Songs in three part harmony

Maclean, Charles D.

London

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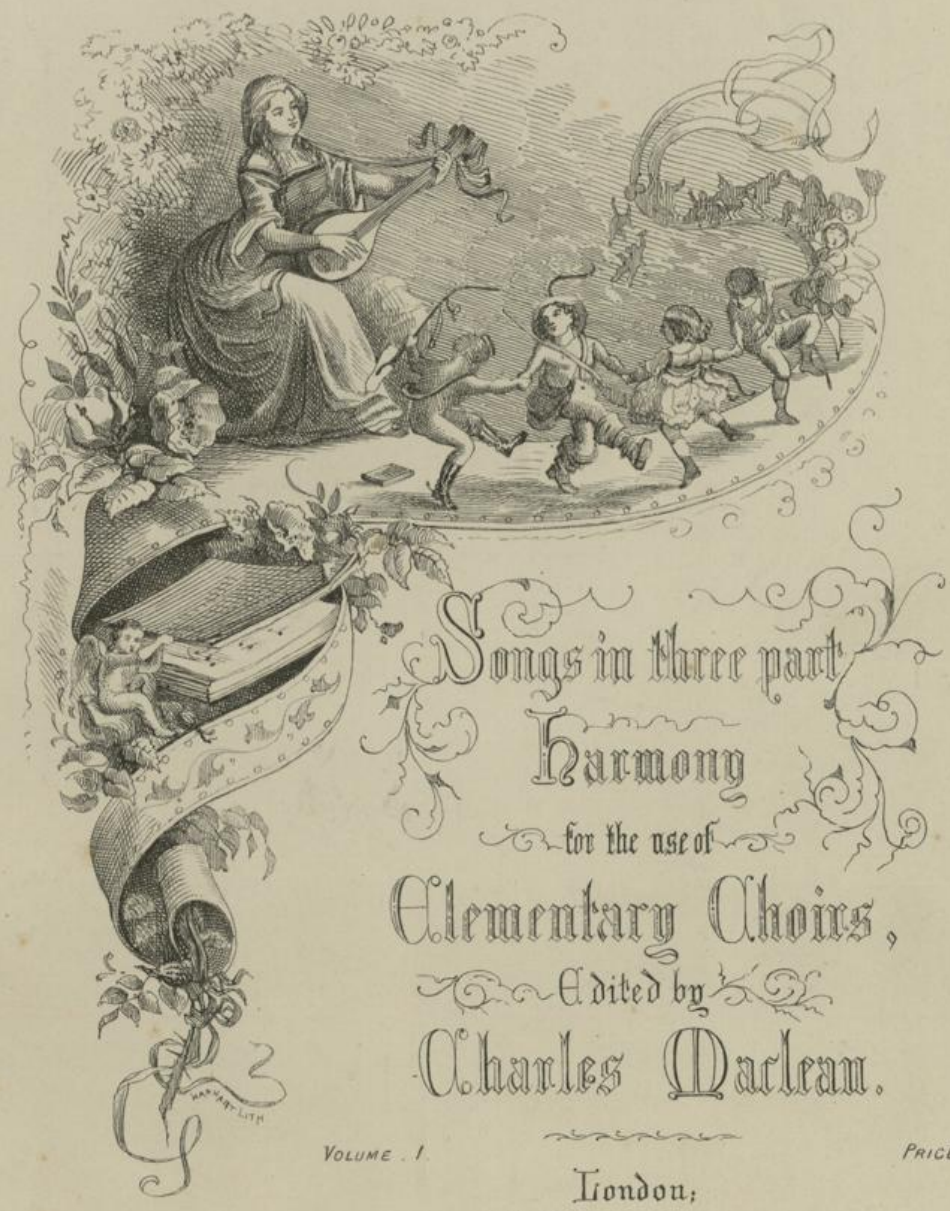
SONGS
IN THREE PART HARMONY

CHARLES MACLEAN.

Dr. Ferdinand Hiller
with respects from
Cologne

November 19th. 1892.

12/36.



Songs in three part Harmony

for the use of

Elementary Choirs,

Edited by

Charles Maclean.

VOLUME . I. PRICE 7/6

London;
NOVELLO, EWER & Co.

CONTENTS OF VOL. I.

The songs in this Collection are arranged with a special view to facility of execution. The arrangement for a Bass part with two upper parts of medium compass, interchangeable for male or female voices, offers less difficulty than the usual disposition in four parts.

The keys chosen will enable any of the pieces to be sung by a chorus in unison, or as a solo by a voice of medium compass. The pieces can also be sung by the chorus in harmony unaccompanied. Variety can be produced by combining these and similar methods.

The words of Nos. 6, 12, 14, 15 and 20, are taken, by permission, from Messrs. Chappell and Co.'s "Old English Ditties."

"FARE THEE WEEL, THOU FIRST AND FAIREST."

No. 1.

SCOTTISH AIR.

Lento.

SOPRANO or TENOR.

1. Fare thee weel, thou first and fair - - est!
2. Ae fond kiss, and then we se - - ver!

CONTRALTO or BARITONE.

1. Fare thee weel, thou first and fair - - est!
2. Ae fond kiss, and then we se - - ver!

BASS.

Lento.

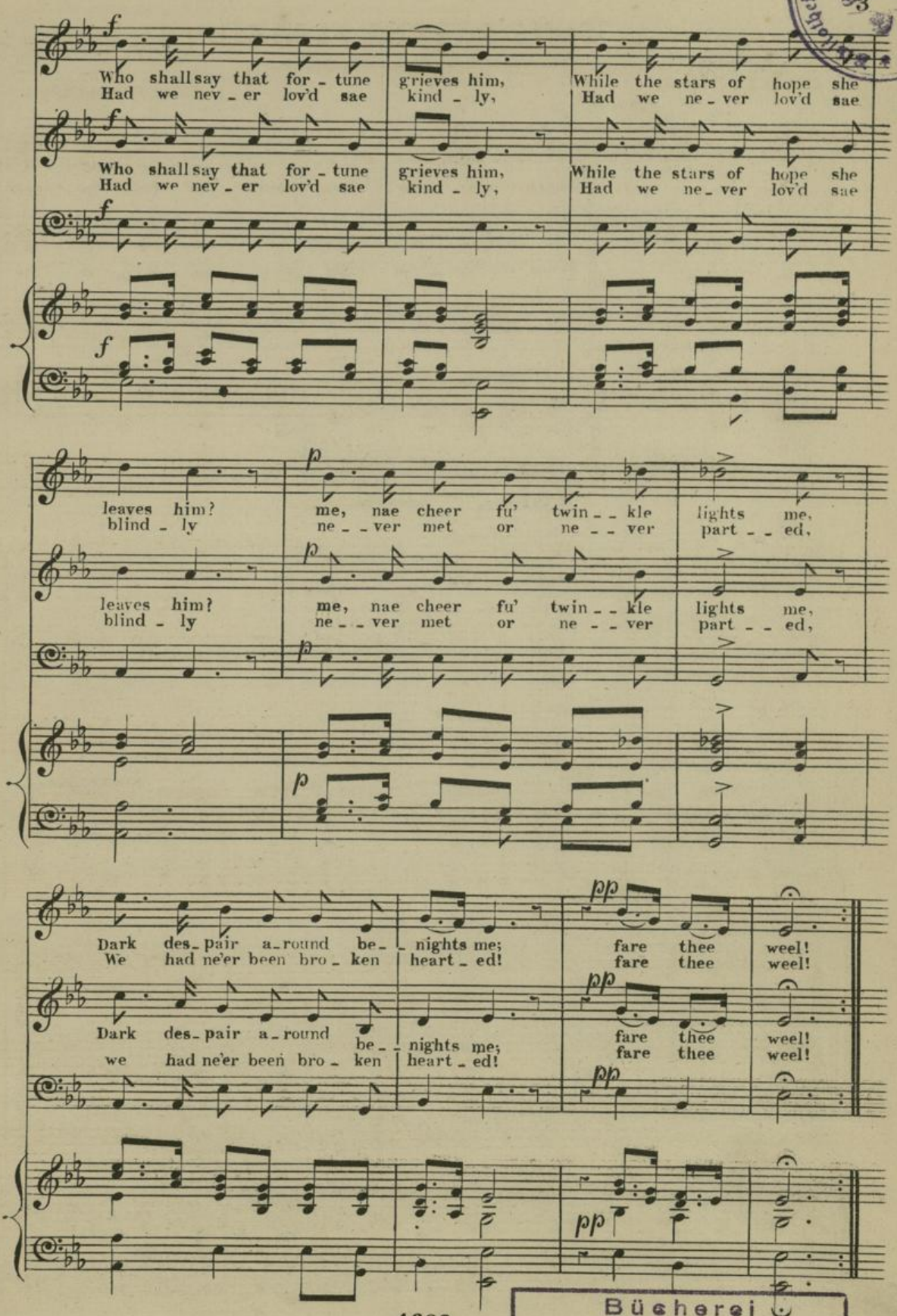
PIANO-FORTE.

Fare thee weel, thou best and dear - est! Thine be il - - ka joy and
Ae fareweel a - las! for e - - ver! Deep in heart-wrung tears I

Fare thee weel, thou best and dear - est! Thine be il - - ka joy and
Ae fareweel a las for e - - ver! Deep in heart - wrung tears I

trea - sure, Peace, con - tent - ment, love and plea - - sure.
pledge thee, War - ring sighs and groans I'll wage thee.

trea - sure, Peace, con - tent - ment, love and plea - - sure.
pledge thee, War - ring sighs and groans I'll wage thee.



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"BUMP NOT THE FLASK."

No. 2.

SONG BY SCHUMANN.

Vivace.

SOPRANO or TENOR. — *f* — Bump not the flask, thou churl - - ish clown, On the board as tho' you would break it; When wine is brought with a sul - - len frown, It makes it as dull as to shake it.

CONTRALTO or BARITONE. — *f* — Bump not the flask, thou churl - - ish clown, On the board as tho' you would break it; When wine is brought with a sul - - len frown, It makes it as dull as to shake it.

BASS. — *f*

Vivace.

PIANO-FORTE. — *f*

Come here, pretty mai - den come pret - - ty lass, Why

Come here, pretty mai - den come pret - - ty lass, Why

stand on the threshold, Come near - er, Yes you shall in-stead of him

stand on the threshold, Come near - er, Yes you shall in-stead of him

fill my glass, Then the wine will be ra - cy and clear - - er.

fill my glass, Then the wine will be ra - cy and clear - - er.

"COME, COME, ALL NOBLE SOULS"

No. 3.

GLEE BY J. ROGERS.

SOPRANO or TENOR.

CONTRALTO or BARITONE.

BASS.

PIANO-FORTE.

Andantino.

f

Come, come, all no - ble souls, Who skill'd in mu - sic's art, Do join in this so - ci - e - ty, To bear a part.

