

NOVELLO'S
PART-SONG BOOK
(SECOND SERIES.)

A COLLECTION OF
Four-Part Songs

FOR A.T.T.B.

COMPOSED BY

J. L. HATTON.

Ent. Sta. Hall.

VOL. VII.

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(SECOND SERIES).

WHEN EV'NING'S TWILIGHT.

A FOUR-PART SONG.

COMPOSED BY

J. L. HATTON.

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

Andante.

ALTO.
(*svs. lower*)

1st TENOR
(*svs. lower*)

2nd TENOR
(*svs. lower*)

BASS.

ACCOMP.*
♩ = 66.

Andante. p

When ev' - ning's twi-light ga - thers round, When ev' - ry flow'r is

When ev' - ning's twi-light ga - thers round, When ev' - ry flow'r is

When ev' - ning's twi-light ga - thers round, When ev' - ry flow'r is

When ev' - ning's twi-light ga - thers round, When ev' - ry flow'r is

hush'd to rest, When Au - tumn leaves breathe not a sound, And ev' - ry bird flies

hush'd to rest, When Au - tumn leaves breathe not a sound, And ev' - ry bird flies

hush'd to rest, When Au - tumn leaves breathe not a sound, And ev' - ry bird flies

hush'd to rest, When Au - tumn leaves breathe not a sound, And ev' - ry bird flies

* The right hand part must be played an octave lower than written.

WHEN EV'NING'S TWILIGHT.

to its nest, When dewdrops kiss the blushing rose, When stars are glitt' ring from above,
 to its nest, When dewdrops kiss the blushing rose, When stars are glitt' ring from above,
 to its nest, When stars are glitt' ring from above, When
 to its nest, When stars are glitt' ring from above, When

Then I think of thee, my love, I think of thee, my
 nature's self seeks sweet repose; Then I think of thee, my love, I think of thee, my
 nature's self seeks sweet repose; Then I think of thee, my love, I think of thee, my

love, Then, O then I . . . think of thee.
 love, Then, O then I think of thee.
 love, Then, . . . O then I think of thee.
 love, . . . Then, O then I think of thee.

(SECOND SERIES.)

WARRIORS' SONG.

A FOUR-PART SONG.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWEL AND CO., 1, Berners Street (W.), and 25, Foultry (E.C.).

f *Maestoso.*

ALTO
(8vs. lower.)

1st
TENOR
(8vs. lower.)

2nd
TENOR
(8vs. lower.)

BASS.

Accomp.
♩ = 118.

Aid us, thou god of war, Hear us tho' from a-far,
Aid us, thou god of war, Hear us tho' from a-far,
Aid us, thou god of war, Hear us tho' from a-far,
Hear us, thou god of war, . . . tho' from a-far,

Be thou our gui - ding star, Light us the way! May daunt-less
Be thou our gui - ding star, Light us the way! May daunt-less
Be thou our gui - ding star, Light us the way! May daunt-less
Be . . . thou our guide, Light us the way!

* The right-hand part must be played an Octave lower.

WARRIORS' SONG.

cou - rage prove We are wor - thy of thy love, Hear us now

cou - rage prove We are wor - thy of thy love, Hear us now

cou - rage prove We are wor - thy of thy love, Hear us now

f Li-ber-ty! vengeance! Li-ber-ty! vengeance! Hear us now

from a - bove, Turn not a - way! Here in the stor - my night,

from a - bove, Turn not a - way! Here in the stor - my night,

from a - bove, Turn not a - way! Here in the stor - my night,

from a - bove, Turn not a - way! Here in the

Here, on this gid-dy height, Swear we to win the fight! This be our lay.

Here, on this gid-dy height, Swear we to win the fight! This be our lay.

Here, on this gid-dy height, Swear we to win the fight! This be our lay.

stormy night, Here on this gid-dy height, We swear to win the fight! This be our lay.

ores. *f*

WARRIORS' SONG.

May peaceful thoughts the time be-guile, Of those most dear we
 May peaceful thoughts the time be-guile, Of those most dear we
 May peaceful thoughts . . . the time be-guile, Of those most dear we
 Of those most dear we

p

pp

leave with pain, May our chil-dren's hap-py smile, Beam up-on us
 leave with pain, May our chil-dren's hap-py smile, Beam up-on us
 leave with pain, May our chil-dren's hap-py smile, Beam up-on us
 leave with pain, May our chil-dren's hap-py smile, Beam up-on us

once a-gain, Beam up-on . . . us once a-gain. May our
 once a-gain, Beam up-on . . . us once a-gain. May our
 once a-gain, Beam up-on . . . us once a-gain. May our
 once a-gain, Beam up-on . . . us once a-gain. May our chil-

pp

p

dim.

pp

WARRIORS' SONG.

chil - dren's hap - py smile... Beam up - on us once a - gain.

chil - dren's hap - py smile... Beam up - on us once a - gain.

chil - dren's hap - py smile... Beam up - on us once a - gain.

- dren's hap - py smile... Beam up - on us once a - gain.

Mars! now to thee we cry, All dan - ger we de - fy;

Mars! now to thee we cry, All dan - ger we de - fy;

Mars! now to thee we cry, All dan - ger we de - fy;

Mars! now to thee we cry, All dan - ger we de - fy;

We ne'er will turn and fly, Death do we dare! Now do we

We ne'er will turn and fly, Death do we dare! Now do we

We ne'er will turn and fly, Death do we dare! Now do we

We ne'er will turn and fly, Death do we dare!

WARRIORS' SONG.

fight we go, . . . Where we shall meet the foe, When we will
 fight we go, . . . Where we shall meet the foe, When we will
 fight we go, . . . Where we shall meet the foe, When we will
 Li-ber-ty! vengeance! Li-ber-ty! vengeance! Death to the

lay him low;— Be that our care! Bright star of li - ber - ty!
 lay him low;— Be that our care! Bright star of li - ber - ty!
 lay him low;— Be that our care! Bright star of li - ber - ty!
 foe!— Be that our care! Bright star of

Home of the brave and free! Our lives we give for thee! Vengeance we swear!
 Home of the brave and free! Our lives we give for thee! Vengeance we swear!
 Home of the brave and free! Our lives we give for thee! Vengeance we swear!
 li - berty! Home of the brave and free! Our lives we give for thee! Vengeance we swear!

A B S E N C E.

A FOUR-PART SONG.

COMPOSED BY

JOHN L. HATTON.

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

Adagio.

ALTO
(8ve. lower).

1st
TENOR
(8ve. lower).

2nd
TENOR
(8ve. lower).

BASS.

ACCOMP.*
♩ = 76.

Tho' long years have pass'd a - way, And joy - ous sum - mer

Tho' long years have pass'd a - way, And joy - ous sum - mer

Tho' long years have pass'd a - way, And joy - ous sum - mer

Tho' long years have pass'd a - way, And joy - ous sum - mer

Adagio.

left me, Tho' Au - tumn sings her plain - tive lay, Yet art thou still

left me, Tho' Au - tumn sings her plain - tive lay, .. Yet art thou still

left me, Tho' Au - tumn sings her plain - tive lay, .. Yet art thou still

left me, Tho' Au - tumn sings her plain - tive lay, .. Yet art thou still

* The right-hand part must be played an octave lower.

ABSENCE.

dim. *p* *f* *pp*

1st. 2nd.

dear, still dear to me. me. Tho' far a - way, thy
 dear, art thou still dear . . to me. me. Tho' far a - way, thy
 dear, art thou still dear to me. me. Tho' far a - way, thy
 dear, still dear to me. me. Tho' far a - way, thy

pp

voice is e - ver near to me; Ab - sence but makes thee dear - er to
 voice is e - ver near to me; Ab - sence but makes thee dear - er to
 voice is e - ver near to me; Ab - sence but makes thee dear - er to
 voice is e - ver near to me; Ab - sence but makes thee dear - er to

f *dim.* *pp*

me; No time can change my love for .. thee.
 me; No time can change, No time can change my love . . for thee.
 me; No time can change, can change my love for .. thee.
 me; No time can change, can change my love for thee.

APRIL SHOWERS.

A FOUR-PART SONG.

POETRY FROM "GREEN'S NURSERY ANNUAL," BY PERMISSION.

COMPOSED BY

J. L. HATTON.

London : NOVELLO, EWER AND CO., 1, Berners Street (W.), and 86, Poultry (E.C.).

Allegretto.

ALTO
(8ve. lower.)

1st
TENOR
(8ve. lower.)

2nd
TENOR
(8ve. lower.)

BASS.

ACCOMP.*

Allegretto.

$\text{♩} = 160.$

p *f*

Patter, patter! patter, patter! Let it pour; let it

Patter, patter! patter, patter! Let it pour; let it

Patter, patter! patter, patter! Let it pour; let it

Patter, patter! patter, patter! Let it pour; let it

p *f*

* The right-hand part must be played an octave lower.

APRIL SHOWERS.

pour; Patter, patter! patter, patter! Let it roar, let it roar;

pour; Patter, patter! patter, patter! Let it roar, let it roar;

pour; Patter, patter! patter, patter! Let it roar, let it roar; Down the

pour; Patter, patter! patter, patter! Let it roar, let it roar; Down the

Down the hill-side let it gush; 'Tis the wel-come A - pril

Down the hill-side let it gush; 'Tis the wel-come A - pril

steep roof let it rush, Down the hill-side let it gush; 'Tis the wel-come A - pril

steep roof let it rush, Down the hill-side let it gush;

show'r, Bringing forth the sweet May flow'r, Bringing forth the sweet . . May flow'r.

show'r, Bringing forth the sweet May flow'r, Bringing forth the sweet . . May flow'r.

show'r, Bringing forth the sweet May flow'r, Bringing forth the sweet . . May flow'r.

Bringing forth the sweet . . May flow'r.

APRIL SHOWERS.

Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour; let it

Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour; let it

Pat-ter, pat-ter! pat-ter, patter! Let it pour; let it

Pat-ter, pat-ter! pat-ter, patter! Let it pour; let it

pour; Patter, patter! patter, patter! Let it roar, let it roar;

pour; Patter, patter! patter, patter! Let it roar, let it roar;

pour; Patter, patter! patter, patter! Let it roar, let it roar; Let the

pour; Patter, patter! patter, patter! Let it roar, let it roar; Let the

Let the peal-ing thun-der crash; 'Tis the wel-come A - pril

Let the peal-ing thun-der crash; 'Tis the wel-come A - pril

glanc-ing lightning flash; Let the peal-ing thun-der crash; 'Tis the wel-come A - pril

glanc-ing lightning flash; Let the peal - ing thun-der crash;

APRIL SHOWERS.

show'r, Bringing forth the sweet May flow'r, Bringing forth the sweet . . . May flow'r.

show'r, Bringing forth the sweet May flow'r, Bringing forth the sweet . . . May flow'r.

show'r, Bringing forth the sweet May flow'r, Bringing forth the sweet . . . May flow'r.

Bringing forth the sweet . . . May flow'r.

The first system consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* and *f*.

THIRD VERSE.

Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour; let it

Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour; let it

Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour; let it

Pat-ter, pat-ter! pat-ter, pat-ter! Let it pour; let it

The second system consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* and *f*.

pour; Patter, patter! patter, patter! Let it roar, let it roar;

pour; Patter, patter! patter, patter! Let it roar, let it roar;

pour; Patter, patter! patter, patter! Let it roar, let it roar; Soon the

pour; Patter, patter! patter, patter! Let it roar, let it roar; Soon the

The third system consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* and *f*.

APRIL SHOWERS.

Soon will come a bright spring day; Soon the wel-come A-pril

Soon will come a bright spring day; Soon the wel-come A-pril

clouds will burst a - way; Soon will come a bright spring day; Soon the wel-come A-pril

clouds will burst a - way; Soon will come a bright spring day;

show'rs, Will bring forth the sweet May flow'rs, Will bring forth the sweet . . May flow'rs.

show'rs, Will bring forth the sweet May flow'rs, Will bring forth the sweet . . May flow'rs.

show'rs, Will bring forth the sweet May flow'rs, Will bring forth the sweet . . May flow'rs.

