

# THE VINTAGE

**Cantata**   
*FOR TREBLE VOICES*  
Written by

**E. J. EAGLEMAN**

Composed by

**ERNEST FOWLES.**

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## ARGUMENT.

This Scene is laid in the South of France.

After the gathering in of the vintage, the women hold a festival, and, being invited by the Fairy Queen, they walk in procession to a favourite meadow where they are received by a beautiful maiden representing Pomona, the Goddess of Fruits. They greatly rejoice over the success which has attended their labours, and the day terminates with merrymaking.

## Characters.

POMONA.....	SOPRANO.
FAIRY QUEEN.....	CONTRALTO.
MAID OF THE VINEYARD.....	MEZZO-SOPRANO.
CHORUS OF VINTAGERS.	

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## No 1. INTRODUCTION.

Music by  
ERNEST FOWLES.

Piano.

*ff*  
*con Ped.*

*p*  
*dim.*

*pp*  
*cres.*

*dim.*  
*cres e accel.*

*ff strepitoso.*  
*sf sf sf sf*

## Nº 2. CHORUS. LET US GATHER.

*Moderato.*

*p*

First Soprano. *p* Let us gath - er, let us gath - er, mid the dews of morn - ing

Second Soprano. *p* Let us gath - er, let us gath - er, mid the dews of morn - ing

Contralto. *p* Let us gath - er, let us gath - er, mid the dews of morn - ing

*cres.* prime, Heart and voice to - geth - er blend - ing: thro' the land the ec - ho send - ing: Sing the

*cres.* prime, Heart and voice to - geth - er blend - ing: thro' the land the ec - ho send - ing: Sing the

*cres.* prime, Heart and voice to - geth - er blend - ing: thro' the land the ec - ho send - ing: Sing the

*cres.* prime, Heart and voice to - geth - er blend - ing: thro' the land the ec - ho send - ing: Sing the

*deces.* *p* *mf*

praise of morn - ing prime, Sing the praise of morn - ing prime. Let us

*deces.* *p*

praise of morn - ing prime, Sing the praise of morn - ing prime.

*deces.* *p*

praise of morn - ing prime, Sing the praise of morn - ing prime.

gath - er ere the sun at noon - day shin - ing Tints the hills with gold - en

ray. *Ere the*

Let us gath - er ere the sun at noon - day shin - ing, *Ere the*

*Ere the*

*cres.*  
sun at noon - day shin - ing Tints the hills with gold - en ray.

*cres.*  
sun at noon - day shin - ing Tints the hills with gold - en ray.

*cres.*  
sun at noon - day shin - ing Tints the hills with gold - en ray. *p* Hie thee

*cres.*  
*p*

*f* Hie — thee

*f*  
Hie thee maid - en morn - ing van - ish! All thy

*cres.*  
maid - en morning van - ish! All thy ro - sy sweet - ness ban - ish, All thy

*f*

*cres.*  
*f*

*p*  
maid - en morn - ing van - ish! Fold thy wings and pass a - way. Fold — thy

*p*  
ro - sy sweet - ness ban - ish, Fold thy wings and pass a - way. Fold — thy

*p*  
ro - sy sweet - ness ban - ish, Fold thy wings and pass a - way. Fold — thy

*p*  
*tremolo.*

*pp* *calando.*

wings and pass a - way. Fold thy wings and pass a -

wings and pass a - way. Fold thy wings and pass a -

wings and pass a - way. Fold thy wings and pass a -

*a tempo.* *poco rit.*

-way Let us gath - - - - -

*a tempo.* *poco rit.*

-way Let us gath - er, Let us gath - er, Let us gath - er, let us

*poco rit.*

-way Let us gath - er, Let us gath - er, let us

*p* *Tempo primo.*

- - er, Let us gath - er, Let us gath - er, Sum - mer suns have ceas'd to

*p*

gath - er, Let us gath - er, Let us gath - er, Sum - mer suns have ceas'd to

*p*

gath - er, Let us gath - er, Let us gath - er, Sum - mer suns have ceas'd to

*Tempo primo. 8<sup>ve</sup>*

*sempre p*

shine, Au tumn grants a read - y fa - vour: now the fruit of all our

*sempre p*

shine, Au tumn grants a read - y fa - vour: now the fruit of all our

*sempre p*

shine, Au tumn grants a read - y fa - vour: now the fruit of all our

*marcato.*

la - bour, Gush - eth out with whole - some wine. Gush - eth out

*marcato.*

la - bour, Gush - eth out with whole - some wine. Gush - eth out

*marcato.*

la - bour, Gush - eth out with whole - some wine. Gush - eth

*poco rit.*

with wholesome wine. Gush - eth out with whole - some

*poco rit.*

with wholesome wine. Gush - eth out with whole - some wine. Then let

*poco rit.*

out with wholesome wine. Gush - eth out gusheth out with whole - some

*poco rit.*



Piu vivo.

wine.

mirth with sweet e - mo - tion Make our foot - steps light and

wine.  
Piu vivo.