Come, come, all no - ble souls, Who skill'd in mu - sic's art Do join in this so - ci - e - ty, To bear a part.

p

For in this plea - sant grove We'll sit and play and sing,

For in this plea - sant grove We'll sit and play and sing,

cresc: *f*

And im - i - tate the cheer - full birds now in the spring.

cresc: *f*

And im - i - tate the cheer - full birds now in the spring.

cresc: *f*

cresc: *f*

Andante.

p

The Mu - ses nine shall know, and all most plain - ly see

p

The Mu - ses nine shall know, and all most plain - ly see

p

Andante.

p

our off'- ring at their shrine is love and har - mo - ny.

our off'- ring at their shrine is love and har - mo - ny.

SIR PATRICK SPENCE.

No. 4.

OLD SCOTTISH BALLAD.

SOPRANO or TENOR.

CONTRALTO or BARITONE.

BASS.

PIANO-FORTE.

1. The king sits in Dum - ferm - line toun,
up and spake an eld - ern knicht,
king has written a braid let - - ter,

1. The king sits in Dum ferm - line toun,
up and spake an eld - ern knicht,
king has written a braid let - - ter,

drink - in' the bluid red wine: "O whaur will I get a
sat at the king's richt knee: "Sir Pat - rick Spence is the
and seald it wi' his han', And sent it to Sir

drink - in the bluid red wine: "O whaur will I get a
sat at the king's richt knee: "Sir Pat - rick Spence is the
and seald it wi' his han', And sent it to Sir

skeely skip - per....., To sail this ship o' mine? 2. Then
best sai - - lor..... That ev - er sail'd the sea. 3. Our
Pat - rick Spence Was walk - in' on the stran'. 4. "To

skeely skip - per....., To sail this ship o' mine? 2. Then
best sai - - lor..... That ev - er sail'd the sea. 3. Our
Pat - rick Spence Was walk - in on the stran'. 4. "To

4. No - ro - way, to No - ro - way, to No - roway owre the faim; The
5. first line that Sir Patrick read, sae loud, loud laugh - ed he; The
6. wha is this has done this deed, and tauld the king o' me, To

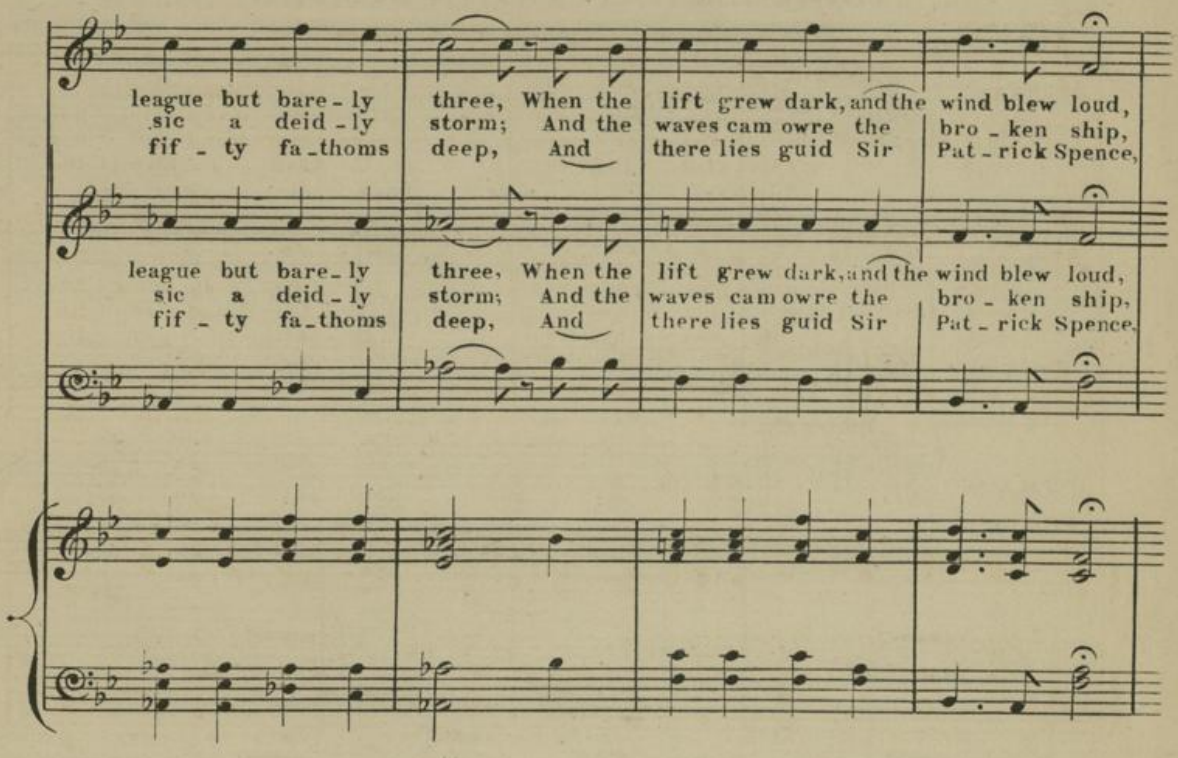
4. No - ro - way, to No - ro - way, to No - roway owre the faim; The
5. first line that Sir Patrick read, sae loud, loud laugh - ed he; The
6. wha is this has done this deed, and tauld the king o' me, To

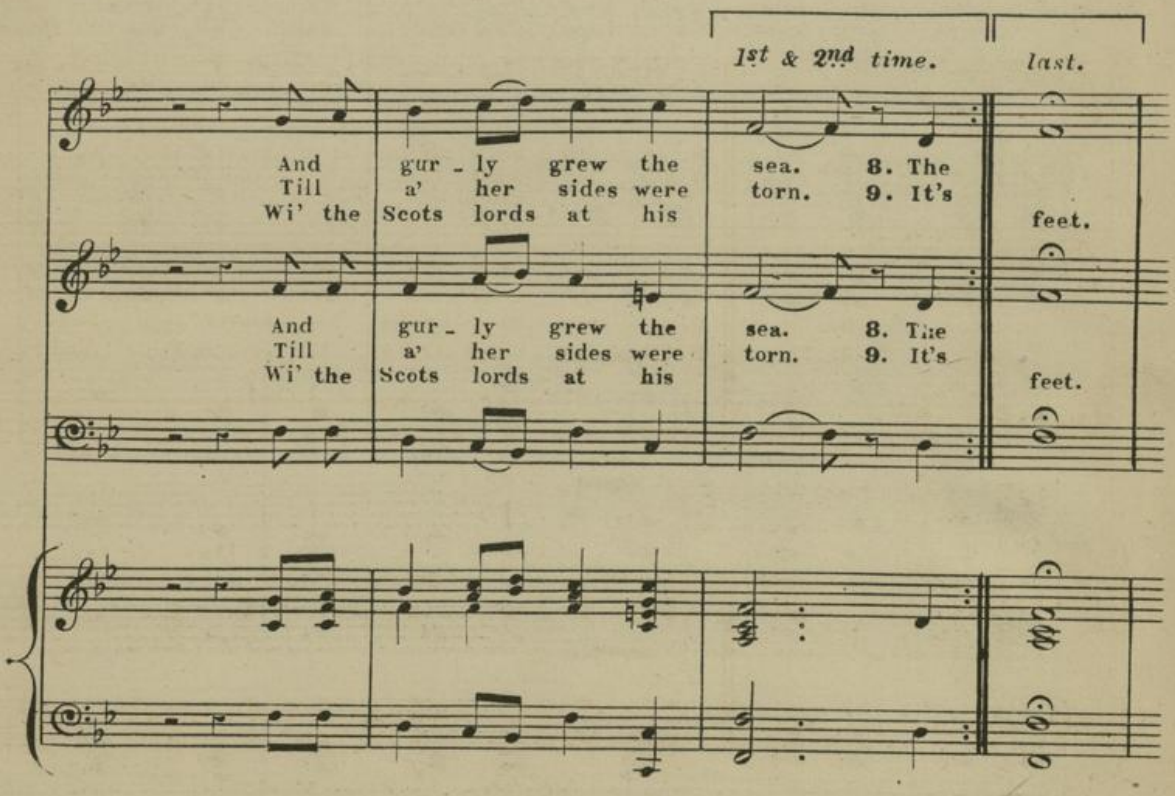
king's dochter o' No - ro - way ...., It's thou maun bring her
neist line that Sir Pat - rick read ...., The tear blind - ed his
send us out at this time o'the year ...., To sail up - - on the

kings dochter o' No - ro - way ...., It's thou maun bring her
neist line that Sir Pat - rick read ...., The tear blind - ed his
send us out at this time o'the year ...., To sail up - - on the

hame?" 5. The 7. had na sail'd a league a league a
e'e. 6. "O 8. an - kers brak, an'the top - masts lap, 'twas
sea? 7. They 9. for - ty miles frae A - - ber - deen, and

hame?" 5. The 7. had na sail'd a league a league a
e'e. 6. "O 8. an - kers brak, an'the top - masts lap, 'twas
sea? 7. They 9. for - ty miles frae A - - ber - deen, and





"THINE AM I, MY FAITHFUL FAIR."

No. 5.

CAELIC AIR.
("CLIOGRAM CHOS")

SOPRANO or TENOR.

Moderato. *f*

1. Thine am I my faith - ful fair,
2. Take a - - way those ro - - sy lips,

CONTRALTO or BARITONE.

f

1. Thine am I my faith ful fair,
2. Take a - - way those ro - - sy lips,

BASS.

f

PIANO FORTE.