Will bring forth the sweet . . May flow'rs.

THE RED, RED ROSE.

A FOUR-PART SONG.

COMPOSED BY

J. L. HATTON.

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

Allegro moderato.

MEZZO SOPRANO
Oh! my love is like the red, red rose, That's new - ly sprung in

1st TENOR (sve. lower).
is like the red, red rose, That's new - ly sprung in

2nd TENOR (sve. lower).
is like the red, red rose, That's new - ly sprung in

BASS.
is like the red, red rose, That's new - ly sprung in

Allegro moderato.

ACCOMP.
= 132.

June, O my love is like the me - lo - dy, That's sweet-ly play'd in

June, O my love is like the me - lo - dy, That's sweet-ly play'd in

June, O my love is like the me - lo - dy, That's sweet-ly play'd in

June, O my love is like the me - lo - dy, That's sweet-ly play'd in

THE RED, RED ROSE.

mf. *cres.*
 tune, My love is like the red, red rose, That's new-ly sprung in
 tune, My love is like the red, red rose, That's sprung in
 tune, My love is like the red, red rose, That's new-ly sprung in
 tune, the red, red rose, in

f *dim.* *pp*
 June, My love is like the me-lo-dy, That's sweetly play'd in tune, That's
 June, My love is like the me-lo-dy, That's sweet-ly play'd in tune, . . . That's
 June, My love is like the me-lo-dy That's sweet-ly play'd in tune, That's sweet-
 June, My love is like the me-lo-dy, That's sweetly play'd in tune, That's sweet-

sweet-ly play'd in tune. my bon-nie lass, So
 sweet-ly play'd in tune. my bon-nie lass, So
 ly play'd in tune. So fair art thou, my bon-nie lass, So . . .
 ly play'd in tune. So fair art thou, my bon-nie lass, So

THE RED, RED ROSE.

deep in love am I, That I will love thee still, my dear, Tho' all the seas gang

deep in love am I, That I will love thee still, my dear, Tho' all the seas gang

deep in love am I, That I will love thee still, my dear, Tho' all the seas gang

deep in love am I, That I will love thee still, Tho' all the seas gang

dry, the seas gang dry, Tho' all the seas gang dry,

dry, the seas gang dry,

dry, the seas gang dry, the seas gang dry. O my

dry, Tho' all the seas gang dry, the seas gang dry. O my love . . .

O my love . . . That's new - ly sprung in

O my love is like the red, red rose, That's new - ly sprung in

love . . . is like the red, red rose, That's new - ly sprung in

is like the rose,

THE RED, RED ROSE.

June; O my love is like the me-lo-dy, That's sweet-ly play'd in
 June; O my love is like the me-lo-dy, That's sweet-ly play'd in
 June; O my love is like the me-lo-dy, That's sweet-ly play'd in
 O my love is like the me-lo-dy, That's sweet-ly play'd in

tune, That's sweet-ly play'd, . . . That's play'd in tune.
 tune, That's sweet-ly play'd in tune.
 tune, That's sweet-ly play'd, sweet-ly play'd in tune.
 tune, That's sweet-ly play'd, . . . That's sweet-ly play'd in tune.

SECOND VERSE.

Tho' all the seas gang dry, my dear, And rocks melt with the
 the seas gang dry, my dear, And rocks melt with the
 the seas gang dry, my dear, And rocks melt with the
 the seas gang dry, my dear, And rocks melt with the

THE RED, RED ROSE.

sun, . . . Yet I will love thee still, my dear, While the sands of life shall

sun, . . . Yet I will love thee still, my dear, While the sands of life shall

sun, Yet I will love thee still, my dear, While the sands of life shall

sun, Yet I will love thee still, my dear, While the sands of life shall

run, Tho' all the seas gang dry, my dear, And rocks melt with the

run, Tho' all the seas gang dry, my dear, Rocks melt with the

run, Tho' all the seas gang dry, my dear, And rocks melt with the

run, gang dry, my dear, the

sun, Yet I will love thee still, my dear, While the sands of life shall run, While the

sun, Yet I will love thee still, my dear, While the sands of life shall run, . . . the

sun, Yet I will love thee still, my dear, While the sands of life shall run, the sands . . .

sun, Yet I will love thee still, my dear, While the sands of life shall run, the sands . . .

THE RED, RED ROSE.

sands of life shall run. my bon - nie lass, So
 sands of life shall run. my bon - nie lass, So
 of life shall run. So fare thee well, my bon - nie lass, So . .
 of life shall run. So fare thee well, my bon - nie lass, So

fare thee well a - while, And I will come a - gain, my dear, Tho' it were ten thousand
 fare thee well a - while, And I will come a - gain, my dear, Tho' it were ten thousand
 fare thee well a-while, And I will come a - gain, my dear, Tho' it were ten thousand
 fare thee well a-while, And I will come a - gain, Tho' it were ten thousand

mile, ten thousand mile, it were ten thou - sand mile.
 mile, ten thousand mile,
 mile, ten thousand mile, ten thousand mile. O my
 mile, Tho' it were ten thou - sand mile, ten thousand mile. O my love . .

THE RED, RED ROSE.

pp O my love . . . That's new - ly sprung in *cres.*
p O my love is like the red, red rose, That's new - ly sprung in *cres.*
 love . . . is like the red, red rose, That's new - ly sprung in *cres.*
 is like the rose,

pp June; O my love is like the me - lo - dy, That's sweet - ly play'd in *dim.* *p*
f June; O my love is like the me - lo - dy, That's sweet - ly play'd in *dim.* *p*
f June; O my love is like the me - lo - dy, That's sweet - ly play'd in *dim.* *p*
 O my love is like the me - lo - dy, That's sweet - ly play'd in

pp tune, That's sweet-ly play'd, . . . That's play'd in tune.
pp tune, That's sweet-ly play'd . . . in tune.
pp tune, That's sweet-ly play'd, sweet - ly play'd in tune.
pp tune, That's sweet-ly play'd, . . . That's sweet-ly play'd in tune.

B E W A R E.

A FOUR-PART SONG.

POETRY BY H. W. LONGFELLOW.

COMPOSED BY

J. L. HATTON.

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

p Moderato.

ALTO
(8ve. lower.)

I know a maid - en fair to see, Take care! Take care! She

1st
TENOR
(8ve. lower.)

p

I know a maid - en fair to see, Take care! Take care! She

2nd
TENOR
(8ve. lower.)

p

I know a maid - en fair to see, Take care! Take care! She

BASS.

p

I know a maid - en fair to see, Take care! Take care! She

ACCOMP.*

p

♩ = 138.

* The right-hand part must be played an octave lower.

BEWARE.

can both false and friend - ly be, Be - ware! . Be - ware!

can both false and friend - ly be, Be - ware! . Be - ware!

can both false and friend - ly be, Be - ware! . Be - ware!

can both false and friend - ly be, Be - ware! . Be - ware!

The first system of the musical score consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The lyrics are repeated four times across the staves. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include piano (p) and accents (>).

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

The second system of the musical score consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The lyrics are repeated four times across the staves. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include piano (p) and crescendo (cres.) markings.

SECOND VERSE.

She has two eyes, so soft and brown, Take care! Take care! She

She has two eyes, so soft and brown, Take care! Take care! She

She has two eyes, so soft and brown, Take care! Take care! She

She has two eyes, so soft and brown, Take care! Take care! She

The third system of the musical score consists of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The lyrics are repeated four times across the staves. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include piano (p) and accents (>).

BEWARE.

gives a side - glance and looks down; Be - ware! . Be - ware!

gives a side - glance and looks down; Be - ware! . Be - ware!

gives a side - glance and looks down; Be - ware! . Be - ware!

gives a side - glance and looks down; Be - ware! . Be - ware!

The first system of the musical score for 'BEWARE.' consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'gives a side - glance and looks down; Be - ware! . Be - ware!'.

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

The second system of the musical score for 'BEWARE.' consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!'.

THIRD VERSE.

And she has hair of a gold - en hue; Take care! Take care! And

And she has hair of a gold - en hue; Take care! Take care! And

And she has hair of a gold - en hue; Take care! Take care! And

And she has hair of a gold - en hue; Take care! Take care! And

The third system of the musical score for 'BEWARE.' consists of five staves. The top four staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The lyrics are: 'And she has hair of a gold - en hue; Take care! Take care! And'.

BEWARE.

what she says, it is not true; Be - ware! . Be - ware!

what she says, it is not true; Be - ware! . Be - ware!

what she says, it is not true; Be - ware! . Be - ware!

what she says, it is not true; Be - ware! . Be - ware!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "what she says, it is not true; Be - ware! . Be - ware!". The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The music is in a key with one sharp (F#) and a 2/4 time signature. Dynamics include piano (p) and accents (>).

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!". The piano accompaniment includes a crescendo (cres.) and a piano (p) dynamic marking. The musical notation includes various note values, rests, and articulation marks.

FOURTH VERSE.

She gives thee a gar - land wo - ven fair; Take care! Take care! It

She gives thee a gar - land wo - ven fair; Take care! Take care! It

She gives thee a gar - land wo - ven fair; Take care! Take care! It

She gives thee a gar - land wo - ven fair; Take care! Take care! It

The third system of the musical score is the fourth verse. The lyrics are: "She gives thee a gar - land wo - ven fair; Take care! Take care! It". The vocal parts and piano accompaniment continue with the same musical style as the previous systems. The piano accompaniment includes a piano (p) dynamic marking and accents (>).

BEWARE.

is a fools' - cap for thee to wear; Be - ware! . Be - ware!

is a fools' - cap for thee to wear; Be - ware! . Be - ware!

is a fools' - cap for thee to wear; Be - ware! . Be - ware!

is a fools' - cap for thee to wear; Be - ware! . Be - ware!

The first system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "is a fools' - cap for thee to wear; Be - ware! . Be - ware!". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. Dynamics include piano (*p*) and accents (*>*).

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!

The second system of the musical score consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "Trust her not, she is fool - ing thee! Trust her not, she is fool - ing thee!". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. Dynamics include piano (*p*) and crescendo (*cres.*).

THE HAPPIEST LAND.

A FOUR-PART SONG.

TRANSLATED FROM THE GERMAN BY LONGFELLOW.

COMPOSED BY

JOHN L. HATTON.

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

Allegro.

ALTO
(Sve. lower).

1st
TENOR
(Sve. lower).

2nd
TENOR
(Sve. lower).

BASS.

There sat one day in qui - et, By an ale-house on the

There sat one day in qui - et, By an ale-house on the

There sat one day in qui - et, By an ale-house on the

There sat one day in qui - et, By an ale-house on the

ACCOMP.*

Allegro.

p

$\text{♩} = 168.$

Rhine, Four hale and hear - ty fel - lows, And drank the pre - cious wine, The

Rhine, Four hale and hear - ty fel - lows, And drank the pre - cious wine, The

Rhine, Four hale and hear - ty fel - lows, And drank the pre - cious wine, The

Rhine, Four hale and hear - ty fel - lows, And drank the pre - cious wine, The

* The right-hand part must be played an octave lower.