*mf* And good - will guide ev - 'ry mo - tion, And good -

*mf* gay And good - will guide ev - 'ry mo - tion, And good -

*mf* And good - will guide ev - 'ry mo - tion, And good -

*mf*

-will guide ev - 'ry mo - tion, *p amoroso.* We with

-will guide ev - 'ry mo - tion, We with joy and true de - vo - tion, We with *p amoroso.*

-will guide ev - 'ry mo - tion, We with *p amoroso.*

*p*

*p amoroso.*



gay; And good - will guide ev - 'ry mo - tion And good -

And good - will guide ev - 'ry mo - tion And good -

And good - will guide ev - 'ry mo - tion And good -

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

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

*mf* *f* *cres.*

*mf* *f* *cres.*

- will guide ev - 'ry mo - tion.

- will guide ev - 'ry mo - tion.

- will guide ev - 'ry mo - tion. We with joy and true de -

*p*

*pp*

Keep this

We with joy and true de - vo - tion. Keep this

- vo - tion. Keep this hap - py, hap - py day. Keep this

*p* *p* *p*

*cres.* hap - py, hap - py day *cres* Keep this hap - py, hap - py *cen*

*cres.* hap - py, hap - py day *cres* Keep this hap - py, hap - py *cen*

*cres.* hap - py hap - py day *cres* Keep this hap - py, hap - py *cen*

*do.* day, this hap - py day. *ff* We with

*do.* day, this hap - py day. *ff* Keep this hap - py, hap - py

*do.* day, this hap - py day, this hap - py

joy and true de - vo - tion Keep this

day. Keep this hap - py hap - py day. Keep this hap - py hap - py

day. Keep this hap - py hap - py day. We with

M.D.

hap - py, hap - py day. Keep this hap - py, hap - py,  
 hap - py, hap - py, hap - py, hap - py day We with  
 joy and true de - vo - tion. We with

hap - py, hap - py, hap - py, hap - py, hap - py day.— Keep this  
 joy and true de - vo - - tion Keep this  
 joy and true de vo - - tion Keep this

hap - py, hap - py day.— We with joy and true de -  
 hap - py, hap - py day. We with joy and true de -  
 hap - py, hap - py day. We with joy and true de -

- vo - tion, We with joy and true de - vo - tion Keep this hap - py, hap - py, hap - py

- vo - tion, We with joy and true de - vo - tion Keep this hap - py, hap - py, hap - py

- vo - tion, We with joy and true de - vo - tion Keep this hap - py, hap - py, hap - py

*molto.* *ff.*

day With joy and true de - vo - tion Keep this hap - py, hap - py

day With joy and true de - vo - tion Keep this hap - py, hap - py

day With joy and true de - vo - tion Keep this hap - py, hap - py

*largamente ff*

*largamente ff*

*largamente ff*

*largamente ff*

8 8

day.

day.

day.

*ff* *dim.* *molto dim.*

### No 3. RECITATIVE. (MAID OF THE VINEYARD.)

*Lento ma non troppo.*

Whence comest thou, O maiden fair? From top to toe so deb\_o -

*pp*

*8ve*

nair, And what may be thy sweet re - quest? Tell us tru\_ly, gen\_tle

*p* *pp*

*pp*

*mf marcato.* *pp*

quest, As thou wish\_est so com - mand, Glist'ning gem of fai - ry - land.

*p cantabile.*

*sf*

*cantabile.*

*leggiere.* *3* *poco accel.*

*dim e rall.* *pp*

The Vintage.

№ 4. ARIA. THE DAY IS YOURS FROM LABOUR FREE.

Fairy Queen. *Grazioso.* *p*

The day is yours — from

Piano. *p*

la - bour free, And trans - port is but rest; — No

ills be - tween the world and ye — Dis - turb the peaceful the peace - ful

*loco.*

breast. — And I will tar - ry with ye yet — Till

*loco.* *p*

The score is written for voice and piano. The voice part is in a single treble clef with a 9/8 time signature. The piano accompaniment is in a grand staff with treble and bass clefs, also in 9/8 time. The key signature has one flat (B-flat). The tempo/style is 'Grazioso' and the dynamics are 'p' (piano). The lyrics are: 'The day is yours — from la - bour free, And trans - port is but rest; — No ills be - tween the world and ye — Dis - turb the peaceful the peace - ful breast. — And I will tar - ry with ye yet — Till'. There are several musical markings: 'loco.' in the piano part, and '8' with a dashed line indicating a measure rest in both parts.



dew - y eve is nigh; Till dew - y eve is

nigh, Un - til the glo - ri - ous sun shall

set With - in the crim - son sky. Un -

- til the glo - ri - ous sun shall set, Shall set with -

- in the crim - son sky. I

come to ye — in fai - ry shape To bless the fruit - ful

*pp* *sempre pp*

vine, — Which groa'nd be - neath the clus - t'ring grape — And

8

o - ver - flow'd, o'er - flow'd with wine — The light of love on ye de -

8 *loco.* *cres.*

- scends — For ye have la bour'd well. — For

*p* *cres.*

*cres.* ye have la - bour'd well. *f* And here, to crown those la - bours

*molto cresc.* *f*

*sf* ends, *f* Po - mo - na deigns to *cres.* dwell, *ff* And *ff*

*loco.* *ff* *f* *ff*

here, to crown those la - bours ends, *marcato.* Po - mo - na deigns to

*loco.* *ff* *colla voce.*

*con forza.* dwell to dwell.

