

IN LIFE IF LOVE WE KNOW NOT

A DUET FOR FEMALE VOICES

(CANON IN THE FOURTH BELOW)

TRANSLATED FROM THE GERMAN OF FRIEDRICH V. BODENSTEDT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 1).

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

Allegretto.

1ST VOICE.

2ND VOICE.

PIANO.

p

Ped. * *Ped.* * *Ped.* *

mf

In life if love we

mf

In

Ped. * *Ped.* * *Ped.* * *Ped.* *

know not, 'Tis as vines where tendrils grow not,

life if love we know not, 'Tis as vines where ten-drills

Ped. * *Ped.* * *Ped.* * *Ped.* *

IN LIFE IF LOVE WE KNOW NOT.

In life if faith a - bound not, 'Tis as vines where grapes . . are
grow not, In life if faith a - bound not, 'Tis as

f *Ped.* * *Ped.* * *Ped.* * *Ped.* *

found not, are found not, as vines where grapes are
dim. *p*
vines where grapes . . . are found not, are . . found not,

dim. *p* *Ped.* * *Ped.* *

found not,
as vines where grapes are found not,

cres. *Ped.* * *Ped.* *

If then of all, all fate be -
If then of all,

f *Ped.* * (85)

IN LIFE IF LOVE WE KNOW NOT.

reave thee, These two be - ware it
all fate be - reave thee, These two be -

Ped. * *Ped.* * *Ped.* *

leave thee, these two be -
ware it leave thee,

dim. *p*

Ped. * *Ped.* *

ware it leave thee. *calando.* In
these two be - ware it leave thee.

dolce. *calando.*

Ped. * *Ped.* * *Ped.* *

a tempo. life if love we know not, 'Tis as vines where tendrils
a tempo. *mf*
In life if love we know not,

mf a tempo.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

IN LIFE IF LOVE WE KNOW NOT.

grow not, in life if faith a - bound not, 'tis as

'Tis as vines where tendrils grow not, in life if faith a -

f

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

vines where grapes . . are found not, are found not,

- bound not, 'tis as vines where grapes . . are found not, are . .

dim. p

dim. p dolce.

*Ped. * Ped. * Ped. **

as vines where grapes are found not.

found not, as vines where grapes are found not.

pp

*Ped. * Ped. * Ped. **

THE ROSE IS QUEEN

A DUET FOR FEMALE VOICES

(CANON BY INVERSION)

TRANSLATED FROM THE GERMAN OF FRIEDRICH V. BODENSTEDT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 2).

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

Allegretto grazioso.

1ST VOICE.

2ND VOICE.

PIANO.

p *cres.*

rit. *mf* *a tempo.*

The Rose is queen when flow'rs are fra - grance

rit. *a tempo.* *mf*

The

f *rit.* *mf a tempo.*

Ped. * *Ped.* * *Ped.* *

breath - ing, The Cy - press when our boughs the tomb are

Rose is queen when flow'rs are fra - grance breath - ing, The

Ped. * *Ped.* *

(88)

THE ROSE IS QUEEN.

wreath - ing, are wreath - ing; De - light thy -
Cy-press when our boughs the tomb are wreath - ing, are wreath - ing;

p *mf* *p*

Ped.

self, as on through life . . thou far - - est, With
De - light thy - self, as on through life . . thou

mf

Ped. * *Ped.* * *Ped.* *

fra - grance, if still . . in mind the
far - - est, With fra - grance, if

f

Ped. * *Ped.* * *Ped.* *

tomb thou bear - - est, de -
still . . in mind the tomb thou bear - - est,

mf *dim.* *p*

Ped. * *Ped.* * *Ped.* *

THE ROSE IS QUEEN.

light thy-self, as on thro' life thou far - est, with fragrance, if in

de - light thy-self, as on thro' life thou far - est,

mind the tomb thou bear - est, if still in

with fragrance, if in mind the tomb thou bear - est,

mind . . . the tomb thou bear - - est,

if still in mind . . . the tomb thou

thou bear - - est. . . .

bear - - est. . . .

mf

Ped. *

Ped. *

Ped. *

p

p

p

Ped. *

Ped. *

Ped. *

WAKEN NOT THE SLEEPER

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 3).