THE HAPPIEST LAND.

land - lord's daugh-ter fill'd their cups, A - round the rus - tic board; Then
 land - lord's daugh-ter fill'd their cups, A - round the rus - tic board; Then
 land - lord's daugh-ter fill'd their cups, A - round the rus - tic board;
 land - lord's daugh-ter fill'd their cups, A - round the rus - tic board;

sat they all And spake not one rude word, And
 sat they all so calm and still, And spake not one rude word, And
 so calm and still, And spake not one rude word, . . . And
 so calm and still, And spake not one rude word, . . . And

spake not one rude word, And spake not one rude word. But
 spake not one rude word, And spake not one rude word. But
 spake not one rude word, And spake not one rude word. But
 spake not one rude word, And spake not one rude word. But

THE HAPPIEST LAND.

when the maid de - part - ed, A Swa - bian rais'd his hand, And
 when the maid de - part - ed, A Swa - bian rais'd his hand, And
 when the maid de - part - ed, A Swa - bian rais'd his hand, And
 when the maid de - part - ed, A Swa - bian rais'd his hand, And

cried, all hot and flush'd with wine, "Long live the Swa-bian
 cried, all hot and flush'd with wine, "Long live the Swa-bian
 cried, all hot and flush'd with wine, "Long live the Swa-bian land!
 cried, all hot and flush'd with wine, "Long live the Swa-bian

land!"
 land!"
 The great-est king - dom up - on earth, Can - not with that com - pare, With
 land!"

THE HAPPIEST LAND.

all the stout and har - dy men, And the nut-brown maidens there." "Ha!" cried a Sax-on

"Ha!" cried a Sax-on

"Ha!" cried a Sax-on

"Ha!" cried a Sax-on

"Ha!" cried a Sax-on

laugh-ing, And dash'd his beard with wine, "I had ra - ther live in

laugh-ing, And dash'd his beard with wine, "I had ra - ther live in

laugh-ing, And dash'd his beard with wine, "I had ra - ther live in

laugh-ing, And dash'd his beard with wine, "I had ra - ther live in

Lap - land Than that Swa - bian land of thine! The good - liest land on

Lap - land Than that Swa - bian land of thine! The good - liest land on

Lap - land Than that Swa - bian land of thine!

Lap - land Than that Swa - bian land of thine!

THE HAPPIEST LAND.

all this earth, It is the Sax - on land: There have I as ma - ny
 all this earth, It is the Sax - on land: There have I as ma - ny
 There have I as ma - ny
 There have I as ma - ny

This system contains the first four staves of music. The first two staves are vocal lines with lyrics. The third staff is a piano accompaniment line. The fourth staff is a bass line. The lyrics are: "all this earth, It is the Sax - on land: There have I as ma - ny". The piano part features a rhythmic accompaniment with chords. The bass line is a simple harmonic accompaniment.

maid - ens, As fin - gers on this hand."
 maid - ens, As fin - gers on this hand."
 maid - ens, As fin - gers on this hand."
 maid - ens, As fin - gers on this hand." "Hold your tongues, both Swa - bian and

This system contains the next four staves of music. The lyrics continue: "maid - ens, As fin - gers on this hand." and "Hold your tongues, both Swa - bian and". The piano accompaniment continues with a steady rhythm.

"Hold your tongues, both Swa-bian and Sax-on!" A bold Bo-he-mian cries,
 "Hold your tongues, both Swa-bian and Sax-on!" A bold Bo-he-mian cries,
 "Hold your tongues, both Swa-bian and Sax-on!" A bold Bo-he-mian cries,
 Sax-on! If

This system contains the final four staves of music. The lyrics conclude with: "Sax-on! If". The piano accompaniment ends with a final chord.

THE HAPPIEST LAND.

there's a heav'n up - on this earth, In Bo - he - mia it lies. There the tai - lor blows the

There the tai - lor blows the flute, And the
 There the tai - lor blows the flute, And the

flute And the cobb - ler blows the horn, . . .

cobb - ler blows the horn, And the mi - ner blows the bu - gle, O - ver moun - tain gorge and
 cobb - ler blows the horn, And the mi - ner blows the bu - gle, O - ver moun - tain gorge and
 And the mi - ner blows the bu - gle, O - ver moun - tain gorge and
 And the mi - ner blows the bu - gle, O - ver moun - tain gorge and

THE HAPPIEST LAND.

bourn, *ff* O-ver mountain gorge, O-ver gorge and bourn." And *pp* *piu lento.*
 bourn, *ff* O-ver mountain gorge, O-ver gorge and bourn." And *pp* *piu lento.*
 bourn, *ff* O-ver moun-tain gorge, O-ver gorge and bourn." And *pp* *piu lento.*
 bourn, O-ver mountain gorge and bourn, O-ver mountain gorge and bourn." And *pp*

then the landlord's daughter Up to heav'n rais'd her hand, And said, "Ye may no
 then the landlord's daughter Up to heav'n rais'd her hand, And said, "Ye may no
 then the landlord's daughter Up to heav'n rais'd her hand, And said, "Ye may no
 then the landlord's daughter Up to heav'n rais'd her hand, And said, "Ye may no

more con-tend: There lies the hap-piest land, There lies the hap - piest land." *pp* *rall. al fine.*
 more con-tend: There lies the hap-piest land, There lies the hap - piest land." *pp*
 more con-tend: There lies the hap-piest land, There lies the hap - piest land." *pp* *rall. al fine.*
 more con-tend: There lies the hap-piest land, There lies the hap - piest land." *pp*
pp rall. al fine.

THE SAILOR'S SONG.

A FOUR-PART SONG.

COMPOSED BY

J. L. HATTON.

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

Allegretto.
p

ALTO
(8vs. lower.)

1ST
TENOR
(8vs. lower.)

2ND
TENOR
(8vs. lower.)

BASS.

ACCOMP.*
♩ = 72.

Sweetly blows the west - ern wind, Soft - ly o'er the rippling
Sweetly blows the west - ern wind, Soft - ly o'er the rippling
Sweetly blows the west-ern wind, o'er the rippling
Sweet-ly blows the west-ern wind, o'er the rippling

p

sea; And thy sai - lor's con-stant mind, E-ver turns to
sea; And thy sai - lor's con-stant mind, E-ver turns to
sea; And thy sai - - - lor's con - - - stant mind, E-ver turns to
sea; And thy sai - - - lor's con - - - stant mind, E-ver turns to

* The right-hand part must be played an octave lower.

THE SAILOR'S SONG.

thee. Tho' the north wind may a - rise, And the waves dash
 thee. Tho' the north wind may . . . a - rise, And the waves dash
 thee. Tho' the north wind may . . . a - rise, And the waves dash
 thee. Tho' . . . the north wind may a - rise, And . . . the waves dash

madly by, Tho' the storm should rend the skies, And vi - vid light-nings round us
 mad - ly by, Tho' the storm should rend the skies, And vi - vid light-nings round us
 mad - ly by, Tho' the storm should rend the skies, And vi - vid light-nings round us
 madly by, Tho' the storm should rend the skies, And vi - vid light-nings round us

fly, Then I love thee more and more, Then more dear art thou to
 fly, . . . Then, then I love thee more and more, Then more dear art thou to
 fly, Then, . . . then I love thee more and more, Then more dear art thou to
 fly, Then, . . . then I love thee more and more, Then more dear art thou to

THE SAILOR'S SONG.

near; And to thee his thoughts will stray; . . . Thee he holds most
 near; And to thee his thoughts will stray; Thee he holds most
 near; And to thee his thoughts will stray; Thee he holds most
 near; And to thee his thoughts will stray; Thee he holds most

dear. Tho' the tem-pest may ap-pal, And strike ter-ror
 dear. Tho' the tem-pest may . . . ap-pal, And strike ter-ror
 dear. Tho' the tem-pest may . . . ap-pal, And strike ter-ror
 dear. Tho' . . the tem-pest may ap-pal, And . . strike ter-ror

to the brave; Tho' on high for aid we call, And pray we may not find a
 to the brave; Tho' on high for aid we call, And pray we may not find a
 to the brave; Tho' on high for aid we call, And pray we may not find a
 to the brave; Tho' on high for aid we call, And pray we may not find a

THE SAILOR'S SONG.

rall. *pp*
 grave, Then I love thee more and more, Then more dear art thou to
dim. *rall.* *pp*
 grave, Then, then I love thee more and more, Then more dear art thou to
dim. *rall.* *pp*
 grave, Then, . . then I love thee more and more, Then more dear art thou to
dim. *rall.* *pp*
 grave, Then, . . then I love thee more and more, Then more dear art thou to
dim. e rall. *pp*
 me, And I sigh for that fair shore, . . . Dis-tant o'er the
dim. *p*
 me, And I sigh for that fair shore, Dis-tant o'er the
dim. *p*
 me, And I sigh . . . for that fair shore, Dis-tant o'er the
dim. *p*
 me, And I sigh . . . for that fair shore, Dis-tant o'er the
dim. *p*
 sea, Dis - - tant, dis - tant o'er the sea.
dim. *p* *rall.*
 sea, Dis - - tant, dis - tant o'er the sea.
dim. *p* *rall.*
 sea, Dis - tant o'er, . . . o'er the sea.
dim. *p* *rall.*
 sea, Dis - tant o'er the sea.

(SECOND SERIES.)

BUSY, CURIOUS, THIRSTY FLY.

A FOUR-PART SONG.

COMPOSED BY

J. L. HATTON.

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

Andante con moto.

ALTO
(8ve. lower). *p* Bu - sy, cu - rious, thir - sty fly! Drink with me, and drink as I,

1ST TENOR
(8ve. lower). *p* Bu - sy, cu - rious, thir - sty fly! Drink with me, and drink as I,

2ND TENOR
(8ve. lower). *p* Bu - sy, cu - rious, thir - sty fly! Drink with me, and drink as I,

BASS. *p* Bu - sy cu - rious, thir - sty fly! Drink with me, and drink as I,

ACCOMP.* *p* = 96. *Andante con moto.*

cres. *f* *p*

Free - ly wel - come to my cup, Could'st thou sip, and sip it up, Could'st

cres. *f* *p*

Free - ly wel - come to my cup, Could'st thou sip, and sip it up,

cres. *f* *p*

Free - ly wel - come to my cup, Could'st thou sip, and sip it up, Could'st

cres. *f* *p*

Free - ly wel - come to my cup, Could'st thou sip, and sip it up,

* The right-hand part must be played an octave lower.

BUSY, CURIOUS, THIRSTY FLY.

thou sip, and sip it up, *mf* Make the most of life you may,
 Could'st thou sip, and sip it up, *mf* Make the most of life you may,
 thou sip, and sip it up,
 Could'st thou sip, and sip it up, *mf* Make the most of life you may,

p Life is short, and wears a - way, *pp* Life is short, and wears a-way, Bu-sy, curious,
p Life is short, and wears a - way, *pp* Life is short, and wears a-way, Bu-sy,
 Life is short, and wears a - way,
 Life is short, and wears a - way, *pp* Bu-sy, curious, thirsty

f thir - sty fly! *dim.* cu - rious, thir-sty fly! Bu - sy, cu - rious, thir - sty fly!
f cu - rious, thir-sty fly! *dim.* thir - sty fly! Bu - sy, cu - rious, thir - sty fly!
 Bu - sy, thir - sty fly! *f* Bu - sy, cu - rious, thir - sty fly!
 fly! Bu - sy, cu - rious, thir-sty fly! *dim.* Bu - sy, cu - rious, thir - sty fly!

BUSY, CURIOUS, THIRSTY FLY.

SECOND VERSE.

Both a - like are mine and thine! Hast' - ning quick to their de - cline;

Both a - like are mine and thine! Hast' - ning quick to their de - cline:

Both a - like are mine and thine! Hast' - ning quick to their de - cline

Both a - like are mine and thine! Hast' - ning quick to their de - cline;

Thine's a sum - mer, mine no more, Though re - peat - ed to three score, Though

Thine's a sum - mer, mine no more, Though re - peat - ed to three score,

Thine's a sum - mer, mine no more, Though re - peat - ed to three score, Though

Thine's a sum - mer, mine no more, Though re - peat - ed to three score,

re - peat - ed to three score. Three score sum - mers, when they're gone,

Though re - peat - ed to three score. Three score sum - mers, when they're gone,

re - peat - ed to three score.

Though re - peat - ed to three score. Three score sum - mers when they're gone,

BUSY, CURIOUS, THIRSTY FLY.

