choir' and 'Chancel Choir'. The notation includes whole and half notes. The 'Dome Choir' part is marked with a double underline.

v. 12 and 13

A musical score for two staves, continuing the piece with whole and half notes.

v. 1 to 6, 14 to 15, and Gloria.

A musical score for two staves, including the first section and a 'Gloria' section. The notation includes whole and half notes.

Psalm XIX

v. 1 to 6

H. Walford Davis

w 7 to 11

w 12, 13.

v. 12

v. 13

Psalm XIX

v 1 to 6

A-W

v 7 to 11

Some Choir

Chancel Choir

v 12, 13.

v 1 to 6 and flows

The luteer kneels by the cradle and sings:-

Why, why, why do you cry, My

pp

Babe, Honey-bee The sun's in the sky and the wind

is in the tree. all that you

ff

want Is his kisses from me, (Honey bee) Take them and keep them

The first system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in treble clef with a key signature of one sharp (F#). The lyrics are "want Is his kisses from me, (Honey bee) Take them and keep them". The piano accompaniment is written on two staves in treble and bass clefs, with a key signature of one sharp. The music features a mix of eighth and quarter notes, with some chords and accidentals like a sharp sign.

Take them and keep them My babe, Honey-bee, my babe, Honey

The second system of the handwritten musical score continues the vocal line and piano accompaniment. The lyrics are "Take them and keep them My babe, Honey-bee, my babe, Honey". The vocal line includes a dynamic marking of *ppp* (pianissimo) above the final notes. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chords and accidentals.

-bee!

The third system of the handwritten musical score concludes the vocal line and piano accompaniment. The lyrics are "-bee!". The vocal line has a dynamic marking of *ppp* above the notes. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with various chords and accidentals.

~ Honeybee is crying etc: -

Sings:

f

When I was small and had no sense, I cried my eyes at small lifeless; Now

you too silly, leave your bees And end your tears and - make you

peace -

(Fast)

Bind him round - bind him round, Bind him our green prisoner,

Here he stays - all his days - Underneath the wave - water. Hahaha, hahaha!

accelerando

Ha ha, ha ha ha ha, ha, ha, ha, ha, ha!

(Bright)

There are many ways of learning, To keep the hair a-turning, Most of them are long,

Most of them are long: But the shortest and the lightest, The easiest and the brightest Is a song - is a song.

Repeat
in Chorus.

from Shelley

The Clouds

Two

H. Walford Davies

* *Allergo felice* (♩. = about 96)

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8.

Soprano I
I bring fresh showers - for the thirsting flowers -

Soprano II
I bring fresh showers - for the thirsting flowers -

Contralto I and II
I bring fresh showers - for the thirsting flowers -

The vocal staves for Soprano I, Soprano II, and Contralto I and II are arranged vertically. Each staff contains a vocal line with lyrics written below the notes. The lyrics are: "I bring fresh showers - for the thirsting flowers -".

The piano accompaniment for the second system continues the melodic and harmonic themes from the first system, with more complex chordal textures and rhythmic patterns.

From the seas — and the streams; —

The vocal staves for the second system contain the lyrics: "From the seas — and the streams; —".

From the seas — and the streams; —

The vocal staves for the third system contain the lyrics: "From the seas — and the streams; —".

From the seas — and the streams; —

The vocal staves for the fourth system contain the lyrics: "From the seas — and the streams; —".

The piano accompaniment for the final system concludes the piece with a series of chords and melodic fragments, ending with a final cadence.

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* The light and shade and all other points of expression are left to the performers and to their conductor. They will find inspiring inspiration in the words; thus the 'Sunrise' division suggests a strong brilliant tone the 'Sunset' a subdued and lingering tone, the 'lashing hail' a strong impact of accents and so forth, while the joyous serenity of the whole should find its counterpart in an unflinching rhythmic swing and consistent freedom of utterance. The ♯ major section may be sung by *Soli* or *unichorus* if found desirable.

bear light shade — for the leaves when laid — In their noon day
 I bear light shade — for the leaves when laid — In their noon
 I bear light shade — for the leaves when laid — In their noon day

This system contains three vocal staves and a piano accompaniment staff. The key signature is one flat (G major), and the time signature is 3/4. The lyrics are written below the vocal staves. The piano accompaniment consists of chords and moving lines in the right and left hands.

dreams. From my wings are shaken the dew that waken The
 day. dreams. From my wings are shaken the dew that waken The
 dreams. From my wings are shaken the dew that waken The

This system continues the musical composition with three vocal staves and a piano accompaniment staff. The lyrics are repeated. The piano accompaniment includes some complex chordal textures and melodic lines.