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

Andante con moto.

1ST VOICE.

2ND VOICE.

PIANO.

p

Wa - ken not the

sleep - er from his hap - py dream - ing, Were his world more wide in

Ped. * *Ped.* *

seem-ing, Aught so fair couldst thou be shew-ing As his dream is now be - stow - ing?

più f

WAKEN NOT THE SLEEPER.

mf
Wa - ken not the

mf
Wa - ken not the sleep - er from his sweet and hap - py

mf

sleep - er from his sweet and hap - - py dream, Were his

dream, Were his world more wide in seem-ing, Aught so fair couldst

Ped. * *Ped.* *

world more wide in seem-ing, Aught so fair couldst thou be shew-ing As his

thou be shew-ing As his dream is now be - stow - ing?

dream is now be - stow - ing, Wak - en not the sleep - er from his

Wak - en not the sleep - er from his hap - py dream - -

Ped. *

hap - py dream - - ing, Were his world more wide in

- ing, Were his world more wide in seem - ing, Aught so fair couldst

Ped. * *Ped.* *

seem - ing, Aught so fair couldst thou be shewing as his dream is now be - stow - ing?

thou be shew - ing as his dream is now be - stow - ing?

p *pp*

Ped. * *Ped.* *

GOOD-NIGHT

A DUET FOR FEMALE VOICES

(CANON IN THE SECOND BELOW)

TRANSLATED FROM THE GERMAN OF VICTOR BLÜTHGEN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 4).

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

Andante.

1ST VOICE. Good - night, good - night, good - night, good -

2ND VOICE. Good - night, good - night,

Andante.

PIANO. *p*

rall. *pp*

- night ! The eye, of see - ing wea - ry, When the

rall. *pp*

good - night, good - night ! The eye, of

dim. *rall.* *pp*

Ped. *

fair - est things look dull and drear - y, Cares not to seek the light.

see - ing wear - y, When the fair - est things look dull and drear - y, Cares not to

3

GOOD-NIGHT.

Good-night, good-night. Good-night, good -

seek the light. Good-night, good - night.

p

Ped. * *Ped.* *rall.* *

- night, good - night, good-night ! The winds are

p *rall.* *pp*

Good-night, good-night, good-night, good - night !

dim. *rall.* *pp*

Ped. *

si - lence keep - ing, And the flow'rs are with the chil - dren sleep - ing; Sleeps too the

pp

The winds are si - lence keep - ing, And the flow'rs are with the chil - dren

sun - shine bright. Good-night, good - night.

sleep - ing; Sleeps too the sun - shine bright. Good-night, good -

p

Ped. *

GOOD-NIGHT.

Lo, pin - ions bright, lo, pin - ions
- night. Lo, pin - ions bright,

Ped. *

bright ! Their earth - ward way are wing - ing Guar - dian
lo, pin - ions bright ! Their earth - ward

rall. pp
dim. rall. pp
Ped. *

an - gels, hymns ce - les - tial sing - ing All through the live - long night,
way are wing - ing Guar - dian an - gels, hymns ce - les - tial sing - ing All through the

3

the live - long night.
live - long night, the live - long night.

p
Ped. *Ped.* * *Ped.* *

EAT THE FRUIT, BUT GIVE THE SEED

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 5).

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

Allegretto. con grazia.