*colla voce.* *ff* *cres.* *sf*

Nº 5. CHORUS. FORWARD, WHILE THE NOONDAY'S SHINING.

Allegro con brio.

sf sf sf sf *p leggiero.*

sf sf sf *p leggiero.* *cres.*

*cres.* *f* *cres* - - cen - do.

*ff* *loco.* *con forza.*

*e largamente.*

Allegro con brio.

For - ward, while the noon-day's shin - ing, For - ward, while the noon - day's

For - ward, while the noon-day's shin - ing, For - ward, while the noon - day's

For - ward, while the noon-day's shin - ing, For - ward, while the noon - day's

*sempre f*

shin - ing, Round our brows the lau - rels twining, Round our brows the lau - rels twining, Round our brows the lau - rels twining,

*sempre f*

shin - ing, Round our brows the lau - rels twining, Round our brows the lau - rels twining, Round our brows the lau - rels twining,

*sempre f*

shin - ing, Round our brows the lau - rels twining, Round our brows the lau - rels twining, Round our brows the lau - rels twining,

Round our brows the lau - rels twin - ing, Round our brows the lau - rels twin - ing, Round our brows the lau - rels twin - ing,

Round our brows the lau - rels twin - ing, Round our brows the lau - rels twin - ing, Round our brows the lau - rels twin - ing,

Round our brows the lau - rels twin - ing, Round our brows the lau - rels twin - ing, Round our brows the lau - rels twin - ing,

*cres* - - - *cen* - - - *do.*

All our en - er - gy com - bin - - ing To reach Po - mo - na's

*cres* *cen* *do.*

All our en - er - gy com - bin - - ing To reach Po - mo - na's

*cres* *cen* *do.*

All our en - er - gy com - bin - - ing To reach Po - mo - na's

shrine. *ff* For - ward, while the noon - day's

shrine. *ff*

shrine. For - - ward,

shin - - ing, For - ward, while the noon - day's

*ff* For - - ward, while the noon - day's shin - - ing,

while the noon - day's shin - - ing, For - - ward,

shin - - ing *mf* Round our brows the lau - rels

For - - ward, while the noon - days shin - ing,

while the noon - day's shin - - ing, *mf* Round our brows the lau - rels

twin - ing, *mf* Round our brows the lau - rels

Round our brows the lau - rels twin - ing,

twin - ing, Round our brows the lau - rels

*f* twin - ing, All our en - er - gy com - bin - ing to reach Po - mo - na's

*f* All our en - er - gy com - bin - ing to reach Po - mo - na's

*f* twin - ing, All our en - er - gy com - bin - ing to reach Po - mo - na's

8.----- *loco.*

shrine. *p cres.*  
 shrine. Round our brows the lau - rels  
 shrine. *p cres.* Round our brows the lau - rels twin - ing, Round our brows the lau - rels

*p cres. cen*

*mf cres. f*  
*cres. f* All our en - er - gy com - bin - ing to reach, To  
*cres. f* twin - ing All our en - er - gy com - bin - ing to reach, To  
*cres. f* twin - ing All our en - er - gy com - bin - ing to reach, To

*do. f*

reach Po - mo - na's shrine. For - ward,  
 reach Po - mo - na's shrine. For - ward, for - ward,  
 reach Po - mo - na's shrine. For - ward,



For - ward, For - - ward, For - - - ward,  
For - ward, For - - ward, For - - - ward,  
For - ward, For - - ward, For - - - ward,

*ff* For - ward, while the noon - day's shin - ing.  
*ff* For - ward, while the noon - day's shin - ing.  
*ff* For - ward, while the noon - day's shin - ing.

For - ward, while the noon - day's shin - ing.  
For - ward, while the noon - day's shin - ing.  
For - ward, while the noon - day's shin - ing.