Will ap-pear as short as one, Will ap-pear as short as one. Bu-sy, curious,
 Will ap-pear as short as one, Will ap-pear as short as one. Bu-sy,
 Will ap-pear as short as one.
 Will ap-pear as short as one. Bu-sy, curious, thirsty

p *pp* *pp* *pp*

thir - sty fly! cu - rious, thir-sty fly! Bu - sy, cu - rious, thir - sty fly!
 cu - rious, thir-sty fly! thir - sty fly! Bu - sy, cu - rious, thir - sty fly!
 Bu - sy, thir - sty fly! Bu - sy, cu - rious, thir - sty fly!
 fly! Bu - sy, cu - rious, thir-sty fly! Bu - sy, cu - rious, thir - sty fly!

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

GOOD NIGHT.

A FOUR-PART SONG.

POETRY BY LONGFELLOW.

COMPOSED BY

JOHN L. HATTON.

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

Andante non troppo.

ALTO
(Svs. lower.)

1st
TENOR
(Svs. lower.)

2nd
TENOR.
(Svs. lower.)

BASS.

ACCOMP.
96.

Good night! Good night! be - lov - ed! I come to watch o'er

Good night! Good night! be - lov - ed! Good

Good night! Good night! be - lov - ed! Good

Good night! Good night! be - lov - ed! I come to watch o'er

thee! . . . Good night! Good night! be - lov - ed! I come to watch o'er

night! . . . Good night! Good night! be - lov - ed! I come to watch o'er

night! . . . Good night! Good night! be - lov - ed! I come to watch o'er

thee! . . . Good night! Good night! be - lov - ed! I come to watch o'er

The right-hand part must be played an octave lower.

GOOD NIGHT.

mf thee! To be near thee, *f* To be near thee, *pp* A - lone is peace for
mf thee! To be near thee, *f* To be near thee, *pp* A - lone is peace for
mf thee! To be near thee, *f* To be near thee, *pp* A - lone is peace for
 thee! To be near thee, *f* To be near thee, *pp* A - lone is peace for

mf me, *dim.* To be near thee, *p* To be near thee A - lone is peace for
mf me, *dim.* To be near thee, *p* To be near thee, A - lone is peace for
mf me, *dim.* To be near thee, *p* To be near thee, A - lone is peace for
 me, is peace, . . . A - lone is peace for

mf me, *dim.* A - lone is peace for me, *p* peace
mf me, *p* A - lone . . . is peace for me, *pp* peace . . .
mf me, *p* A - lone, a - lone is peace for me, *pp* peace . . .
 me, *p* A - lone, . . . A - lone is peace for me, *pp* peace

mf me, *p* A - lone is peace for me, *pp* peace
mf me, *p* A - lone is peace for me, *pp* peace

GOOD NIGHT.

a - lone for . . . me. Thine eyes are stars of morn - ing, Thy
 a - lone for me. Thine eyes are stars of morn - ing,
 a - lone for me. Thine eyes are stars of morn - ing,
 peace a - lone for me. Thine eyes are stars of morn - ing, Thy

lips are crim-son flow'rs! . . . Thine eyes are stars of morn - ing, Thy
 Good night! . . . Thine eyes are stars of morn - ing, Thy
 Good night! . . . Thine eyes are stars of morn - ing, Thy
 lips are crim-son flow'rs! . . . Thine eyes are stars of morn - ing, Thy

lips are crim-son flow'rs! Good night! Good night! be - lov - ed! While I
 lips are crim-son flow'rs! Good night! Good night! be - lov - ed! While I
 lips are crim-son flow'rs! Good night! Good night! be - lov - ed! While I
 lips are crim-son flow'rs! be - lov - ed! While I

GOOD NIGHT.

count the wea-ry hours. To be near thee, To be near thee, A - lone is peace for me,

count the wea-ry hours. To be near thee, To be near thee, A - lone is peace for me,

count the wea-ry hours. To be near thee, To be near thee, A - lone is peace for me,

count the wea-ry hours. To be near . . . thee A - lone is peace for me,

mf *dim.* *p*

- lone is peace for me, A - lone is

- lone is peace for me, A - lone . . . is

- lone is peace for me, A - lone, a - lone is

- lone is peace for me, A - lone, . . . a - lone is

f *mf* *p*

peace for me, *pp* peace . . . a - lone for me.

peace for me, *pp* peace . . . a - lone for me.

peace for me, *pp* peace . . . a - lone for me.

peace for me, *pp* peace, peace a - lone for me.

pp *rall.*

BACCHANALIAN SONG.

A FOUR-PART SONG.

COMPOSED BY

J. L. HATTON.

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

Allegro con spirito.

ALTO
(8vs. lower.)

Now, boys, we've met to-night, Ro - sy hours to bor - row;

1st
TENOR
(8vs. lower.)

Now, boys, we've met to-night, Ro - sy hours to bor - row;

2nd
TENOR
(8vs. lower.)

Now, boys, we've met to-night, Ro - sy hours to bor - row;

BASS.

Now, boys, we've met to-night, Ro - sy hours to bor - row;

Accomp.*

$\text{♩} = 104.$

See, the wine is spark - ling bright, A - way with care or sor - row.

See, the wine is spark - ling bright, A - way with care or sor - row.

See, the wine is spark - ling bright, A - way with care or sor - row.

See, the wine is spark - ling bright, A - way with care or sor - row.

* The right-hand part must be played an octave lower.

BACCHANALIAN SONG.

Here will we sit a-while, Quaff-ing bright-est sher-ry, And so the

Here will we sit a-while, Quaff-ing bright-est sher-ry, And so the

Here will we sit a-while, Quaff-ing bright-est sher-ry, And so the

Hear will we sit a-while, Quaff-ing bright-est sher-ry, And so the

time be-guile, Mak-ing life thus mer-ry, Making life . .

time be-guile, Mak-ing life thus mer-ry, Mak-ing life thus

time be-guile, Mak-ing life thus mer-ry, Mak-ing life thus mer-ry, Making

time be-guile, Mak-ing life thus mer-ry, Mak-ing life thus mer-ry, Making

thus mer-ry. Let each man toast a pret-ty lass,

mer-ry. Let each man toast . . . a pret-ty lass,

life thus mer-ry, Let each man toast a pret-ty lass,

life thus mer-ry. Let each toast a pret-ty lass, To

BACCHANALIAN SONG.

I drink most glad - ly; Wing - ed Cu - pid's in the
 I drink most glad - ly; Wing - ed Cu - pid's in the
 I drink most glad - ly; Wing - ed Cu - pid's in the
 mine I drink most glad - ly; Wing - ed Cu - pid's in the glass, And

glass, And sits there sigh - ing sad - ly; . . . Wing - ed Cu - pid's
 glass, And sits there sigh - ing sad - ly, sigh - -
 glass, And sits there sigh - ing sad - ly, sigh - -
 sits . . . there sigh - ing sad - ly, sigh - -

in the glass, And sits there sigh - ing sad - ly. Now drink! Now drink!
 ing, sigh - ing sad - ly. Now drink! Now drink!
 - ing, sigh - ing sad - - ly. Now drink! . . .
 - ing, sigh - ing sad - - ly. Now drink! Now drink!

BACCHANALIAN SONG.

Now drink! Now drink! Now drink! Now drink! Hip

Now drink! Now drink! Now drink! Now drink! Hip

drink, boys, drink!

Now drink! Now drink! Now drink! Now drink! Hip

ff hip, hip, hip, hur - rah! . . . hip, hip, hur - rah! . . . hip, hip, hur-

ff hip, hip, hip, hur - rah! . . . hip, hip, hur - rah! . . . hip, hip, hur-

ff hurrah! hip, hip, hur-rah! hurrah! hip, hip, hur-rah! hur-

ff hip, hip, hip, hur - rah! . . . hip, hip, hur - rah! . . . hip, hip, hur-

p rah! hur - rah! hur - rah! Now, boys, we've met to - night,

p rah! hur - rah! hur - rah! Now, boys, we've met to - night,

p rah! hur - rah! hur - rah! Now, boys, we've met to - night,

p rah! hur - rah! hur - rah! Now, boys, we've met to - night,

BACCHANALIAN SONG.

Ro - sy hours to bor - row; See, the wine is spark - ling bright, A -
 Ro - sy hours to bor - row; See, the wine is spark - ling bright, A -
 Ro - sy hours to bor - row; See, the wine is spark - ling bright, A -
 Ro - sy hours to bor - row; See, the wine is spark - ling bright, A -

- way with care or sor - row. Hip, hip, hur - rah! hip, hip, hur -
 - way with care or sor - row. Hip, hip, hur - rah! hip, hip, hur -
 - way with care or sor - row. Hip, hip, hur - rah! hip, hip, hur -
 - way with care or sor - row. Hip, hip, hur - rah! hip, hip, hur -

rah! hur - rah! hur - rah! . . . hur - rah!
 rah! hur - rah! hur - rah! . . . hur - rah!
 - rah! hur - rah! hur - rah! hip, hip, hur - rah!
 - rah! hur - rah! hur - rah! . . . hur - rah!

(SECOND SERIES.)

STARS OF THE SUMMER NIGHT.

A FOUR-PART SONG.

THE POETRY BY H. W. LONGFELLOW.

COMPOSED BY

J. L. HATTON.

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

Allegretto.

ALTO.
(8va. lower.)

1st TENOR
(8va. lower.)

2nd TENOR
(8va. lower.)

BASS.

ACCOMP.

$\text{♩} = 168.$

p

Stars of the sum - mer night! . . . Far in yon a - zure

Stars of the sum - mer night! . . . Far in yon a - zure

Stars of the sum - mer night!

Stars of the sum - mer night!

Stars of the sum - mer night!

deeps, . . . Hide, hide your gold - en light! . . . She

deeps, . . . Hide, hide your gold - en light! . . . She

Far in yon a - zure deeps, Hide, hide your gold - en light! She

Far in yon a - zure deeps, . . . Hide, hide your gold - en light! She

* The right-hand part must be played an octave lower.

STARS OF THE SUMMER NIGHT.

do/cce.

p sleeps! my la - dy sleeps . . . Stars of the sum - mer night!

pp sleeps! my la - dy sleeps! my la - dy sleeps! . . . she sleeps! my

pp sleeps! my la - dy sleeps! my la - dy sleeps! . . . she sleeps! my

p sleeps! my la - dy sleeps! my la - dy sleeps! . . . she sleeps! my

p

Hide, hide your gold - en light! . . . she sleeps! . . . my

pp la - dy sleeps! . . . she sleeps! . . . she sleeps! . . . my

pp la - dy sleeps! . . . she sleeps! . . . she sleeps! . . . my

pp la - dy sleeps! . . . she sleeps! . . . she sleeps! . . . my

pp

sf la - dy sleeps! . . . sleeps!

pp la - dy sleeps! . . . sleeps!

pp la - dy sleeps! . . . sleeps!

pp la - dy sleeps! . . . sleeps!

pp *sostenuto.*

STARS OF THE SUMMER NIGHT.

SECOND VERSE.

