

NOVELLO'S
PART-SONG BOOK.

(Second Series.)

A COLLECTION OF

Four-Part Songs,
Madrigals, &c.

COMPOSED BY

R. L. DE PEARSALL.

VOL. XI.

Ent. Sta. Hall.

LONDON:
NOVELLO, EWER AND CO.,
1, BERNERS STREET (W.), AND 35, POULTRY (E.C.)
NEW YORK: J. L. PETERS, 599, BROADWAY.

INDEX.

VOLUME XI.

	PAGE.
A Chieftain to the Highlands bound - - - R. L. de Pearsall	29
A King there was in Thule - - - - - „ -	33
Adieu! my native shore - - - - - „ -	15
Caput apri defero - - - - - „ -	23
Come let us be merry - - - - - „ -	35
Down in my garden fair - - - - - „ -	10
Laugh not, youth, at age - - - - - „ -	1
Lay a garland - - - - - „ -	47
Light of my soul - - - - - „ -	42
Mihi est propositum - - - - - „ -	40
No! No! Nigella - - - - - „ -	99
O! all ye ladies fair and true - - - - - „ -	76
Purple glow the forest mountains - - - - - „ -	19
Sir Patrick Spens - - - - - „ -	104
Summer is y' coming in - - - - - „ -	53
Sweet as a flower in May - - - - - „ -	87
The praise of good wine - - - - - „ -	90
The Watchman's Song (Male Voices) - - - - - „ -	93
Ditto ditto (Mixed Voices) - - - - - „ -	94
There is a paradise on earth - - - - - „ -	71
War Song of the Norman Baron Taillefer - - - - - „ -	79
Waters of Elle - - - - - „ -	96
Why do the roses - - - - - „ -	83
Why should the cuckoo's tuneful note - - - - - „ -	58
Why weep, alas, my lady-love - - - - - „ -	66

(SECOND SERIES.)

LAUGH NOT, YOUTH, AT AGE.*

A FOUR-PART SONG.

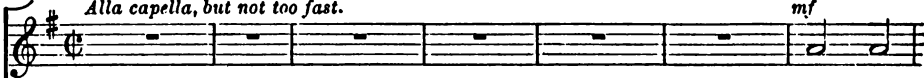
COMPOSED BY

R. I. DE PEARSALL, ESQ.,

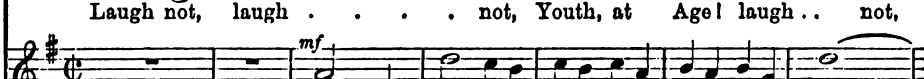
(Of Willabridge).

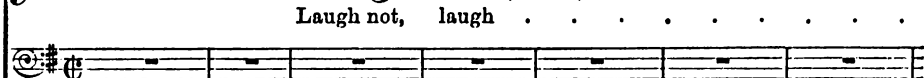
London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 35, POULTRY (E.C.).

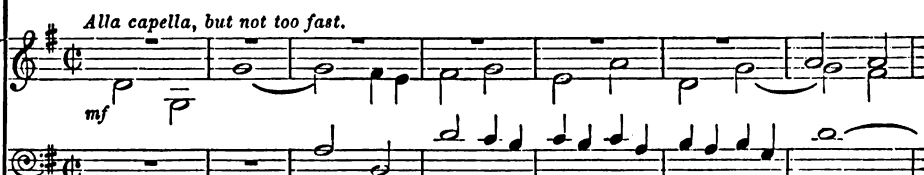
Alla capella, but not too fast. *mf*

TREBLE. 

ALTO.  *mf*
Laugh not, laugh not, Youth, at Age! laugh .. not,

TENOR (Svs. lower).  *mf*
Laugh not, laugh

BASS. 


ACCOMP. *Alla capella, but not too fast.*
mf 
♩ = 80.

dim.
laugh not, Youth, at Age! laugh not, Youth, It has been as you,

dim.
Youth, laugh not, Youth, at Age! It has been as

dim.
. . not, Youth, at Age! It has been . . . as you, it has

mf *dim.*
Laugh not, Youth, at Age! It has been as you, it has

dim.


* Written at Wartensee, on the Lake of Con-tance, in the month of April, 1852; and prompted by the recollection of a very elegantly-danced Minuet, seen by the Author in early youth.

LAUGH NOT, YOUTH, AT AGE.

it . . has been . . as you! Laugh

you, it has been, has been as you! Laugh . . . not, laugh .

been as you! laugh not, laugh . . .

been as you! laugh not,

. . not, laugh not, laugh

. . not, laugh not, Youth,

. . not, laugh not,

laugh not, It has been as you, Laugh

. . not, Laugh not, Youth, at Age! The Grand-sire

laugh . . not, laugh . . not, Youth, at Age! The Grand-sire

Youth, laugh . . not, Youth, at Age! The Grand-sire

. . not, laugh . . not, Youth, at Age! The Grand-sire

p

LAUGH NOT, YOUTH, AT AGE.

bears . . the stamp of o - ther days, And cus - tom long

bears the stamp of o - ther days, And cus - tom long

bears . . the stamp of o - ther days, And cus - tom long

bears the stamp of o - ther days, And cus - tom long

gone by. He . . may not min - gle in the spor - - tive throng, He

gone by. Laugh

gone by.

gone by.

may not min - gle in the spor - - tive throng, not

not, Youth! He may not mingle in the spor - tive throng, not

Laugh

LAUGH NOT, YOUTH, AT AGE.

tive throng, He may not min - - gle in the spor - - tive
 min - gle in the spor - - tive
 not, Youth! He . . . may . . . not mingle in the spor - -

throng.
 throng, He may not mingle in the spor - - - tive
 - - - tive throng, not min - gle in the spor - - -
 Laugh . . . not, Youth! He

Laugh . . . not, Youth! He . . .
 throng, He
 - - - tive throng,
 may not mingle in the spor - tive throng, not min gle in the spor - - -

LAUGH NOT, YOUTH, AT AGE.

may . . not min-gle in the spor - tive throng. His
 may not min-gle in the spor - tive throng. His
 He . . . may . . not min-gle in the spor - tive throng.
 tive throng.

limbs are stiff, his limbs are stiff, his
 limbs, his limbs are stiff, his e . . .
 His limbs are stiff, his e - ner-gy be - longs
 His limbs are stiff, his e . . . ner-gy . .

e - ner-gy be - longs Not . . to a light fan - tas - tic age like ours,
 - ner-gy be - longs Not . . to a light fan - tas - tic age like ours,
 Not . . to a light fan - tas - tic age like ours,
 . . . be - longs Not . . to a light fan - tas - tic age like ours,

LAUGH NOT, YOUTH, AT AGE.

dim.
 But . . . to . . . a time when he And those who
 But . . . to . . . a time when he And those
 But . . . to . . . a time when he And those who
 But . . . to . . . a time when he And those

liv'd . . . and lov'd with him, Pac'd in the
 . . . who liv'd and lov'd with him,
 liv'd . . . and lov'd with him,
 . . . who liv'd and lov'd with him,

state-ly long-for-got-ten dance, . . .
 Pac'd in the state
 Pac'd in the state . . . ly long-for-got-ten dance, . . .
 Pac'd

LAUGH NOT, YOUTH, AT AGE.

pac'd in the state - - ly long-for-got-ten dance

ly dance, pac'd . . . in . . . the

pac'd . . . in the state - - ly . . .

in the state - - ly long - - - for-got

To mea - - sures slow . . .

stately long for - got-ten dance To mea - - sures slow, . . .

long - for-got-ten dance To mea - sures slow . . . and

ten dance . . . To mea

and sweet, to mea - - sures slow and sweet.

to mea - sures slow . . . and sweet.

sweet, to mea - sures slow . . . and sweet.

sures slow . . . and sweet.

LAUGH NOT, YOUTH, AT AGE.

Grazioso (in the time of the OLD Minuet).

Grace - ful - ly mov - ing, they tra - vers'd the floor, Bend - ing, re -

Grace - ful - ly mov - ing, they tra - vers'd the floor, Bend - ing, re -

Grace - ful - ly mov - ing, they tra - vers'd the floor, Bend - ing, re -

Grace - ful - ly they tra - vers'd the floor, Bend - ing, re -

Legato.

- ce - ding, with court - ly sa - lute. Yet were they

- ce - ding, with court - ly sa - lute.

- ce - ding, with court - ly sa - lute. Yet were they nei - ther tame nor cold, nei - ther

- ce - ding, with court - ly sa - lute. Yet were they neither tame,

dim.

nei - ther tame nor cold, nei - ther tame nor cold, Love rul'd their

Yet were they neither tame, tame nor cold, Love rul'd their pul

tame nor cold, Love rul'd their pulses, Love . . . rul'd as . . . he ru - leth

tame nor cold, Love rul'd their pulses as he ru - leth now, Love

dim.

LAUGH NOT, YOUTH, AT AGE.

pul-ses as he rul-eth now; And feet that stept for-mal-ly bore . .

ses as . . . he rul-eth now; And feet that stept . . . for - mal - ly

now, as he rul - eth now; And feet that stept formal - ly

rul'd as he rul - - - eth now; And feet that stept for - mal - ly

. . . up Young hearts, which were warm with e - mo - tions That kin - dle now . . in

bore up Young hearts, which were warm with e - mo - tions That kin - dle in

bore up Young hearts, which were warm with e - mo - tions That kin - dle now in yours, .

bore up Young hearts, which were warm with e - mo - tions That kin - dle in

yours, . . . were warm . . . with e - mo - tions That kin - dle in yours.

yours, . . . were warm . . . with e - mo - tions That kin - dle . . in yours.

. . . which . . were warm with e - mo - tions That kin - dle in yours.

yours, which were warm with e - mo - tions That kin - dle in yours.

(SECOND SERIES.)

DOWN IN MY GARDEN FAIR.*

MADRIGAL.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willabridge.)

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

Moderato.

TREBLE.

ALTO.

TENOR
(8ve lower).

BASS.

ACCOMP.
♩ = 106.

Down in my
Down in my garden fair Do pinks and ro - -
Down in my garden fair Do pinks and ro - - - - -

Moderato.
p

dim.

Down in my garden fair Do pinks and ro - ses bloom, Do pinks and ro - -

garden fair Do pinks and ro - - - - - ses bloom, do ro - ses

- - - - - ses bloom, do ro - ses bloom, Do pinks and ro - ses

- - - - - ses bloom, Do pinks and ro - - - - - ses bloom, do ro - ses

dim.

* Began at Carlsruhe, in the year 1840, and finished at Wartensee, in Switzerland, in 1847.

DOWN IN MY GARDEN FAIR.

ses bloom, . . . And flirt with ev - ry pass - ing air That
 bloom, And flirt with ev - ry pass - ing air That steal - eth,
 bloom, And flirt with ev'ry passing air That steal - eth, that
 bloom, And flirt with ev'ry passing air That steal - eth their per fume,

steal - eth their perfume. And does not love - ly Phil - li - da Her
 steal - eth their per - fume. And does not love - ly Phil - li - da Her
 steal - eth their per - fume. And does not love - ly Phil - li - da Her
 And does not love - ly Phil - li - da Her beau - ty bright as - play, Her

beau - ty bright dis - play, And flirt with ev - ry shep - herd swain? But
 beau - ty bright dis - play, And flirt with ev - ry
 beau - ty dis - play, And flirt with ev - ry shep - herd swain? But none takes
 beauty bright dis - play, And

DOWN IN MY GARDEN FAIR.

none . . . none takes aught a - way! . . . but none takes
 shepherd swain? But none, none . . . takes aught a - way!
 aught a - way! . . . But none . . . takes aught a -
 flirt with ev'-ry shepherd swain? But none takes aught a - way!

aught a - way! Her eyes, like dia-monds bright, her
 . . . but none takes aught a - way! Her eyes, like dia-monds bright to
 - way! Her eyes, like dia - monds bright, her eyes Do make . .
 Her eyes, like dia - monds bright, Do make their

eyes . . . Do make . . . their lus-tre felt; Her heart . . . is like a dia-mond,
 view, Do make their lus - tre felt; . . . Her heart is like . . . a dia -
 . . . their lus - - - tre felt; Her heart is like, like a dia -
 lus - tre felt; Her heart is like a dia - - - mond, too,

DOWN IN MY GARDEN FAIR.

too, . . . Im - pos - si - ble to melt!
 . . . mond, too, . . . Im - pos - si - ble, im - pos - si - ble to melt!
 . . . mond, too, Im - pos - si - ble to melt, im - pos - si - ble to melt! Ye love - . . .
 Im - pos - si - ble . . . to melt, im - pos - si - ble to melt! Ye love - . . .

Ye love - ly maidens, have a care, Call
 Ye love - ly maid - ens, have . . . a care, Call
 love - ly maid - ens, have a care, Call rea -
 . . . ly maid - ens, have a care, Call rea -

rea - son to . . . your aid; Be mer - ci -
 rea - son to your aid; Be mer - ci -
 son, call rea - son to . . . your aid; Be mer - ci -
 son to your aid; Be mer - ci -

DOWN IN MY GARDEN FAIR

cres. ful, be mer - ci - ful while you *cres.* are fair, . . . For
cres. ful, be mer - ci - ful while . . . you are fair, . . .
cres. ful, be mer - ci - ful while you *cres.* are fair, . . .
 ful, be mer - ci - ful while you . . . are fair . . .

like a flow'r . . . you fade! Be mer - ci - ful, be
 For like a flow'r . . . you fade! Be mer
 For like a flow'r you fade! Be mer - ci - ful, be merciful while you are
 For like a flow'r . . . you fade! Be mer -

mer - ci - ful while you are fair, For like a flow'r you fade! . . .
 ci - ful, be mer - ci - ful, For like a flow'r you fade!
 fair, be mer - ci - ful, . . . For like a flow'r you fade!
 ci - ful, For like a flow'r you fade!

ADIEU! MY NATIVE SHORE.
A FOUR-PART SONG.

COMPOSED BY
R. L. DE PEARSALL, Esq.,
(Of Willsbridge.)

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

Andante.