Round our brows the lau - rels twin - ing, All our en - er - gy com -

Round our brows the lau - rels twin - ing, All our en - er - gy com -

Round our brows the lau - rels twin - ing, All our en - er - gy com -

- bin - ing, Round our brows the lau - rels twin - ing, All our en - er - gy com -

- bin - ing, Round our brows the lau - rels twin - ing, All our en - er - gy com -

- bin - ing, Round our brows the lau - rels twin - ing, All our en - er - gy com -

- bin - ing To reach Po - mo - na's shrine, To reach Po - mo - na's

- bin - ing To reach Po - mo - na's shrine, To reach Po - mo - na's

bin - ing To reach Po - mo - na's shrine, To reach Po - mo - na's

*loco.*

*sempre ff*

shrine, All our en - er - gy com - bin - ing, Round our brows the lau - rels

*sempre ff*

shrine, All our en - er - gy com - bin - ing, Round our brows the lau - rels

*sempre ff*

shrine, All our en - er - gy com - bin - ing, Round our brows the lau - rels

twin - ing, All our en - er - gy com - bin - ing To reach

twin - ing, All our en - er - gy com - bin - ing To reach

twin - ing, All our en - er - gy com - bin - ing To reach

*ff*

*p meno mosso.*

Po - mo - na's shrine. Then our

Po - mo - na's shrine.

Po - mo - na's shrine.

*meno mosso.*

*p*

world - ly cares for - get - ting, Health, and wealth, and joy be -

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics "world - ly cares for - get - ting, Health, and wealth, and joy be -". The piano accompaniment consists of a right-hand part with a flowing eighth-note melody and a left-hand part with a steady bass line.

get - - ting: Till the lus - trous sun be set - - ting Till the

The second system continues the vocal line with the lyrics "get - - ting: Till the lus - trous sun be set - - ting Till the". The piano accompaniment maintains its rhythmic pattern, with the right hand playing a series of eighth-note chords and the left hand providing harmonic support.

lus - trous sun be set - ting O'er the west - - ern hills.

Then all

The third system concludes the vocal line with the lyrics "lus - trous sun be set - ting O'er the west - - ern hills." and begins the phrase "Then all". The piano accompaniment features a dynamic marking of *p* (piano) and includes a key signature change to two sharps (D major) in the final measure.

Then all world - ly cares for - get - - ting, Health, and  
 world - ly cares for - - get - - ting Health, and wealth, and joy be -

wealth, and joy Health, and wealth, and joy be - get - - ting  
 get - - ting be - - get - - ting.  
 Till the

lus - trous sun be set - ting o'er the west - ern hills.  
 Till the lus - trous sun be set - ting o'er the  
 Till the

O'er the west - - - ern  
 west - ern hills. O'er the west - - - ern  
 lus-trous sun be set-ting o'er the west - ern hills. Then all

*mf*

hills. Health, and  
 hills. Health, and  
 world - - - ly cares for get - - - ting

wealth, and joy be - - get - ting.  
 wealth, and joy be - - get - ting.  
 Till the lus - trous sun be set - ting

*mf*

*p* O'er the west-ern hills. *p* Then our world-ly cares for - -

*p* O'er the west-ern hills. *p* Then our world-ly cares for - -

*p* O'er the west-ern hills. *p* Then our world-ly cares for - -

*p* *calando.*

*pp* - get - - ting, Health, and wealth, and joy be - get - - ting. *Tempo primo.*

*pp* - get - - ting, Health, and wealth, and joy be - get - - ting. *Tempo primo.*

*pp* - get - - ting, Health, and wealth, and joy be - get - - ting. *Tempo primo.*

*pp* *Tempo primo.*

*p* For - ward, For - - - - ward,

*mf* For - ward, For - -

For - ward.

ward, For - ward.

For - ward.

8

For - ward.

*p e vivo.*

With our ban - ners gleaming With our

*p e vivo.*

With our ban - ners gleaming With our

*p e vivo.*

With our ban - ners gleaming With our

*loco.*

*ff*

*p e vivo.*

gar - lands streaming And our fa - ces wreath'd with smiles,

gar - lands streaming And our fa - ces wreath'd with smiles, With mer - ri - ment be

gar - lands streaming And our fa - ces wreath'd with smiles,



With mer - ri - ment be beam - ing, Hap - py shall we be to  
 beam - ing, Hap - py shall we be to

*cres.*

With mer - ri - ment be beam - ing, Hap - py shall we be to

*cres.*

With mer - ri - ment be beam - ing, Hap - py shall we be to

*cres.*

meet her, no plea - sure to us  
 meet her, There's no plea - sure to us sweet - er no plea - sure to us  
 meet her, no plea - sure to us

*f*

*f*

*f*

sweet - er, And our  
 sweet - er, With our gar - lands streaming, And our  
 sweet - er, With our ban - ners gleaming, With our gar - lands streaming, And our

*p*

*p*

*p*

fa - ces wreath'd with smiles. Happy shall we be to  
 fa - ces wreath'd with smiles.  
 fa - ces wreath'd with smiles. With mer - ri - ment be beaming,

meet her  
 There's no plea - sure to us sweet - er  
 There's no plea - sure to us

*cres - - cen - do.*  
 Happy shall we be to meet her, There's no pleasure to us sweet - er.  
*cres - - cen - do.*  
 Happy shall we be to meet her There's no pleasure to us sweet - er.  
*cres - - cen - do.*  
 sweet - er, Happy shall we be to meet her There's no pleasure to us sweet - er.  
*cres - - cen - do.*

*Tempo primo.*

*ff* For - ward, let us go to meet her: For - ward, let us go to  
*ff* For - ward, let us go to meet her: For - ward, let us go to  
*ff* For - ward, let us go to meet her: For - ward, let us go to

The first system of the score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Tempo primo' and the dynamics are 'ff' (fortissimo). The lyrics are: 'For - ward, let us go to meet her: For - ward, let us go to'.