Moderato.

f

Thine my love - - ly Nan - - cy; Ev'- - ry pulse a -
Rich with balm - y trea - - sure; Turn a - way thine

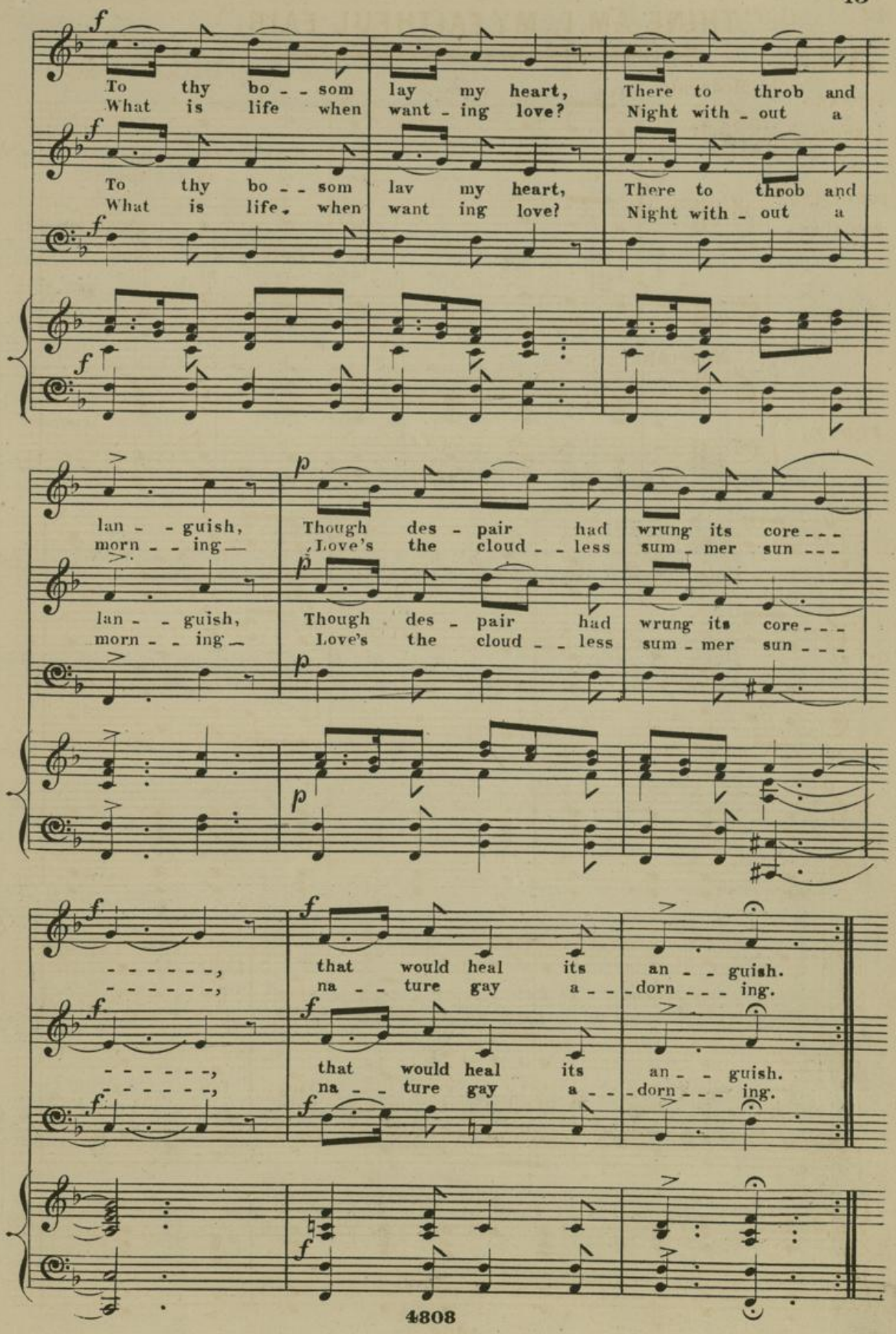
p

Thine my love - - ly Nan - - cy; Ev'- - ry pulse a -
Rich with balm - y trea - - sure; Turn a - way thine

p

long my veins, Ev'- - ry ro - - ving fan - - cy.
eyes of love, Lest I die with plea - - sure

long my veins, Ev'- - ry ro - - ving fan - - cy
eyes of love, Lest I die with plea - - sure


To thy bo - - som lay my heart, There to throb and
What is life when want - ing love? Night with - out a
To thy bo - - som lay my heart, There to throb and
What is life when want ing love? Night with - out a
lan - - guish, Though des - pair had wrung its core - - -
morn - - ing — Love's the cloud - - less sum - mer sun - - -
lan - - guish, Though des - pair had wrung its core - - -
morn - - ing — Love's the cloud - - less sum - mer sun - - -
- - - - - - , that would heal its an - - guish.
- - - - - - , na - - ture gay a - - - dorn - - - ing.
- - - - - - , that would heal its an - - guish.
- - - - - - , na - - ture gay a - - - dorn - - - ing.

"LOVE ME LITTLE, LOVE ME LONG."

No. 6.

AN ENGLISH AIR OF THE 17th CENTURY.
"MAD ROBIN."

Moderato. *p*

SOPRANO or TENOR.

1. Love me lit - tle, love me long, Is the bur - then
2. Winter's cold or summer's heat, Autumn's tempests

CONTRALTO or BARITONE.

1. Love me lit - tle love me long, Is the bur - then
2. Winter's cold or summer's heat, Autumn's tempests

BASS.

Moderato.

PIANO FORTE.

of my song; Love that is too hot and strong
on it beat, It can ne - - ver know de - - feat,

of my song; Love that is too hot and strong
on it beat, It can ne - - ver know de - - feat,

Burneth soon to waste – Still I would not have thee cold, Or
Ne – ver can re – bel – Such the love that I would gain, Such

Burneth soon to waste – Still I would not have thee cold, Or
Ne – ver can re – bel – Such the love that I would gain, Such

back ward, or too bold, For love that last – eth
love I tell thee plain, That, thou must give, or

back ward, or too bolt, For love that last – eth
love I tell thee plain, That thou must give, or

rall: – – – e dim. a tempo.

'til 'tis cold Fa – deth not in haste.
love in vain, So to thee fare – – well.

rall: – – – e dim. a tempo.

'til 'tis cold Fa – deth not in haste.
love in vain, So to thee fare – – well.

rall: – – – e dim. a tempo.

a tempo.

rall: – – – e dim.

WELCOME TO SPRING.

No. 7.

SONG BY MENDELSSOHN.

SOPRANO or TENOR.

CONTRALTO or BARITONE.

BASS.

PIANO FORTE.

Vivace.

1. We hail thee and welcome thee, beau_ti_ful May; the
2. We hail thee and welcome thee, beau_ti_ful Spring; the

1. We hail thee and welcome thee, beau_ti_ful May; the
2. We hail thee and welcome thee, beau_ti_ful Spring; the

Vivace.

hea_vens are a__zure the meadows are gay; thou crown___est the
birds in the fo_rest all mer_ri_ly sing; the ze___phyrs are

hea_vens are a__zure the meadows are gay; thou crown___est the
birds in the fo_rest all mer_ri_ly sing; the ze___phyrs are

bow_____ers with ver_dure and e__le_gant flow_____
sigh_____ing, the bees to their flow_ers are hie_____

bow_____ers with ver_dure and e__le_gant flow_____
sigh_____ing, the bees to their flow_ers are hie_____

-ers. We hail thee and welcome thee, beau - ti - ful May; the
-ing. We hail thee and welcome thee, beau - ti - ful Spring; the

-ers. We hail thee and welcome thee, beau - ti - ful May; the
-ing. We hail thee and welcome thee, beau - ti - ful Spring; the

hea - vens are a - zure, the mea - dows are gay; thou crown - - - est the
birds in the fo - rest all mer - ri - ly sing, the ze - - - - phyrs are

hea - vens are a - zure, the mea - dows are gay; thou crown - - - est the
birds in the fo - rest all mer - ri - ly sing, the ze - - - phyrs are

bow - - - - ers with ver - dure and e - le - gant flow - - - - - -
sigh - - - - ing, the bees to their flow - ers are hie - - - - - -

bow - - - - ers with ver - dure and e - le - gant flow - - - - - -
sigh - - - - ing, the bees to their flow - ers are hie - - - - - -

p

-ers; Thy glit - ter - ing beam lights foun - tain and stream; in -
ing; The strings of thy lute, the breath of the flute, ac -

p

-ers; Thy glit - ter - ing beam lights foun - tain and stream; in -
ing; The strings of thy lute, the breath of the flute, ac -

p

p

spir'd by thy glance, they tin - kle and dance. La, la, la, la, la, la, la, la,
-cord with the lays we sing to thy praise.

spir'd by thy glance, they tin - kle and dance. La, la, la, la, la, la, la, la,
-cord with the lays we sing to thy praise.

cresc:

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

sempre cre

sempre cresc:

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

cresc:

sempre cresc:

la, la, la, la, la, la, la, la. We hail thee and welcome thee, beautiful May; the
We hail thee and welcome thee, beautiful Spring; the

la, la, la, la, la, la, la, la. We hail thee and welcome thee, beautiful May; the
We hail thee and welcome thee, beautiful Spring; the

heavens are a_zure the meadows are gay; beautiful May, beautiful May, we
birds in the fo_rest all mer_ri_ly sing; beautiful Spring, beautiful Spring, we

heavens are a_zure the meadows are gay; beautiful May, beautiful May, we
birds in the fo_rest all mer_ri_ly sing; beautiful Spring, beautiful Spring, we

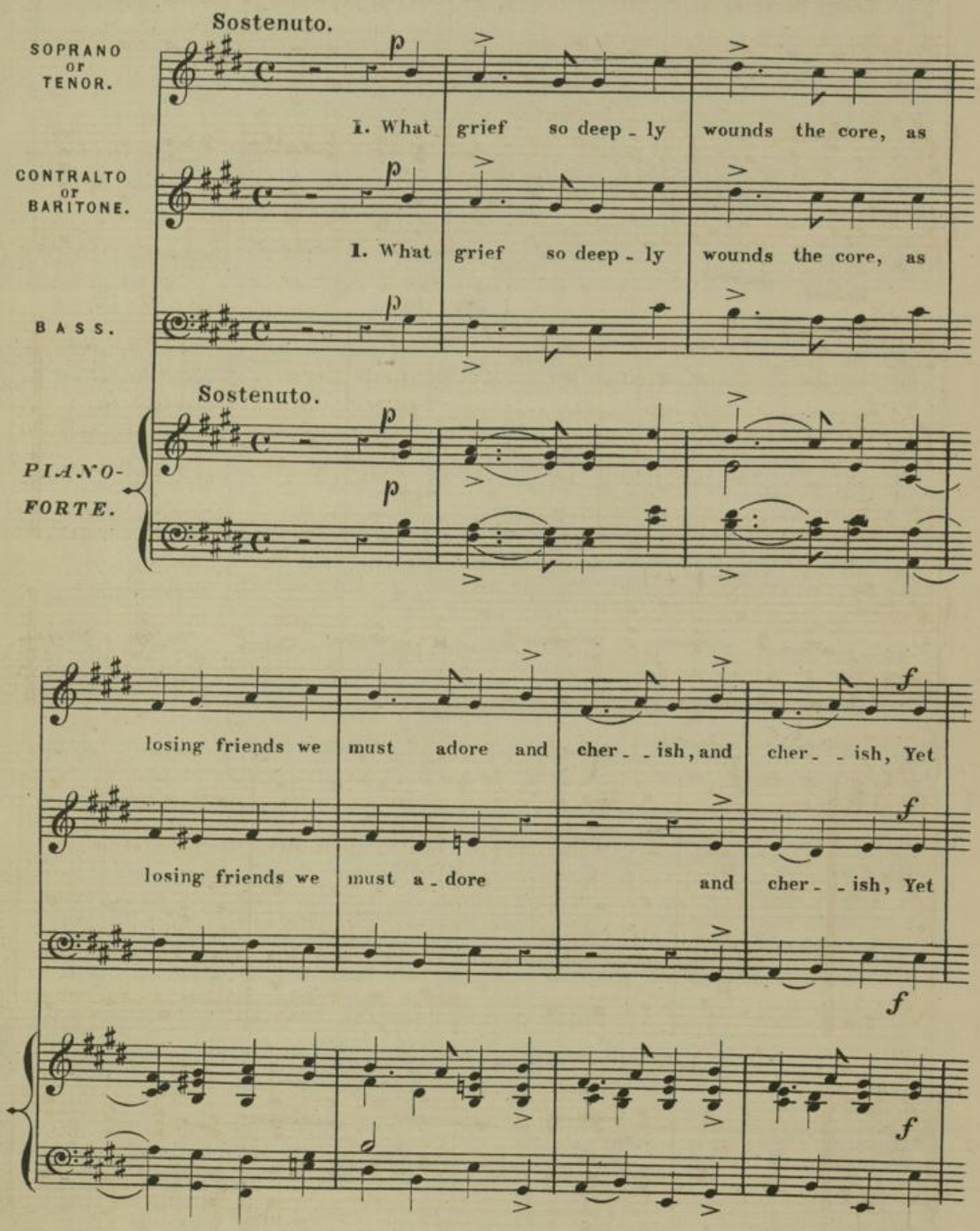
wel_come thee.... We hail thee, we hail thee and wel_come thee.
wel_come thee.... We hail thee, we hail thee and wel_come thee.

wel_come thee,... Yes, we hail thee, we hail thee and wel_come thee.
wel_come thee,... Yes, we hail thee, we hail thee and wel_come thee.