Moon of the sum - mer night! . . . Far down you west - ern
 Moon of the sum - mer night! . . . Far down you west - ern
 Moon of the sum - mer night!
 Moon of the sum - mer night!

steeps, . . . Sink, sink in sil - ver light! . . . She
 steeps, . . . Sink, sink in sil - ver light! . . . She
 Far down you west - ern steeps, Sink, sink in sil - ver light! she
 Far down you west - ern steeps, . . . Sink, sink in sil - ver light! she

sleeps! my la - dy sleeps! . . . Moon of the sum - mer night!
 sleeps! my la - dy sleeps! my la - dy sleeps! . . . she sleeps! my
 sleeps! my la - dy sleeps! my la - dy sleeps! . . . she sleeps! my
 sleeps! my la - dy sleeps! my la - dy sleeps! . . . she sleeps! my

STARS OF THE SUMMER NIGHT.

creeps, . . . Fold, fold thy pi - nions light! . . . She
 creeps, . . . Fold, fold thy pi - nions light! . . . She
 Where you - der wood - bine creeps, . . . Fold, fold thy pi - nions light! She

p sleeps! my la - dy sleeps! . . . *dolce.* Wind of the sum - mer night!
p sleeps! my la - dy sleeps! *pp* my la - dy sleeps! . . . she sleeps! my
p sleeps! my la - dy sleeps! *pp* my la - dy sleeps! . . . she sleeps! my
p sleeps! my la - dy sleeps! *pp* my la - dy sleeps! . . . she sleeps! my

Fold, fold thy pi - nions light! . . . *pp* she sleeps! . . . my
pp la - dy sleeps! . . . she sleeps! . . . she sleeps! . . . my
pp la - dy sleeps! . . . she sleeps! . . . she sleeps! . . . my
pp la - dy sleeps! . . . she sleeps! . . . she sleeps! . . . my

STARS OF THE SUMMER NIGHT.

p sleeps! my la - dy sleeps! . . . Dreams of the sum - mer night! *dolce.*

p sleeps! my la - dy sleeps! *pp* my la - dy sleeps! . . . she sleeps! my

p sleeps! my la - dy sleeps! *pp* my la - dy sleeps! . . . she sleeps! my

p sleeps! my la - dy sleeps! *pp* my la - dy sleeps! . . . she sleeps! my

p

Tell her her lov - er keeps watch! . . . she sleeps! . . . my

la - dy sleeps! . . . she sleeps! . . . she sleeps! . . . my

la - dy sleeps! . . . she sleeps! . . . she sleeps! . . . my

la - dy sleeps! . . . she sleeps! . . . she sleeps! . . . my

pp

la - dy sleeps! *sf* sleeps! *pp* sleeps!

la - dy sleeps! *sf* sleeps! *pp* sleeps!

la - dy sleeps! *sf* sleeps! *pp* sleeps!

la - dy sleeps! *sf* sleeps! *pp* sleeps!

sf *pp sostenuto.*

(SECOND SERIES.)

KING WITLAF'S DRINKING HORN.

A FOUR-PART SONG.

THE POETRY BY H. W. LONGFELLOW

COMPOSED BY

J. L. HATTON.

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

Allgro con spirito.

ALTO.
(8ve. lower).

1st
TENOR
(8ve. lower).

2nd
TENOR
(8ve. lower).

BASS.

Wit - laf, a King of the Sax - ons, Ere yet his last he

Wit - laf, a King of the Sax - ons, Ere yet his last he

Wit - laf, a King of the Sax - ons, Ere yet his last he

Wit - laf, a King of the Sax - ons, Ere yet his last he

ACCOMP.*

Allegro con spirito.

f

♩. = 100.

* The right hand part must be played an octave lower than written.

KING WITLAF'S DRINKING HORN.

breath'd, To the mer - ry monks of Croy - land His drink - ing horn be -
 breath'd, To the mer - ry monks of Croy - land His drink - ing horn be -
 breath'd, To the mer - ry monks of Croy - land His drink - ing horn be -

queth'd, That, when - e - ver they sat at their re - vels, And drank from the gold - en
 queth'd, That, when - e - ver they sat at their re - vels, And drank from the gold - en
 queth'd, That, when - e - ver they sat at their re - vels, And drank from the gold - en
 queth'd, That, when - e - ver they sat at their re - vels, And drank from the gold - en

dim. *p* *rall.*
 bowl, They might re - member the do - nor, And breathe a pray'r for his
 bowl, They might re - member the do - nor, And breathe a pray'r for his
 bowl, They might re - member the do - nor, And breathe a pray'r for his
 bowl, They might re - member the do - nor, And breathe a pray'r for his
 dim. *p* *rall.*

KING WITLAF'S DRINKING HORN.

soul. . So sat they once at Christ - mas, And bade the gob - let

soul. . So sat they once at Christ - mas, And bade the gob - let

soul. . So sat they once at Christ - mas, And bade the gob - let

soul. . So sat they once at Christ - mas, And bade the gob - let

pass; In their beards the red wine glis-ten'd Like dew-drops in the grass.

pass; In their beards the red wine glis-ten'd Like dew-drops in the grass. Like

pass; In their beards the red wine glis-ten'd Like dew-drops in the grass.

pass; In their beards the red wine glis-ten'd Like dew-drops in the grass. Like dew-drops

Like dew-drops in the grass, Like dew-drops in the grass.

dew-drops in the grass, Like dew-drops in the grass.

Like dew-drops in the grass, Like dew-drops in the grass.

in the grass, Like dew-drops in the grass.

KING WITLAF'S DRINKING HORN.

SECOND VERSE.

They drank to the saints and mar - tyrs, Of the dis - mal days of
 They drank to the saints and mar - tyrs, Of the dis - mal days of
 They drank to the saints and mar - tyrs, Of the dis - mal days of
 They drank to the saints and mar - tyrs, Of the dis - mal days of

yore, . And as soon as the horn was emp - ty, They re - mem - ber'd one saint
 yore, . And as soon as the horn was emp - ty, They re - mem - ber'd one saint
 yore, . And as soon as the horn was emp - ty, They re - mem - ber'd one saint
 yore, . And as soon as the horn was emp - ty, They re - mem - ber'd one saint

more, And the read - er dron'd from the pul - pit, Like the mur - mur of ma - ny
 more, And the read - er dron'd from the pul - pit, Like the mur - mur of ma - ny
 more, And the read - er dron'd from the pul - pit, Like the mur - mur of ma - ny
 more, And the read - er dron'd from the pul - pit, Like the mur - mur of ma - ny

KING WITLAF'S DRINKING HORN.

bees, The legend of good Saint Guth-lac, And Saint Basil's homi-
 bees, The legend of good Saint Guth-lac, And Saint Basil's homi-
 bees, The legend of good Saint Guth-lac, And Saint Basil's homi-

lies, Till the great bells of the Con-vent From their pri-son in the
 lies, Till the great bells of the Con-vent From their pri-son in the
 lies, Till the great bells of the Con-vent From their pri-son in the

tow'r. Guth-lac and Bartho-lo-mæ-us, Pro-claim'd the midnight hour.
 tow'r. Guth-lac and Bartho-lo-mæ-us, Pro-claim'd the midnight hour. Pro-
 tow'r. Guth-lac and Bartho-lo-mæ-us, Pro-claim'd the midnight hour.
 tow'r. Guth-lac and Bartho-lo-mæ-us, Pro-claim'd the midnight hour, Proclaim'd the

KING WITLAF'S DRINKING HORN.

Proclaim'd the mid - night hour, Pro - claim'd the mid - night hour.
 claim'd the mid - night hour, Pro - claim'd the mid - night hour.
 Pro - claim'd the mid - night hour, Pro - claim'd the midnight hour.
 mid - night hour, Pro - claim'd the midnight hour.

THIRD VERSE.

And the yule - log crack'd in the chim - ney, And the Ab - bot bow'd his
 And the yule - log crack'd in the chim - ney, And the Ab - bot bow'd his
 And the yule - log crack'd in the chim - ney, And the Ab - bot bow'd his
 And the yule - log crack'd in the chim - ney, And the Ab - bot bow'd his

head, And the flame - lets flapp'd and flicker'd, But the Ab - bot was stark and
 head, And the flame - lets flapp'd and flicker'd, But the Ab - bot was stark and
 head, And the flame - lets flapp'd and flicker'd, But the Ab - bot was stark and
 head, And the flame - lets flapp'd and flicker'd, But the Ab - bot was stark and

KING WITLAF'S DRINKING HORN.

dead; Yet still in his pal - lid fin - gers He clutch'd the gold - en

dead; Yet still in his pal - lid fin - gers He clutch'd the gold - en

dead; Yet still in his pal - lid fin - gers He clutch'd the gold - en

dead; Yet still in his pal - lid fin - gers He clutch'd the gold - en

rall.
bowl, In which, like a pearl dis - solv - ing, Had sunk and dis -

rall.
bowl, In which, like a pearl dis - solv - ing, Had sunk and dis -

rall.
bowl, In which, like a pearl dis - solv - ing, Had sunk and dis -

rall.
bowl, In which, like a pearl dis - solv - ing, Had sunk and dis -

sosten. *rall.* *molto legato.*

f tempo.
- solv'd his soul. But not for this their re - vels The jo - vial monks for -

f tempo.
- solv'd his soul. But not for this their re - vels The jo - vial monks for -

f tempo.
- solv'd his soul. But not for this their re - vels The jo - vial monks for -

f tempo.
- solv'd his soul. But not for this their re - vels The jo - vial monks for -

f tempo.

KING WITLAF'S DRINKING HORN.

- bore; For they cried, "Fill high the gob-let! We must drink to one saint more,

- bore; For they cried, "Fill high the gob-let! We must drink to one saint more, must

- bore; For they cried, "Fill high the gob-let! We must drink to one saint more,

- bore; For they cried, "Fill high the gob-let! We must drink to one saint more, must drink, must

must drink to one saint more, must drink to one saint more."

drink to one saint more, . . . must drink to one saint more."

must drink to one saint more, must drink to one saint more."

drink to one saint more, . . . must drink to one saint more."

TARS' SONG.

A FOUR-PART SONG.

COMPOSED BY

J. L. HATTON.

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

Allegro con brio.

ALTO
(Sve. lower.)

1st
TENOR
(Sve. lower.)

2nd
TENOR
(Sve. lower.)

Bass.

ACCOMP.*

$\text{♩} = 88.$

ALTO SOLO.

give it her, For she's the craft to car - ry sail, Give it to her, boys, now give it her.

give it her, Give it to her, boys, now give it her.

give it her, Give it to her, boys, now give it her.

Solo.

* The right-hand part must be played an octave lower.

TARS' SONG.

See, the wind is on our quar-ter, Make all taut and snug, boys, Swift-ly she'll go

See, the wind is on our quar-ter, Make all taut and snug, boys, Swift-ly she'll go

See, the wind is on our quar-ter, Make all taut and snug, boys, Swift-ly she'll go

See, the wind is on our quar-ter, Make all taut and snug, boys, Swift-ly she'll go

through the wa - ter, Then we'll serve the grog, boys. Hark! the breeze, the

through the wa - ter, Then we'll serve the grog, boys. Hark! the breeze, the

through the wa - ter, Then we'll serve the grog, boys. Hark! the breeze, the

through the wa - ter, Then we'll serve the grog, boys. Hark! the breeze, the

breeze be - gins to blow, So clear your pipes, and join in our heave

breeze be - gins to blow, So clear your pipes, and join in our heave

breeze be - gins to blow, So clear your pipes, and join in our heave

breeze be - gins to blow, So clear your pipes, and join in our heave

TARS' SONG.

p
 ho, heave ho, . . . heave ho, . . . and join in
 ho, heave ho, . . . heave ho, . . . and join in
 ho, . . . heave ho, . . . heave ho, . . . and join in
 ho, . . . heave ho, . . . heave ho, and join in

cres.
 our heave ho, heave ho, . . . heave ho! . . . Now
 our heave ho, heave ho, . . . heave ho! Now
 our heave ho, . . . heave ho, . . . heave ho, yo
 our . . . heave ho, . . . heave ho, . . . yo

p
 cheer-i - ly, my men, heave ho, heave ho, . . . Cheer-i - ly, my men, heave ho, heave
 cheer-i - ly, my men, heave ho, heave ho, . . . Cheer-i - ly, my men, heave ho, heave
 ho, heave ho, . . . Cheer-i - ly, my men, heave ho, heave
 ho, heave ho, . . . yo heave ho! yo ho, heave

TARS' SONG.

ho, heave ho, heave ho! Our ship now goes with a plea-sant gale,
 ho, heave ho, heave ho! Our ship now goes with a plea-sant gale,
 ho, heave ho, heave ho! Our ship now goes with a plea-sant gale,
 ho... yo ho! heave ho! Our ship now goes with a plea-sant gale,

Give it to her boys, now give it her, For she's the craft to car-ry sail,
 Give it to her boys, now give it her, For she's the craft to car-ry sail,
 Give it to her boys, now give it her, For she's the craft to car-ry sail,
 For she's the craft to car-ry sail,

Give it to her boys, now give it her, Cheer-i-ly my men, heave ho, heave ho, heave
 Give it to her boys, now give it her, Cheer-i-ly my men, heave ho, heave ho, heave
 Give it to her boys, now give it her, Cheer-i-ly my men, heave ho, heave ho, heave
 give it her, Cheer-i-ly my men, heave ho,

TARS' SONG.

ho, Cheeri - ly my men, heave ho, heave ho, heave ho, heave ho, Cheeri - ly my
 ho, Cheer-i - ly my men, heave ho, heave ho, heave ho,
 ho, heave ho . . . Cheeri - ly my men, heave ho, heave ho, heave
 Cheer-i - ly my men, heave ho, heave ho! Cheer-i - ly my

men, heave ho, heave ho, Cheer-i - ly my men, heave ho!
 Cheer-i - ly my men, heave ho, Cheer-i - ly my men, heave ho!
 ho . . . Cheer-i - ly my men, Cheer-i - ly my men, heave ho!
 men, heave ho, heave ho, Cheer-i - ly my men, heave ho!