1ST VOICE. *f* Eat the fruit, but give the seed Back to the earth to

2ND VOICE. *f* Eat the fruit, but give the seed

PIANO. *f con grazia.*

cher - ish, That there - from a tree may flour - ish,

Back to the earth to cher - ish, That there - from a

mf 3 3 3 *Ped.* * *Ped. dim.* *

cres. Whence thou . . mayst gath - er fruit at thy need, yea, fruit mayst

cres. tree may flour - ish, Whence thou . . mayst gath - er fruit at thy

cres. *dim.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

EAT THE FRUIT, BUT GIVE THE SEED.

gath - er,
need, yea, fruit mayst gath - er. *mf* Eat the fruit, but give the

mf Ped. *

mf Eat the fruit, but give the seed back to the earth, to
seed back to the earth to cher - ish,

mf Ped. * Ped. *

cher - ish, that a tree may there-from flour - ish,
that a tree may there-from flour - ish, Whence thou fruit mayst

mf Ped. * Ped. *

p Whence thou fruit mayst ga - ther at thy need.
ga - ther at thy need. *un poco calando.*

p Ped. * Ped. * Ped. *

WOE TO HIM THAT, WHEN LIFE DOTH CLOSE

A DUET FOR FEMALE VOICES

(CANON BY AUGMENTATION)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 6).

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

Adagio.

1ST VOICE. *f* Woe to him that, when life doth close, Shall not to

2ND VOICE. *f* Woe to him,

PIANO. *Adagio.* *sfp* *p* *Ped.* *

an - y one his love have shewn; And woe to the gob - let which to pie - ces

that, when life doth close, shall not . . . to an - y

f *dim.*

Ped. *

EAT THE FRUIT, BUT GIVE THE SEED.

gath - er,
need, yea, fruit mayst gath - er. *mf* Eat the fruit, but give the

Ped. *

mf Eat the fruit, but give the seed back to the earth, to
seed back to the earth to cher - ish,

Ped. * *Ped.* *

cher - ish, that a tree may there-from flour - ish,
that a tree may there-from flour - ish, Whence thou fruit mayst

Ped. * *Ped.* *

p Whence thou fruit mayst ga - ther at thy need.
ga - ther at thy need. *un poco calando.*

Ped. * *Ped.* * *Ped.* *

LOOK UPWARD

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 7).

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

Lento ma non troppo.

1ST VOICE. *p*

(In this Canon the first part should be sung by more voices than the second.) Look

2ND VOICE.

Lento ma non troppo.

PIANO. *p* *cres.* *f* *Ped.* * *Ped.* *

up - ward, when thy mind on earth's con - fu - sion pon - ders, And mark the

Look up - ward, when thy mind on earth's con - fu - sion pon - ders, And

Ped. * *Ped.* *

sted - fast stars; . . not one from du - - ty wan - ders. Al -

mark the sted - fast stars; not one from du - - ty wan - ders.

f *p* *dolce.*

Ped. * *Ped.* *

LOOK UPWARD.

animato.
 ter - nate, each to oth - er, see, both sun and moon give
dolce.
 Al - ter - nate, each to oth - er, see, both sun and
animato.

più f
 way, al - ter - nate, each to oth - er, both
più f
 moon give way, al - ter - nate, each to oth - er,

sun and moon give way; Too nar - row else were the
 both sun and moon give way; Too nar - row

sky for two such orbs . . . as they. Look
sempre p
 else were the sky for two such orbs . . . as they. . .

LOOK UPWARD.

up - ward, when thy mind on earth's con - fu - sion pon - ders, and mark the

Look up - ward, when thy mind on earth's con - fu - sion pon - ders, and

p *cres.*

Ped. *

sted - fast stars; . . . not one from du - - - ty

mark the sted - fast stars; not one from du - - -

f *p* *cres.*

Ped. * *Ped.* * *Ped.* *

wan - ders, look up - ward, look up - ward, and

- - - ty wan - ders, look up - ward, look up - ward,

p *cres.*

Ped. * *Ped.* *

mark the sted - - - fast stars. . . .

and mark . . . the sted - - - fast stars.

f *cres.*

Ped. * *Ped.* *

HAPPINESS EVER IS FUGITIVE FOUND

A DUET FOR FEMALE VOICES

(CANON BY INVERSION)

THE ENGLISH VERSION BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 8).