TREBLE. *p* A - dieu! a - dieu! my na - tive shore Fades o'er the

ALTO. *p* A - dieu! a - dieu! my na - tive shore Fades, . . fades o'er the

TENOR (8ve. lower.) *p* A - dieu! a - dieu! my na - tive shore Fades, . . fades o'er the

BASS. *p* A - dieu! a - dieu! my na - tive shore Fades, . . fades o'er the

ACCOMP. *p* = 69. *Andante.*

cres. *dim.*

wa - ters blue; The night-winds sigh, the break - ers roar, And shrieks the wild sea -

cres. *dim.*

wa - ters blue; The night winds sigh, the break - ers roar, And shrieks the wild sea -

cres. *dim.*

wa - ters blue; The night-winds sigh, the break - ers roar, And shrieks the wild sea -

cres. *dim.*

wa - ters blue; The night-winds sigh, the break - ers roar, And shrieks the wild sea -

cres. *dim.*

The melody of this song is the composition of Henry Isaac,—that is to say, the greater part of it; for I have introduced five bars of my own in the middle of the present song, to fit it to the words. The original melody was at first set to profane words, and was so popular that the early Reformers adapted it to one of their Psalms. Altered for that purpose, it was harmonized by Senf, and afterwards, in 1627, by J. H. Schein.—Note by Mr. de Pearsall.

ADIEU! MY NATIVE SHORE.

mf

- mew. Yon sun up - on the sea, . . We fol - low in his

- mew. Up - on the sea, We fol - low in his

- mew. Yon sun up - on the sea, . . up - on . . the sea, . . We fol - low in his

- mew. Yon sun that sets up - on . . the sea, . . We fol - low in his

pp

fight, Fare-well a - while to him and thee, My na - tive land, . . good night! Fare-

fight, Fare-well a - while to him and thee, My na - tive land, good night! Fare-

fight, Fare-well a - while to him . . and thee, My na - tive land, good night! Fare.

fight, Fare-well a - while to him and thee, My na - tive land, good night! Fare-

cres.

- well a - while to him and thee, My na - - tive land, good night!

cres.

- well a - while to him and thee, My na - - tive land, good night!

cres.

- well a - while to him . . and thee, My na - tive land, good night!

cres.

- well a - while to him and thee, My na - tive land, good night!

ADIEU! MY NATIVE SHORE.

With thee, my bark, I'll swift - ly go A - thwart the foam - ing brine, Nor

With thee, my bark, I'll swift - ly go, go . . . A - thwart the foam - ing brine, Nor

With thee, my bark, I'll swift - ly go, go . . . A - thwart the foam - ing brine, Nor

With thee, my bark, I'll swift - ly go, go . . . A - thwart the foam - ing brine, Nor

care what land thou bear'st me to, So not a - gain to mine.

care what land thou bear'st me to, So not a - gain to mine.

care what land thou bear'st me to, So not a - gain to mine. Wel - come,

care what land thou bear'st me to, So not a - gain to mine. Wel - come,

Wel - come, ye blue waves, And when ye fail my sight, Welcome, ye

Wel - come, ye blue waves, And when ye fail my sight, Wel - come, ye

welcome, ye dark blue waves, And when . . . ye fail my sight, Wel - come, ye

wel - come, ye dark blue waves, And when . . . ye fail my sight, Wel - come, ye

ADIEU! MY NATIVE SHORE.

de - serts and ye caves, My na - tive land, good night! Wel - come, ye de - serts

de - serts and ye caves, My na - tive land, good night! Wel - come, ye de - serts

de - serts and ye caves, . . My na - tive land, good night! Wel - come, ye de - serts

deserts and ye caves, My na - tive land, good night! Wel - come, ye deserts and ye

cres.

cres.

cres.

cres.

cres.

and ye caves, My na - - tive land, good night! . .

and ye caves, My na - - tive land. . . good night! . .

and ye caves, . . My na - - tive land, good night! . .

caves, My na - tive land, good night! . .

dim.

dim.

dim.

dim.

p

pp

pp

pp

pp

pp

PURPLE GLOW THE FOREST MOUNTAINS.

A FOUR-PART SONG.

THE WORDS TRANSLATED FROM THE GERMAN OF MATHISON.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge)

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

Andante. sotto voce.

TREBLE.

Pur - ple glow the fo - rest moun - tains In the sun's de - parting beam,

ALTO.

Pur - ple glow the fo - rest mountains In the sun's de - part - ing beam,

TENOR
(Svo. lower).

Pur - ple glow the fo - rest mountains In the sun's de - parting beam,

BASS.

Andante.

ACCOMP.
♩ = 76.

dolce.

Love - ly shines the star of e - ven, Mir - - ror'd in the crys - tal stream.

Love - ly . . shines the star of e - ven, Mir - ror'd in the crys - tal stream.

Love - ly shines the star of e - ven, Mir - ror'd in . . . the crys - tal stream.

cres.

Love - ly shines the star of e - ven, Mir - ror'd in the crys - tal stream.

PURPLE GLOW THE FOREST MOUNTAINS.

poco ritard.

p Dark as in se - pul - chral cham - bers Low'rs the gloo - my pop - lar grove;
poco ritard.

p Dark as in se - pul - chral cham - bers Low'rs the gloo - my pop - lar grove;
poco ritard.

p Dark as in se - pul - chral cham - bers Low'rs the gloo - my pop - lar grove;
poco ritard.

p Dark as in se - pul - chral cham - bers Low'rs the gloo - my pop - lar grove;
poco ritard.

a tempo. *cres.*

p Nought but gen - tly - whis - p'ring branches There is heard or seen to move;
a tempo. *cres.*

p Nought but gen - tly - whis - p'ring branches There is heard or seen to move; Save where
a tempo. *cres.* *p*

p Nought but gen - tly - whis - p'ring branches There is heard or seen to move; Save where
a tempo. *cres.*

p Nought but gen - tly - whis - p'ring branches There is heard or seen to move;

cres. *deces.*

Save where Phi - lo - me - la sing - ing Soft - ly from a green - wood tree,
cres. *deces.*

Phi - lo - me - - - la sing - ing Soft - ly from a green - wood tree, To the
cres. *deces.*

Phi - - - lo - me - la sing - ing Soft - ly from a green - wood tree,

PURPLE GLOW THE FOREST MOUNTAINS.

cres. To the dew - be - spangled ro - ses, *f* Pours . . her love-lorn me - lo - dy. *dim.*

cres. dew - be - spangled ro - ses, *f* Pours her love-lorn me - lo - dy. *dim.*

cres. To the dew - be - span-gled ro - ses, *f* Pours her love - lorn me - lo - dy. *dim.*

cres. To the dew - be - span-gled ro - ses, *f* Pours her love - lorn me - lo - dy. *dim.*

Minore. *p* On such an eve-ning, *p* Sad-ly

p I . . shall hear thy voice re - sound,

p Soon, perhaps, on such an eve-ning, *p* I shall hear thy voice re - sound,

p Soon, perhaps, on such an evening, *p* I shall hear thy voice re-sound,

dim. sing - ing to the ro - ses, *cres.* Which . my ear-ly grave surround. Then my

dim. Sad-ly sing-ing . . to the ro - ses, *cres.* Which my ear-ly grave surround. Then my

dim. Sad-ly sing - ing to the ro - ses, *cres.* my ear-ly grave surround. Then my

dim. Sad-ly singing, *cres.* Which my ear-ly grave surround. Then my

PURPLE GLOW THE FOREST MOUNTAINS.

Majore.

soul shall list-en to . . . thy num-bers, List - - en as it

soul shall list-en to . . . thy num - - - bers, List - en as it

soul shall list - en to thy num - bers, List - en as it

soul . . . shall list - - en to thy num-bers,

list - ens now, . . . While the breez-es waft thy mu - sic O'er . . . the flow'ry

list - ens now, . . . While the breez-es waft thy mu - sic O'er the flow'ry

list - ens now, While the breez-es waft thy mu - sic O'er the flow - 'ry

While the breez-es waft thy mu - sic O'er the flow - 'ry

moun - tain's brow, the flow - - - - 'ry moun - tain's brow.

moun-tain's brow, o'er . . . the flow-'ry moun - tain's brow.

moun - tain's brow, the flow - - - - 'ry moun - tain's brow.

moun - tain's brow, o'er the moun - - - - tain's brow.

CAPUT APRI DEFERO.
A CHRISTMAS SONG.

COMPOSED BY
R. L. DE PEARSALL, Esq.,
(Of Willbridge.)

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

Andante con moto.

TREBLE. *cres.*
Ca-put a-pri de-fe-ro, . . Red-dens lau-des Do-mi-cres.

ALTO. *cres.*
Ca-put a-pri de-fe-ro, . . Red-dens lau-des Do-mi-cres.

TENOR (8ve. lower.) *cres.*
Ca-put a-pri de-fe-ro, Red-dens lau-des Do-mi-cres.

BASS. *cres.*
Ca-put a-pri de-fe-ro, Red-dens lau-des Do-mi-cres.

ACCOMP. *Andante con moto.*
♩ = 80. *cres.* *sf*

- no. The boar's head . . . in hand . . .

- no. The boar's head . . . in hand bring

- no. The boar's head . . . in hand bring I, . . . With gar-lands

- no. The boar's head in hand . . bring I, . . . With gar-lands

CAPUT APRI DEFERO.

bring I, With gar-lands gay and rosema-ry, . . . I pray . . . you all sing

I, . . . With gar-lands gay and rose-ma-ry, I pray . . . you all . . . sing

gay and rose - ma - ry, I pray . . . you all . . . sing

gay and rose - ma - ry, . . . I pray . . . you all . . . sing

mer-ri - ly, mer-ri - ly, mer - ri - ly, Qui es - tis in con - vi - vi -

mer-ri - ly, mer-ri - ly, mer - ri - ly, Qui es - tis in con - vi - vi -

mer-ri - ly, mer - ri - ly, Qui es - tis in con - vi - vi -

mer-ri - ly, mer-ri - ly, mer - ri - ly, Qui es - tis in con - vi - vi -

pp o. Ca - put a - pri de - fe - ro, Red - dens

pp o. Ca - put a - pri de - fe - ro, Red - dens

pp o. Ca - put a - pri de - fe - ro, Red - dens

pp o. Ca - put a - pri de - fe - ro, Red - dens

CAPUT APRI DEFERO.

rall. *a tempo.*

lau - des . . . Do - mi - no. *rall.* *a tempo.*

lau - des Do - mi - no. *rall.* *a tempo.*

lau - des Do - mi - no. *rall.* *a tempo.* The

lau - des Do - mi - no. . . . The boar's head, I

The boar's head, I un - der - stand, Is . . . the chief ser -

The boar's head, I un - der - stand, is . . . the chief service

boar's head, I un - der - stand, Is . . . the chief ser - vice

un der - stand, Is . . . the chief ser - vice in . . .

sf

- vice in . . . this land; . . . Look, look, . . . look, look, . . . wher - e - ver, wher -

in . . . this land; . . . Look, look, . . . look, look, . . . wher - e - ver, wher - e - ver

in . . . this land; Look, look, . . . look, look, . . . wher - e - ver, wher - e

. . . this land; . . . Look, look, . . . look, look, . . . wher - e - ver, wher - e - ver

CAPUT APRI DEFERO.

e - ver it be fand, Ser - vi - te cum can - ti - co! ser -
 it be fand, Ser - vi - te cum can - ti - co! ser -
 ver it be fand, Ser - vi - te cum can - ti - co! ser -
 it be fand, Ser - vi - te cum can - ti - co! ser -

Piu lento. *Tempo primo.*
 vi - te cum can - ti - co! Ca *mf*
 vi - te cum can - ti - co! Ca *mf*
 vi - te cum can - ti - co! Ca *mf*
 vi - te cum can - ti - co! Ca *mf*

Piu lento. *Tempo primo.*
fz *mf*

cres. *ff*
 put a pri, ca - put a - pri *ff*
 put a pri, ca - put a - pri *ff*
 put a pri, ca - put a - pri *ff*
 put a pri, ca - put a - pri *ff*

CAPUT APRI DEFERO.

de - fe - ro, Reddens lau - - des Do - mi - no, Qui es - tis in con -

de - fe - ro, Reddens lau - des Do - mi - no, Qui es - tis in con -

de - fe - ro, Reddens lau - - des Do - mi - no, Qui es - tis in . . con -

de - fe - ro, Reddens lau - des Do - mi - no, Qui es - tis in con -

- vi - vi - o, . . Ser - vi - te cum can - - - ti - co. . .

- vi - vi - o, . . Ser - vi - te . . . cum can - ti - co. . .

- vi - vi - o, . . Ser - vi - te cum can - - - ti - co. . .

- vi - vi - o, . . Ser - vi - te cum can - - - ti - co. . .

Note to "Caput Apri defero."

By RICHARD JEBB, Esq.

DR. WARTON, in his *History of English Poetry* (vol iii., p. 129, edition 1840), mentions having seen a fragment of a scarce book, printed by Wynkyn de Worde in 1521, consisting of a Collection of Christmas Carols, in which the song of the Boar's Head occurs. "The boar's head, soused," observes Warton, "was anciently the first dish on Christmas-day, and was carried up to the principal table in the Hall with great solemnity. Hollinshed says, that in the year 1170, upon the day of the young prince's [Prince Henry's] coronation, King Henry the Second 'serued his sonne at the table as sewer, bringing up the bores head with trumpets before it, according to the maner.' For this indispensable ceremony, as also for others of that season, there was a Carol, which Wynkyn de Worde has given us in the miscellany just mentioned, as it was sung in his time, with the title, 'A Caroll bringyng in the Boares Head.'"

The two stanzas above, set to music by Mr. de Pearsall, are according to the original version handed down by Wynkyn de Worde, who, however, adds a third stanza, as follows:—

"Be gladde lordes, both more and lasse,
For this hath ordeyned our stewarde
To chere you all this Christmasse,
The bores head with mustarde."

"This Carol," adds Warton, "yet with many innovations, is retained at Queen's Collegè, in Oxford." The more modern version, there in use, runs thus:—

1.

The Boar's head in hand bear I,
Bedeck'd with bays and rosemary,
And I pray you, my masters, be merry,
Quot estis in convivio.

CHORUS. *Caput Apri defero,*
Reddens laudes Domino.

2.

The Boar's head, as I understand,
Is the bravest dish in all the land,
When thus bedeck'd with a gay garland,
Let us servire cantico.

CHORUS. *Caput Apri, &c.*

3.

Our steward hath provided this
In honour of the King of Bliss,
Which on this day to be served is
In Reginensi Atrio.

CHORUS. *Caput Apri, &c.*

A CHIEFTAIN TO THE HIGHLANDS BOUND.

A FOUR-PART SONG.

WORDS BY THOMAS CAMPBELL, Esq.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Andantino.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

ACCOMP.