SECOND VERSE.

Our ship now goes with a plea - sant gale, Give it to her, boys, now
 Give it to her, boys, now
 Give it to her, boys, now

ALTO SOLO

TARS' SONG.

give it her, For she's the craft to car-ry sail, Give it to her, boys, now give it her.

give it her, Give it to her, boys, now give it her.

give it her, Give it to her, boys, now give it her.

Solo.

Thro' the night how fast she's sped now; Keep her course nor'-west, boys; Mer-ry England's

Thro' the night how fast she's sped now; Keep her course nor'-west, boys; Mer-ry England's

Thro' the night how fast she's sped now; Keep her course nor'-west, boys; Mer-ry England's

Thro' the night how fast she's sped now; Keep her course nor'-west, boys; Mer-ry England's

right a-head now; Soon we'll make the land, boys. Hark! the breeze, the

right a-head now; Soon we'll make the land, boys. Hark! the breeze, the

right a-head now; Soon we'll make the land, boys. Hark! the breeze, the

right a-head now; Soon we'll make the land, boys. Hark! the breeze, the

TARS' SONG.

breeze be - gins to blow, So clear your pipes, and join in our heave

breeze be - gins to blow, So clear your pipes, and join in our heave

breeze be - gins to blow, So clear your pipes, and join in our heave

breeze be - gins to blow, So clear your pipes, and join in our heave

ho, heave ho, . . . heave ho, . . . and join in

ho, heave ho, . . . heave ho, . . . and join in

ho, . . . heave ho, . . . heave ho, . . . and join in

ho, . . . heave ho, . . . heave ho, and join in

our heave ho, heave ho, . . . heave ho! . . . Now

our heave ho, heave ho, . . . heave ho! Now

our heave ho, . . . heave ho, . . . heave ho, yo

our . . . heave ho, . . . heave ho, . . . yo

TARS' SONG.

cheer-i - ly, my men, heave ho, heave ho, . . . Cheer-i - ly, my men, heave ho, heave

cheer-i - ly, my men, heave ho, heave ho, . . . Cheer-i - ly, my men, heave ho, heave

ho, heave ho, Cheer-i - ly, my men, heave ho, heave

ho, heave ho, yo heave ho! yo ho, heave

ho, heave ho, heave ho! Our ship now goes with a plea - sant gale,

ho, heave ho, heave ho! Our ship now goes with a plea - sant gale,

ho, heave ho, heave ho! Our ship now goes with a plea - sant gale,

ho . . . yo ho, heave ho! Our ship now goes with a plea - sant gale,

Give it to her boys, now give it her, For she's the craft to car - ry sail,

Give it to her boys, now give it her, For she's the craft to car - ry sail,

Give it to her boys, now give it her, For she's the craft to car - ry sail,

For she's the craft to car - ry sail,

TARS' SONG.

Give it to her boys, now give it her, Cheer-i - ly mymen, heave ho, heave ho, heave
 Give it to her boys, now give it her, Cheer-i - ly mymen, heave ho, heave ho, heave
 Give it to her boys, now give it her, Cheer-i - ly mymen, heave ho, heave ho, heave
 give it her, Cheer-i - ly my men, heave ho,

ho, Cheer-i - ly my men, heave ho, heave ho, heave ho, heave ho, Cheer-i - ly my
 ho, Cheer-i - ly my men, heave ho, heave ho, heave ho, . .
 ho, heave ho . . . Cheer-i - ly my men, heave ho, heave ho, heave
 Cheer-i - ly my men, heave ho, heave ho! Cheer-i - ly my

men, heave ho, heave ho, Cheer-i - ly my men, heave ho!
 Cheer-i - ly my men, heave ho, Cheer-i - ly my men, heave ho!
 ho Cheer-i - ly my men, Cheer-i - ly my men, heave ho!
 men, heave ho, heave ho, Cheer-i - ly my men, heave ho!

(SECOND SERIES.)

THE HEMLOCK TREE.

A FOUR-PART SONG.

POETRY BY H. W. LONGFELLOW.

COMPOSED BY

JOHN L. HATTON.

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

Allegretto.

ALTO
(Sve. lower.)

O hem - lock tree! O hem - lock tree! How faith - ful are thy

1st
TENOR
(Sve. lower.)

O hem - lock tree! O hem - lock tree! How faith - ful are thy

2nd
TENOR
(Sve. lower.)

O hem - lock tree! O hem - lock tree! How faith - ful are thy

BASS.

O hem - lock tree! O hem - lock tree! How faith - ful are thy

ACCOMP.*

$\text{♩} = 160.$

f

* The right-hand part must be played an octave lower.

THE HEMLOCK TREE.

branch - es! Green not a - lone in sum - mer time, But
 branch - es! Green not a - lone in sum - mer time, But
 branch - es! Green not a - lone in sum - mer time, But
 branch - es! Green not a - lone in sum - mer time, But

in the win - ter's frost and rime! O hem - lock tree!
 in the win - ter's frost and rime!
 in the win - ter's frost and rime! O hem - lock
 in the win - ter's frost and rime. O hem - lock

O hem - lock tree! O hem - lock tree! O
 O hem - lock tree! O
 tree! O hem - lock tree! O hem - lock tree! O
 tree! O hem - lock tree! O hem - lock tree! O

THE HEMLOCK TREE.

hem - lock tree! How faith - ful are thy branch - es!

hem - lock tree! How faith - ful are thy branch - es!

hem - lock tree! How faith - ful are thy branch - es! How faith - -

hem - lock tree! How faith - ful are thy branch - es! How faith - -

How faith - - - ful are thy branch - - - es!

How faith - - - ful are thy . . . branch - - - es!

- - - - - ful are thy branch - - - es!

- - - - - ful are thy branch - - - es!

SECOND VERSE.

O maid - en fair! O maid - en fair! How faith - less is thy

O maid - en fair! O maid - en fair! How faith - less is thy

O maid - en fair! O maid - en fair! How faith - less is thy

O maid - en fair! O maid - en fair! How faith - less is thy

THE HEMLOCK TREE.

bo - som! To love me in pros - pe - ri - ty, . . . And

bo - som! To love me in pros - pe - ri - ty, And

bo - som! To love me in . . . pros - pe - ri - ty, . . . And

leave me in ad - ver - si - ty! O maid - en fair! . . .

leave me in ad - ver - si - ty!

leave me in ad - ver - si - ty! O maid - en

leave me in ad - ver - si - ty! O maid - en

O maid - en fair! . . . O maid - en fair! O

O maid - en fair! O

fair! O maid - en fair! O maid - en fair! O

fair! O maid - en fair! O maid - en fair! O

THE HEMLOCK TREE.

maid - en fair! How faith - less is thy bo - som!

maid - en fair! How faith - less is thy bo - som!

maid - en fair! How faith - less is thy bo - som! How faith -

maid - on fair! How faith - less is thy bo - som! How faith -

How faith - - - less is thy bo - - - som!

How faith - - - less is thy bo - - - som!

- less is thy bo - - - som!

- less is thy bo - - - som!

THIRD VERSE.

The night - in - gale, the night - in - gale, Thou takest for thine ex -

The night - in - gale, the night - in - gale, Thou takest for thine ex -

The night - in - gale, the night - in - gale, Thou takest for thine ex -

The night - in - gale, the night - in - gale, Thou takest for thine ex -

THE HEMLOCK TREE.

am - - ple; So long as sum - mer laughs she sings, But
 am - - ple; So long as sum - mer laughs she sings, But
 am - - ple; So long as sum - mer laughs she sings, But
 am - - ple; So long as sum - mer laughs she sings, But

in the au - tumn spreads her wings, The night - in - gale, . . .
 in the au - tumn spreads her wings,
 in the au - tumn spreads her wings, The night - in -
 in the au - tumn spreads her wings, The night - in -

The night - in - gale, . . . The night - in - gale, the
 The night - in - gale, the
 gale, The night - in - gale, the night - in - gale, the
 gale, The night - in - gale, the night - in - gale, the

The musical score consists of three systems. Each system includes a vocal line (soprano, alto, and tenor parts) and a piano accompaniment (right and left hands). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are printed below the vocal lines. Dynamics such as *p* (piano) are indicated throughout the score.

THE HEMLOCK TREE.

night-in - gale, Thou takest for thine ex - am - ple;

night - in - gale, Thou takest for thine ex - am - ple;

night-in - gale, Thou takest for thine ex - am - ple; Thou tak'st, . .

night - in - gale, Thou takest for thine ex - am - ple; Thou tak'st, . .

Thou tak'st . . . for thine ex - am - ple. . . *dim.*

Thou tak'st . . . for thine ex - am - ple. . . *dim.*

. . . for thine ex - am - ple. . . *dim.*

. . . for thine ex - am - ple. . . *dim.*

f *dim.*

FOURTH VERSE.

The mea - dow brook, the mea - dow brook, Is mir - ror of thy

The mea - dow brook, the mea - dow brook, Is mir - ror of thy

The mea - dow brook, the mea - dow brook, Is mir - ror of thy

The mea - dow brook, the mea - dow brook, Is mir - ror of thy

THE HEMLOCK TREE.

mea-dow brook, is mir - ror of thy false - hood.

mea-dow brook, is mir - ror of thy false - hood.

mea-dow brook, is mir - ror of thy false - hood. Is mir -

mea-dow brook, is mir - ror of thy false - hood. Is mir -

p *f*

is mir . . . ror of thy false . . . hood.

is mir . . . ror of thy . . . false - hood.

. ror of thy false . . . hood.

. ror of thy false . . . hood.

f *dim.*

JACK FROST.

A FOUR-PART SONG.

THE POETRY BY PERMISSION FROM "GREEN'S NURSERY ANNUAL."

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWE AND CO., 1, BERNERS STREET (W.), and 25, POULTRY (E.C.)

Allegro.

MEZZO SOPRANO.
(As written.)

1st TENOR.
(Svs. lower.)

2nd TENOR.
(Svs. lo wer.)

BASS.

Who hath bound the deep, deep ri - ver? Who hath made the old oak shi-ver?

Allegro.

ACCOMP.
♩ = 132.

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who hath made the wild winds blow? *Sharp Jack*

JACK FROST.