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

Allegretto con moto. 2ND VOICE. *mf*

VOICE. *Allegretto con moto.* Hap - pi - ness

PIANO. *p* *mf*

ev - er is fu - gi - tive found, As 'twas a - fore - time,

so 'tis to - day; Though one pur - sue it all the world a -

- round, Catch it one can - not, strive as one may.

The musical score is written for two female voices and piano accompaniment. It is in 3/4 time and B-flat major. The tempo is 'Allegretto con moto'. The piano part begins with a soft 'p' dynamic and features a rhythmic accompaniment of eighth and sixteenth notes. The first voice part enters with a half note, and the second voice part enters with a half note. The lyrics are: 'Hap - pi - ness ev - er is fu - gi - tive found, As 'twas a - fore - time, so 'tis to - day; Though one pur - sue it all the world a - round, Catch it one can - not, strive as one may.' The piano part provides harmonic support with chords and moving lines. The score is divided into four systems, each with staves for the two voices and the piano accompaniment.

HAPPINESS EVER IS FUGITIVE FOUND.

1st VOICE.

mf
Hap - pi - ness ev - er is fu - gi - tive found,

mf
As 'twas a - fore - time, so 'tis to - day ;

f
Though one pur - sue it all the world a - round,

p
Catch it one can - not, strive as one may.

f
Lay thy - self

HAPPINESS EVER IS FUGITIVE FOUND.

down a-mong the scent-breath-ing flowers, Sing joy-ful

2ND VOICE.
Lay thy-self down a-mong the scent-breath-ing

songs to Him from whom thou hast all; Hap-pi-ness,

flowers, Sing joy-ful songs to Him from whom thou hast

may-be, like sud-den showers, Out of yon

all; Hap-pi-ness, may-be, like sud-den

Ped. * Ped. *
a-zure sky on... thee will fall.

showers, Out of yon a-zure sky on thee will fall.

decres. p Ped. *

A CHRISTMAS CAROL

A DUET FOR FEMALE VOICES

(CANON IN THE SECOND ABOVE)

TRANSLATED FROM THE GERMAN OF H. C. ANDERSEN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 165, No. 9).

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

Andante con moto.

1ST VOICE. *mf* When the

2ND VOICE. *mf* When the Christ was born, the

PIANO. *f* *mf* *Ped.* *

Christ was born, the Ve - ry Light, Man - kind to re-deem un - der -

Ve - ry Light, Man - kind to re - deem un - der - tak - ing,

Ped. * *Ped.* *

- tak - ing, He lay in a man - ger at dead of

He lay in a man - ger at dead of night, His bed with ox - en

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

A CHRISTMAS CAROL.

night, His bed with ox - en mak - ing : But o - ver the

mak - ing : But o - ver the man - ger

man - ger a star glit-ter'd fair, And the

a star glit-ter'd fair, And the ox - en knew that the

ox - en knew that the Lord was there, Hal-le - lu - jah, Hal - le - lu - jah, Lord

Lord was there, Hal-le - lu - jah, Hal - le - lu - jah, Lord Je - - -

mf

mf

mf

p

p

p

cres.

f

cres.

f

cres.

f

decres.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

A CHRISTMAS CAROL.

p Je - - - sus ! *mf* Then

p sus ! *mf* Then rouse thee, my soul, thou art

p *mf*

Ped. * *Ped.* *

rouse thee, my soul, thou art not for-lorn, For - get thou the weight of thy

not for - lorn, For - get thou the weight of thy sad - ness,

Ped. * *Ped.* * *Ped.* *

sad - ness, *p* This child, in the ci - ty of Da - vid

p This child, in the ci - ty of Da - vid born, For mourn-ing brings us

p *Ped.* * *Ped.* * *Ped.* * *Ped.* *

born, For mourn-ing brings us glad - ness. *mf* O let us

glad - ness. *mf* O let us fol - low

mf *Ped.* * *Ped.* * *Ped.* * *Ped.* *

A CHRISTMAS CAROL.

fol - low this lit - tle child, In
 this lit - tle child, In spir - it child - like and

p

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. spir - it child - like and un - de - fil'd, Hal - le - lu - jah, Hal -
cres. un - de - fil'd, Hal - le - lu - jah, Hal - le - lu - jah, Lord
cres.

f

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

le - lu - jah, Lord Je - - - sus!
 Je - - - - - sus!

p

p

Ped. * *Ped.* * *Ped.* *

O BEAUTIFUL VIOLET

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK.