$\text{♩} = 72.$

tar-ry! And I'll give thee a sil-ver-pound, To row us o'er the fer-ry."
- geth-er, For should he find us in the glen, My blood would stain the hea-ther.
rea-dy:-It is not for your sil-ver bright, But for your win-some la-dy:

tar-ry! And I'll give thee a sil-ver-pound, To row us o'er the fer-ry."
- geth-er, For should he find us in the glen, My blood would stain the hea-ther.
rea-dy:-It is not for your sil-ver bright, But for your win-some la-dy:

tar-ry! And I'll give thee a sil-ver-pound, To row us o'er the fer-ry."
- geth-er, For should he find us in the glen, My blood would stain the hea-ther.
rea-dy:-It is not for your sil-ver bright, But for your win-some la-dy:

tar-ry! And I'll give thee a sil-ver-pound, To row us o'er the fer-ry."
- geth-er, For should he find us in the glen, My blood would stain the hea-ther.
rea-dy:-It is not for your sil-ver bright, But for your win-some la-dy:

A CHIEFTAIN, TO THE HIGHLANDS BOUND.

“Now, who be ye would cross Loch-gyle This dark and stor-my wa-ter?” “O
His horsemen hard be-hind us ride; Should they our steps dis-co-ver, Then
And by my word! the bon-ny bird In dan-ger shall not tar-ry; So

“Now, who be ye would cross Loch-gyle This dark and stor-my wa-ter?” “O
His horsemen hard be-hind us ride; Should they our steps dis-co-ver, Then
And by my word! the bon-ny bird In dan-ger shall not tar-ry; So

“Now, who be ye would cross Loch-gyle This dark and stor-my wa-ter?” “O
His horsemen hard be-hind us ride; Should they our steps dis-co-ver, Then
And by my word! the bon-ny bird In dan-ger shall not tar-ry; So

“Now, who be ye would cross Loch-gyle This dark and stor-my wa-ter?” “O
His horsemen hard be-hind us ride; Should they our steps dis-co-ver, Then
And by my word! the bon-ny bird In dan-ger shall not tar-ry; So

I'm the chief of Ul-va's isle, And this Lord Ul-lin's daugh-ter.”
who will cheer my bon-ny bride When they have slain her lov-er?”
though the waves are ra-ging white, I'll row you o'er the fer-ry.”

I'm the chief of Ul-va's isle, And this Lord Ul-lin's daugh-ter.”
who will cheer my bon-ny bride When they have slain her lov-er?”
though the waves are ra-ging white, I'll row you o'er the fer-ry.”

I'm the chief of Ul-va's isle, And this Lord Ul-lin's daugh-ter.”
who will cheer my bon-ny bride When they have slain her lov-er?”
though the waves are ra-ging white, I'll row you o'er the fer-ry.”

I'm the chief of Ul-va's isle, And this Lord Ul-lin's daugh-ter.”
who will cheer my bon-ny bride When they have slain her lov-er?”
though the waves are ra-ging white, I'll row you o'er the fer-ry.”

A CHIEFTAIN, TO THE HIGHLANDS BOUND.

4. By this the storm grew loud a - pace, The wa - ter-wraith* was
 5. "O haste, then, haste!" the la - dy cries, "Though tem - pests round us

shriek - ing; And in the scowl of heav'n each face Grew dark as they were speak - ing.
 ga - ther; I'll meet the ra - ging of the skies, But not an an - gry fa - ther."
 shriek - ing; And in the scowl of heav'n each face Grew dark as they were speak - ing.
 ga - ther; I'll meet the ra - ging of the skies, But not an an - gry fa - ther."

But still as wild - er blew the wind, And as the night grew drear - er, A -
 The boat has left a storm - y land, A storm - y sea be - fore her, When,
 But still as wild - er blew the wind, And as the night grew drear - er, A -
 The boat has left a storm - y land, A storm - y sea be - fore her, When,

- down the glen rode arm - ed men, Their tramp - ling sound - ed near - er.
 oh! too strong for hu - man hand, The tem - pest ga - ther'd o'er her.
 - down the glen rode arm - ed men, Their tramp - ling sound - ed near - er.
 oh! too strong for hu - man hand, The tem - pest ga - ther'd o'er her.

* The evil spirit of the waters.

A CHIEFTAIN, TO THE HIGHLANDS BOUND.

6. And still they row'd a - midst the roar Of wa - ters fast pre - vail - ing; Lord

7. "Come back! come back!" he cried in grief, "A - cross this storm - y wa - ter: And

6. And still they row'd a - midst the roar Of wa - ters fast pre - vail - ing; Lord

7. "Come back! come back!" he cried in grief, "A - cross this storm - y wa - ter: And

Ul - lin reach'd that fa - tal shore; His wrath was chang'd to wail - ing;

I'll for - give your High - land Chief, My daugh - ter, oh! my daugh - ter!"

Ul - lin reach'd that fa - tal shore; His wrath was chang'd to wail - ing;

I'll for - give your High - land Chief, My daugh - ter, oh! my daugh - ter!"

p For sore dis - may'd, thro' storm and shade, His child he did dis - cov - er; One

p 'Twas vain: the loud waves lash'd the shore, Re - turn or aid pre - vent - ing: The

p For sore dis - may'd, thro' storm and shade, His child he did dis - cov - er; One

p 'Twas vain: the loud waves lash'd the shore, Re - turn or aid pre - vent - ing: The

love - ly hand she stretch'd for aid, And one was round her lov - er.

p wa - ters wild went o'er his child, And he was left la - ment - ing.

love - ly hand she stretch'd for aid, And one was round her lov - er.

f wa - ters wild went o'er his child, And he was left la - ment - ing.

A KING THERE WAS IN THULE.

A FOUR-PART SONG.

TRANSLATED FROM THE GERMAN OF GÖTHE

COMPOSED BY

R. L. DE PEARSALL, ESQ.,

(Of Willabridge.)

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

Con moto. *fz*

TREBLE.

1. A king there was in Thu - le, Right faith - ful to the
 2. At length, when he was dy - ing, His rich - es he cast
 3. Be - fore the a - ged to - per His part - ing draft did

ALTO.

1. A king there was in Thu - le, Right faith - ful to the
 2. At length, when he was dy - ing, His rich - es he cast
 3. Be - fore the a - ged to - per, His part - ing draft did

TENOR
(Sve. lower).

1. A king there was in Thu - le, Right faith - ful to the
 2. At length, when he was dy - ing, His rich - es he cast
 3. Be - fore the a - ged to - per, His part - ing draft did

BASS.

1. A king there was in Thu - le, Right faith - ful to the
 2. At length, when he was dy - ing, His rich - es he cast
 3. Be - fore the a - ged to - per, His part - ing draft did

ACCOMP. *Con moto.* *fz*

♩ - 80.

cres. *fz*

grave, .. To whom his dy - ing true - love A gold - en gob - let
 up, ... And gave them to his he - ri-tors, But would not give the
 glow, ... He drank it off, and sent the cup To greet the flood be -

cres. *fz*

grave, .. To whom his dy - ing true - love A gold - en gob - let
 up, ... And gave them to his he - ri-tors, But would not give the
 glow, .. He drank it off, and sent the cup To greet the flood be -

cres. *fz*

grave, .. To whom his dy - ing true - love A gold - en gob - let
 up, ... And gave them to his he - ri-tors, But would not give the
 glow, .. He drank it off, and sent the cup To greet the flood be -

cres. *fz*

grave, .. To whom his dy - ing true - love A gold - en gob - let
 up, ... And gave them to his he - ri-tors, But would not give the
 glow, .. He drank it off, and sent the cup To greet the flood be -

A KING THERE WAS IN THULE.

gave... He drank out of none o - ther, So high he did it
 cup... He sat him down at ta - ble, With all his chi - val -
 - low... He saw it fall and va - nish A - mid the foam - ing

gave... He drank out of none o - ther, So high he did it
 cup... He sat him down at ta - ble, With all his chi - val -
 - low... He saw it fall and va - nish A - mid the foam - ing

gave... He drank out of none o - ther, So high he did it
 cup... He sat him down at ta - ble, With all his chi - val -
 - low... He saw it fall and va - nish A - mid the foam - ing

gave... He drank out of none o - ther, So high he did it
 cup... He sat him down at ta - ble, With all his chi - val -
 - low... He saw it fall and va - nish A - mid the foam - ing

p.

cres. e rall. a tempo.
 prize; He ne - ver rais'd it to his lips But tears came to his eyes.
 - ry, High in his fa - ther's cas - tle hall That o - ver-hung the sea.
 main, His eyes he shut as if in sleep, And ne - ver drank a - gain.

cres. e rall. a tempo.
 prize; He ne - ver rais'd it to his lips But tears came to his eyes.
 - ry, High in his fa - ther's cas - tle hall That o - ver-hung the sea.
 main, His eyes he shut as if in sleep, And ne - ver drank a - gain.

cres. e rall. a tempo.
 prize; He ne - ver rais'd it to his lips But tears came to his eyes.
 - ry, High in his fa - ther's cas - tle hall That o - ver-hung the sea.
 main, His eyes he shut as if in sleep, And ne - ver drank a - gain.

cres. e rall. p a tempo.
 prize; He ne - ver rais'd it to his lips But tears came to his eyes.
 - ry, High in his fa - ther's cas - tle hall That o - ver-hung the sea.
 main, His eyes he shut as if in sleep, And ne - ver drank a - gain.

cres. e rall. p a tempo

COME LET US BE MERRY.

'TWELFTH-NIGHT SONG.

WRITTEN AND COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

TREBLE.

1. Come let us be merry and make good cheer, Christmas comes but once a year For a
2. See the yule - log blaz - es high, Lends us light that we may spy A

ALTO.

1. Come let us be merry and make good cheer, Christmas comes but once a year For a
2. See the yule - log blaz - es high, Lends us light that we may spy A

**'TENOR,
8ve. lower.)**

1. Come let us be merry and make good cheer, Christmas comes but once a year
2. See the yule - log blaz - es high, Lends us light that we may spy

BASS.

1. Come let us be merry and make good cheer, Christmas comes but once a year For a
2. See the yule - log blaz - es high, Lends us light that we may spy A

ACCOMP.

gay La - dye, for a gay La - dye! Rich and costly be her clothes, Sa-tin kir-tle,
gay La - dye, a gay La - dye! Let no treason here be seen, She shall be our

gay La - dye, for a gay, a gay La - dye! Sa-tin kir-tle,
gay La - dye, a gay, a gay La - dye! She shall be our

a gay, a gay La - dye! Sa-tin kir-tle,
a gay, a gay La - dye! She shall be our

gay La - dye, for a gay, a gay La - dye! Sa-tin kir-tle,
gay La - dye, a gay, a gay La - dye! She shall be our

COME, LET US BE MERRY.

silk-en hose! Deck'd with jewels brought from far, She shall shine . . . like a - ny star! Come
 Win-ter Queen! We'll re-main her sub-jects free, And we'll drink her health in loy-al - tie! Come

rall. *p*

let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!
 let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!

tempo primo. *cres.* *f* *ff* *lento.*

let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!
 let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!

tempo primo. *cres.* *f* *ff* *lento.*

let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!
 let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!

tempo primo. *cres.* *f* *ff* *lento.*

let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!
 let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!

COME, LET US BE MERRY.

3rd VERSE.

What though frost and snow u-nite Out of doors to pinch and bite Ev'-ry

What though frost and snow u-nite Out of doors to pinch and bite Ev'-ry

What though frost and snow u-nite Out of doors to pinch and bite Ev'-ry

gay La - dye, ev'ry gay La - dye! Let them play their envious parts, She'll find warmth in

gay La - dye, ev'ry gay, gay La - dye! She'll find warmth in

ev'-ry gay La - dye! She'll find warmth in

gay La - dye, ev'ry gay, gay La - dye! She'll find warmth in

all our hearts! There, in spite of both, she'll reign, Till they wend them northward home again. Come

all our hearts! There, in spite of both, she'll reign, Till they wend them home again, Come

all our hearts! There, in spite of both, she'll reign, Till they wend them northward home again, Come

all our hearts! There, in spite of both, she'll reign, Till they wend them home again, Come

COME LET US BE MERRY.

tempo primo. *cres.* *f* *ff* *Lento.*

let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!

tempo primo. *cres.* *f* *ff* *Lento.*

let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!

tempo primo. *cres.* *f* *ff* *Lento.*

let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!

tempo primo. *cres.* *f* *ff* *Lento.*

let us be merry and make good cheer, Christmas comes but once a year For a gay La - dye!

tempo primo. *cres.* *fz* *f* *ff* *Lento.*

4th Verse.

While here we sing our me - lo - die, Let each cup high crown - ed be, For a

While here we sing our me - lo - die, Let each cup high crown - ed be, For a

While here we sing our me - lo - die, Let each cup high crown - ed be,

While here we sing our me - lo - die, Let each cup high crown - ed be, For a °

p

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

gay La - dye, for a gay La - dye! There let Cupid dip his dart, Ah, fair ladies,

cres. *cres.*

gay La - dye, for a gay, a gay La - dye! Ah, fair ladies,

cres. *cres.*

a gay, a gay La - dye! Ah, fair ladies,

cres. *cres.*

gay La - dye, for a gay, a gay La - dye! Ah, fair ladies,

cres. *p* *cres.*

COME LET US BE MERRY.

do not start! Wine, that makes e'en cow - ards bold, May hin - der Love from

do not start! Wine, that makes e'en cow - ards bold, May hin - der

do not start! Wine, that makes e'en cow - ards bold, May hin - der Love from

do not start! Wine, that makes e'en cow - ards bold, May hin - der

rall. *p* *tempo primo.* *cres.* *f*
 catching a cold! Come let us be mer-ry and make good cheer, Christ-mas comes but

rall. *p* *tempo primo.* *cres.* *f*
 catching a cold! Come let us be mer-ry and make good cheer, Christ-mas comes but

rall. *p* *tempo primo.* *cres.* *fz* *f*
 catching a cold! Come let us be mer-ry and make good cheer, Christ-mas comes but

ff *Lento.*
 once a year For a gay . . . La - - - dye! . . .

ff *Lento.*
 once a year For a gay . . . La - - - dye! . . .

ff *Lento.*
 once a year For a gay . . . La - - - dye! . . .

ff *Lento.*
 once a year For a gay . . . La - - - dye! . . .

MIHI EST PROPOSITUM.

A FOUR-PART DRINKING SONG.

COMPOSED BY
R. L. DE PEARSALL, Esq.,
(of Willabridge.)

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

Con moto. *CHORUS.* *piu lento.*

ALTO. 

TENOR (8ve. lower). 

1st BASS. 

2nd BASS. 