*Tempo primo.*

greet her; For - ward, let us go to greet her:  
 greet her; For - ward, let us go to greet her:  
 greet her; For - ward, let us go to greet her:

The second system continues the vocal and piano parts. The lyrics are: 'greet her; For - ward, let us go to greet her:'. The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line.

For - ward let us go to greet her; to meet her, to  
 For - ward let us go to greet her; to meet her, to  
 For - ward let us go to greet her; to meet her, to

The third system concludes the piece. The lyrics are: 'For - ward let us go to greet her; to meet her, to'. The piano accompaniment includes some chromatic movement in the bass line and sustained chords in the treble line.

*sempre f*

greet her, For-ward, let us go to greet her; Fol-low-ing the

*sempre f*

greet her, For-ward, let us go to greet her; Fol-low-ing the

*sempre f*

greet her, For-ward, let us go to greet her; Fol-low-ing the

*sf* *strepitoso.* *rall.* *a tempo.*

Queen. Fol-low - ing the Queen, the Queen.

*sf* *strepitoso.* *rall.* *a tempo.*

Queen. Fol-low - ing the Queen, the Queen.

*sf* *strepitoso.* *rall.* *a tempo.*

Queen. Fol-low - ing the Queen, the Queen.

*poco accel.* *loco.*

*rall.*

## Nº 6 RECITATIVE. (FAIRY QUEEN.)

**Maestoso.**

Voice. *f* Halt ye now and bow su - pine, *f* Halt ye now and bow su -

Piano. *ff*

*dim.*

- pine, At Po - mo - na's precious shrine, Cast your fa - vours at her

*p. dolce*

feet: Fruits of Au - tumn pure and sweet; Fruits of Au - tumn pure and

*con anima cres.* *cres.*

sweet; That so ye may with rapture tell, Where perfect peace and con - cord

*con anima.* *f*

*meno mosso.*  
*p espressione.*

*rall.* *p*

dwel. That so ye may with rap-ture tell, Where per-fect peace and con - cord

*rall.*

**NO 7 CHORUS. ("HAIL! POMONA!")**

*Lento ma non troppo.*

dwel.

*Lento ma non troppo.*

*f* *deciso*

*p*

Hail! Po - mo - na, Hail!

*p*

Hail! Po - mo - na, Hail!

*p*

Hail! Po - mo - na, Hail!

*p* *cres.*

*mf* Hail! Po - mo - na! Hail! Hail! Po - *f*

*mf* Hail! Po - mo - na! Hail! Hail! Po - *f*

*mf* Hail! Po - mo - na! Hail! Hail! Po - *f*

*mf* *cres.* *f*

*cres.* *ff* - mo - na! All Hail! thy great - ness we re -

*cres.* *ff* - mo - na! All Hail! thy great - ness we re -

*cres.* *ff* - mo - na! All Hail! thy great - ness we re -

*cres.* *ff*

*p* - vere, Hail! Po - mo - na! All Hail! Po -

*p* - vere, Hail! Po - mo - na! All Hail! Po -

*p* - vere, Hail! Po - mo - na! All Hail! Po -

*p*

*f deciso.*  
 mo - na! Po - mo - - na! We come to bow be -  
*f deciso.*  
 mo - na! Po - mo - - na! We come to bow be -  
*f deciso.*  
 mo - na! Po - mo - - na! We come to bow be -

*cres.* *f deciso.*

*mf*  
 fore thee With ev' - ry good de - sire. We  
*mf*  
 fore thee With ev' - ry good de - sire. We  
*mf*  
 fore thee With ev' - ry good de - sire. We

*mf* *f*

*cres.* *ff*  
 come to bow be - fore thee We come to bow be - fore thee Po - mo - na! Po -  
*cres.* *ff*  
 come to bow be - fore thee We come to bow be - fore thee Po - mo - na! Po -  
*cres.* *ff*  
 come to bow be - fore thee We come to bow be - fore thee Po - mo - na! Po -

*cres.* *ff*



*ff* mo - na! We come *ff* Hail! Po -

*ff* mo - na! We come *ff* Hail! Po -

mo - na! We come Hail! Po -

*ff* *gva* ..... *loco*

mo - na! All hail! Hail! Po - mo - na!

mo - na! All hail! Hail! Po - me - na!

mo - na! All hail! Hail! Po - mo - na!

*ff* All hail! All hail! All hail!

All hail! All hail! All hail!

All hail! All hail! All hail!