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 168, No. 10).

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

Allegretto grazioso.

1ST VOICE. *p* O beau - ti - ful vi - o - let, Thou

2ND VOICE.

PIANO. *Allegretto grazioso.* *p* *Ped.* *

say - est, "At my go - - ing, come the ro - ses."

Them would we have, but keep a - while the

(111)

O BEAUTIFUL VIOLET.

vi - o - let, O beau - ti - ful vi - o - let,
O beau - ti - ful vi - o - let, Thou say - est, "At my

Thou say - est, "At my go - ing, come the ro - ses."
go - - ing, come the ro - ses." Them would we

Ped. * Ped. * Ped. *

Them would we have, but keep a - while . . the vi - o - let.
have, but keep a - while . . the vi - o - let.

Ped. * Ped. * Ped. * Ped. * Ped. *

O . . . thou pure
O . . . thou pure li - ly, On earth to bloom wert thou not cre -

mf

Ped. * Ped. * Ped. *

O BEAUTIFUL VIOLET.

li - - ly, On earth to bloom wert thou not cre - a - ted,
 - a - ted, Thee an - gel - ic hands on - ly

Ped. * *Ped.* * *Ped.* * *Ped.* *

Thee an - - gel - ic hands on - ly bear, O li - -
 bear, O li - - - - ly.

dim. *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

- ly.
 O beau-ti - ful vi - o - let, Thou say - est, "At my

p

Ped. * *Ped.* * *Ped.* *

go - - - ing, come the ro - ses." Them would we

Ped. * *Ped.* * *Ped.* * *Ped.* *

O BEAUTIFUL VIOLET.

The musical score is written for voice and piano. It consists of five systems of music. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand. Pedal points are indicated by 'Ped.' and asterisks (*) at the end of measures.

System 1:

Vocal: O beau-ti - ful
 have, but keep a - while the vi - o - let,

System 2:

Vocal: vi - o - let, Thou say - est, "At my go - - ing, come the
 O beau-ti - ful vi - o - let, 'Thou say - est, "At my

System 3:

Vocal: ro - ses," Them would we have, but
 go - ing, come the ro - ses." Them would we have, but

System 4:

Vocal: keep a - while . . . the vi - o - let.
 keep a - while . . . the vi - o - let.

System 5:

The final system concludes the piece with a piano (pp) dynamic marking.

PRAYER ON THE WATERS

A DUET FOR FEMALE VOICES

(CANON BY INVERSION)

TRANSLATED FROM THE GERMAN OF MORITZ GRAF STRACHWITZ BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 11).

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

Lento.

1ST VOICE. *p* The night is clear and splen - did,

2ND VOICE. *p* The night is

PIANO. *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf

All heaven from cloud . . is free ; A-round there

clear and splen - did, All heaven from cloud is

mf

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cres. *f* *decres.*

lies . . ex - tend - ed A glo - ry of em - 'rald sea, of

f *decres.*

free ; A-round there lies . . ex - tend - ed A

cres. *f* *decres.*

Ped. * *Ped.* * *Ped.* *

PRAYER ON THE WATERS.

em -erald sea. Me-thinks the waves are
glo-ry of em'rald sea.

p *R.H.* *pp* *L.H.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

sleep - ing, For - get - ting wrath and might,
Me - thinks the waves are sleep - ing, For - get - ting

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

mf *cres.* *f*
And watch o'er the deep is a Pre-sence keep - ing Throughout the un-ruf - fled
wrath and might, And watch o'er the deep is a Pre-sence

f *cres.* *f*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

deces. *p*
night, through - out the un-ruf -'fled night. . . .
deces. *p*
keep - ing, Throughout the un-ruf - fled night. . . .

deces. *p*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

INVITATION TO THE DANCE

A DUET FOR FEMALE VOICES

(CANON IN THE THIRD BELOW)

TRANSLATED FROM THE GERMAN OF HEINRICH CARSTEN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 12).