THE PARTING HOUR.

No. 8.

SONG BY MENDELSSOHN.



heav'n decrees, and oft it proves, our dearest hopes, and nearest loves, first

heav'n decrees, and oft it proves, our dearest hopes,and nearest loves,

per ----- ish, first per ------ ish, first per --------- ish.

first per ------ish, first per --------- ish.

2. How oft we cull a budding flow r to see it bloom a
3. And has it pleas'd your God to lend His cheer_ing smile to

2. How oft we cull a budding flow r to see it bloom a
3. And has it pleas'd your God to lend His cheer_ing smile to

tran - sient hour 'tis ga - - - - - - ther'd, 'tis ga - - - - - - ther'd, the
child or friend; to - - mor - - - - - - row, to - - - mor - - - - - - row, to -

tran - sient hour tis ga - - - - - - ther'd, the
child or friend; to - - - mor - - - - - - row, to -

bud be - comes a love - - - - - ly rose, it's morn - ing blush at
- mor - row, if re - - claim'd a - gain, the part - ing hour will

bud be - comes a love - - - - ly rose, it's morn - ing blush at
- mor - row, if re - - claim'd a - gain, the part - ing hour will

ev' ning goes, 'tis wi - - - - ther'd, 'tis wi - - - - therd, 'tis wi - - - - ther'd.
prove how vain is sor - - - - row, is sor - - - - row, is sor - - - - row.

ev' ning goes, 'tis wi - - - - therd, 'tis wi - - - - ther'd.
prove how vain is sor - - - - row, is sor - - - - row.

4. Oft hope beguiles the friends who part; with cheering smiles and

4. Oft hope beguiles the friends who part; with cheering smiles and

heart to heart, 'to meet' they cry, 'to meet' they cry; we se - - - - ver, it

heart to heart, 'to meet' they cry, 'to meet' they cry; we se - - - - ver, it

proves good bye for e - - - - ver, for e - - - - ver, for e - - - - - - ver.

proves good bye for e - - - - ver, for e - - - - - - ver.

"DRINK TO ME ONLY WITH THINE EYES"

No. 9.

OLD ENGLISH.

SOPRANO or TENOR.

Andante.

1. Drink to me on____ly with thine eyes, and
2. I sent thee late a ro sy wreath not

CONTRALTO or BARITONE.

1. Drink to me on____ly with thine eyes, and
2. I sent thee late a ro____sy wreath, not

BASS.

PIANO-FORTE.

Andante.

I will pledge with mine, or leave a kiss with_in the cup, and
so much hon'_ring thee, as giv_ing it a hope that there it

I will pledge with mine, or leave a kiss with_in the cup, and
so much hon'_ring thee, as giv_ing it a hope that there it

I'll not ask for wine, ... The thirst that from the
could not wi_ _ther'd be, ... But thou there_on didst

I'll not ask for wine, ... The thirst that from the
could not wi_ _ther'd be, ... But thou there_on didst

f

rall: e dim:

soul doth rise, doth ask a drink di_ _ _vine; .....
on_ _ _ly breathe, and sent'st it back to me;

soul doth rise, doth ask a drink di_ _ _vine; .....
on_ _ _ly breathe, and sent'st it back to me;

rall: e dim:

p a tempo.

but might I of Jove's nec_tar sip, I would not change for thine.
since when it grows and smells, I swear, not of it_self but thee.

but might I of Jove's nec_tar sip, I would not change for thine.
since when it grows and smells, I swear, not of it_self but thee.

Nº 10.

"BEGONE, DULL CARE."

OLD ENGLISH.

SOPRANO or TENOR.

CONTRALTO or BARITONE.

BASS.

PIANO-FORTE.

Vivace.

Be-gone, dull care..... I pri-thee be gone from me!..... Be-gone, dull care, you and I.... shall ne-ver a-gree..... Long time thou hast been tarrying here, and fain thou would'st me

Be-gone, dull care.... I pri-thee be gone from me!..... Be-gone, dull care, you and I.... shall ne-ver a-gree..... Long time thou hast been tarrying here, and fain thou would'st me

kill.... but i' faith, dull care.... thou ne-ver shalt have thy will.

kill.... but i' faith, dull care.... thou ne-ver shalt have thy will.

f

2. Yes too much care..... will make a young man turn

2. Yes too much care..... will make a young man turn

f

f

grey..... And too much care will turn an old man to

grey..... And too much care will turn an old man to

clay.... My wife shall dance, and I will sing, so mer - ri - ly pass the

clay.... My wife shall dance, and I will sing, so mer - ri - ly pass the

day..... For I hold it one of the wis - - est things..

day..... For I hold it one of the wis - - est things..

..... to drive dull care a - - - way.

..... to drive dull care a - - - way.

Nº 11. "SIR ULRICH."

GERMAN VOLKSLIED.

Maestoso.

SOPRANO or TENOR.

CONTRALTO or BARITONE.

BASS.

1. Who sings in the fo - - rest so sad - - ly a - - lone? O my la dy love so dear, why must I.... tar - ry here..... why here.

2. Sir Ul - - rich is home from the wars once a - - gain O my la dy love so dear, why must I.... tar - ry here..... why here.

Maestoso.

PIANO-FORTE.

..... While the Church bells speak in their drear - iest tone: And his dirge is sound - ing a - - cross the plain: lovers part ed feel sad

..... While the Church bells speak in their drear - iest tone: And his dirge is sound - ing a - - cross the plain: lovers part ed feel sad

dim: *p*

heart - ed, their life is one of woe, fare - well, fare - well thou'rt lost for

dim: *p*

heart - - ed, their life is one of woe, fare - well, fare - well thou'rt lost for

dim: *p*

dim: *p*

rall:

e - - - - ver - - mo' fare - well, fare - well thou'rt lost for e - - - ver - - mo'

rall:

e - - - - ver - - mo' fare - well, fare - well thou'rt lost for e - - - ver - - mo'

rall:

rall:

a tempo. *p*

3. Of thee did I think in the heat of the fight.
4. O long ve - - ry long thou wert dear un - - to me, O my
5. The bear - er sets down the hea - - - - vy bier,

a tempo. *p*

3. Of thee did I think in the heat of the fight,
4. O long ve - - ry long thou wert dear un - - to me, O my
5. The bear - er sets down the hea - - - - vy bier,

a tempo. *p*

a tempo. *p*

la..dy love so dear, why must I tar - ry here.....? why here..

la..dy love so dear, why must I tar - ry here.....? why here..

f

From the morn..ing's dawn till the dead of night:
.....? And I doat on thee now to e.....ter....ni....ty: lovers
Let me gaze once more on that face so dear:

From the morn..ing's dawn till the dead of night:
.....? And I doat on thee now to e.....ter....ni....ty: lovers
Let me gaze once more on that face so dear:

f

f

dim: *p*

parted feel sad - heart - ed their life is one of woe, fare - well, fare - well thou'rt lost for

dim: *p*

parted feel sad - heart - ed their life is one of woe, fare - well, fare - well thou'rt lost for

dim: *p*

dim: *p*

rall:

e - - - - - ver - - mo', fare - - well, fare - well thou'rt lost for e - - - - ver - - mo,'

rall:

e - - - - - ver - - mo', fare - - well, fare - well thou'rt lost for e - - - - ver - - mo,'

rall:

rall:

a tempo. *p*

The pall from the cof - - - fin he care - ful - - ly rais'd.
But oh! not a word by Sir Ul - - rich was spoke. O my

a tempo. *p*

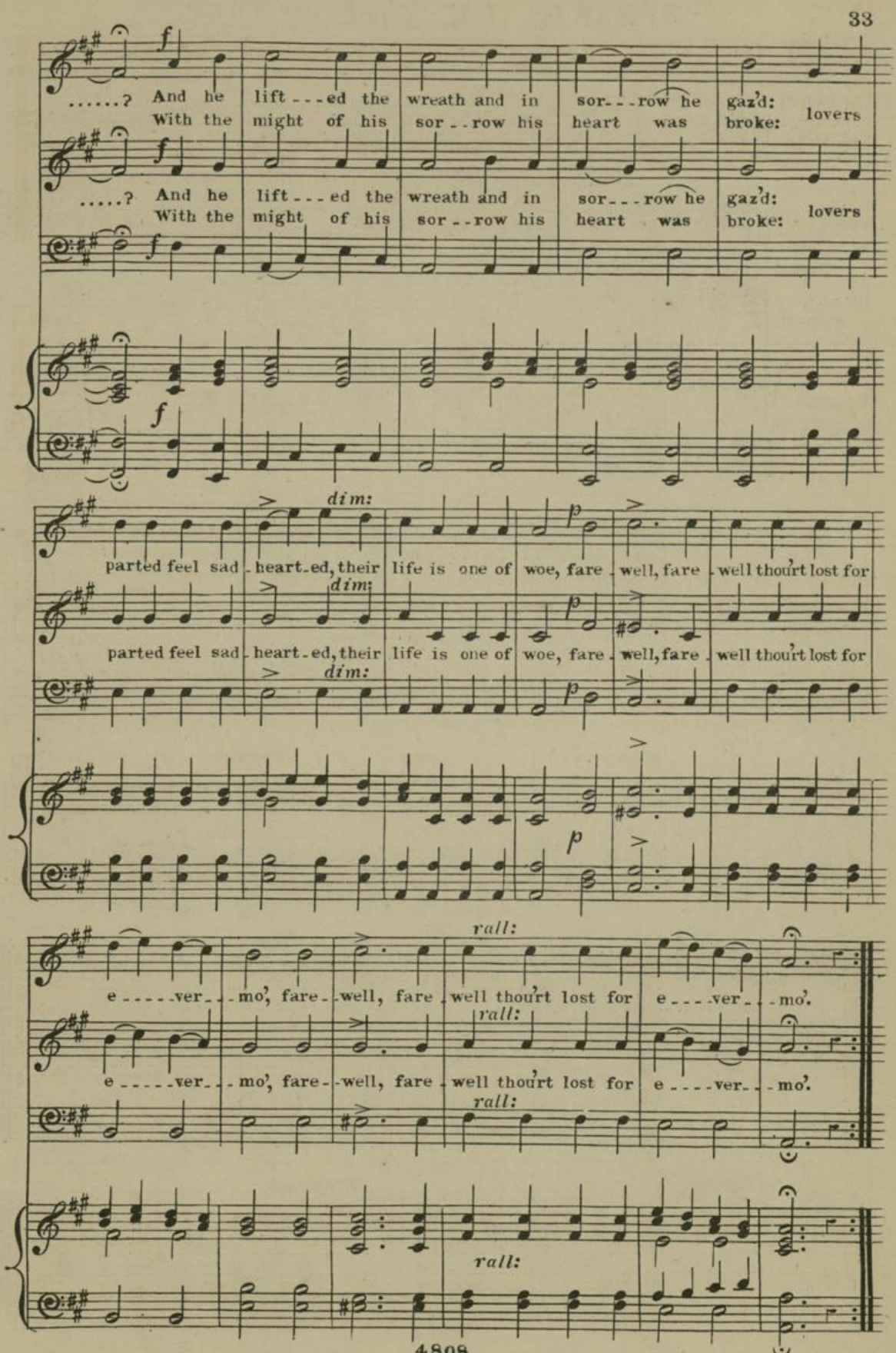
The pall from the cof - - - fin he care - - ful - - ly rais'd.
But oh! not a word by Sir Ul - - rich was spoke. O my