ACCOMP. *Con moto.* 

p $\bullet = 80.$

SOLO. *CHORUS.* *piu lento.*

1. In ta - ber - na mo - ri,
2. An - i - mi lu - cer - na,
3. Dat na - tu - ra mu - nus,

1. In ta - ber - na mo - ri,
2. An - i - mi lu - cer - na,
3. Dat na - tu - ra mu - nus,

1. Mi - hi est pro - po - si - tum, in ta - ber - na mo - ri,
2. Po - cu - lis ac - cen - di - tur an - i - mi lu - cer - na,
3. Su - um cui - que pro - pri - um dat na - tu - ra mu - nus,

1. In ta - ber - na mo - ri,
2. An - i - mi lu - cer - na,
3. Dat na - tu - ra mu - nus,

CHORUS. *piu lento.* *a tempo.*

Mo - ri - en - tis o - ri Ut
Vo - lat ad su - per - na, Mi -
Scri - be - re je - ju - nus, Me

SOLO. *a tempo.* *CHORUS.* *piu lento.* *a tempo.*

Vi - num sit ap - po - si - tum mo - ri - en - tis o - ri Ut
Cor im - bu - tum nec ta - re vo - lat ad su - per - na, Mi -
E - go nun - qu - am po - tui scri - be - re je - ju - nus, Me

Mo - ri - en - tis o - ri Ut
Vo - lat ad su - per - na, Mi -
Scri - be - re je - ju - nus, Me

CHORUS. *piu lento.* *a tempo.*

MIHI EST PROPOSITUM.

di - cant cum ve - ne - rint an - ge - lo - rum cho - ri,
 - hi sa - pit dul - ci - us vi - num in ta - ber - na
 je - ju - num vin - ce - re pos - set pu - er u - nus,

di - cant cum ve - ne - rint an - ge - lo - rum cho - ri,
 - hi sa - pit dul - ci - us vi - num in ta - ber - na
 je - ju - num vin - ce - re pos - set pu - er u - nus,

di - cant cum ve - ne - rint an - ge - lo - rum cho - ri,
 - hi sa - pit dul - ci - us vi - num in ta - ber - na
 je - ju - num vin - ce - re pos - set pu - er u - nus,

di - cant cum ve - ne - rint an - ge - lo - rum cho - ri,
 - hi sa - pit dul - ci - us vi - num in ta - ber - na
 je - ju - num vin - ce - re pos - set pu - er u - nus,

Adagio.
 De - us sit pro - pi - ti - us, hu - io po - ta - to - ri!
 Quam quod a - qua mis - cu - it præ - su - lis pin - cer - na!
 Sit - im et je - ju - ni - um, o - di tan - quam fu - nus.

Adagio.
 De - us sit pro - pi - ti - us, hu - io po - ta - to - ri!
 Quam quod a - qua mis - cu - it præ - su - lis pin - cer - na!
 Sit - im et je - ju - ni - um, o - di tan - quam fu - nus.

Adagio.
 De - us sit pro - pi - ti - us, hu - io po - ta - to - ri!
 Quam quod a - qua mis - cu - it præ - su - lis pin - cer - na!
 Sit - im et je - ju - ni - um, o - di tan - quam fu - nus.

Adagio.
 De - us sit pro - pi - ti - us, hu - io po - ta - to - ri!
 Quam quod a - qua mis - cu - it præ - su - lis pin - cer - na!
 Sit - im et je - ju - ni - um, o - di tan - quam fu - nus.

4. Tales versus facio, quale vinum bibo,
 Neque possum scribere nisi sumpto cibo,
 Nihil valet penitus, quod jejunos scribo;
 Nasonem post calices carmine præbō.

5. Mihi nunquam spiritus prophetiæ datur,
 Non nisi cum fuerit venter bene satur,
 Cum in arce cerebri Bacchus dominatur,
 Ipse me Phœbus irrui, ac miranda fatur.

The words of this Song are attributed to Walter de Mapes, who lived in the time of Henry II., A.D. 1183, at Oxford, of which Diocese he was an Archdeacon.

LIGHT OF MY SOUL.

MADRIGAL FOR SIX VOICES.

THE WORDS FROM BULWER'S "SIEGE OF GRANADA."

COMPOSED BY

R. L. DE PEARSALL, ESQ.,

(Of Willsbridge.)

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

Andantino.

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR (8ve. lower).

1st BASS.

2nd BASS.

ACCOMP. $\text{♩} = 60.$

Light of my soul, a - rise, . . . Thy sis - ter lights . .

Light of my soul, a - rise, a - rise, Thy sis - ter

Light of my soul, a - rise, . . .

Light of my soul, a - rise, a -

Light . . . of . . . my soul, a - rise, . . .

Light . . . of my soul, a - rise, Thy sis - ter lights are in the

. . . are in . . . the skies, Light ..

lights are in the skies, . . . Light of my

. . . Thy sis - ter lights are in the skies, are in . . . the

rise, . . .

LIGHT OF MY SOUL.

cres.
 a - rise, Light of my soul, . . . We want thine eyes, those
cres.
 skies, Light of my soul, of my soul, a - rise, We want thine
cres.
 of . . . my soul, a - rise, We want thine eyes, those
cres.
 soul, a - rise, a - rise, We want, . . . we want thine eyes,
cres.
 skies, Thy sis-ter lights are in the
cres.
 Thy sis-ter lights are in the skies, We want thine
cres.

dim. joy - - - ous eyes, . . . Night is mourn - ing
dim. eyes, those joy - ous eyes, . . . Night is mourn - ing
dim. joy - - - ous eyes, Night is mourn - ing
dim. we want those joy - ous eyes, Night is mourn - ing for those eyes,
p skies, We want thine eyes, Night is mourn - - ing, is mourning for those
dim. eyes, those joy - ous eyes, Night is mourn - ing for . . .
p *dim.* *f* *f*

LIGHT OF MY SOUL.

for those eyes, night is mourning for . . . those eyes; A -
 for those eyes, night is mourn - ing, is mourning for those eyes; A -
 for those eyes, night is mourn - ing, A - rise, a -
 night is mourn - - ing for those eyes;
 eyes, those eyes, . . . night is mourn - ing for those eyes;
 . . . those eyes, is mourn - - ing for those eyes;
 fz dim.

- rise, a - rise, a - rise, Light . of my soul, we want those eyes.
 - rise, a - rise, a - rise, Light . of my soul, we want those eyes. The
 - rise, a - rise, . . . we want . . . those eyes. The
 a - rise, Light of my soul, . . . we want those eyes. The
 a - rise, Light of my soul, The sa - cred
 a - rise, Light of my soul, we want those eyes. The
 fz p

LIGHT OF MY SOUL.

The sa-cred verse is on my sword, And on my heart . . . thy
 sa - cred verse is on my sword, . . . And . . . on my heart . . .
 sa - cred verse is on my sword, . . . And . . . on my heart thy
 verse . . . is on my sword, . . . And . . . on my heart thy
 sa - cred verse is on my sword, . . . And . . . on my heart thy

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

name; . . . The words of each . . . a-like a -
 The words of each a - like . . . a - dor'd, . . .
 thy name; The words of each a - like a - dor'd, . . .
 name; . . . The words of each a - like, . . . a - like a -
 name; The words of each a - like a - dor'd, . . . The
 name; . . . The words of each a - like a -

p *cres.* *p* *cres.* *p* *cres.* *p* *cres.* *p* *cres.* *p* *cres.*

LIGHT OF MY SOUL.

dim.
 dor'd, a-like a-dor'd, The truth . . . of both the same,
dim.
 a - dor'd, The truth of
 The truth of both the
dim.
 dor'd, . . . The truth of both, the truth of both the same,
dim.
 truth of both, the truth of both the
dim.
 dor'd, . . . The truth of both the same, the
dim.
 p

p
 the truth of both the same. . . .
 both the same, the truth of both . . the same.
p
 same, the truth of both the same.
p
 the truth . . . of both . . . the same.
 same, the truth of both the .. same.
 truth of both, of both the same.

(SECOND SERIES.)

LAY A GARLAND.

MADRIGAL FOR EIGHT VOICES.

WORDS FROM BEAUMONT AND FLETCHER.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Con moto maestoso. *p*

1st TREBLE. Lay a gar - - land

2nd TREBLE. Lay . . . a gar - land on her

1st ALTO. Lay a gar - land on

2nd ALTO. Lay . . . a gar - land . . .

1st TENOR (8ve. lower). Lay a gar - - land . . .

2nd TENOR (8ve. lower). Lay . . . a gar - land on . . .

1st BASS. Lay . . . a gar - land on

2nd BASS. Lay a gar - land on her hearse,

ACCOMP. *Con moto maestoso.* *p*
♩ = 66.

LAY A GARLAND.

cres.
 on her hearse Of dis - mal yew;
 herse, Of . . . dis - mal yew;
cres.
 her hearse . . . Of dis - mal yew;
cres.
 Of dis - mal yew;
cres.
 Of dis - mal yew; Maid-
 her hearse,
pa
 her hearse Of dis - mal
p
 a gar - land, dis -
cres.
 Maid - ens, wil - low branch - es,
p
 Maid - ens, willow branch -
p
 Maid - ens, wil - low
 Maid - - ens, wil - low
 ens, wil - low branch - es wear,
p
 Maid - ens, wil - low branch - es wear, Maid -
 yew;
 mal yew;
p

LAY A GARLAND.

wil - low branch
 es wear; Say she
 branch es wear;
 branch es wear; Say,
 Maid - ens, wil - low branch - -
 - ens wil - low branch es wear;
 Maid - ens, wil - low branch
 Maid - ens, wil - low branch - -
 es wear; Say, say - she di - ed true,
 di - ed true, . . say . . she di - ed true,
 Say she di - ed true, . . .
 say . . she di - ed true, Her
 es wear; Say she di - ed true, . .
 Say . . she di - ed true, Say she di - ed true,
 es wear; Say . . she di - ed true,
 es wear; Say she di - ed true,
 es wear; Say she di - ed true,
 es wear; Say she di - ed true,

LAY A GARLAND.

Her love
Her love
Her love
Her love
Her love
Her love
Her, her

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

This system contains the first seven staves of the musical score. It features a vocal line and a piano accompaniment. The lyrics 'Her love' are repeated across the vocal line. The piano part includes dynamic markings such as *p* (piano) and *cres.* (crescendo), and a final *f* (forte) marking.

was false, but
was false, but she
false, Her love was false, but
was false, Her love was false, but
was false, dim.
was false, dim. *p*
love was false, *cres.*
was false, *cres.* *dim.* *p*

f *cres.* *dim.* *p* *cres.* *dim.* *p* *cres.* *dim.* *p*

This system contains the next seven staves of the musical score. The lyrics continue with 'was false, but' and 'was false, but she'. The piano accompaniment features dynamic markings including *f* (forte), *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

LAY A GARLAND.

she was firm.
 was firm. Up - on her bu - ried
 she was firm. Up - on her bu -
 but she was firm.
 she was firm. Up - on her bu -
 but she was firm.
 but she was firm. Up -
 but she was firm.

Up - on her bu - ried bo - dy
 bo dy lie
 - ried bo - dy lie,
 Up - on her bu - ried bo - dy
 ried bo - dy lie, lie
 Up - on her bo - dy lie.
 on her bu - ried bo -
 Up - on her bu - ried bo - dy .

p *cres.* *cres.* *cres.* *cres.* *cres.* *cres.* *cres.*

LAY A GARLAND.

lie light-ly, thou gen- - - tle earth, thou
 light-ly, Thou gen- - - tle earth, thou
cres.
 lie light-ly, thou gen- - - tle .. earth,
 lie light-ly, thou gen- - - - tle earth,
 light-ly, thou gen- - - - tle, gen- tle earth,
 thou gen- - - - tle .. earth, thou
 - - - dy lie, thou gen- - - - tle earth,
 - - - lie light-ly, thou gen- - - - tle earth,

gen- tle earth.
 gen- tle earth.
 thou gen- - - tle, gen- tle earth.
 thou gen- - - - tle, gen- tle earth.
 thou gen- tle earth.
 gen- - - tle earth, thou gen- - - tle earth.
 thou gen- - - tle, gen- - - - tle earth.
 thou gen- tle, gen- - - - tle earth.
 p
 p

(SECOND SERIES.)

SUMMER IS Y' COMING IN.

A SIX-PART MADRIGAL.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willbridge.)

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

Allegretto moderato.

1st TREBLE. Sum-mer is y' com-ing in, . . Loud sing cuc-koo,

2nd TREBLE. Loud sing cuc-koo,

ALTO. Loud sing cuc-koo, loud sing,

TENOR (8ve. lower). Sum-mer is y' com-ing in, . .

1st BASS. Loud sing cuc-koo, loud sing cuc-

2nd BASS. Loud sing cuc-koo, loud

ACCOMP. $\text{♩} = 152.$

Grow-eth seed and blow-eth mead, and springeth the weed new, . .

Grow-eth seed . . and mead, and springeth the

Sum-mer is y' com-ing in, . . Loud sing cuc-koo,

Loud sing cuc-koo, Grow-eth seed and blow-eth mead, and

- koo, Grow-eth seed and blow-eth mead, and spring-

sing, loud sing cuc-koo, Sum-mer is y' com-ing in, . .

SUMMER IS Y' COMING IN.

f Loud sing cuc - koo, . . . loud sing cuc - koo;
 weed, Loud sing cuc - koo;
 Loud sing cuc - koo, sing, sing, loud sing cuc - koo, loud sing cuc
 spring-eth the weed a - new, Loud sing, sing cuc - koo, . . . loud sing cuc -
 - eth the weed new, Loud, . . . loud sing cuc - koo;
 Loud sing cuc - koo, loud sing . . . cuc - koo, loud
f *p*

p *cres.*
 Ewe is bleat - ing af - ter lamb, and calf crieth af - ter cow,
cres.
 Ewe is bleat - ing af - ter lamb, and calf crieth af - ter cow,
cres. *p*
 - koo, . . . cuc - koo; And calf crieth af - ter cow, crieth af - ter
cres. *p*
 - koo; Ewe is bleat - ing, calf crieth af - ter cow, crieth af - ter
p *p*
 Ewe is bleat - ing af - ter lamb, *cres.* calf crieth af - ter
 sing; And calf crieth af - ter cow, . . .
cres. *p*

SUMMER IS Y' COMING IN.

Deer are bell - ing, buds are swell - ing, Mer - rie sing cuc - koo,
 Deer are bell - ing, buds are swell - ing, Mer - rie sing cuc - koo, cuc - koo,
 cow, Deer are bell - ing, Mer - rie sing cuc - koo, sing cuc -
 cow, . . . Mer - rie sing cuc - koo, sing cuc -
 cow, crieth af - ter cow. Sum - mer is y'
 Deer are bell - ing, buds are swell - ing, Mer - rie sing cuc - koo, . . .

well . . . sings the cuc - koo, . . . be si - lent
 sing . . . cuc - koo, well sings the cuc - koo, be si - lent
 - koo. Sum - mer is y' com - ing in, . . . well sings the cuc -
 - koo. Sum - mer is y' com - ing in, be si - lent ne - ver
 com - ing in, . . . loud sing cuc - koo, loud sing cuc - koo, be
 sing . . . cuc - koo.