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

Moderato. *p*

1ST VOICE. Deck you, ye maid - ens, to

2ND VOICE.

PIANO. *Moderato.* *pp* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

dance, Deck you with flowers, and ad - vance,

p Deck you, ye maid - ens, to dance, Deck you with flowers, and ad -

Ped. * *Ped.* *

Deck you to join in the dance, deck you, ye maid - ens, with

p vance, Deck you to join in the dance,

dim. *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

INVITATION TO THE DANCE.

flowers, and ad - vance, deck you to join in the dance,

deck you, ye maidens, with flowers, and ad - vance, deck you to join in the

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

deck you with flowers, and ad - vance, deck you to join in the

dim. *p*

dance, deck you with flowers, and ad - vance,

p

Ped. * *Ped.* * *Ped.* *

dance, with flowers, and ad - vance, . . .

deck you to join in the dance, with flowers, and ad - vance, . . .

p

pp Come, join in the dance. *lunga pausa.*

pp Come, join in the dance.

pp *lunga pausa.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

INVITATION TO THE DANCE.

Allegretto grazioso.

Range you in pairs, and in troops then com-bine, Hand lock in hand, arm with

Range you in pairs, and in troops then com-bine, Hand lock in

Allegretto grazioso.

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

arm in-ter-twine, range you in pairs, and in troops then com-bine,

hand, arm with arm in-ter-twine, range you in pairs, and in troops then com-

Ped. * *Ped.* * *Ped.* *

arm with arm in-ter-twine; Now hith-er fly, and

- bine, arm with arm in-ter-twine; Now hith-er

decres. *p*

Ped. *

now back a-gain, In your fleet-wing-ed course, your fleet-wing-ed

fly, and now back a-gain, In your fleet-wing-ed course, your

cres. *f* *decres.*

Ped. * *Ped.*

INVITATION TO THE DANCE.

course, your course o'er the flower - spang-led plain,
 fleet-wing-ed course, your course o'er the flower - spang-led plain,

al *pp* *al* *pp*

Ped. * *Ped.* *

range you in pairs, and in troops then com-bine, hand lock in hand, arm with
 range you in pairs, and in troops then com - bine, hand lock in

mf *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

arm in-ter-twine, range you in pairs, and in troops then com-bine,
 hand, arm with arm in-ter - twine, range you in pairs, and in troops then com -

Ped. * *Ped.* * *Ped.* *

arm with arm in-ter - twine, Now hith - er fly, now
 - bine, arm with arm in-ter-twine : Now hith - er fly,

mf

Ped. * *Ped.* *

INVITATION TO THE DANCE.

de -

back a - gain, in your fleet wing-ed course, o'er the

now back a - gain, in your fleet wing-ed course,

Ped. * Ped. * Ped. * Ped. *

cres. flower - spangled plain, O now hi - ther fly, now

o'er the flower - spangled plain, O now hi - ther fly,

Ped. * Ped. * Ped. * Ped. *

f back a - gain, in your fleet wing-ed course o'er the

f now back a - gain, in your fleet wing-ed course

deces. p

Ped. * Ped.

flower - spangled plain, Come, range you in pairs, and in

p o'er the flower - spangled plain, Come, range you in

Ped. * Ped. (121) * Ped. *

INVITATION TO THE DANCE.

troops then com-bine, hand lock in hand, arm with arm in-ter-twine,
pairs, and in troops then com-bine, hand lock in hand, arm with arm in-ter-

Ped. * *Ped.* * *Ped.* * *Ped.* *

range you in pairs, and in troops then com-bine, arm with arm in-ter-
-twine, range you in pairs, and in troops then com-bine, arm with

Ped. * *Ped.* * *Ped.* * *Ped.* *

-twine: now hi-ther fly, and now back a-gain,
arm in-ter-twine: now hi-ther fly, and now back a-

Ped. * *Ped.* *

deces. in your fleet-winged course, your fleet-winged course o'er the plain.
deces. gain, in your fleet-winged course, your fleet-winged course . . . o'er the plain.