a tempo. *p*

a tempo. *p*

la - - dy love so dear, why must I tar - ry here.....? why here..

la - - dy love so dear, why must I tar - ry here.....? why here..


f
.....? And he lift---ed the wreath and in sor---row he gaz'd:
With the might of his sor--row his heart was broke: lovers
f
.....? And he lift---ed the wreath and in sor---row he gaz'd:
With the might of his sor--row his heart was broke: lovers
f
f
dim:
p
parted feel sad-heart-ed, their life is one of woe, fare-well, fare-well thou'rt lost for
dim:
p
parted feel sad-heart-ed, their life is one of woe, fare-well, fare-well thou'rt lost for
dim:
p
p
rall:
e-----ver--mo', fare-well, fare-well thou'rt lost for e----ver--mo'.
rall:
e-----ver--mo', fare-well, fare-well thou'rt lost for e----ver--mo'.
rall:
rall:

"BENEATH THE WILLOW TREE."

No. 12.

OLD ENGLISH AIR
(I SOW'D THE SEEDS OF LOVE.

SOPRANO or TENOR.
CONTRALTO or BARITONE.
BASS.
PIANO-FORTE.

Andante.

1. Oh ..... take me to your arms ..... for
2. She ..... hears me not, nor heeds ..... she

1. Oh ..... take me to your arms ..... for
2. She ..... hears me not, nor heeds ..... she

Andante.

keen the wind doth blow; oh take me to your arms my love, for
will not list to me and here I lie in mi - se - ry be

keen the wind doth blow; oh take me to your arms my love, for
will not list to me and here I lie in mi - se - ry be -

bit - ter is my woe ..... yes bit - - ter is my woe,
-neath the wil - low tree .... be - neath the wil - low tree,

bit - ter is my woe .... yes bit - - ter is my woe.
-neath the wil - low tree .... be - neath the wil - low tree.

3. I..... once had wealth in store, I.... thought it ne'er would
4. My.... wealth, my friend, are lost, my love is fled from

3. I..... once had wealth in store, I.... thought it ne'er would
4. My... wealth, my friend, are lost, my love is fled from

cres:

end..... I once had gold and sil..ver too, I thought I had a
me ..... and here I lie in mi..se..ry be..neath the wil-low

end..... I once had gold and sil..ver too, I thought I had a
me ..... and here I lie in mi..se..ry be..neath the wil-low

cres:

rall:

friend..... I thought I had a friend.
tree..... be...neath the wil...low tree.

rall:

friend..... I thought I had a friend.
tree..... be...neath the wil...low tree.

rall:

DULCE DOMUM.

No. 13.

JOHN READING
17th CENTURY.

SOPRANO or TENOR.

Moderato.

1. Con - - - ci - - - na - - mus, O so - - - - - - da - - - - - les;
2. Mu - - - - sa li - - - bros mit - - - - te fes - - - - - sa,

CONTRALTO or BARITONE.

1. Con - - - ci - - - na - - mus, O so - - - - - - da - - - - - les;
2. Mu - - - sa li - - - bros mit - - - - te fes - - - - - sa,

BASS.

PIANO-FORTE.

Moderato.

e - - - - - ja quid si - - - - le - - - - - - mus? No - - - bi - - - le can - - ti - - cum,
Mit - - - - te pen - - - sa du - - - - - - - ra; mit - - - te ne - - go - - ti - - um,

e - - - - - ja quid si - - - - le - - - - - - mus? No - - - bi - - - le can - - ti - - cum,
Mit - - - - te pen - - sa du - - - - - - - ra; mit - - - te ne - - go - - ti - - um,

dul--ce me--los do---mum, dul--ce do--mum re--so--ne------ mus.
jam da-tur o---ti----um, me me-a mit-ti--to cu--------ra.

dul--ce me--los do--mum, dul--ce do-mum re--so--ne------ mus.
jam da-tur o---ti---um, me me-a mit-ti--to cu--------ra.

p

Ap----pro--pin---quat ec----ce fe----lix ho-----ra gau---di--
Ri----det an---nus, pra---ta ri---dent, nos----que ri---de-

p

Ap----pro--pin---quat ec----ce fe---lix ho-----ra gau---di--
Ri----det an---nus, pra---ta ri--dent, nos---que ri---de-

p

f

-o-------rum; post gra-ve te---di-um ad-ve-nit om--ni--um
-a------mus; jam re--pe-tit do-mum Dau-li-as ad--ve-na,

f

-o--------rum; post gra-ve te---di-um ad--ve-nit om--ni--um
-a------mus; jam re--pe--tit do-mum Dau-li-as ad--ve-na,

f

f

rall: *f* *a tempo.*

me - ta pe - - ti - - ta la - - bo - - - - - - rum.
nos - que do - mum re - - pe - - ta - - - - - - mus.

3. Heus Ro - - ge - - re,

rall: *f* *a tempo.*

me - ta pe - - ti - - ta la - - bo - - - - - - rum.
nos - que do - mum re - - pe - - ta - - - - - - mus.

3. Heus Ro - - ge - - re,

rall: *f* *a tempo.*

rall: *f* *a tempo.*

fer ca - - - - - - bal - - - - los; e - - - - - - ja nunc e - - - - a - - - - - - - mus.

fer ca - - - - - bal - - - - - los; e - - - - - ja nunc e - - - - a - - - - - - - mus.

Li - - men a - ma - bi - le, ma - tris et os - cu - - la sua - - vi - ter et re - - pe.

Li - men a - ma - bi - le, ma - tris et os - cu - - la sua - - vi - ter et re - - pe.

-ta-------- mus Con-----ci--- na-- mus ad Pe---na---tes,

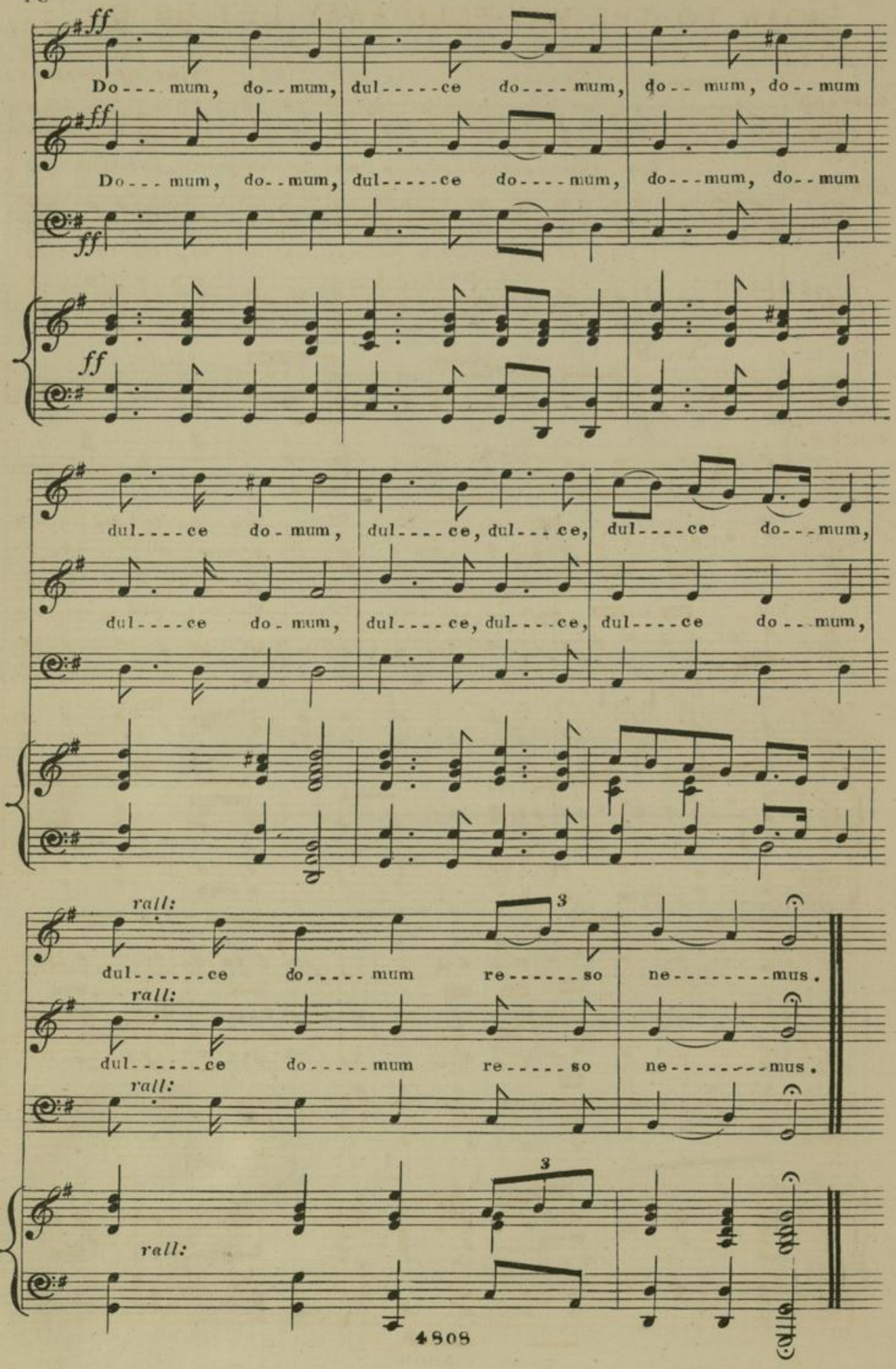
-ta-------- mus Con-----ci--- na-- mus ad Pe---na---tes,

Vox et au---di---a---------tur. Phos--- pho-re, quid ju-bar

Vox et au---di---a---------tur. Phos--- pho-re, quid ju-bar

seg--ni---us e--micans gau--di--a nos--tra mo--ra-----tur

seg--ni--us e--micans gau--di--a nos--tra mo--ra-----tur


ff
Do--- mum, do--mum, dul-----ce do----mum, do-- mum, do--mum
ff
Do--- mum, do--mum, dul-----ce do----mum, do---mum, do--mum
ff
ff
dul----ce do-mum, dul----ce, dul---ce, dul----ce do---mum,
dul----ce do-mum, dul----ce, dul----ce, dul----ce do--mum,
rall:
3
dul------ce do-----mum re------so ne--------mus.
rall:
dul------ce do-----mum re-----so ne--------mus.
rall:
3
rall:

"JOAN, TO THE MAY-POLE AWAY LET US ON."