SUMMER IS Y' COMING IN.

ne - ver, be si - lent ne - ver now. Sum - mer is y' co - ming
 ne - ver now, loud, loud sing euc - koo, Sum - mer
 - koo, be si - lent ne - ver now, loud sing. Sum - mer is y'
 now, ne - ver now, . . . loud, . . . loud sing euc - koo, Sum -
 si - lent ne - ver, ne - ver now, loud . . . sing euc - koo,
 Loud sing euc - koo,

in, . . . loud, . . . loud sing, loud sing . . . euc - koo.
 is y' com - ing in, loud, loud . . . sing euc - koo.
 com - ing in, loud sing, . . . loud sing . . . euc - koo.
 - mer is y' com - ing in, loud sing . . . euc - koo.
 Sum - mer is y' com - ing in, loud sing, loud sing euc - koo.
 Sum - mer is y' com - ing in, loud sing, loud sing euc - koo.

Note to "Summer is y' coming in."

BY THE LATE R. L. DE PEARSALL, Esq.

THE original MS. from which the subject of this Madrigal is taken is comprised in Bibl. Harl. No. 978, in the British Museum, where it is given as a four-voiced Canon, and the Black Cross is used as marking the point at which the voices enter. It is accompanied by a second Canon for two bass voices, called "Pes," forming a foot or ground-bass to the others. Of this Canon, which presents a very remarkable specimen of ancient science, Burney, in his *History of Music*, vol. ii., page 405, has given a version in modern notation, but, owing probably to the author's wish to work his subject rigorously even at the expense of effect, his harmony is monotonous and full of faults. The melody being happily conceived and bearing a genuine old English character, I have attempted to make it acceptable to modern taste. The Canon has been attributed to Dunstable (*vixit* 1430), but this, though probable, cannot be assumed as established, although it is certainly as old as the time in which he lived. If really the work of Dunstable, it ought to be especially interesting, he being one of the few English composers who have attained a great European reputation. Dufay, Binchois, and Dunstable (the two first were Flemings) are cited by their immediate successors as a trio whose genius and efforts first submitted Harmony to rule, and entitled it to the name of Science. Martin-le-Franc, a French poet who flourished about the year 1436, thus speaks of them :—

"Mais onques jour ne deschantèrent
En melodie de tel chois
Que Guillaume *Dufay* et *Binchois*.
Car ilz ont nouvelle pratique
En haulte et en basse musique ;
Et ont prins de la countenance
Angloise et ensuy *Dunstable*.
Pour quoy merueilleuse playsance
Rend leur chant joyeux et stable."

Dunstable's works are, it is apprehended, now nowhere to be met with,* although he was both a practical and theoretical writer ; but they must have been in existence when Morley wrote his book on music, for he says that he examined them in order to find out the right use of the old church tones.

* More recent research has brought to light three MSS. by Dunstable ; one in the Vatican Library, one at Perugia, and one at Dijon. See *De la Musique au XV. Siecle. Notice sur un MS de la Bibliothèque de Dijon, par Stèphen Morelot*. Paris: Didron, 1856.—NOTE BY THE EDITOR.

WHY SHOULD THE CUCKOO'S TUNEFUL NOTE.

A MADRIGAL FOR FIVE VOICES.

WORDS AND MUSIC COMPOSED BY
R. L. DE PEARSALL, Esq.,
(Of Willabridge.)

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

Moderato. mf

1st TREBLE. Why . . should the cuc - koo's tune - ful note Of - fend the married

2nd TREBLE.

ALTO. *mf* Why? why should the cuckoo's tune - ful note Of - fend?

TENOR (8ve lower). *mf* Why should the cuc - koo's tune - ful

BASS. *mf* Why? why should the cuckoo's tune - ful

ACCOMP. *Moderato. mf*

♩ = 112.

dim. ear? *cres.* The sound that cometh from her throat Is mu - si - cal and

dim. The sound that com - eth from her throat *dim.* Is mu - *cres.*

note Of - fend the mar - ried ear? *dim.* The sound that cometh from her throat Is *cres.*

note of - fend? *dim.* The sound that com - eth from her throat Is mu - *cres.*

WHY SHOULD THE CUCKOO'S TUNFFUL, NOTE.

clear. Why should the cuckoo's tune - ful note . . .

Why should the cuc - koo's tuneful note.. Of - fend . .

- - si - cal and clear. Why should the

mu - si - cal and clear.

- - si - cal and clear.

. . Of - fend the mar - ried ear? The sound that com - eth

. . the mar - ried ear? The sound that cometh from, the sound that com - eth

cuckoo's note . . Of - fend the mar - - ried ear? The sound that com-

Why should the cuckoo's tune - ful note Of - fend the ear? The

Why should the cuckoo's tune - ful note Of - fend . .

WHY SHOULD THE CUCKOO'S TUNEFUL NOTE.

from her throat Is mu-si-cal, is mu - -
 from her throat Is mu - si-cal, is mu - -
 - - - eth from her throat Is mu - si-cal, is mu - -
 sound that com - eth from her throat Is mu-si-cal and clear!

- - - si-cal, is mu-si-cal and clear, mu - - -
 - - - si-cal, is mu-si-cal and clear.
 - - - si-cal, .. mu - - - si-cal and clear, The night-in - gale cries
 The night-in - gale cries yuc! yuc!
 The night-in - gale cries yuc!* yuc! yuc!

* Pronounce this word as if it were written *Yook!* The poets of James the First's time wrote it *jug*.—"Jug! she cries, and terru, too!" But I believe, in that day, the *u* was not pronounced as it is at present in the South of England; but rather as the North country people pronounce it.—*Note by the late Mr. de Pearsall.*

WHY SHOULD THE CUCKOO'S TUNEFUL NOTE.

- si-cal and clear. The night - in - gale cries yuc! yuc! yuc!
 The night - in-gale cries yuc! and ter-ru, too! ter - - ru, too! and
 yuc! yuc! yuc! . . and ter - - - - ru, cries yuc! and ter-ru, too! and
 yuc! The night - in - gale cries
 and ter-ru, ter - ru, too! The

and ter - - - - - ru, ter - ru, too! and
 ter-ru, too! and ter-ru, too! and ter - - ru, . . too! ter - -
 ter - - ru, ter-ru, too! and ter - - ru,
 yuc! and ter-ru, too! ter-ru, too! ter - - ru, too! and
 night - in - gale cries yuc! and ter-ru, too! and ter - - ru, ter-ru, ter - ru,

WHY SHOULD THE CUCKOO'S TUNEFUL NOTE.

ter - - ru, too! But these are sounds not half so soft
dim.
 - - ru, ter - - ru, too! But these are sounds not half so soft . .
dim.
 too! ter-ru, ter - ru, too! But these are sounds not so
dim.
 ter-ru, ter - - - ru, too! But these are sounds not half so soft . .
dim.
 too! ter-ru, ter - ru, too! But these are sounds not half so

. . . As chan - - - teth the cuc - koo! O list! . .
cres.
 . . . As chan - - - teth the cuc - koo! O list! . .
cres.
 soft . As chan - - - teth the cuc - koo!
cres.
 . . . As chan - - - teth the cuc - koo!
cres.
 soft , As chan - teth the cuc - koo!

WHY SHOULD THE CUCKOO'S TUNEFUL NOTES.

her voice I hear, Cuckoo! . . . Cuckoo! . . . O ne-ver,

her voice I hear, Cuckoo! Cuckoo!

her voice I hear, her voice I hear, . . . O ne-ver

her voice I hear, her voice I hear, her voice I hear, so sweet and clear, O ne-ver,

her voice I hear, her voice I hear, . . . O ne-ver

her voice I hear, her voice I hear, her voice I hear, so sweet and clear, O ne-ver,

ne . . . ver fear, O . . . ne-

O ne . . . ver, ne . . . ver, ne . . . ver

ne - ver, ne . . . ver fear,

ne-ver fear, . . . O ne-ver fear,

ne - ver, ne - ver fear,

WHY SHOULD THE CUCKOO'S TUNEFUL NOTE.

cres. ver, ne - ver fear!
cres. fear! . . O ne-ver, ne - ver fear! No
cres. No horn ac-com-paniment is
 No horn accom-pani-ment is near, O . . .
 No horn ac-com-pani-ment is near. O never, ne - - ver

ff No horn ac-com-paniment is near. O ne-ver, ne-ver
 horn ac-com-paniment is near. O ne-ver, ne - ver fear! . .
 near. O ne-ver, ne - ver fear! O ne-ver, ne-ver
 . . ne-ver fear! O ne - ver, . . O ne-ver, ne-ver
 fear! . . . ne - - - ver, ne-ver, ne-ver

WHY SHOULD THE CUCKOO'S TUNEFUL NOTE

fear, O never, never fear! O ne-ver fear! No horn ac -
 . . . O ne-ver fear! O never, never fear! O ne-ver fear! No horn ac -
 ne - ver fear! O ne-ver, ne - - ver fear! No horn ac -
 fear, never fear, . . O never fear! O ne-ver, ne-ver fear! No horn ac -
 fear! O ne - ver, never, never fear! O ne-ver, ne-ver fear! No horn ac -

- com - . . pa - ni - ment . . . is near.
 - com - . . . pa - ni-ment is near.
 - com - pa - ni - ment is near.
 - com - pa - ni - ment is near.
 - com - . . pa - . . . ni - ment is near.

WHY WEEPS, ALAS! MY LADY-LOVE.

A MADRIGAL FOR FIVE VOICES.

COMPOSED BY

R. L. DE PEARSALL, Esq.,
(of Willebridge).

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

1st TREBLE. *p* Why weeps, a - las! my love . .

2nd TREBLE. *p* Why weeps, a - las! my la - dy - love and

ALTO.

TENOR (8ve. lower). *p* Why weeps, a - las! my la dy - love,

BASS.

ACCOMP. *Andantino.*
♩ = 112. *p*

and mis - tress dear? What though I leave thee, what though I

mis - tress dear? What though I leave thee, what though I leave thee,

Why weeps, a - las! my mis - tress dear? What though, what though I

my love and mis - tress dear? What though I leave thee,

pp

WHY WEEPS, ALAS, MY LADY-LOVE.

leave thee, What tho' I leave thee, . . . Why, . . . why weeps my love and
 What tho' I leave thee, What tho' I leave my la - - - dy-love and
 leave thee, What tho' I leave thee, leave . . . thee, my la-dy love, . . . my
 What though . . . I leave my la-dy-love, my
 Why weeps, a-las, my la - - dy-love, my

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

mis - - tress dear? My life may fail, my life may fail, . . . But I will
 mis - - tress dear? My life, my life . . . may fail, But
 love and mis-tress dear?
 love and mis-tress dear? But I will
 love and mis - tress dear?

piu moto. *p* *piu moto.* *p*

WHY WEEPS, ALAS! MY LADY-LOVE.

not . . de-ceive thee, *cres.* But I . . will not de -
 I will not de-ceive thee, *p* But I will not de-ceive thee, *cres.*
 My life may fail, But I . . will not deceive, but I will *cres.*
 not de - ceive thee, My life may fail, But I will not, but I will not de -
 My life may fail, But I will not,

- ceive thee. *f* My life . . may fail, my life may fail, . . But I . . *dim.*
cres. but I . . will not deceive thee. My life may fail, . . my life may fail, *dim.*
 not, will not de - ceive. My life . . may fail, But *dim.*
 - ceive thee. My life, my life may fail, my life may fail, But *dim.*
 But I will not de - ceive thee. My life may fail, may fail, But *dim.*

WHY WEEPS, ALAS! MY LADY-LOVE.

. . . will not deceive thee, But I . . . will not de-ceive thee.
 But I . . . will not de-ceive thee, de-ceive thee.
 I will not, will not de-ceive, but I will not, will not de-ceive thee.
 I will not, but I will not de-ceive, but I will not, will not de-ceive thee.
 I will not, but I will not, will not de-ceive thee.

pp What though I leave thee, My life may
pp What though . . . I leave thee, My life
pp What though I leave thee,
pp What though I leave thee, My life,
 What though I leave thee,
pp *f piu moto.*

WHY WEEPS, ALAS! MY LADY-LOVE.

fail, my life may fail, my life may fail, But I will not de - ceive . . .

my life . . may fail, my life may fail, I will not de - ceive thee,

My life may fail, my life may fail, But I will not de - ceive thee, I . .

My life may fail, my life . . . may fail, But I will not de - ceive . . .

My life may fail, my life may fail, But I will not de - ceive . .

dim. thee, I'll not de - ceive . . *cres.* thee, I'll not de - ceive . . . thee, de - ceive . . thee!

dim. I'll not de - ceive thee, *cres.* I'll not de - ceive thee, de - ceive . . . thee!

dim. . . will not de - ceive thee, I . . *cres.* will not de - ceive thee, de - ceive thee!

dim. thee, de - ceive . . *cres.* thee, de - ceive . . thee, de - ceive . . thee!

dim. thee, I'll not de - ceive . . *cres.* thee, I'll not de - ceive . . thee, de - ceive . . thee!

THERE IS A PARADISE ON EARTH.

A FOUR-PART SONG.

TRANSLATED FROM THE GERMAN OF HÖLTY.

COMPOSED BY

R. L. DE PEARSALL, Esq.,
(Of Willsbridge.)

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

Andante.

ALTO. *p* There

TENOR. *p* There is a pa - ra - dise on

1st BASS. *p* There is a pa - ra - dise on .

2nd BASS. *p* There is a pa - ra -

ACCOMP. *Andante.*
♩ = 88. *p*

is a pa - ra - dise on earth, When flow'rs, to hail the sum - - - -

earth, When flow'rs, to hail the sum - - - - mer's birth,

. . . . on earth, When flow'rs, to hail the sum-mer's birth, From

- - - - - dise on earth, When flow'rs to hail the sum - - - -

THERE IS A PARADISE ON EARTH.

mer's birth, . . . From tree . . . and grass are spring - ing;

From tree . . . and grass . . . are spring - ing;

tree . . . and grass are spring - ing; There is a

mer's birth, From tree . . . and grass . . . are spring - ing;

f

dim.