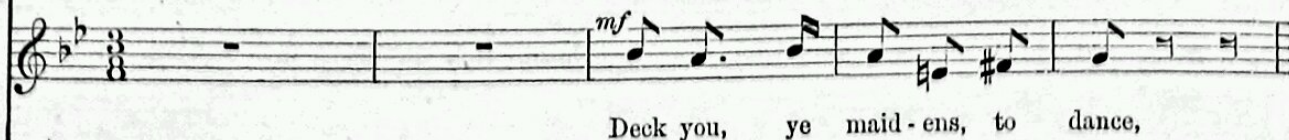
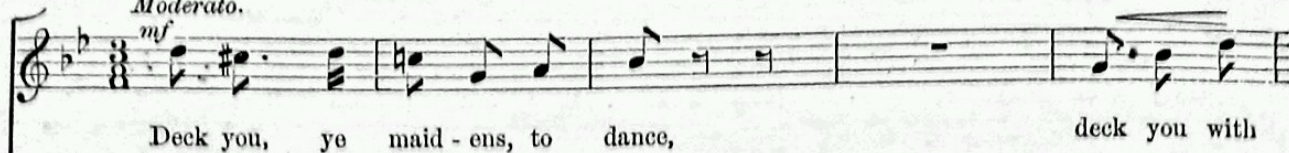
deces. *p*

Ped. * *Ped.* * *Ped.* *

INVITATION TO THE DANCE.

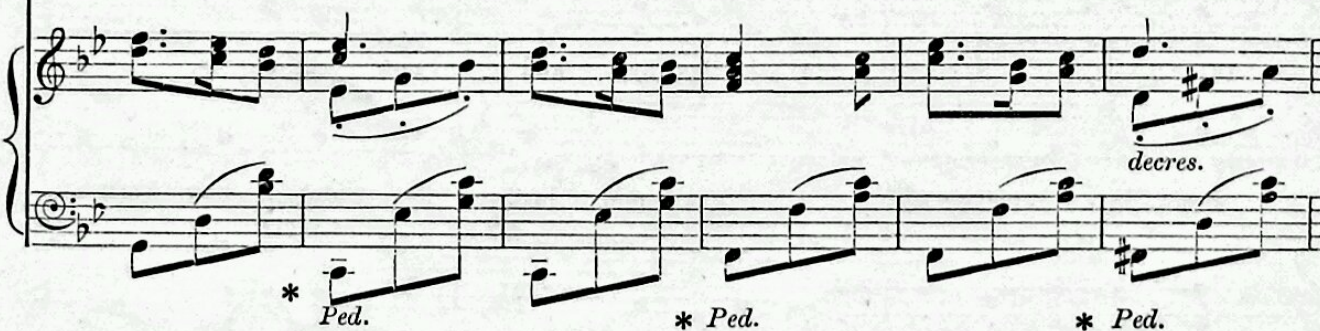
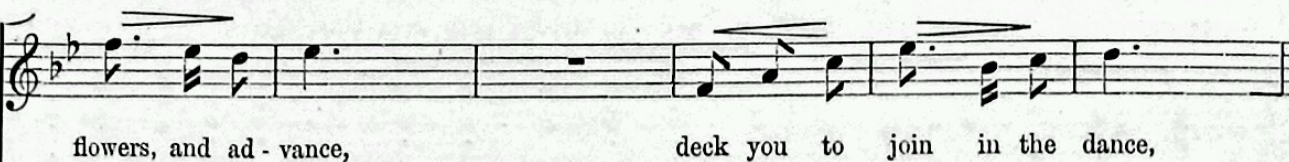
Moderato.