No. 14.

ENGLISH AIR
TIME OF CHARLES I.

SOPRANO or TENOR.

CONTRALTO or BARITONE.

BASS.

PIANO-FORTE.

Vivace.

1. Joan to the May-pole a-way let us on, the time is swift and will be gone; there go the las-ses a-way to the green where their beau-ties may be seen. Bess, Moll, Kate,

Doll, all the gay las - ses have lads to at - tend them; Hodge, Nick, Tom,

Doll, all the gay las - ses have lads to at - tend them; Hodge, Nick, Tom,

Dick, jol - - ly brave dan - - - cers who can a - - mend them? Joan, to the

Dick, jol - - ly brave dan - - - cers who can a - - mend them? Joan, to the

May-pole a - way let us on, the time is swift and will be gone; there go the

May-pole a - way let us on, the time is swift and will be gone; there go the

rall: e legato.

las-ses a-way to the green, where their beau-ties may be seen.

rall: e legato.

las-ses a-way to the green, where their beau-ties may be seen.

rall: e legato.

rall: e legato.

a tempo.

2. Do you not see how the Lord of the May walks a-

2. Do you not see how the Lord of the May walks a-

a tempo.

-long in rich ar---ray? there goes the lass that is on---ly

-long in rich ar---ray? there goes the lass that is on---ly

his; see how they meet and how they kiss. Come, Will; run, Gill. Or dost thou

his; see how they meet and how they kiss. Come, Will; run, Gill. Or dost thou

list to lose thy la-bour. Kit, crowd; scrape loud; tickle up

list to lose thy la-bour. Kit, crowd; scrape loud; tickle up

Tom with a pipe and a ta--bor. Joan, to the May-pole a-way let us

Tom with a pipe and a ta--bor. Joan, to the May-pole a-way let us

on, the time is swift and will be gone. there go the

on, the time is swift and will be gone. there go the

rall: e legato.

las - ses a - way to the green, where their beau - ties may be seen.

rall: e legato.

las - ses a - way to the green, where their beau - ties may be seen.

rall: e legato.

rall:

a tempo.

f

3. Now if we hold out as we do be - - gin, Joan and

f

3. Now if we hold out as we do be - - gin, Joan and

f

a tempo.

f

I the prize shall win. Nay, if we live till a..no-ther day I'll make thee

I the prize shall win. Nay, if we live till a..no-ther day I'll make thee

La ...dy of the May. Dance round, skip, bound. Turn and

La ...dy of the May. Dance round, skip, bound. Turn and

kiss and then for a greeting. Now Joan, we've done; fare-thee

kiss and then for a greeting. Now Joan, we've done; fare-thee

well till the next mer-ry meet-ing. Joan, to the May-pole a-way let us

well till the next mer-ry meet-ing. Joan, to the May-pole a-way let us

on, the time is swift and will be gone; there go the

on, the time is swift and will be gone; there go the

rall:

las-ses a-way to the green, where their beau-ties may be seen.

rall:

las-ses a-way to the green, where their beau-ties may be seen.

rall:

rall:

"LOVE WILL FIND OUT THE WAY."

OLD ENLISH
17th CENTURY.

No. 15.

Moderato.

SOPRANO or TENOR.

1. O - - - ver the moun - tains, and o - - ver the
2. Where there is no place for the glow-worm to

CONTRALTO or BARITONE.

1. O - - - ver the moun - tains, and o - - - - ver the
2. Where there is no place for the glow - - worm to

BASS.

Moderato.

PIANO-FORTE.

waves... un - - - der the foun - tains and un - - der the
lie..... where there is no space for re - ceipt of a

waves... un - - - der the foun - tains and un - - der the
lie..... where there is no space for re - - ceipt of a

graves; un - - der floods that are deep - est, which Nep - tune o - - -
fly; where the midge dares not ven - ture, lest her - self fast she

graves; un - - der floods that are deep - est, which Nep - tune o - - -
fly; where the midge dares not ven - ture, lest her - self fast she

-bey o-ver rocks that are steep-est Lovewill find out the way.
lay if Love come, he will en---ter and soon find out the way.

-bey o-ver rocks that are steep-est Lovewill find out the way.
lay if Love come, he will en---ter and soon find out the way.

3. You may es---teem him a child for his might
4. Some think to lose him by hav-ing him con--fin'd

3. You may es---teem him a child for his might
4. Some think to lose him by hav-ing him con--fin'd

or you may deem him a coward for his flight; but if
some do sup--pose him, poor thing to be blind; but if

or you may deem him a coward for his flight; but if
some do sup---pose him, poor thing to be blind; but if

cres: f p

she whom Love doth ho - nour be con - ceal'd from the day, Set a
ne'er so close you wall him, do the best that you may, blind

cres: f p

she whom Love doth ho - nour be con - ceal'd from the day, Set a
ne'er so close you wall him, do the best that you may, blind

cres: f p

cres: f p

thou - sand guards up - on her Love will find out the way.
love, if so ye call him, will find out his way.

thou - sand guards up - on her Love will find out the way.
love, if so ye call him, will find out his way.

p

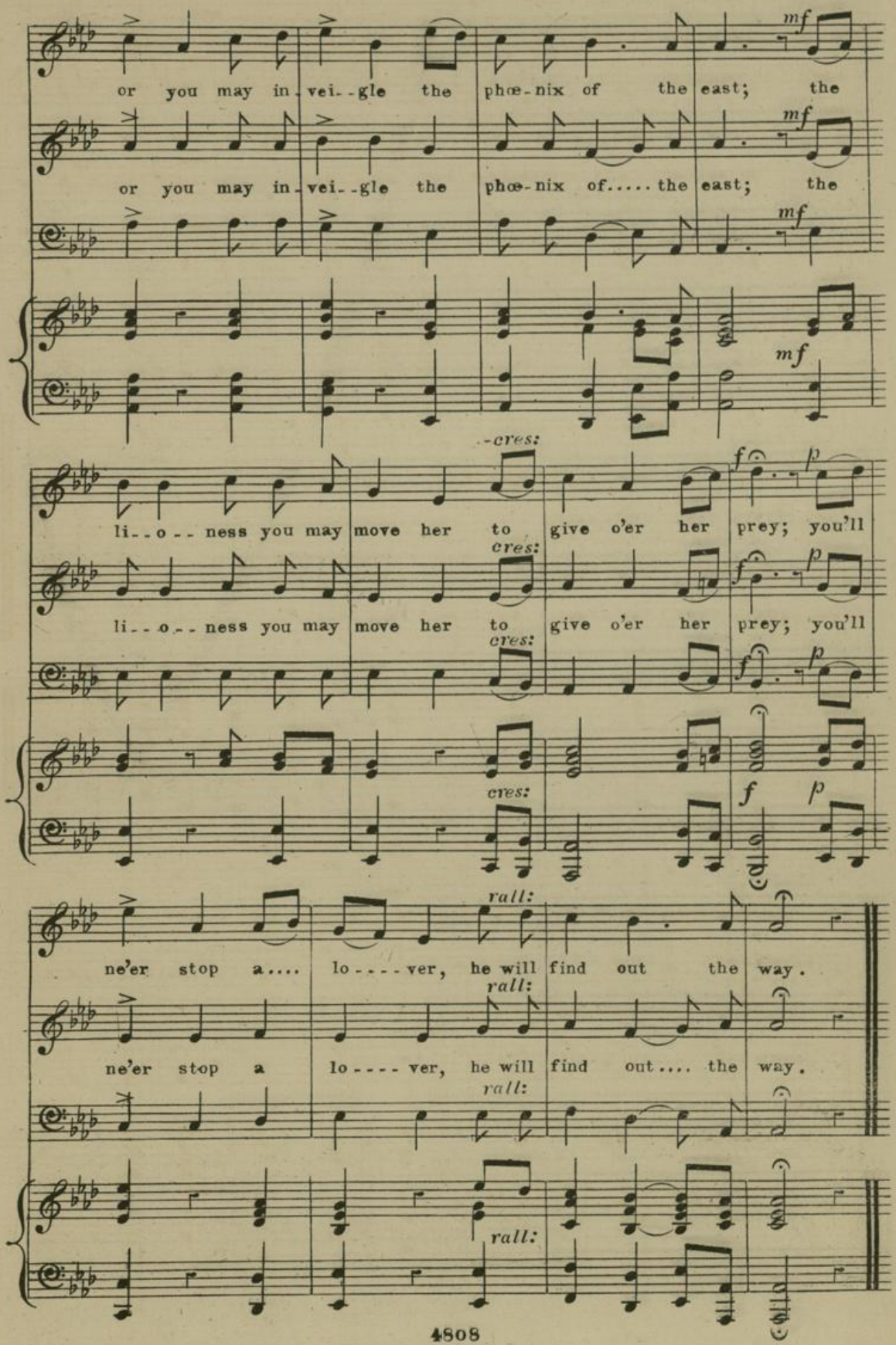
5. You may train the ea - gle to stoop to your fist.....