Sweet buds every - one, - When rocked - to rest - on their Mother's breast, -
 Sweet buds every - one, - When rocked - to rest - on their Mother's breast, -
 Sweet buds every - one, - When rocked to rest - on their Mother's breast, -

- As she dances, as she dances, dan - ces a - bout the Sun.
 - As she dances, as she dances, dance - ces a - bout the Sun.
 - As she dances, as she dan - ces a - bout the Sun.

I wield the flail — of the lashing hail, — — — — — And whiten the

I wield the flail — of the lashing hail, — — — — — And

I wield the flail — of the lashing hail, — — — — — And

green plains un-der; — And then, — then, then a-gain — I dis-

whiten the green — plains un-der; And then — a-gain — I dis-trick in

whiten the green — plains un-der; And then a-gain, then — a-gain —

-solv-it in rain, — And laugh, laugh as I pass in thun-der.

rain, — And laugh, laugh as I pass in thun-der.

— I dis-trick in rain, And laugh, laugh — in thun-der.

(ped.)

The Sun-gine Sun-rise, — with his meteor eyes, — And his

The Sanguine Sun-rise, — with his me-teor eyes, — And his

The sun-gine Sun-rise, — with his me-teor eyes, — And his

3/4

*Per

burn-ing plumes — out-spread, Leaps on the back of my

burn-ing plumes — out-spread, Leaps — on the back of my

burn-ing plumes — out-spread, Leaps on the back of my

2

sailing, eack, when the morning star — shines dead.

sailing eack, when the morning star — shines —

sailing eack, when the morning star — shines — dead.

35

Molto
Tranquillo (meno mosso)

And — when Sunset may breathe,

dead. And — when Sun- set may breathe,

And — when Sun- set may breathe,

Molto Tranquillo (meno mosso)

(su F. forte)

from the lit sea — be — neath, — Its ar — dours of rest and of

from the lit sea — be. neath, — Its ar — dours of rest and of

from the lit sea — be — neath, — Its ar — dours of rest and of

love, — And the crim-son pall of eve may fall From the

love, — And the crim-son pall of eve may fall From the

love, — And the crim-son pall of eve may fall From the

depth of heaven a - bove, — With wings - fold - ed I rest on mine

depth of heaven a - bove, — With wings folded I rest on mine

depth of heaven a - bove, — With wings - fold - ed I rest on mine

**Ped*

Poco *a*

air - y nest, As still — as a brood - ing, brood - ing dove.

air - y nest, — As still as a brood - ing, brood - ing dove.

air - y nest, — As still as a brood - ing, brood - ing dove.

Poco *a*

**Ped*

poco *accel.*

poco *accel.*

a tempo

I am the daughter of Earth - and Wa - ter, And the nursing of the Sky:

I am the daughter of Earth and Wa - ter, — And the nursing of the Sky: —

a tempo I am the daughter of Earth and Wa - ter, And the nursing of the Sky:

a tempo

a tempo

a tempo

I pass through the pores — of the o-cean — and
 I pass — through the o-cean — and
 I pass — through the o-cean — and

(sempre molto legato)
 1 x 2 3
 *ped. *ped. *ped. *ped. e simile

shores; — I change, — I change, — but I
 shores; I change, — I change, — but I
 shores; I change, — but I cannot, cannot

cannot die! — — — — — bring fresh

cannot die! — — — — — bring fresh

cannot die! — — — — — bring fresh

The first system of a handwritten musical score. It consists of five staves. The top three staves are vocal lines, each with the lyrics "cannot die!" and "bring fresh" written below. The bottom two staves are piano accompaniment, featuring complex chordal textures and melodic lines. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. There are various musical notations including notes, rests, and dynamic markings.

showers — for the thirsting flowers — From the seas — and the streams; —

showers — for the thirsting flowers — From the seas — and the

showers — for the thirsting flowers — From the seas — and the

The second system of the handwritten musical score, also consisting of five staves. The top three staves are vocal lines with lyrics: "showers — for the thirsting flowers — From the seas — and the streams; —", "showers — for the thirsting flowers — From the seas — and the", and "showers — for the thirsting flowers — From the seas — and the". The bottom two staves are piano accompaniment. The lyrics are partially obscured by musical notation and some corrections. The musical notation continues with similar complexity to the first system, including a circled 'C' in the second vocal line.

I bear light shade - for the leaves when laid -
 I bear light shade - for the leaves when laid -
 I bear light shade - for the leaves when laid -

streams;

streams;

streams;

in small W

A single voice of.

leaves - day

streams

In their noon-day dreams -
 In their noon - day - dreams -
 In their noon-day dreams -

In their noon - day - dreams -

(All voices)

I change, I change, I change, I change, I change, I change,

in piano part
 add two bass
 three

3/12

poco rall

a tempo

but I cannot, cannot die.

but I cannot, cannot die.

but I cannot, cannot die.

poco rit. *a tempo*