*ff* #8  
Po - mo -

*mf* With songs we do a - dore thee *ff* Po - mo -

*mf poco stringendo.* With songs we do a - dore thee With songs we do a - dore thee *ff* Po - mo -

*mf poco stringendo.* *ff*

*rall.* *a tempo. f*  
- na! Po - mo - - na! With songs we do a - dore thee With

*rall.* *a tempo.*  
- na! Po - mo - - na! With songs we do a - dore thee

*rall.* *a tempo.*  
- na! Po - mo - - na! With songs we do a -

*rall.* *a tempo. f*

*dim.* *p dolce.*  
songs we do a - dore thee With songs we do a - dore thee

*dim.* *p dolce.*  
With songs we do a - dore thee With songs we do a - dore thee

*dim.* *p dolce.*  
dore thee With songs we do a - dore thee With songs we do a -

*dim.* *p*

*pp* Who doth our lips in - spire Who doth our lips in - spire — Po -  
*pp* Who doth our lips in - spire Who doth our lips in - spire — Po -  
*pp* Who doth our lips in - spire Who doth our lips in - spire — Po -  
 dore thee Who doth our lips in - spire Who doth our lips in - spire — Po -

*f* mo - na! We a - dore thee We a - dore thee, Hail! Po -  
*f* mo - na! We a - dore thee We a - dore thee Hail! Po -  
*f* mo - na! We a - dore thee We a - dore thee Hail! Po -  
 mo - na! We a - dore thee We a - dore thee Hail! Po -

mo - na! All hail! Hail Po - mo - na! All  
 mo - na! All hail! Hail Po - mo - na! All  
 mo - na! All hail! Hail Po - mo - na! All

hail! All hail! All hail! Po - mo - - na! All

hail! All hail! All hail! Po - mo - - na!

hail! All hail! All hail! Po - mo - - na!

*ff* *sempre ff*

hail! All hail! Po - mo - na All hail! All

All hail! All hail! Po - mo - na All hail!

All hail All hail! Po - mo - na All hail!

*sf*

hail! Po - mo - - na Hail! All Hail!

All hail! Po - mo - - na Hail! All Hail!

All hail! Po - mo - - na Hail! All Hail!

*sf* *largamente.* *sf* *sf* *sf*

*largamente.*

NO 8 ARIA. (POMONA.) "O QUAFF YE NOW THE CUP OF JOY."

Poco allegretto.

Piano.

*a tempo.*

quaff ye now the cup of joy, The gentlest thoughts direct you, And where the gi-ant

*a tempo.*

elm tree spreads its grace-ful limbs a-bove your heads To shel-ter and pro-tect you: To

*dim e rall.* *a tempo.*

shel - ter and pro - tect you. I bid you stay till Phil - o - mel His

*dim colla voce.* *a tempo.*

*cres.*

plain - tive strains out - pour - ing, Shall swell his ten - der dew - y breast, And

*cres.* *cres.*

*dim.* *pp*

lull the slum - bring day to rest, Its dy - ing hours de -

*dim.* *pp*

*p*

plor - - ing. ——— As light - ly o'er the

*p*

vil - lage green your foot - steps move so fleet - ly; Touch the harp's me -

lo - dious strings Un - til the love - ly val - ley rings, And

hills re - ec - ho sweet - ly: And

hills re - ec - ho sweet - - - - - ly: Drink

*a tempo.*

deep - ly of the cup of joy which now doth spar - kle

*pp*

*cres. piu vivo*

clear - ly; And pledge we with a wish sin - cere: In that which nev - er

*cres. piu vivo*

*cres. ff*

fails to cheer The life ye love so dear - ly. The life ye

*cres.*

love so dear - ly.

*stringendo.*

*ff piu vivace*

*cres.*

*rall.*

*loco.*

*loco.*



### Nº 9. DUET AND CHORUS.

Grazioso.

Voice.

Piano.

The musical score is written for Voice and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems. The first system shows the beginning of the piece with the tempo marking 'Grazioso.' and a piano dynamic 'p'. The piano part features a flowing eighth-note accompaniment. The second and third systems continue the piano accompaniment with various dynamics including 'p' and 'cres.'. The fourth system concludes with the lyrics 'Fruits of' and 'The Vintage.' appearing below the piano part. The piano part in the fourth system includes dynamics 'dim.' and 'p'.

The Vintage.

sun - shine and of show'r, Thou to give us hast the pow'r, Thus we

come our thanks to pay For thy gifts from day to day, For thy

gifts from day to day, from day to day. Fruits of sun - shine and of

show'r, Thou to give us hast the pow'r, Thus we come our thanks to

pay For thy gifts from day to day. For thy

*dim.* gifts from day to day. *dim.* For thy gifts from day to

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a *dim.* (diminuendo) marking and contains the lyrics "gifts from day to day." followed by "For thy gifts from day to". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note accompaniment.

day. *Meno mosso* When the heav-y la-den vine,

*p* *Meno mosso*

The second system continues the vocal line with the lyrics "day." followed by "When the heav-y la-den vine,". The tempo marking *Meno mosso* is introduced. The piano accompaniment features a *p* (piano) dynamic and continues with a similar texture to the first system.