p

5. You may train the ea - gle to stoop to your fist....

p

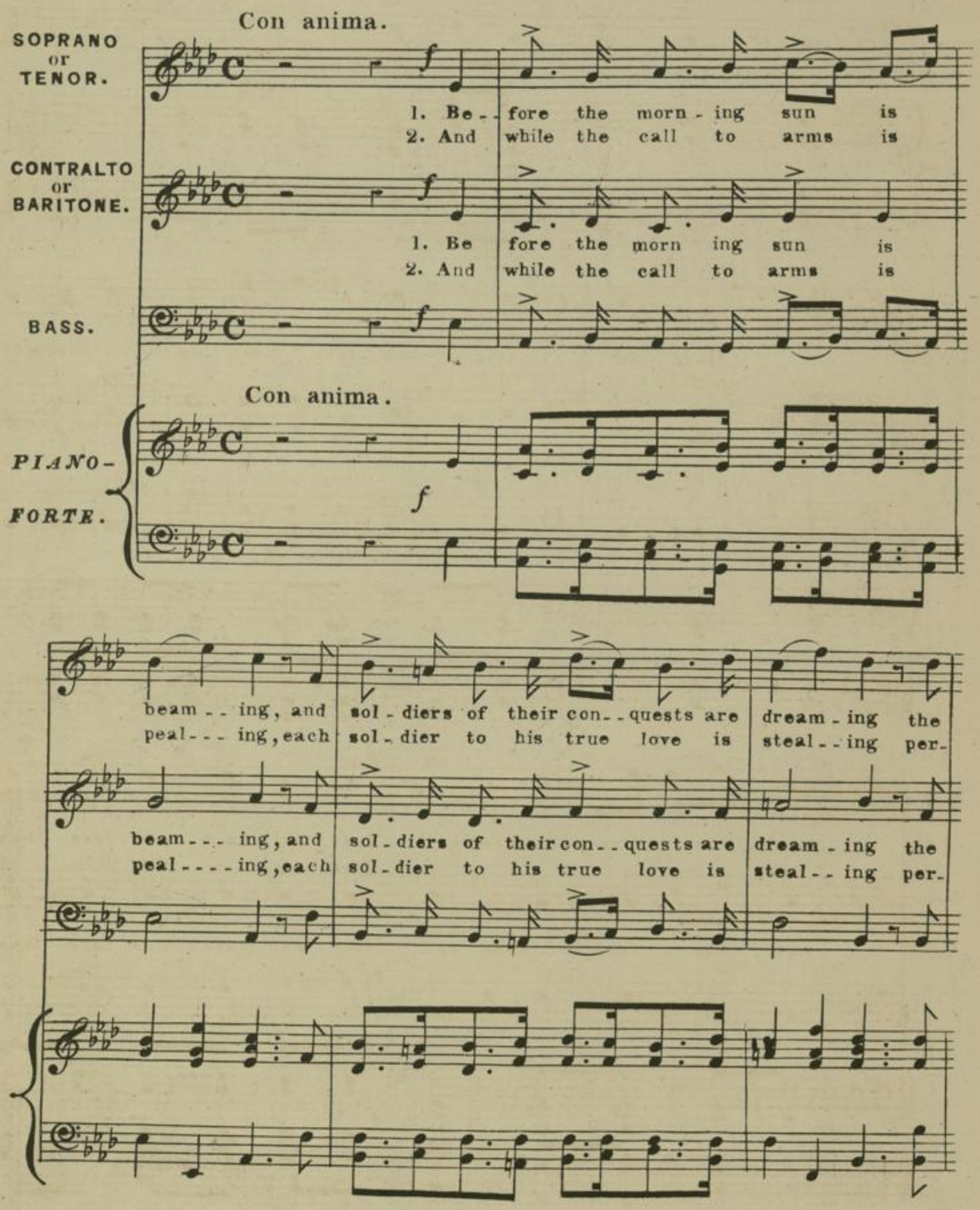
p


mf
or you may in-vei--gle the phœ-nix of the east; the
or you may in-vei--gle the phœ-nix of..... the east; the
mf
mf
-cres:
f p
li--o--ness you may move her to give o'er her prey; you'll
cres:
f p
li--o--ness you may move her to give o'er her prey; you'll
cres:
f p
cres:
f p
rall:
ne'er stop a.... lo----ver, he will find out the way.
rall:
ne'er stop a lo----ver, he will find out.... the way.
rall:
rall:

"SOLDIER'S LOVE."

No. 16.

GERMAN VOLKSLIED.



drum re-- sounds, to..... arms, to..... arms!
-haps to bid the.... last fare----well.

drum re-- sounds, to..... arms, to..... arms!
-haps to bid the.... last fare---- well.

p dolce.

Dear--est maid, now fare thee well..... dear-est

p dolce.

Dear--est maid, now fare thee well..... dear-est

p dolce.

p

maid, now fare..... thee well; dear-est maid now fare thee

f

maid, now fare..... thee well; dear-est maid now fare thee

f

f

well now fare thee well, dear--est maid, now fare thee

well now fare thee well, dear--est maid, now fare thee

rall: di molto.

pp

well, now fare thee well, fare thee well, fare thee well.

rall: di molto.

pp

well, now fare thee well, fare thee well, fare thee well.

rall: di molto.

pp

rall: di molto.

pp

a tempo.

f

3. While un--dis-turb'd all o--- thers are sleep--ing her

4. Fare-well, dear maid, and cease thy weep--ing we

a tempo.

f

3. While un--dis-turb'd all o thers are sleep---ing her

4. Fare-well, dear maid, and cease thy weep---ing we

a tempo.

f

a tempo. *f*

bright eyes thro' the case - ment are peep - - - - - - ing; the
all are here in hea - - - - - ven's keep - - - - - - ing, the

bright eyes thro' the case - - ment are peep - - - - - - - ing; the
all are here in hea - - - - - - ven's keep - - - - - - - ing, the

drum a - - - rous'd a - - - - - - larm and fear.
sol - - - - dier's bride will true re - - - - main.

drum a - - - rous'd a - - - - - - larm and fear.
sol - - - - dier's bride will true re - - - - - main.

p *dolce.*

Dear - - est maid now fare - thee well, - - - - - - dear - est

p *dolce.*

Dear - - est maid now fare - thee well, - - - - - - dear - est

p *dolce.*

p

maid, now fare - thee well, dear..est maid, now fare-thee

maid, now fare - thee well, dear..est maid, now fare-thee

well, now fare - thee well dear..est maid, now fare-thee

well, now fare - thee well dear..est maid, now fare-thee

rall di molto.

well, now fare-thee well, fare-thee well, fare-thee well.

rall di molto.

well, now fare-thee well, fare-thee well, fare-thee well.

rall di molto.

pp rall: di molto.

"GOOD NIGHT."

GERMAN VOLKSLIED.

No. 17.

Allegretto.

SOPRANO or TENOR.

1. Good night, good night, my on---ly love a---
2. Sleep soft--ly, oh, sleep soft-ly, love, and

CONTRALTO or BARITONE.

1. Good night, good night, my on---ly love a---
2. Sleep soft--ly, oh, sleep soft-ly, love, and

BASS.

Allegretto.

PIANO-FORTE.

-gain, a--gain, good night, good night, good night, my on--ly love a
mind thou dream'st of me, sleep soft--ly, oh sleep soft-ly, love and

-gain, a--gain, good night, good night, good night, my on--ly love a
mind thou dream'st of me, sleep soft--ly, oh sleep soft-ly, love and

-gain a--gain good night. May all the an-gels o'er thee watch who
mind thou dream'st of me. Thou may'st be sure that while I sleep, my

-gain a--gain good night. May all the an-gels o'er thee watch who
mind thou dream'st of me. Thou may'st be sure that while I sleep, my

rall:

dwell in homes for e - - ver bright, good night, good night, my on - - ly love, and
faith - - - ful heart still wakes for thee, a po - - tent spell is o'er me cast, that

pp

dwell in homes for e - - ver bright good night, good night, my on - - ly love, and
faith - - - ful heart still wakes for thee, a po - - tent spell is o'er me cast, that

be thy slum - - bers light.
ne'er dis - sol vd can be.

3. In yon - - der bush, the

p

be thy slum - - bers light.
ne'er dis - sol vd can be.

3. In yon - - der bush, the

night - in - gale sings through the moon - light clear. in yon - der bush the

night - in - gale sings through the moon - light clear. in yon - der bush the

night-in-gale sings through the moon-light clear. And through thy cham-ber

night-in-gale sings through the moon-light clear. And through thy cham-ber

win--dow love, the sil--ver moon has dar'd to peer, she sees thee in thy

win--dow love, the sil--ver moon has dar'd to peer, she sees thee in thy

rall:

slum--bers, love, while I must lin----ger here.

rall:

slum--bers, love, while I must lin----ger here.

rall:

rall:

"A SHORT FAREWELL."

Nº 18.

SWABIAN VOLKSLIED.

SOPRANO or TENOR.

Andantino semplice.

mf

1. Must I then, must I then quit my own vil-lage home
2. If you weep, if you weep, that I hur - - ry a - way

CONTRALTO or BARITONE.

mf

1. Must I then must I then quit my own vil-lage home
2. If you weep, if you weep, that I hur - - ry a - way

BASS.

mf

Andantino semplice.

PIANO-FORTE.

mf

pp *mf*

own vil - lage home, and leave my dar - - ling here? When I
hur - - - - ry a - way, were I false what would you do? In the

pp *mf*

own vil - lage home, and leave my dar - - ling here? When I
hur - - - - ry a - way, were I false what would you do? In the

pp *mf*

pp *mf*

come, when I come, when I come back a - gain, come back a - gain, I will
world, in the world there are ma - - ny fair maids ma - - - ny fair maids, yet I'll

pp

come, when I come, when I come back a - gain, come back a - gain, I will
world, in the world there are ma - - ny fair maids ma - - - ny fair maids, yet I'll

pp

pp

mf *f*

haste to see my dear. Though I can-not al-ways stay with you, to my
con-stant be to you. Though a thou-sand o-thers I may meet I shall

mf *f*

haste to see my dear. Though I can-not al-ways stay with you, to my
con-stant be to you. Though a thou-sand o-thers I may meet, I shall

mf *f*

mf *f*

heart you're e-ver near. When I come when I come when I
ne-ver be un-true, in the world in the world there are

mf

heart you're e-ver near. When I come when I come when I
ne-ver be un-true, in the world in the world there are

mf *mf*

pp *mf* *rall:*

come back a-gain, come back a-gain, I will haste to see my dear.
ma-ny fair maids, ma-ny fair maids, yet I'll con-stant be to you.

pp *mf* *rall:*

come back a-gain, come back a-gain, I will haste to see my dear.
ma-ny fair maids, ma-ny fair maids, yet I'll con-stant be to you.

pp *mf* *rall:*

pp *mf* *colla parte.*

3. In a year, in a year, when they ga-ther the grapes, ga-ther the grapes the

3. In a year, in a year, when they ga-ther the grapes, ga-ther the grapes the

wan-d'rer you will see then no more, then no more, shall I

wan-d'rer you will see then no more, then no more, shall I

leave you, my dear, leave you, my dear, for wed--ded we will be. In a

leave you, my dear, leave you, my dear, for wed--ded we will be In a

short, short year the day will come, that binds you fast to

short, short year the day will come, that binds you fast to

f

mf

me; then no more, then no more shall I leave you, my dear,

mf

me; then no more, then no more shall I leave you, my dear,

mf

mf

pp *mf*

leave you, my dear, for wed....ded we shall be.

pp *mf*

leave you, my dear, for wed....ded we shall be.

pp *mf*

pp *mf* *colla parte.*

"OH, WILLOW, WILLOW."