When flow'rs, to hail the summer's birth, From tree and grass are spring

When flow'rs, to hail the summer's birth, From tree . . . and grass are spring

paradise on earth When

There is a paradise on earth When

dim.

dim.

ing, When flow'rs . . . are spring - ing; When

ing; When perfumes rise, . . . When perfumes rise to scent the gale .

flow'rs . . . are spring - ing;

dim.

the flow'rs are spring - ing; When perfumes rise to scent the

p

THERE IS A PARADISE ON EARTH.

perfumes rise to scent . . . the gale, And birds in ev'-ry grove and
 And birds in ev'-ry grove and
 When perfumes rise to scent the gale, And birds in ev'-ry grove and
 gale, When perfumes rise to scent the gale, And birds in ev'-ry grove and
 vale, . . . To wel - come it are sing - - - ing.
 vale, . . . To wel - come it are sing - - - ing.
 vale, . . . To wel - come it are
 wel - come it are sing - - - ing.
 ing, To wel - come it are sing - - - ing.
 ing, To wel - come it are sing - - - ing.
 sing - - - ing, To wel - come it are sing - - - ing.

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

THERE IS A PARADISE ON EARTH.

p *Larghetto, ma non troppo.* *cres.*

But fair-er still, a love-ly maid, In all the charm of youth ar-ray'd, No

But fair-er still, a love-ly maid, In all the charm of youth ar-ray'd, No

But fair-er still, a love-ly maid, In all the charm of youth ar-ray'd, No

But fair-er still, a love-ly maid, In all the charm of youth ar-ray'd, No

Larghetto, ma non troppo. *cres.*

aid from art re-quir-ing, No aid from art re-quir-ing; All o-ther

aid from art re-quir-ing, No aid from art re-quir-ing; All o-ther

aid from art re-quir-ing, No aid from art re-quir-ing; All o-ther

aid from art re-quir-ing; All o-ther

f *pp*

cres.

flow'rs we cast a-side, And gaze with joy-in-spir-ed pride, En-rap-tur'd

flow'rs we cast a-side, And gaze with joy-in-spir-ed pride, En-rap-tur'd

flow'rs we cast a-side, And gaze with joy-in-spir-ed pride, En-rap-tur'd

flow'rs we cast a-side, And gaze with joy-in-spir-ed pride, En-rap-tur'd

cres. *cres.*

THERE IS A PARADISE ON EARTH.

and . . . ad - mi - ring. All o - ther flow'rs we cast a - side, And gaze with
 and . . . ad - mi - ring, All o - ther flow'rs we cast a - side, And gaze with
 and . . . ad - mi - ring, All o - ther flow'rs we cast a - side, And gaze with
 and . . . ad - mi - ring, All o - ther flow'rs we cast a - side, And gaze with

joy - in - spired pride, En - rap - tur'd and . . . ad - mi - ring. *piu lento.*
 joy - in - spired pride, En - rap - tur'd and . . . ad - mi - ring. *p piu lento.*
 joy - in - spired pride, En - rap - tur'd and . . . ad - mi - ring. *p piu lento.*
 joy - in - spired pride, En - rap - tur'd and . . . ad - mi - ring. *p piu lento.*

ES IST EIN HALBES HIMMELREICH.

GEDICHT VON HÖLTY.

Es ist ein halbes Himmelreich,
 Wenn, Paradieses-Blumen gleich,
 Aus Klee die Blumen dringen;
 Und bunte Vögel silberhell
 Im Garten hier, und dort am Quell,
 Auf Blütenbäumen singen.

Doch holder blüht ein edles Weib,
 Von Seele gut und schön von Leib,
 An frischer Jugendblüthe.
 Wir lassen alle Blumen steh'n,
 Das holde Weibchen anzuseh'n,
 Und freu'n uns ihrer Güte.

O! ALL YE LADIES FAIR AND TRUE.
A FOUR-PART SONG.

WORDS AND MUSIC COMPOSED BY
R. L. DE PEARSALL, Esq.,
(Of Willabridge).

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

Molto vivace. *cres.*

ALTO.

1. O! all ye la - dies fair and true, We drink a dou - - ble
2. To each young spinster starch and prim, We'll fill our glass - - es

TENOR
(8ve. lower).

1. O! all ye la - dies fair and true, We drink a dou - - ble
2. To each young spinster starch and prim, We'll fill our glass - es

1st BASS.

1. O! all ye la - dies fair and true, We drink a dou - - ble
2. To each young spinster starch and prim, We'll fill our glass - es

2nd BASS.

1. O! all ye la - dies fair and true, We drink a dou - - ble
2. To each young spinster starch and prim, We'll fill our glass - es

ACCOMP.

Molto vivace.
p *cres.*
♩ = 160.

dim.

health to you! With sweets the cup of life . . . ye bless, Which else were full of bit -
to the brim! And trust that in our wine . . . she'll see An an - ti - dote to pru -

dim. *p*

health to you! With sweets the cup of life ye bless, Which else were full of
to the brim! And trust that in our wine she'll see An an - ti - dote to

dim. *p*

health to you! With sweets the cup of life ye bless, Which else were full of
to the brim! And trust that in our wine she'll see An an - ti - dote to

dim. *p*

health to you! With sweets the cup of life ye bless, Which else were full of
to the brim! And trust that in our wine she'll see An an - ti - dote to

dim. *p*

O! ALL YE LADIES FAIR AND TRUE.

- - - bitterness! } Send round the toast; a bumper, come! We'll drink it *su - per na - cu - lum!*
 de-ry! }

bitterness! } Send round the toast; a bumper, come! We'll drink it *su - per na - cu - lum!*
 pru-de-ry! }

bitterness! } Send round the toast, a bum-per, come! We'll drink it *su - per na - cu - lum!*
 prude-ry! }

bitterness! } Send round the toast, a bumper, come! We'll drink it *su - per na - cu - lum!*
 prude-ry! }

fz fz fz fz

cres.
 3. To all old maid - ens stiff and sour, Li - ba - tion al - - so
 4. To ev' - ry wi - dow kind and free, We drink a cup right

cres.
 3. To all old maid - ens stiff and sour, Li - ba - - tion al - so
 4. To ev' - ry wi - dow kind and free, We drink a cup right

p *cres.*
 3. To all old maid - ens stiff and sour, Li - ba - tion al - - so
 4. To ev' - ry wi - dow kind and free, We drink a cup right

p *cres.*
 3. To all old maid - ens stiff and sour, Li - ba - - tion al - so
 4. To ev' - ry wi - dow kind and free, We drink a cup right

fz

O! ALL YE LADIES FAIR AND TRUE.

dim.
do we pour! And grieve that we should wish . . . in vain To see them young and sweet
hear - ti - ly, And hope that soon 'twill be . . . her fate To cap - ti - vate an - o - -

dim.
do we pour! And grieve that we should wish in vain To see them young and
hear - ti - ly, And hope that soon 'twill be her fate To cap - ti - vate an - -

dim.
do we pour! And grieve that we should wish in vain To see them young and
hear - ti - ly, And hope that soon 'twill be her fate To cap - ti - vate an - -

dim.
do we pour! And grieve that we should wish in vain To see them young and
hear - ti - ly, And hope that soon 'twill be her fate To cap - ti - vate an - -

: . . . again. } Send round the toast; a bumper, come! We'll drink it su - per na - cu - lum!

sweet again. } Send round the toast; a bumper, come! We'll drink it su - per na - cu - lum!

sweet again. } Send round the toast, a bum - per, come! We'll drink it su - per na - cu - lum!

sweet again. } Send round the toast, a bumper, come! We'll drink it su - per na - cu - lum!

5.

Ye wives and maidens one and all,
For sympathy on you we call!
You'll not refuse it when you're told
We drink to men of metal bold!
Send round the toast; a bumper, come!
We'll drink it *super naculum!*

6.

And now we've sung our carol through,
And shed our wine for love of you!
We'll drink fair dreams and slumbers light,
And then, we'll wish you all good night.
Send round the toast; a bumper, come!
We'll drink it *super naculum!*

WAR SONG
OF THE
NORMAN BARON TAILLEFER,
AT THE BATTLE OF HASTINGS.

WORDS TRANSLATED BY THE COMPOSER,
R. L. DE PEARSELL, Esq.,
(Of Willebridge.)

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

TREBLE.

ALTO.

TENOR
(sve. lower).

BASS.

ACCOMP.

$\text{♩} = 110.$

On, gen- tle Nor- mans! Think of Ro- land! Fair is his guer- don, who

On, gen- tle Nor- mans! Think of Ro- land! Fair is his guer- don, who

On, gen- tle Nor- mans! Think of Ro- land! Fair is his guer- don, who

On, gen- tle Nor- mans! Think of Ro- land! Fair is his guer- don, who

f *fz*

dies on the field! Bless- ed and ho- nour- ed, here and here- af- ter,

dies on the field! Bless- ed and ho- nour- ed, here and here- af- ter,

dies on the field! Bless- ed and ho- nour- ed, here and here- af- ter,

dies on the field! Bless- ed and ho- nour- ed, here and here- af- ter,

p

WAR SONG.

Lives e'en in death the man who scorns to yield. Ne-ver in dan-ger

Lives e'en in death the man who scorns to yield. Ne-ver in dan-ger

Lives e'en in death . the man who scorns to yield. Ne-ver in dan-ger

Lives e'en in death . the man who scorns to yield. Ne-ver in dan-ger

quail-ed our fa-thers, Free and un-daunt-ed they sought out re-nown! Let us then

quail-ed our fa-thers, Free and un-daunt-ed they sought out re-nown! Let us then

quail-ed our fa-thers, Free and un-daunt-ed they sought out re-nown! Let us then

quail-ed our fa-thers, Free and un-daunt-ed they sought out re-nown! Let us then

prove ourselves wor-thy of Ro-land! On, gen-tle Nor-mans, we strike for a crown!

prove ourselves wor-thy of Ro-land! On, gen-tle Nor-mans, we strike for a crown!

prove ourselves wor-thy of Ro-land! On, gen-tle Nor-mans, we strike for a crown!

prove ourselves wor-thy of Ro-land! On, gen-tle Nor-mans, we strike for a crown!

WAR SONG.

Ho - nour in - vites us! Who can re - fuse her? No Nor - man

Ho - nour in - vites us! Who can re - fuse her? No Nor - man

Ho - nour in - vites us! Who can re - fuse her? No Nor - man

Ho - nour in - vites us! Who can re - fuse her? No Nor - man

fz

war - rior Would shun jeo - par - dy! Ro - land's great spi - rit looks

war - rior Would shun jeo - par - dy! Ro - land's great spi - rit looks

war - rior Would shun jeo - par - dy! Ro - land's great spi - rit looks

war - rior Would shun jeo - par - dy! Ro - land's great spi - rit looks

pp

down on our stan - dards, Beck - ons us on - ward to Vic - to - ry!

down on our stan - dards, Beck - ons us on - ward to Vic - to - ry!

down on our stan - dards, Beck - ons us on - ward to Vic - to - ry!

down on our stan - dards, Beck - ons us on - ward to Vic - to - ry.

cres. *ff*

NOTE TO

“War Song of the Norman Baron Taillefer.”

This melody is given on the authority of Dr. Crotch, who extracted it from Smith's *Musica Antiqua*. It certainly bears the stamp of antiquity; and if, as he avers, it be the same as that which the Normans sang at the Battle of Hastings, it must be regarded with great interest, independently of its bold and majestic character. I have not been able to find the original words. Burney, in his *History of Music*, Vol. II., page 276, states that Le Marquis de Palmy discovered some fragments of them, which he arranged and published. A specimen is quoted; beginning, “Soldats Francois! chantons Roland,” which obviously proves them to be spurious. The words which I have supplied are in imitation of the old Troubadour poetry.—NOTE BY THE LATE MR. DE PEARSELL.

In conjunction with the preceding note by my father, I annex the dramatic and interesting narrative in relation to Taillefer in Wace's *Roman du Rou*, availing myself of the learned and judicious edition of the poem by M. Frédéric Pluquet (*Le Roman du Rou*. Rouen, 8vo., 1827), and the splendid edition of so much of it as especially refers to the Conquest of England, for which we are indebted to the research and taste of Sir Alexander Malet.—(*The Conquest of England, from Wace's poem of the “Roman du Rou,” by Sir Alexander Malet, Bart., H.M. Envoy Extraordinary and Minister Plenipotentiary to the Germanic Confederation.* London, 4to., 1860.)

“ Taillefer, * ki mult bien cantout Sor un cheval ki tot aloud, Devant li Dus aloud cantant De Karlemaine e de Rollant, E d' Oliver e des vassals Ki moururent en Renchevals. Quant ils orent chevalchie tant K' as Engleis vindrent aprismant [†] Sires, di-t Taillefer, merci, Jo vos ai lungement servi,	Tut mon servise me debvez Hui se vos plaist me le rendez Por tut guerredun vos requier, [‡] E si vos voil forment pr'eier: Otriez mei, ke jo n' i faille, Li premier colp de la bataille. E li Dus respont: Je l' otrei. [§] E Taillefer point a desrei, [¶] Devant toz li altres se mist; Un Engleiz feri, si l' ocist;	De soz le pis * parmie la pance Li fist passer ulre la lance; A terre estendu l' abati, Poiz trait l' espee, altre feri, Poiz a crié: Venez, venez; Ke fetes vos? Ferez, Ferez. Dunc l' unt Engleiz avironé; Al second colp k' il ont doné, Eis vos ^b noise levé à cri, D' ambedui pars peuple estormi.” ^{¶¶}
---	--	--

Wace, who was born early in the 12th century, and died in England A.D. 1214, appears to have finished this poem in 1160, nearly a century after the events which he recounts; but he affirms that he had conversed with men who saw the comet of 1066, the year of Williams' expedition, and records his distinct recollection of the account given by his father of the number of vessels which sailed from St. Valeri:—

“Quer jo oi dire a mon pè e
Bien m'en sovint mes varlets ere.”

M. Pluquet bears honourable testimony to Wace's veracity, observing—“Ce qui lui assigne le plus haut degré d'intérêt parmi toutes nos vieilles chroniques, c'est la *fidélité scrupuleuse* avec laquelle Wace a retracé jusque dans les moindres détails les faits qui déterminèrent signalèrent et suivirent l'expédition de Guillaume le Conquérant.” Wace himself says:—

“Jo ne dis mie fable, jo ne voil fabler.”

We are told by Burney (*History of Music*, Vol. II., page 275) that “The ancient historians of France mention their military songs of very remote antiquity, in which were celebrated heroic deeds of their favourite chiefs and commanders. These used to be sung in chorus by the whole army in advancing to attack an enemy; a custom probably derived from their German ancestors, as the privilege of leading off this kind of war-whoop usually appertained to the bard who had composed it. One of these, “The Praise of Rolland,” was longer preserved than any of the rest. This, French historians tell us, was sung at the battle of Hastings by a knight called *Taillefer*, on whom the honour was conferred for his strong and powerful voice. Here he performed the office of Minstrel herald (Menestrier Huchiers) at the head of the Norman army, and was amongst the first that were slain in the onset.”