*cres.* Pour-eth out a-bund-ant wine 'Tis thy gra-cious hand in

The third system shows the vocal line with the lyrics "Pour-eth out a-bund-ant wine 'Tis thy gra-cious hand in". A *cres.* (crescendo) marking is present. The piano accompaniment features a *p* dynamic and includes a *ff* (fortissimo) dynamic in the right hand.

*dim.* deed, Thus pro-vid-ing for our need.

*espressivo.*

The fourth system continues the vocal line with the lyrics "deed, Thus pro-vid-ing for our need." The tempo marking *Meno mosso* remains. The piano accompaniment features a *p* dynamic and includes an *espressivo.* (expressive) marking in the right hand.

*cres.* When the heav-y la-den vine, Pour-eth out a-

The fifth system shows the vocal line with the lyrics "When the heav-y la-den vine, Pour-eth out a-". A *cres.* marking is present. The piano accompaniment features a *p* dynamic and includes a *ff* dynamic in the right hand.

*p* *dim e rall.*

\_bund - ant wine, 'Tis thy gra - cious hand in deed, — Thus pro -

*sf* *dim.* *dim.* *colla voce.*

*Poco piu vivo.* *p*

Then with joy - ful hearts we

*pp* *Poco piu vivo.* *p*

vid - ing for our need. — Then with joy - ful hearts we

*pp* *Poco piu vivo.*

raise songs of love and songs of praise, And thy —

raise — songs of love and songs of praise,

*cres* *cen*

pres - ence giv - ing cheer, Makes the day to us more

*cres* *cen*

And thy pres - ence giv - ing cheer, Makes the day to — us more

*cres* *cen*

dear, And thy pres - ence giv - ing cheer, Makes the  
 dear, — And thy pres - ence giv - ing cheer, Makes the

*f* *p*  
*do.* *f*

day to us more dear, Makes the day to us more  
 day to us more dear, Makes the day to us more

*p* *p*

dear, — Makes the day to us more dear more dear. — Then with  
 dear, — Makes the day to us more dear more dear. Then with

*rall.* *p a tempo.*  
*p a tempo.*  
*pp* *colla voce.* *p a tempo.*

CHORUS.

*pp*  
 Bless us, Po - mo - na, bless, O! bless us.  
 Bless us, Po - mo - na, bless, O! bless us.  
 Bless us, Po - mo - na, bless, O! bless us.  
 grate - ful hearts we raise songs of love and songs of praise, And thy  
 grate - ful hearts we raise songs of love and songs of praise,  
*pp*

*pp*  
 Give us peace  
 Give us plen - ty, Give us plen - ty,  
 pres - ence giv - ing cheer, Makes the day to us more  
 And thy pres - ence giv - ing cheer, Makes the day to us more  
*pp*

*pp* Give us peace Bless us O! Po - mo - na. Bless us *pp*

Bless us O! Po - mo - na. Bless us *pp*

Bless us O! Po - mo - na.

dear And thy pres - ence giv - ing cheer Makes the day to us more

dear And thy pres - ence giv - ing cheer Makes the day to

*dim.*

*dim.*

**Maestoso**

Bless us Bless us Bless us! O! Po - mo - na.

Bless us Bless us! O! Po - mo - na.

*pp* Bless us Bless us Bless us! O! Po - mo - na.

dear makes the day to us more dear. *rall.*

us more dear more dear. *rall.*

**Maestoso.**

*ff*

*ff*

Give us plen - ty Give us peace Then our song of ad - o - ra - tion

Give us plen - ty Give us peace Then our songs of ad - o - ra - tion

Give us plen - ty Give us peace Then our songs of ad - o - ra - tion

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Give us plen - ty Give us peace Then our song of ad - o - ra - tion". The piano accompaniment consists of a right-hand melody with chords and a left-hand bass line with chords and moving lines.

Nev - er from our lips shall cease.

Nev - er from our lips shall cease.

Nev - er from our lips shall cease.

Bless us!

Bless us!

The second system of the musical score continues with three vocal staves and piano accompaniment. The lyrics are: "Nev - er from our lips shall cease." followed by "Bless us!". The piano accompaniment includes dynamic markings such as *mf* and *p*. The score concludes with a final chord in G major.



O! Po - mo - - na! Bless us!

O! Po - mo - - na! Bless us!

*p*

Give us plen - - ty,

Give us plen - - ty,

*marcato.*

*cres.*

*f* Give us peace. \_\_\_\_\_ *cres.*

Give us peace. \_\_\_\_\_ *cres.*

*cres.*

Bless us! O! Po - mo - - na!

Bless us! O! Po - mo - - na!

Bless us! O! Po - mo - - na!

*ff* Bless us! O! Po - mo - na!

*ff* Bless us! O! Po - mo - - na!