ENGLISH AIR
16th CENTURY.

Nº 19.

Andante.

SOPRANO or TENOR.

1. A poor soul sat sigh-ing by a sy--- ca-more tree. Sing wil-low, wil-low, wil-low, with his hand in his bo-som and his head up--on his knee. Oh wil-low, wil-low, wil-low, wil--low; Oh
2. He sigh'd in his sing-ing and made a great moan. Sing wil-low, wil-low, wil-low, I am dead to all pleasure my true love she is gone.

CONTRALTO or BARITONE.

1. A poor soul sat sigh-ing by a sy--- ca-more tree. Sing wil-low, wil-low, wil-low, with his hand in his bo-som and his head up--on his knee. Oh wil-low, wil-low, wil-low, wil--low; Oh
2. He sigh'd in his sing-ing and made a great moan. Sing wil-low, wil-low, wil-low, I am dead to all pleasure my true love she is gone.

BASS.

Andante.

PIANO-FORTE.

cres:

wil - low, wil-low, wil-low, wil - - low, my gar - - - land shall be. Sing

cres:

wil - low, wil-low, wil - low, wil - - low, my gar - - - land shall be. Sing

cres:

cres:

all a green wil - - - low,
oh the green wil - - - low,

f p

wil - - low, wil - low, wil - - low, Ah!

all a green wil - - - low,
oh the green wil - - - low,

f p

wil - - low, wil - low, wil - - low, Ah!

f p

me, the green wil - - - - low my gar - - - - land must be.

me, the green wil - - - - low my gar - - - - land must be.

"PHILLIDA FLOUTS ME."

No. 20.

OLD ENGLISH AIR.
16th CENTURY.

SOPRANO or TENOR.

CONTRALTO or BARITONE.

BASS.

PIANO-FORTE.

Vivace.

1. Oh what a plague love is, I can - not bear it; she will in--- con - stant prove, I great - - ly fear it, It so tor - ments my mind, that my heart fail - - eth;
2. I of---ten heard her say that she lov'd po--- sies; in the last month of May I gave her ro - - ses; cow - slips and gil---- ly flow'rs and the sweet li--- ly,

legato.

f

p e legato.

she wa - - - vers with the wind, as a ship sail - - - eth;
I got to deck the bow'rs of my dear Phil - - - - ly.

p e legato.

she wa - - vers with the wind, as a ship sail - - - eth;
I got to deck the bow'rs of my dear Phil - - - ly.

p e legato.

p e legato.

f

please her the best I may, she looks an - - - o - - ther way
she did them all dis - - dain, and threw them back a - gain

f

please her the best I may, she looks an o ther way
she did them all dis - - dain, and threw them back a - gain

f

A - - - lack and well a day! Phil - - - - li - - - da flouts me.
there - fore tis flat and plain, Phil - - - - li - - - da flouts me.

A - - - lack and well a day! Phil - - - - li - - - da flouts me.
there - - fore tis flat and plain, Phil - - - - li - - - da flouts me.

3. Which way so - - e'er I go, she still tor - ments me

3. Which way so - - e'er I go, she still tor - ments me

legato.

and what - - - so - - - e'er I do, no - - - - thing con - - tents me

legato.

and what - - - so - - - e'er I do, no - - - - thing con - - tents me

legato.

I fade and pine a - - - way, with grief and sor - - - - row

I fade and pine a - - - way, with grief and sor - - - - row

p e legato.

I fall quite to de - - - cay like an - - - - y sha - - dow;

p e legato.

I fall quite to de - - - cay like an - - - - y sha - - dow;

e legato.

p e legato.

f

since twill no bet - - ter be I'll bear it pa - - tient - - - ly

f

since twill no bet - - ter be I'll bear it pa - - tient - - - ly

f

f

p

yet all the world may see Phil - - - li - - - - da flouts me.

p

yet all the world may see Phil - - - li - - - - da flouts me.

p

p

"THE PLOUGHMAN."

No. 21. SCOTTISH AIR.

SOPRANO or TENOR — CONTRALTO or BARITONE — BASS — PIANO-FORTE

Allegro.

1. The ploughman he's a bon-nie lad, his mind is e--ver
2. I hae been east, I hae been west, I hae been at St.

1. The ploughman he's a bon-nie lad, his mind is e--ver
2. I hae been east, I hae been west, I hae been at St.

Allegro. *f*

rall: *a tempo.* *p*

true, jo; his gar--ters knit be--low his knee..... his
John--ston; the bon--niest sight that e'er I saw..... was the

true, jo; his gar--ters knit be--low his knee..... his
John--ston; the bon--niest sight that e'er I saw..... was the

rall: *a tempo.* *p*

ban--net it is blue, jo * mer--ry butt, and mer--ry ben, O
plough-man lad-die dan-cing.

ban--net it is blue, jo mer---ry butt, and mer--ry ben, O
plough-man lad-die dan-cing.

f

* Angl. "merry out and merry in"

rall:

mer--ry is my plough-man: of a' the trades that I do ken.....

rall:

mer--ry is my plough-man: of a' the trades that I do ken.....

rall:

rall:

a tempo.

..... com--mend me to the plough-man.

a tempo.

..... com-mend me to the plough-man.

a tempo.

3. Snaw-white stock-ings on his legs, and sil--ler buck-les glan-cin a

3. Snaw-white stock-ings on his legs, and sil--ler buck-les glan-cin a

rall: tempo. p

guid blue ban - net on his head..... and Oh! but he was handsome.

rall: tempo. p

guid blue ban - net on his head..... and Oh! but he was handsome.

rall: tempo. p

rall: p

f rall:

Mer - ry butt and mer - ry ben O mer - ry is the ploughman; of a' thetradesthat

f rall:

Mer - ry butt and mer - ry ben O mer - ry is the ploughman; of a' thetradesthat

f rall:

f rall:

tempo. p

I do ken..... com - mend me to the plough - man.

tempo. p

I do ken..... com - mend me to the plough - man.

tempo. p

tempo. p

Nº 22. "HUNTER'S SONG."

Andante con moto.

SONG BY MENDELSSOHN.

SOPRANO or TENOR.

1. While mer - ri - ly once ri - ding through
2. The rays of ev'- ning glow - ing throw

CONTRALTO or BARITONE.

1. While mer - ri - ly once ri - ding through
2. The rays of ev'- ning glow - ing throw

BASS.

1. While mer - ri - ly once ri - ding through
2. The rays of ev'- ning glow - ing throw

PIANO-FORTE.

cool and sha - dy wood, through sha - dy wood, through sha - dy wood.... I
gol - den nets a - round throw nets a - round, throw nets a - round.... The

cool and sha - dy wood, through sha - dy wood, through sha - dy wood..... I
gol - den nets a - round throw nets a - round, throw nets a - round.... The

cool and sha - dy wood sha - dy wood..... I
gol - den nets a - round nets a - round.... The

heard three voi - ces sing - ing in bird like hap - py
birds raise high their voi - ces, the woods with song re-

heard three voi - ces sing - ing in bird like hap - py
birds raise high their voi - ces, the woods with song re-

heard three voi - ces sing - ing in bird like hap - py
birds raise high their voi - ces, the woods with song re-

p — cres:

mood, in hap - - - py mood, in hap - - - py mood..... They were not of the
-sound, with song re - sound, with song re - sound..... I stand a - loof and

p — cres:

mood, in hap - - - py mood, in hap - - - py mood..... They were not of the
-sound, with song re - sound, with song re - sound..... I stand a - loof and

p — cres:

mood, hap - - - - - py mood..... They were not of the
-sound, song re - - - - - - - sound..... I stand a - loof and

p — cres:

fea - - ther'd tribe, but dam - sels fair to view; the one shall be my
watch - - ing here a - - wait the days de - part, and may the gloom of

f

fea - - ther'd tribe, but dam - sels fair to view; the one shall be my
watch - - ing here a - - wait the days de - part, and may the gloom of

f

fea - - ther'd tribe, but dam - sels fair to view; the one shall be my
watch - ing here a - - wait the days de - part, and may the gloom of

f — sf

dim:

own..... love or life no more I'll woo, no more I'll
ev'- - - - - - - - - - - - - - - - ning to me in - cline her heart, in - cline her

dim:

own..... love or life no more I'll woo, no more I'll
ev'- - - - - - - - - - - - - - - - ning to me in - cline her heart, in - cline her

dim:

own..... love or life no more I'll woo, no more I'll
ev'- - - - - - - - - - - - - - - - ning to me in - cline her heart, in - cline her

dim:

p cres: dim: e rall: pp

woo, or life no more..... I'll woo.
heart, to me in cline..... her heart.

pp cres: dim: e rall: pp

woo, life no more, life no more, life no more, life no more I'll woo.
heart, yes to me, yes to me, yes to me, yes to me, her heart.

pp cres: dim: e rall: pp

woo, life no more, life no more, life no more, life no more I'll woo.
heart, yes to me, yes to me, yes to me, yes to me, her heart.

pp cres: dim: e rall: pp

f

3. My horn now gent-ly wind-------- ing I free-ly breathe the

f

3. My horn now gent-ly wind---------ing I free-ly breathe the

f

3. My horn now gent-ly wind--------- ing I free-ly breathe the

f

p f

air I breathe the air I breathe the air.... then from my steed a-

p f

air I breathe the air I breathe the air.... then from my steed a-

p f

air breathe the air.... then from my steed a-

p f

-light - - - - - - - - - - - - - - ing, I view the songs-ters fair, the songs-ters

-light - - - - - - - - - - - - - - ing, I view the songs-ters fair, the songs-ters

-light - - - - - - - - - - - - - - ing, I view the songs-ters fair,

fair, the songs - - ters fair..... first dark eyed Ann, then

fair, the songs - - ters fair..... first dark eyed Ann, then

songs - - - - - - - - ters fair..... first dark eyed Ann, then

Ba - - - ba - - ra, but fair - - est of the three was she who must be

Ba - - - ba - - ra, but fair - - est of the three was she who must be

Ba - - - ba - - ra, but fair - - est of the three was she who must be

dim: p

name ..... less ..... for she my bride shall

dim: p

name ..... less ..... for she my bride shall

dim: p

name ..... less ..... for she my bride shall

dim: p

be, my bride shall be, for

p

be, my bride shall be, she my bride, she my

pp

be, my bride shall be, she my bride, she my

pp

cres: dim: e rall: pp

she my bride ..... shall be.

cres: dim: e rall: pp

bride, she my bride, she my bride shall be.

cres: dim: e rall: pp

bride, she my bride, she my bride shall be.

cres: dim: e rall: pp

45

D