I conclude this note with the following eloquent passage from an eminent writer, exhibiting the rapid and general extension of minstrelsy, and the enthusiastic adoption and practice of it by the most illustrious knights and barons and sovereigns of the period:—“A peine l'art des chansons fut il introduit dans la France méridionale, à peine les regles de la versification furent-elles inventées, que la poésie devint le délassement des hommes les plus illustres de l'état. La forme toute lyrique que lui avaient donnée les Arabes ne la rendait propre à exprimer que les passions les plus nobles; les poëtes chan'aient leur amour, leur ardeur guerrière, ou leur indépendance; aucun prince n'était d'un rang si élevé qu'il ne dut s'honorer de savoir exprimer lui-même de semblables sentimens. Les rois amoureux célébrièrent dans leurs vers leur maîtresse, et lorsque les premiers souverains de l'Europe eurent pris rang parmi les poètes ou troubadours, il n'y eut plus de baron ni de chevalier qui ne crût devoir joindre à la réputation de bravoure et de galanterie celle de *trouver gentiment* en vers. Ce n'étaient point des études qui étaient nécessaires pour la poésie, mais un sentiment musical, une disposition harmonique, qui rangeaient sans efforts les paroles dans l'ordre ou elles flattaient l'oreille, et qui donnaient de même aux pensées, aux images, aux sentimens cet accord, cet ensemble mélodieux qui vient de l'ame et auquel l'étude ne saurait suppléer.”—*La Littérature du midi de l'Europe*, par J. C. L. Simonde de Sismondi. Paris, 8vo., 1813.

PHILIPPA SWINNERTON HUGHES.

* Bishop Guy, in his *Carmen de Bello Hastingensi*, thus describes Taillefer:—

“Incisor Ferri mimus cognomine diotus.”
He is there also called “Histrio,” but his singing is not mentioned, “Hortatur Gallos verbis, et irritat Anglos;
Alte proficiens iudit et ense suo.”

An Englishman starts out of the ranks to attack him, but is slain by the “incisor ferri,” who thus,

“Bellu principium monstrat et esse suum.”

† It has been contended that Wace misunderstood Taillefer's song, which the Latin historians call “Cantilena Rollandi;” and

it has been further conjectured that what was meant was a song of Rollo, or possibly of Roguald, his father; that out of this latter name the French minstrels formed Rolland, and that Wace confounded him with Charlemagne's Paladin.—See *Sharon Turner's History of England; the Abbe De la Rue's* late work, Vol. I., page 143, and *M. Michel's Examen critique du Roman de Berthe aux grans prés.* Paris, 1832.

‡ Approchant. § Pour toute récompense je vous demande.
¶ Je l'accorde. ¶ Pique au galop. ¶ La poitrine.
‡ Voilà. ¶ Des deux parts, peuple en émotion.

WHY DO THE ROSES.

A MADRIGAL FOR FOUR VOICES.

WORDS AND MUSIC COMPOSED BY
R. L. DE PEARSALL, Esq.,
(Of Willsbridge.)

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

Moderato.

TREBLE.

ALTO.

TENOR
(Sve. lower).

BASS.

ACCOMP.
♩ = 72.

Why do the

Why do the ro - ses whis - - -

Why do the ro - ses whis - - -

Moderato.

Why . . . do the ro - ses whis - - -

ro - ses whis - - - per to the

- - - per to the wind?

- - per to the wind? Why do the ro - ses

WHY DO THE ROSES.

per to the wind? why do the
 wind?
 why do the ro - ses whis -
 whis per to the

ro - ses whis - per to the wind, and toss . . . their heads .
 per to the wind, and toss . . . their
 per to the wind? O gen - tle
 wind? O gen - tle zeph - yr, tell . . . me what they

so high? . . . O gen - tle ze - phyr, tell me, tell me what they
 heads . . . so high? O . . . tell me, gen - tle ze - - phyr, what,
 zephyr, tell . . . me what they said! Gen - tle ze - phyr, tell me, tell me what they
 said! O gen - tle ze - phyr, tell me, tell me what they said,
 do.

WHY DO THE ROSES.

f said as you pass'd by.
 what they said as you pass'd by. *dim.* Say, do they
 said as you pass'd by. *dim.* Say, . . do they
 tell me what they said as . . you pass'd by

dim. Say, do they look with en - vy at
 look with en - vy at the bloom, with en - vy
 look . . with en - vy at the bloom,
 Say, do they look with en -

the bloom, the bloom On Flo - ra's cheek that
 at the bloom On Flo - ra's cheek that
 the bloom On . . Flo - ra's cheek that
 vy at the bloom On Flo - ra's cheek?

WHY DO THE ROSES.

glows? O well they know it man - tles there, Sur - pass - -

glows? O . . well they know it man - tles there, Sur-pass - - - ing

glows? O well they know it man - tles there, Sur - pass - -

O well they know it man - tles there, Sur - pass - -

- - - ing a - ny rose, sur - pass - - - ing a - ny rose.

a - - - - ny rose, sur - pass - ing a - - ny rose.

- - - ing a - ny rose, sur - pass - - - ing a - ny rose.

- - - ing a - ny rose, sur - pass - ing a - ny rose.

SWEET AS A FLOWER IN MAY.
A MADRIGAL FOR FOUR VOICES.

COMPOSED BY
R. L. DE PEARSALL, Esq.,
(Of Willabridge.)

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

Allegretto ma non troppo.

TREBLE. Sweet as a flow'r in May . . is my heart's trea-sure.

ALTO. Sweet as a flow'r is my heart's trea-sure. See! See! she

TENOR (Svs. lower). Sweet as a flow'r is my heart's trea-sure. . See! she com-eth, she

BASS. Sweet as a flow'r is my heart's trea-sure. See! she com-eth,

Allegretto ma non troppo.

ACCOMP. $\text{♩} = 84.$

See! she cometh fresh . . and gay, To taste the spring; Ev'-ry

com-eth gay, fresh and gay, To taste the spring; Ev'-ry living thing, ev'-ry

cometh fresh and gay, fresh and gay, To taste the spring; Ev'ry liv-ing thing

fresh . . and gay, fresh and gay, To taste . . the spring; Ev'ry liv-ing

SWEET AS A FLOWER IN MAY.

liv - ing thing doth honour to her charms! All, all that bloometh through -
 thing doth honour to her charms! All, all that bloom - eth throughout na - ture,
 doth honour to her charms! All, all that bloometh through - out na - ture,
 thing doth honour to her charms! All, all that bloometh through - out nature,

out na - ture, Longs to deck the love - ly crea - ture; The birds do sing,
 Longs . . . to deck the love - ly crea - ture; The birds do
 Longs to deck the love - ly crea - ture; The birds do
 Longs to deck the love - ly crea - ture; The

The flow'rs do bring, do bring Their per - fume rich to greet her, Their . .
 sing, The flow'rs do bring Their per - fume rich to greet her, do bring
 sing, The flow'rs do bring Their per - fume rich to greet . . her, do bring
 flow'rs do bring Their per - fume rich to greet her, . . do bring Their

SWEET AS A FLOWER IN MAY.

rich per - fume . . . to greet . . . her. Say, have you seen her smile? . . .

Their rich perfume . . . to greet her. Say, have you

rich perfume to greet her. Say, have you seen her

There's nothing sweet - er, . . . She is so fair, . . . so wond'rous fair, That

seen her smile? There's nothing sweeter; She is so fair, so fair, . . . so wond'rous fair,

She . . . is so fair, so won-d'rous fair, . . . so wond'rous fair,

smile? She is so fair, so won-d'rous fair, . . . so wond'rous fair, That

earth and air A - like are charm'd, are . . . charm'd to meet . . . her.

That earth and air A-like are charm'd, are charm'd . . . to meet her

That earth and air A - like are . . . charm'd to meet . . . her!

earth and air A - like . . . are charm'd, . . . are charm'd . . . to meet her!

THE PRAISE OF GOOD WINE.

A FOUR-PART SONG.

WORDS TRANSLATED FROM THE GERMAN.

COMPOSED BY

R. L. DE PEARSALL, Esq.,
(Of Willabridge).

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

Allegro giusto.

1st TENOR (8ve. lower).
The praise of good wine Has been sung in all time By Druids, by Bards and by

2nd TENOR (8ve. lower).
The praise of good wine Has been sung in all time By Druids, by Bards and by

1st BASS.
The praise of good wine Has been sung in all time By Druids, by Bards and by

2nd BASS.
The praise of good wine Has been sung in all time By Druids, by Bards and by

ACCOMP. *Allegro giusto.*
♩ = 116.

CHORUS.

Ma - gi! They were right, we'll maintain, So let's drink again, *f* Re - - - - cubans, re -

Ma - gi! They were right, we'll maintain, So let's drink a - gain, *f* Re - - - cubans, *sub*

Ma - gi! They were right, we'll maintain, So let's drink again, *f* Re - - cubans, *sub*

CHORUS.

THE PRAISE OF GOOD WINE.

SECOND VERSE.

- cubans sub teg-mi-ne Fa-gi! Come, drink to me true, As I now drink to you, No
 teg - mi-ne Fa-gi! Come, drink to me true, As I now drink to you, No
 - cubans sub teg-mi-ne Fa-gi!
 teg - mi-ne Fa-gi! Come, drink to me true, As I now drink to you, No

e - vil exam-ple you'll fol - low, In - spire me with wine From Bac-chus's Rhine, Et . .
 e - vil exam-ple you'll fol - low, In - spire me with wine From Bac-chus's Rhine,
 e - vil exam-ple you'll fol - low, In - spire me with wine From Bac-chus's Rhine,
 e - vil exam-ple you'll fol - low, In - spire me with wine From Bac-chus's Rhine,

CHORUS.

e - ris, et . . e-ris mi magnus A pol - lo.
 Et . . e - ris mi mag - - nus A - pol - lo.
 Et . . e-ris mi magnus A - pol - lo.
 Et . . e - ris mi mag - - nus A - pol - lo.

CHORUS.

THE PRAISE OF GOOD WINE.

THIRD VERSE.

We need not be told By sa - ges of old, "Tot sunt in a - mo - re do -
 We need not be told By sa - ges of old, "Tot sunt in a - mo - re do -

- lo - res!" Let them preach as they may, We'll be mer - ry, and say Nos -
 - lo - res!" Let them preach as they may, We'll be mer - ry, and say

CHORUS.

f tros, nos - tros a - gi - ta - mus do - lo - res!
f Nos - - - tros a - gi - - - ta - mus do - lo - res!
f Nos - tros a - gi - ta - mus do - lo - res!
f Nos - - - tros a - gi - - - ta - mus do - lo - res!

CHORUS.

THE WATCHMAN'S SONG.

HARMONIZED FOR FOUR MEN'S VOICES.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

Andantino.

1st TENOR (Sve. lower.)

2nd TENOR (Sve. lower.)

1st BASS.

2nd BASS.

ACCOMP. $\text{♩} = 76.$

List! good people all. . . . Past ten o' - clock! . . The hour I

mf

mf

mf

mf

mf

p

call; Now say . . your prayers and take . . your rest, With con - science clear and

Now say your prayers and take your rest, With con - science clear and

Now say your pray'rs and take your rest, With con - science clear and

Now say your prayers and take your rest,

THE WATCHMAN'S SONG.

call. Now say . . your prayers and take . . your rest, With con - science clear and

Now say your prayers and take your rest, With con - science clear and

Now say your pray'rs and take your rest, With con - science clear and

Now say your prayers and take your rest,

sins con - fess'd. I bid you all good night, good night, . . I bid you all good

sins con - fess'd, I bid you all good night, good night, . . I bid you all good

sins . . con - fess'd, I bid you all good night, good night, I bid you

I bid you all good night, good night, good night, I bid you all good

night, good night, . . . good night, . . . good night. . . .

night, good night, . . . good night, good night, good night, good night.

all good night, good night, good night, good night, good night, good night.

night, good night, good night, good night, good night, good night, good night.

rall. à poco à poco al Fine. pp

WATERS OF ELLE.

blow - ing, *cres.* Greet - s the young Spring, . . and scents the pass - ing gale, *p* Greet - s
 blow - ing, Greet - s . . . and scents the pass - ing gale,
 blow - ing, Greet - s the young Spring, and scents the pass - ing gale, Greet - s . .
cres - cen - do. dim. *p* *fz*
 blow - ing, Greet - s the young Spring, and scents the pass - - - ing gale,
cres - cen - do. dim. *p*
 blow - ing, Greet - s the young Spring, and scents the gale,
fz *cres.* *dim.* *p*

f *de - cres - cen - do.* *p* 1st time. *p* 2nd time. *Lento.*
f *de - cres - cen - do.* *p* and scents the passing gale. scents the passing gale.
p *Lento.*
f Greet - s the Spring, and scents the gale. scents the gale.
deces. *p* *Lento.*
f . . . the young Spring, and scents the pass - - ing gale. pass - ing gale.
deces. *p* *Lento.*
 Greet - s the young Spring, and scents, and scents the passing gale. scents the passing gale.
deces. *p* *p* *Lento.*
 Greet - s the young Spring, and scents . . the gale. scents the gale.
f *deces.* *p* 1st time. *p* 2nd time. *Lento.*

WATERS OF ELLE.

p *p*

2. Here . . . 'twas at eve re-po - sing, One
 3. Love's . . . cherish'd gift is fa - ded, Ne -

2. Here 'twas at eve, near yon-der tree re - po - sing, One breath'd his
 3. Love's cherish'd gift, the rose he gave, is fa - ded, Ne - ver to

2. Here . . . near yon-der tree re - po - sing, One still too dear first breath'd .
 3. Love's . . . cherish'd gift, the rose, is fa - ded, Love's blight-ed flow'r can ne -

2. Here 'twas at eve, at eve . . . re - po - sing, One still too dear first
 3. Love's cherish'd gift, the rose, . . . is fa - ded, Love's blight-ed flow'r can

2. Here 'twas at eve, at eve . . . re - po - sing, One still too dear first
 3. Love's cherish'd gift the rose, . . . is fa - ded, Love's flow'r can ne - ver

cres. *p* *cres.*

breath'd his vows to me; Wear this, he cried, . his guile-ful love dis-clos-ing, Near to thy
 - ver to bloom a - gain. Weep for thy fault, . in heart and mind de-grad-ed, Weep, if thy

vows . . . to me; Wear this, he cried, . his guile-ful love dis-clos-ing,
 bloom . . . a - gain. Weep for thy fault, . in heart and mind de-grad-ed,

. . . his vows to me; Wear this, . . he cried, his love dis-clos-ing, Near to thy
 - ver bloom a - gain. Weep for . . thy fault, in mind de-grad-ed, Weep, if thy

breath'd his vows to me; He cried, . his guile-ful love dis-clos-ing, Near to thy
 ne-ver bloom a - gain. Weep thy fault, . in heart and mind de-grad-ed, Weep, if thy

breath'd to me; Wear this, he cried, . his guile-ful love dis-clos-ing, Near to thy
 bloom . . a - gain. Weep for thy fault, . in heart and mind de-grad-ed, Weep, if thy

p *f* *decres.* *p*

heart, . in me-mo-ry of me, Near, . . . in me-mo-ry of me.
 tears . can wash away the stain, Weep, . . . nor wash away the stain.