*f* 3

Detailed description: This system contains five vocal staves and a piano accompaniment. The first three staves are vocal parts with lyrics 'Bless us! O! Po - mo - - na!'. The fourth staff is a vocal part with lyrics 'Bless us! O! Po - mo - na!' and a forte (*ff*) dynamic marking. The fifth staff is another vocal part with lyrics 'Bless us! O! Po - mo - - na!' and a forte (*ff*) dynamic marking. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns, including a triplet of eighth notes in the right hand.

Give us plen - ty Give us peace.

Give us plen - ty Give us peace.

Give us plen - ty Give us peace.

Give us plen - ty Give us peace.

Give us plen - ty

Give us peace.

Give us plen - ty

*ff*

Detailed description: This system contains five vocal staves and a piano accompaniment. The first three staves are vocal parts with lyrics 'Give us plen - ty Give us peace.'. The fourth staff is a vocal part with lyrics 'Give us plen - ty Give us peace.'. The fifth staff is a vocal part with lyrics 'Give us plen - ty'. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns, including a triplet of eighth notes in the right hand. The system ends with a double bar line and a forte (*ff*) dynamic marking.

*mf*  
Bless us! O! Po - mo - - na!

*mf*  
Bless us! O! Po - mo - - na!

*mf*  
Bless us! O! Po - mo - - na!

*mf*  
Then our songs of ad - o - ra - tion Nev - er from our lips shall cease.

*mf*  
Then our songs of ad - o - ra - tion Nev - er from our lips shall cease.

*p*

*p*  
Then our songs of ad - o - ra - tion Nev - er from our lips shall cease.

*p*  
Then our songs of ad - o - ra - tion Nev - er from our lips shall cease.

*p*  
Bless us! O! Po - mo - - na!

*p*  
Bless us! O! Po - mo - - na!

*dim.*

*dim.*

*p*

Bless! Bless us! O! Po - mo - na!

*p*

Bless! Bless us! O! Po - mo - na!

*p*

Bless! Bless us! O! Po - mo - na!

*p*

Bless us! Po mo na! Then our songs of

Bless us! Po - mo - na! Then our songs of

*p*

*gve...*

Bless! Bless! us O! Po -

Bless! Bless! us O! Po -

Bless! Bless! us O! Po -

ad - o - ra - tion nev - er from our lips shall cease.

ad - o - ra - tion nev - er from our lips shall cease.

*pp*  
 - mo - na! Bless us! O! Bless us!  
*ppp* *poco rall.*  
 - mo - na! Then our songs of ad - o -  
*poco rall.*  
 - mo - na! Then our songs of ad - o -  
*pp poco rall.*  
 Bless us! O! Po - mo - na! Bless us! O!  
*pp poco rall.*  
 Bless us! O! Po - mo - na! Bless us! O!  
*pp poco rall.*

*pp*  
 Bless us! O! Bless us!  
*rall.*  
 ra - tion nev - er from our lips shall cease.  
*rall.*  
 ra - tion nev - er from our lips shall cease.  
 Bless us! Bless us!  
*rall.*  
 Bless us! Bless us!  
*rall.*

*accel e cres molto.*

gue.....

*Tutti.*  
*ff maestoso molto.*

Bless us! O! Po - mo - - na! Give us plen - ty,

*ff maestoso molto.*

Bless us! O! Po - mo - - na! Give us plen - ty,

*ff maestoso molto.*

Bless us! O! Po - mo - - na! Give us plen - ty,

*ff maestoso molto.*

give us peace, Then our songs of ad - o - ra - tion

give us peace, Then our songs of ad - o - ra - tion

give us peace, Then our songs of ad - o - ra - tion

*cres.*  
nev - er from our lips shall cease.

*cres.*  
nev - er from our lips shall cease.

*cres.*  
nev - er from our lips shall cease.

*cres.*

Bless us! O! Po - mo - - na!

Bless us! O! Po - mo - - na!

Bless us! O! Po - mo - - na!

*8*

Bless us! O! Po - mo - na!

Bless us! O! Po - mo - na!

Bless us! O! Po - mo - na!

*8*

*fff*  
Bless us! O! Po - mo - na!  
*fff*  
Bless us! O! Po - mo - na!  
*fff*  
Bless us! O! Po - mo - na!

8-  
*loco.* Grandioso.

*fff*

Detailed description: This system contains the first three vocal staves and the beginning of the piano accompaniment. The vocal parts enter with the lyrics 'Bless us! O! Po - mo - na!' in a powerful, fortissimo (*fff*) dynamic. The piano accompaniment begins with an 8-measure introduction marked *loco.* and *Grandioso.* The piano part is also marked *fff*.

O! Po - mo - - - na!  
O! Po - mo - - - na!  
O! Po - mo - - - na!

*furioso.*

Detailed description: This system continues the vocal lines with the lyrics 'O! Po - mo - - - na!' and the piano accompaniment. The piano part becomes more active and is marked *furioso.* The system concludes with a double bar line.

*fff*

Detailed description: This system shows the final vocal staves and piano accompaniment. The piano part features a series of chords and a final cadence. The system ends with a double bar line and a repeat sign.