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

Frost! Who doth ride, Who doth ride on the snowy drift, When the night wind's keen, is

mf *f* *mf*

Frost! Who doth ride on the snow-y drift, When the night wind's

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

Frost! Who doth ride on the snow-y drift, When the night . . . wind's

mf *f* *mf*

Frost! Who doth ride on the snow-y drift, When the night wind's

f *p* *f*

keen and swift, O'er the land and o'er the sea, Bent on mis-chief, Who is he? Sharp Jack

f *p* *f*

keen and swift, O'er the land and o'er the sea, Bent on mis-chief, Who is he? Sharp Jack

f *p* *f*

keen and swift, O'er the land and o'er the sea, Bent on mis-chief, Who is he? Sharp Jack

f *p* *f*

keen and swift, O'er the land and o'er the sea, Bent on mis-chief, Who is he? Sharp Jack

p

Frost! Who doth strike with i - cy dart The wayworn trav'ler to the heart? Who doth make the

p

Frost! Who doth strike with i - cy dart The wayworn trav'ler to the heart? Who doth make the

p

Frost! Who doth strike with i - cy dart The wayworn trav'ler to the heart? Who doth make the

p

Frost! Who doth strike with i - cy dart The wayworn trav'ler to the heart? Who doth make the

JACK FROST.

rit. *ad lib.* *p*

o-cean wave, The seaman's home, the seaman's grave? Sharp Jack Frost? Who doth prow! at midnight

o-cean wave, The seaman's home, the seaman's grave? Sharp Jack Frost? Who doth prow! at midnight

o-cean wave, The seaman's home, the seaman's grave? Sharp Jack Frost? Who doth prow! at midnight

o-cean wave, The seaman's home, the seaman's grave? Sharp Jack Frost? Who doth prow! at midnight

rit. *ad lib.* *p*

dim. *p*

hour, Like a thief around the door, Thro' each crack and crevice creeping, Thro' each crack and crevice

hour, Like a thief around the door,

hour, Like a thief around the door, creep

hour, Like a thief around the door, creep

dim. *p*

creeping, Thro' each crack and crevice creep

Thro' each crack and crevice creeping,

ing, creep

ing, Thro' each crack and crevice

JACK FROST.

ing, Thro' the
Thro' each crack and crevice creeping, Thro' each crack and crevice creeping, Thro' the
ing, Thro' the
creep ing, Thro' the

ve - ry keyhole peeping, Who doth prowl at midnight hour, Like a thief a-round the
ve - ry keyhole peeping, Who doth prowl at midnight hour, Like a thief a-round the
ve - ry keyhole peeping, Who doth prowl at midnight hour, Like a thief a-round the
ve - ry keyhole peeping, Who doth prowl at midnight hour, Like a thief a-round the

door? Who hath bound the deep, deep ri-ver? Who hath made the old oak shi-ver?
door? Who hath bound the deep, deep ri-ver? Who hath made the old oak shi-ver?
door? Who hath bound the deep, deep ri-ver? Who hath made the old oak shi-ver?
door? Who hath bound the deep, deep ri-ver? Who hath made the old oak shi-ver?

JACK FROST.

Who hath wrapp'd the world in snow? Who doth make the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who doth make the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who doth make the wild winds blow? *Sharp Jack*

Who hath wrapp'd the world in snow? Who doth make the wild winds blow? *Sharp Jack*

mf *cres.* Frost! Who doth ride, who doth ride on the snow-y drift, When the night wind's keen, is

mf Frost! Who doth ride on the snow-y drift, When the night wind's

mf *cres.* Frost! Who doth ride on the snow-y drift, When the night . . . wind's

mf Frost! Who doth ride on the snow-y drift, When the night wind's

keen and swift? Who is he? Who is he? *Sharp Jack Frost!*

keen and swift? Who is he? Who is he? *Sharp Jack Frost!*

keen and swift? Who is he? Who is he? *Sharp Jack Frost!*

keen and swift? Who is he? Who is he? *Sharp Jack Frost!*

(SECOND SERIES.)

THE LYE.

A FOUR-PART SONG.

POETRY BY SIR W. RALEIGH.

COMPOSED BY

J. L. HATTON.

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

Maestoso. ff

ALTO
(8ve. lower).

Goe, Soule, the bod-ie's guest, Up-on a thank-lesse ar-rant; Feare

1ST
TENOR
(8ve. lower).

ff

Goe, Soule, the bod-ie's guest, Up-on a thank-lesse ar-rant; Feare

2ND
TENOR
(8ve. lower)

ff

Goe, Soule, the bod-ie's guest, Up-on a thank-lesse ar-rant; Feare

BASS.

ff

Goe, Soule, the bod-ie's guest, Up-on a thank-lesse ar-rant; Feare

ACCOMP.*
♩ = 108.

Maestoso.

ff

* The right-hand part must be played an octave lower.

THE LYE.

not to touche the best, The Truth shall be thy war - rant; Goe, *mf*

not to touche the best, The Truth shall be thy war - rant; Goe, *mf*

not to touche the best, The Truth shall be thy war - rant; Goe, *mf*

not to touche the best, The Truth shall be thy war - rant; Goe, *mf*

since I needs must dye, And give the world the lye. *f*

since I needs must dye, And give the world the lye. *f*

since I needs must dye, And give the world the lye. *f*

since I needs must dye, And give the world the lye. *f*

Goe, tell the Court it glowes, And shines like rot - ten wood; Goe, *f*

Goe, tell the Court it glowes, And shines like rot - ten wood; Goe, *f*

Goe, tell the Court it glowes, And shines like rot - ten wood; Goe, *f*

Goe, tell the Court it glowes, And shines like rot - ten wood; Goe, *f*

THE LYE.

tell the Church it shows What's good, and doth no good. If

tell the Church it shows What's good, and doth no good. If

tell the Church it shows What's good, and doth no good. If

tell the Church it shows what's good, and doth no good. If

Church and Court re - ply, Then give them both the lye.

Church and Court re - ply, Then give them both the lye.

Church and Court re - ply, Then give them both the lye.

Church and Court re - ply, Then give them both the lye.

SECOND VERSE.

Tell For - tune of her blindnesse : Tell Skill it is pre - ten - sion : Tell

Tell For - tune of her blindnesse ; Tell Skill it is pre - ten - sion ; Tell

Tell For - tune of her blindnesse ; Tell Skill it is pre - ten - sion ; Tell

Tell For - tune of her blindnesse ; Tell Skill it is pre - ten - sion ; Tell

THE LYE.

Cha - ri - ty of cold - nesse; Tell Law it is con - ten - tion; And
 Cha - ri - ty of cold - nesse; Tell Law it is con - ten - tion; And
 Cha - ri - ty of cold - nesse; Tell Law it is con - ten - tion; And
 Cha - ri - ty of cold - nesse; Tell Law it is con - ten - tion; And

as they yield re - ply, So give them still the lye.
 as they yield re - ply, So give them still the lye.
 as they yield re - ply, So give them still the lye.
 as they yield re - ply, So give them still the lye.

So, when thou hast, as I Com - mand - ed thee, done blab - bing, Al -
 So, when thou hast, as I Com - mand - ed thee, done blab - bing, Al -
 So, when thou hast, as I Com - mand - ed thee, done blab - bing, Al -
 So, when thou hast, as I Com - mand - ed thee, done blab - bing, Al -

THE LYE.

- though to give the lye De - serves no less than stab-bing, Yet

- though to give the lye De - serves no less than stab-bing, Yet

- though to give the lye De - serves no less than stab-bing, Yet

- though to give the lye De - serves no less than stab-bing, Yet

mf

stab at thee who will, No stab the soule can kill.

stab at thee who will, No stab the soule can kill.

stab at thee who will, No stab the soule can kill.

stab at thee who will, No stab the soule can kill.

ff

(SECOND SERIES.)

I LOVED HER.

A FOUR-PART SONG.

POETRY BY H. W. LONGFELLOW.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 38, FOLKRY (E.C.)

p Moderato.

p *dim.*

p *dim.*

p *dim.*

p *dim.*

p *dim.*

ALTO.
(Svs. lower.)

1st
TENOR
(Svs. lower.)

2nd
TENOR
(Svs. lower.)

BA-S.

Accomp.*
♩ = 138.

I lov'd her, and her a-zure eyes Haunt-ed me from sweet sun - rise

I lov'd her, and her a-zure eyes Haunt-ed me from sweet sun - rise

I lov'd her, and her a-zure eyes Haunt-ed me from sweet sun - rise

I lov'd her, and her a-zure eyes Haunt-ed me from sweet sun - rise

I lov'd her, and her a-zure eyes Haunt-ed me from sweet sun - rise

* The right-hand part must be played an octave lower.

I LOVED HER.

To the dew - y ev'n - ing's close, Dye - ing ro - si - er the rose.

To the dew - y ev'n - ing's close, Dye - ing ro - si - er the rose,

To the dew - y ev'n - ing's close, Dye - ing ro - si - er the rose,

To the dew - y ev'n - ing's close, Dye - ing ro - si - er the rose,

Yet, I said, 'tis best to be free— And I again was free, And . I a - gain was free.

Yet, I said, 'tis best to be free— And I again was free, And . I a - gain was free.

Yet, I said, 'tis best to be free— And I again was free, And . I was free.

Yet, I said, 'tis best to be free— And I again was free, And . I a - gain was free.

SECOND VERSE.

But I chang'd, and au - burn hair Seem'd to float up - on the air;

But I chang'd, and au - burn hair Seem'd to float up - on the air;

But I chang'd, and au - burn hair Seem'd to float up - on the air;

But I chang'd, and au - burn hair Seem'd to float up - on the air;

I LOVED HER.

Till I thought the o - range flow'r Breath'd of no - thing but her bow'r.

Till I thought the o - range flow'r Breath'd of no - thing but her bow'r.

Till I thought the o - range flow'r Breath'd of no - thing but her bow'r.

Till I thought the o - range flow'r Breath'd of no - thing but her bow'r.

Yet, I said, 'tis best to be free— And I a-gain was free, And . I a - gain was free.

Yet, I said, 'tis best to be free— And I a-gain was free, And . I a - gain was free.

Yet, I said, 'tis best to be free— And I a-gain was free, And . I a - gain was free.

Yet, I said, 'tis best to be free— And I a-gain was free, And . I a - gain was free.

THIRD VERSE.

Next I lov'd a Moor-ish maid, And her cheek of moon-lit shade;

Next I lov'd a Moor-ish maid, And her cheek of moon-lit shade;

Next I lov'd a Moor-ish maid, And her cheek of moon-lit shade;

Next I lov'd a Moor-ish maid, And her cheek of moon-lit shade;

I LOVED HER.

Pale and lan-guid, left my sleep Not a shade but hers to keep.

Pale and lan-guid, left my sleep Not a shade but hers to keep.

Pale and lan-guid, left my sleep Not a shade but hers to keep.

Pale and lan-guid, left my sleep Not a shade but hers to keep.

dim.

dim.

dim.

dim.

dim.

Yet, I said, 'tis best to be free— And I a-gain was free, And . I a-gain was free.

Yet, I said, 'tis best to be free— And I a-gain was free, And . I a-gain was free.

Yet, I said, 'tis best to be free— And I a-gain was free, And . was free.

Yet, I said, 'tis best to be free— And I a-gain was free, And . I a-gain was free.

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

p *f* *p* *f*

FOURTH VERSE.

But there came a love-lier one; She un-did all they had done: I

But there came a love-lier one; She un-did all they had done: I

But there came a love-lier one; She un-did all they had done: I

But there came a love-lier one; She un-did all they had done: I

p *dim.*

p *dim.*

p *dim.*

p *dim.*

p *dim.*

I LOVED HER.

lov'd— I lov'd her— ah, how well! Language has no pow'r to tell. Now, the won-der
 lov'd— I lov'd her— ah, how well! Language has no pow'r to tell. Now, the won-der
 lov'd— I lov'd her— ah, how well! Language has no pow'r to tell. Now, the won-der
 lov'd— I lov'd her— ah, how well! Language has no pow'r to tell Now, the won-der

Musical notation for the first system, including vocal lines and piano accompaniment. The key signature is three flats (B-flat major or D-flat minor). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *dim.* and *p*.

is to me, How I e - ver liv'd while free, How . . I e - ver liv'd while free.
 is to me, How I e - ver liv'd while free, How . . I e - ver liv'd while free.
 is to me, How I e - ver liv'd while free, How . . I liv'd while free.
 is to me, How I e - ver lived while free, How . . I e - ver liv'd while free.