Near, . . in me-mo-ry of me, . . . In me-mo-ry of me.
 Weep, . . nor wash a-way the stain, . . . If thy tears . . can wash . . the stain.

heart in me-mo-ry . . of me, Near . to thy heart in me-mo-ry . . of me.
 tears can wash a - way . . the stain, Weep if thy tears can wash a-way . . the stain.

heart in me-mo-ry . . of me, Near to thy heart, thy heart in me-mo-ry of me.
 tears can wash a - way . . the stain, Weep, if thy tears can wash, can wash a-way the stain.

heart . in me-mo-ry of me, Near to thy heart, . in me-mo-ry of me.
 tears . can wash . . the stain, Weep, if thy tears . can wash a-way the stain.

NO! NO! NIGELLA.

A DOUBLE CHORUS.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

1st CHORUS.

Vivace non troppo.

TREBLE.

Musical notation for the Treble part of the 1st Chorus, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody begins with a forte dynamic and features a series of eighth and quarter notes.

No! no! no! no! Ni - gel - la,

ALTO.

Musical notation for the Alto part of the 1st Chorus, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody begins with a forte dynamic and features a series of eighth and quarter notes.

No! no! no! no! Ni - gel - la, Let who will

TENOR
(Sve. lower).

Musical notation for the Tenor part of the 1st Chorus, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody begins with a forte dynamic and features a series of eighth and quarter notes.

No! no! no! no! Ni - gel - la, Let who will

BASS.

Musical notation for the Bass part of the 1st Chorus, starting with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody begins with a forte dynamic and features a series of eighth and quarter notes.

No! no! no! no! Ni - gel - la, Let who will

2nd CHORUS.

TREBLE.

Musical notation for the Treble part of the 2nd Chorus, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody begins with a forte dynamic and features a series of eighth and quarter notes.

No! no! no! no! Ni - gel - la,

ALTO.

Musical notation for the Alto part of the 2nd Chorus, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody begins with a forte dynamic and features a series of eighth and quarter notes.

No! no! no! no! Ni - gel - la,

TENOR
(Sve. lower).

Musical notation for the Tenor part of the 2nd Chorus, starting with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody begins with a forte dynamic and features a series of eighth and quarter notes.

No! no! no! no! Ni - gel - la,

BASS.

Musical notation for the Bass part of the 2nd Chorus, starting with a bass clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody begins with a forte dynamic and features a series of eighth and quarter notes.

No! no! no! no! Ni - gel - la,

Vivace non troppo.

ACCOMP.
♩ = 100.

Musical notation for the accompaniment, consisting of two staves (treble and bass clefs). It starts with a key signature of one sharp (F#) and a 3/2 time signature. The piece begins with a forte dynamic and features a series of chords and eighth notes.

NO! NO! NIGELLA.

Let who will, I can - not love thee; Fa la la la la
prove thee, I can - not love thee;
prove thee, I can - not love thee; Fa la
prove thee, I can - not love thee; Fa la la la la .
Fa la la la la la la la
Fa la la la la
Fa la la la la
Fa la la la la

la la la la la . . . la la la la la la la la la
fa la la la la la la la la la la la la la
la la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la

NO! NO! NIGELLA.

la la la la.

la la la la.

la la la la.

la la la.

la la la. Have I de - ser - ved To be thus ser - ved?

la la la la. Have I de - ser - ved To be thus ser - ved?

la la la. Have I de - ser - ved To be thus ser - ved?

la la la la. Have I de - ser - ved To be thus ser - ved?

p

Fa la la la la

Fa la la la la

Fa

Well then, con - tent thee, And go re - pent thee, Fa la la

Well then, con - tent thee, And go re - pent thee,

Well then, con - tent thee, And go re - pent thee,

Well then, con - tent thee, And go re - pent thee, Fa

fz

NO! NO! NIGELLA.

la la la la la la la . . . la la la
la la la la la la la, fa . . .
la la la la la la la . . . la la la la la la
la la la 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 . . .
Fa la la la la la la la la la la la la la
la la la la la la la la la la la la la

la la la la la la la la la la la la la la la.
la la la la la la la la la la la la la la la.
la la la la la la la la la la la la la la la
la la la la la la la la la la la la la la la.
la la la la la la la la la la la la la la la.
la la la la la la la la la la la la la la la.
la la la la la la la la la la la la la la la.
la la la la la la la la la la la la la la la.

(SECOND SERIES.)

SIR PATRICK SPENS.

A BALLAD-DIALOGUE IN TEN REAL PARTS.

COMPOSED BY

R. L. DE PEARSALL, Esq.,

(Of Willsbridge.)

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

FIRST CHORUS.

Vivace non troppo.

TREBLE.

The King sits in Dun - ferm - line town, Drink - ing the blood - red

ALTO.

The King sits in Dun - ferm - line town, Drink - ing the blood - red

1st
TENOR
(8ve. lower).

The King sits in Dun - ferm - line town, Drink - ing the blood - red

2nd
TENOR
(8ve. lower).

The King sits in Dun - ferm - line town, Drink - ing the blood - red

BASS.

The King . . . sits in Dun - ferm - line town, Drink - ing the blood - red

ACCOMP.

$\text{♩} = 116.$

Vivace non troppo.

wine. "O! where shall I get a cap - - - tain bold To
 wine. "O! where shall I get a captain bold, where . . . a captain bold To
 wine. "O! where, where, where shall I get a
 wine. "O! where shall I get a captain bold, a captain bold . .
 wine. "O! where shall I get a cap - tain bold To

SIR PATRICK SPENS.

The musical score is arranged in two systems. The first system contains the first chorus, and the second system contains the second chorus. Each system includes a piano accompaniment at the bottom and five vocal staves above it. The vocal parts are labeled as follows:

- First Chorus:**
 - Top staff: *sail this new ship of mine?*
 - Second staff: *sail this ship of mine?*
 - Third staff: *captain bold To sail this ship of mine?*
 - Fourth staff: *To sail this ship of mine?*
 - Fifth staff: *sail this new ship of mine?*
- Second Chorus (First System):**
 - TREBLE: *Then up and spake an el - dern knight,*
 - ALTO: *Then up and spake an el - dern knight,*
 - 1st TENOR (8ve. lower): *Then up and spake an el - dern knight,*
 - 2nd TENOR (8ve. lower): *Then up and spake an el - dern knight, Sat .*
 - BASS: *Then up and spake an el - dern knight,*
 - Bottom staff: *Then up and spake an el - dern knight,*
- Second Chorus (Second System):**
 - Top staff: *Sat at the king's right knee: "Sir Pa - trick Spens is the*
 - Second staff: *Sat at the king's right knee: "Sir*
 - Third staff: *... at the king's right knee: "Sir Pa - trick Spens is the best, is the*
 - Fourth staff: *"Sir Pa - trick Spens is the best, is the*
 - Fifth staff: *Sat at the king's right knee: "Sir Pa-trick is the*

The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal lines.

SIR PATRICK SPENS.

SECOND CHORUS.

best sai - lor That e - - ver, that e - ver sail'd the sea, That
 Patrick is the best That e - ver sail'd the sea, the best . . . that e - ver sail'd, that
 best sai - lor That e - - - - ver sail'd the 'sea, That
 best That e - ver sail'd the sea, That e - ver sail'd . . . the sea, That
 best sai - lor That e - ver, e - ver sail'd the sea, That e - ver,

FIRST CHORUS.

The King has written a broad let - ter, . . . And seal'd it with...
 The King has written a broad let - ter, . . . And seal'd it
 The King has written a broad let - ter, . . . And seal'd it
 The King has written a broad let - ter, . . . And seal'd it

SECOND CHORUS.

e - ver sail'd the sea!" The King has written a broad let - ter, . . . And seal'd it
 ever sail'd the sea!" The King has written a broad let - ter, . . . And seal'd it
 e - ver sail'd the sea!" The King has written a broad let - ter, . . . And seal'd it with...
 e - ver sail'd the sea!" The King has written a broad let - ter, . . . And seal'd it
 e - ver sail'd the sea!" The King has written a broad let - ter, . . . And seal'd it

SIR PATRICK SPENS.

FIRST CHORUS.

his hand. And sent it to Sir Pa - - trick Spens, Who was
with his hand, And sent it to Sir Pa-trick, Who was walk - ing,
with his hand, Who was
with his hand, Who was
with his hand, Who was

SECOND CHORUS.

with his hand, And sent . . . it to Sir Pa - - - trick, Who was
with his hand, And sent it to Sir Pa-trick, Who was walk - ing,
. . . his hand, Who was
with his hand, Who was
with his hand, Who was

Piano accompaniment for the song, showing the left and right hand parts.

SIR PATRICK SPENS.

walk-ing on the strand. To Nor-a-way, to Nor - a-way, to

walk-ing on the strand.

walk-ing on the strand.

walk-ing on the strand.

walk-ing on the strand.

walk-ing on the strand. To Nor - a-way, to Nor - a-way, to

walk-ing on the strand. To Nor - a-way, to Nor - a-way, to

walk-ing on the strand. To Nor - a-way, . . . to

walk-ing on the strand. To Nor - a-way, to Nor - a-way, to

walk-ing on the strand. To Nor - a-way, to Nor - a-way, to

SIR PATRICK SPENS.

Nor-a-way o'er the foam. . . .

Nor-a-way, o'er the foam, The Prin - - cess fair of

Nor-a-way, o'er the foam, The Prin-cess fair of Nor-a-way, 'Tis thou, thou . .

Nor-a-way, o'er the foam, The Prin - cess of

Nor-a-way, o'er the foam, The Prin - cess, the Prin-cess fair of

Nor-a-way, o'er the foam, The Prin - cess fair of

fz

SIR PATRICK SPENS.

"O! who is it has done this deed, And
 "O! who is it has done this deed, And
 "O! who is it has done this deed, And
 "O! who is it has done this deed,
 "O! who is it has done this deed, And
 Nor - a - way, 'Tis thou, 'tis thou must bring her home."
 . . . must bring her home, 'Tis thou must bring her home."
 Nor - a - way, 'Tis thou, . . . 'tis thou must bring her home."
 Nor - a - way, 'Tis thou, . . . 'tis thou must bring her home."
 Nor - a - way, 'Tis thou, 'tis thou must bring her home."

FIRST CHORUS.

told the King of me? To send us out at.. this time of the
 told the King of me? To send us out, to send us
 . . . told the King of me? To send us out, to send us out at this time of the
 To send us out at this time of the year, to send us out, to
 told the King of me? To send us out at this time of the

SIR PATRICK SPENS.

FIRST CHORUS.

year, To sail up-on the sea, to sail up - on the
 out this time of year, To sail . . this time of year, to sail up-on the
 year, to send us out To sail up - on the
 sail up - on the sea! send us out To sail up - on the
 year, to send, to send us out this time of year up - on the

FIRST CHORUS.

sea!"
 sea!"
 sea!"
 sea!"
 sea!"

SECOND CHORUS.

They had not sail'd a league, a league, A league but bare - ly three, When the
 They had not sail'd a league, a league, A league but bare - - ly three, When the
 They had not sail'd a league, a league, A league but bare - ly three, When the
 They had not sail'd a league, a league, A league . . . but barely three, When the
 They had not sail'd a league, a league, A league but bare - ly three, When the

SIR PATRICK SPENS.

FIRST CHORUS.

The anchors brake,
 The anchors brake,
 The anchors brake,
 The anchors brake,
 The anchors brake, . . .

SECOND CHORUS. *cres.*

sky grew dark, and the wind blew loud, And gur - ly grew the sea. . . . The anchors
 sky grew dark, and the wind blew loud, And gur - ly grew . . . the sea. The anchors
 sky grew dark, and the wind blew loud, And gurly grew the sea. The anchors
 sky grew dark, and the wind blew loud, And gurly grew the sea. The anchors
 sky grew dark, and the wind blew loud, And gur - ly grew the sea. . . . The anchors

cres. *fz* *cres.* *fz* *fz*

SIR PATRICK SPENS.

FIRST CHORUS.

The la-dies wrang . . . their fin - gers, While the maid - ens tore their

The la-dies wrang . . . their fin - gers, While the mai - dens tore their

The ladies wrang their fin - gers, While the maidens tore their

The ladies wrang their fin - gers, While the mai - dens tore their

SECOND CHORUS.

torn.

torn.

torn.

torn.

torn.

SIR PATRICK SPENS

The musical score is arranged in a system with five staves. The top four staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano) and *f* (forte). The lyrics are distributed across the vocal staves, with some lines appearing on multiple staves. The lyrics include: "All for the sake of their true loves, For them they'll see no more. O!", "hair, O!", "hair, All for their true loves, For them they'll see no more. O!", "hair, O! for - ty", "hair, O!", "All for the sake of their . . . true loves, For them they'll see no more. . . . O!", "All for the sake of their true loves, For them they'll see no more. O!", and "For them they'll see no more. O!".

p
All for the sake of their true loves, For them they'll see no more. O!

hair, O!

hair, All for their true loves, For them they'll see no more. O!

hair, O! for - ty

hair, O!

p
All for the sake of their . . . true loves, For them they'll see no more. . . . O!

p
All for the sake of their true loves, For them they'll see no more. O!

p
For them they'll see no more. O!

SIR PATRICK SPENS.

With his com - rades at his feet.

With his com-rades at his feet.

With his com-rades at . . his feet.

With his com rades, his com . . rades at his feet.

at his feet.

Spens, With his com - rades at . . his feet.

With his com - rades at his feet.

Spens, With his com-rades at his feet, . . With his com-rades at his feet.

Spens, With his com-rades at his feet.

Spens, With his com rades . . at . . his feet.

The musical score is written in G major and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "With his com - rades at his feet." (repeated in various parts), "Spens, With his com - rades at . . his feet.", "With his com - rades at his feet.", "Spens, With his com-rades at his feet, . . With his com-rades at his feet.", "Spens, With his com-rades at his feet.", and "Spens, With his com rades . . at . . his feet." The piano part provides harmonic support with chords and melodic lines.