mf

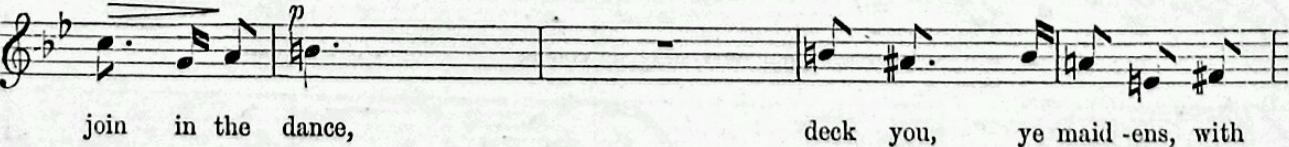
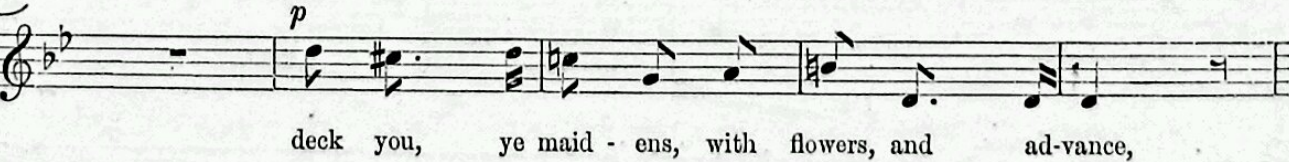


Moderato.

mf



p



INVITATION TO THE DANCE.

deck you to join in the dance, deck you with
flowers, and ad - vance, deck you to join in the dance,

This system consists of a vocal melody and a piano accompaniment. The vocal part is written on a single staff in G major (one sharp) and 4/4 time. The piano accompaniment is written on a grand staff (treble and bass clefs) with a flowing eighth-note pattern in the right hand and a more rhythmic pattern in the left hand.

flowers, and ad - vance, *p* deck you to join in the
dim. *p*
deck you with flowers, and ad - vance,

The second system continues the melody and accompaniment. It includes dynamic markings: *p* (piano) and *dim.* (diminuendo). The piano accompaniment features a series of eighth-note runs in the right hand.

decres.
dance, with flowers, and ad - vance.
decres. *pp*
deck you to join in the dance, with flowers, and ad - vance.
decres. *pp*

The third system concludes the piece. It features a decrescendo (*decres.*) and a pianissimo (*pp*) dynamic. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand. The system ends with a double bar line and a key signature change to A major (two sharps).

INVITATION TO THE DANCE.

Allegretto grazioso.

Range you in pairs, and in troops then com-bine, Hand lock in hand, arm with

Range you in pairs, and in troops then com - bine, Hand lock in

Allegretto grazioso.

arm in - ter-twine, range you in pairs, and in troops then com-bine,

hand, arm with arm in - ter - twine, range you in pairs, and in troops then com -

arm with arm in - ter - twine ; Now hi-ther fly, and

- bine, arm with arm in - ter-twine ; Now hi-ther

now back a - gain, in your fleet - wing-ed course, your fleet - wing-ed

fly, and now back a - gain, in your fleet - wing-ed course, your

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *

INVITATION TO THE DANCE.

course, your course o'er the flower - spang-led plain,
 fleet-wing-ed course, your course o'er the flower - spang-led plain,

p

Ped. * *Ped.* *

mf con grazia.
 now hi-ther fly, now back a - gain, now hi-ther fly,
 now hi-ther fly, now back a - gain, now hi-ther

mf con grazia.

p con grazia.

Ped. * *Ped.* * *Ped.* * *Ped.* *

now back a - gain, now hi-ther fly, now back a - gain,
 fly, now back a - gain, now hi-ther fly, now back a -

p

pp

Ped. * *Ped.* *

now hi-ther fly, in your fleetwing-ed course now hi-ther fly.
 - gain, now hi-ther fly, in your fleet-wing-ed course now fly.

pp

Ped. *