Musical notation for the second system, including vocal lines and piano accompaniment. The key signature remains three flats. The piano part continues with melodic and harmonic lines. Dynamics include *p* and *f*.

THE VILLAGE BLACKSMITH.

A FOUR-PART SONG.

WORDS BY H. W. LONGFELLOW, ESQ.

COMPOSED BY

J. L. HATTON.

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

Allegro moderato.

ALTO.

Under a spreading chesnut tree, The village smithy stands; The smith, a mighty

1st TENOR (Svs. lower).

Under a spreading chesnut tree, The village smithy stands; The smith, a mighty

2nd TENOR (Svs. lower).

Under a spreading chesnut tree, The village smithy stands; The smith, a mighty

BASS.

Under a spreading chesnut tree, The village smithy stands; The smith, a mighty

SOOMP.*

♩ = 132.

man is he, With large and sinewy hands, And the muscles of his brawny arms Are

man is he, With large and sinewy hands, And the muscles of his brawny arms Are

man is he, With large and sinewy hands, And the muscles of his brawny arms Are

man is he, With large and sinewy hands, And the muscles of his brawny arms Are

* The right-hand part must be played an octave lower.

THE VILLAGE BLACKSMITH.

strong as i - ron bands. His hair is crisp, and black, and long, His face is like the
 strong as i - ron bands. His hair is crisp, and black, and long, His face is like the
 strong as i - ron bands. His hair is crisp, and black, and long, His face is like the
 strong as i - ron bands. His hair is crisp, and black, and long, His face is like the

tan; His brow is wet with ho - nest sweat, He earns what - e'er he can, And
 tan; His brow is wet with ho - nest sweat, He earns what - e'er he can, And
 tan; His brow is wet with ho - nest sweat. He earns what - e'er he can, And
 tan; His brow is wet with ho - nest sweat, He earns what - e'er he can, And

looks the whole world in the face, For he owes, . . . he owes not a - ny man.
 looks the whole world in the face, For he owes, he owes not a - ny man.
 looks the whole world in the face, For he owes, . . . he owes not a - ny man.
 looks the whole world in the face, For he owes, he owes not a - ny man

THE VILLAGE BLACKSMITH.

Week in, week out, from morn till night, You can hear his bellows blow; You can hear him swing his

Week in, week out, from morn till night, You can hear his bellows blow; You can hear him swing his

Week in, week out, from morn till night, You can hear his bellows blow; You can hear him swing his

Week in, week out, from morn till night, You can hear his bellows blow; You can hear him swing his

heavy sledge, With measur'd beat and slow, Like a sexton ringing the vil-lage bell, When the

heavy sledge, With measur'd beat and slow, Like a sexton ringing the vil-lage bell, When the

heavy sledge, With measur'd beat and slow, Like a sexton ringing the vil-lage bell, When the

heavy sledge, With measur'd beat and slow, Like a sexton ringing the vil-lage bell, When the

ev'ning sun is low. And children com-ing home from school, Look in at the o-pen

ev'ning sun is low. And children coming home from school, Look in at the o-pen

ev'ning sun is low. And children coming home from school, Look in at the o-pen

ev'ning sun is low. And children coming home from school, Look in at the o-pen

THE VILLAGE BLACKSMITH.

mf *cres.* *f*

door, They love to see the flam-ing forge, And hear the bel-lows roar, And

mf *cres.* *f*

door, They love to see the flam-ing forge, And hear the bel-lows roar, And

mf *cres.* *f*

door, They love to see the flam-ing forge, And hear the bel-lows roar, And

mf *cres.* *f*

door, They love to see the flam-ing forge, And hear the bel-lows roar, And

ff

catch the burning sparks that fly Like chaff, . . . like chaff from a thrashing floor.

ff

catch the burning sparks that fly Like chaff, . . . like chaff from a thrash-ing floor.

ff

catch the burning sparks that fly Like chaff, like chaff from a thrashing floor.

ff

catch the burning sparks that fly Like chaff, like chaff from a thrashing floor.

poco piu lento. *pp*

He goes on Sunday to the Church, And sits a-mong his boys; He hears the par-son

pp

He goes on Sunday to the Church, And sits a-mong his boys; He hears the par-son

pp

He goes on Sunday to the Church, And sits a-mong his boys; He hears the par-son

pp

He goes on Sunday to the Church, And sits a-mong his boys; He hears the par-son

poco piu lento. *pp*

THE VILLAGE BLACKSMITH.

pray and preach, He hears his daugh - ter's voice, Sing - ing in the vil - lage

pray and preach, He hears his daugh - ter's voice, Sing - ing in the vil - lage

pray and preach, He hears his daugh - ter's voice, Sing - ing in the vil - lage

pray and preach, He hears his daugh - ter's voice, Sing - ing in the vil - lage

choir, And it makes his heart re - joice; It sounds to him like her

choir, And it makes his heart re - joice; It sounds to him like her

choir, And it makes his heart re - joice; It sounds to him like her

choir, And it makes his heart re - joice; It sounds to him like her

mo - ther's voice, Singing in Pa - ra - dise; He needs must think of her once more, How

mo - ther's voice, Singing in Pa - ra - dise; He needs must think of her once more, How

mo - ther's voice, Singing in Pa - ra - dise; He needs must think of her once more, How

mo - ther's voice, Singing in Pa - ra - dise; He needs must think of her once more, How

THE VILLAGE BLACKSMITH.

in the grave she lies; And with his hard, rough hand he wipes A tear out of his eyes.

in the grave she lies; And with his hard, rough hand he wipes A tear out of his eyes.

in the grave she lies; And with his hard, rough hand he wipes A tear out of his eyes.

in the grave she lies; And with his hard, rough hand he wipes A tear out of his eyes.

Tempo lmo.
Toil-ing, re-joic-ing, sor-rowing, On-ward thro' life he goes; Each morning sees some

Toil-ing, re-joic-ing, sor-rowing, On-ward thro' life he goes; Each morning sees some

Tempo lmo.
Toil-ing, re-joic-ing, sor-rowing, On-ward thro' life he goes; Each morning sees some

Tempo lmo.
Toil-ing, re-joic-ing, sor-rowing, On-ward thro' life he goes; Each morning sees some

f Tempo lmo.
task be-gin, Each ev'-ning sees its close; Something at-tempted, something done, Has

task be-gin, Each ev'-ning sees its close; Something at-tempted, something done, Has

task be-gin, Each ev'-ning sees its close; Something at-tempted, something done, Has

task be-gin, Each ev'-ning sees its close; Something at-tempted, something done, Has

THE VILLAGE BLACKSMITH.

earn'd a night's re - pose. Thanks, thanks to thee, my worthy friend, For the les-son thou hast
 earn'd a night's re - pose. Thanks, thanks to thee, my worthy friend, For the les-son thou hast
 earn'd a night's re - pose. Thanks, thanks to thee, my worthy friend, For the les-son thou hast
 earn'd a night's re - pose. Thanks, thanks to thee, my worthy friend, For the les-son thou hast

taught, Thus at the fla-ming forge of life Our for-tunes must be wrought;
 taught, Thus at the fla-ming forge of life Our for-tunes must be wrought;
 taught, Thus at the fla-ming forge of life Our for-tunes must be wrought;
 taught, Thus at the fla-ming forge of life Our for-tunes must be wrought;

Thus on its sounding an-vil shap'd Each burn - ing deed, each deed and thought.
 Thus on its sounding an-vil shap'd Each burn - ing deed, each deed and thought.
 Thus on its sounding an-vil shap'd Each burn - ing deed, each deed and thought.
 Thus on its sounding an-vil shap'd Each burn - ing deed, each deed and thought.

THE LETTER.

A FOUR-PART SONG.

COMPOSED BY

JOHN L. HATTON.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 24, PAULY (E.C.)

Andante.

ALTO
(Svs. lower.)

1st
TENOR
(Svs. lower.)

2nd
TENOR.
(Svs. lower.)

BASS.

Three wea - ry days have pass'd a - way, And still I sing a

Three wea - ry days have pass'd a - way, And still I sing a

Three wea - ry days have pass'd a - way, And still I sing a

Three wea - ry days have pass'd a - way, And still I sing a

Accomp.*
ad lib.

Andante.

p

mourn - ful lay, Be-cause my love is far a - way, And I have had no let-ter. I

mourn - ful lay, Be-cause my love is far a - way, And I have had no let-ter. I

mourn - ful lay, Be-cause my love is far a - way, And I have had no let-ter. I

mourn - ful lay, Be-cause my love is far a - way, And I have had no let-ter. I stu - dy

THE LETTER.

stu - dy hard at an - cient lore, And when a knock comes at the door, I
 stu - dy hard at an - cient lore, And when a knock comes at the door, I
 stu - dy hard at an - cient lore, And when a knock comes at the door, I
 hard . . at an - cient lore, And when a knock comes at the door, I

close my book and hope once more, That I may get a let-ter.
 close my book and hope once more, That I may get a let-ter.
 close my book and hope once more, That I may get a let-ter.
 close my book and hope once more, That I may get a let-ter. Rat-a -

Vivace.
 Rat-a - tat, rat-a - tat,
 Rat-a - tat, rat-a - tat, rat-a - tat,
 Rat-a - tat, rat-a - tat, rat-a - tat, rat-a - tat,
 Solo.
 - tat, rat-a - tat, rat-a - tat, rat-a - tat, rat-a - tat, Some one is
Vivace.

THE LETTER.

f
 'Tis the butcher or baker, that's flat. I
 Rat a tat,
 'Tis the butcher or baker, that's flat. I
 coming to the door . . . 'Tis the butcher or baker, that's flat. I

know by their ug - ly rat - tat, With all his good beef, the butcher's a thief, And the
 Rat - a - tat, With all his good beef, the butcher's a thief, And the
 know by their ug - ly rat - tat, With all his good beef, the butcher's a thief, And the
 know by their ug - ly rat - tat, With all his good beef, the butcher's a thief, And the

baker's both saucy and fat. rat - a - tat, rat - a - tat,
 baker's both saucy and fat. rat - a - tat, rat - a - tat,
 baker's both saucy and fat. *p* Rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat, rat - a -
 baker's both saucy and fat. *p* Rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat, rat - a -
p

THE LETTER.

rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat.

rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat.

- tat, rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat.

- tat, rat - a - tat, rat - a - tat, rat - a - tat, rat - a - tat.

Silent. *Tempo primo.* *pp*
Three wea - ry days, my heart is sore.

Silent. *pp*
Three wea - ry days, my heart is sore.

pp
Three wea - ry days, my heart is sore.

pp
Three wea - ry days, my heart is sore.

Silent. *pp* *Tempo primo.*

Andante. *p*
A live-long week has fled a-way, And yet I sing my mournful lay, Be -

p
A live-long week has fled a-way, And yet I sing my mournful lay, Be -

p
A live-long week has fled a-way And yet I sing my mournful lay, Be -

p
A live-long week has fled a-way And yet I sing my mournful lay, Be -

p *Andante.*

THE LETTER.

cause my love is far a-way, And I have had no let-ter, I
 cause my love is far a-way, And I have had no let-ter, I
 cause my love is far a-way, And I have had no let-ter, I
 cause my love is far a-way, And I have had no let-ter, I stu-dy

stu-dy hard at an-cient lore, And real-ly think it is a bore, But
 stu-dy hard at an-cient lore, And real-ly think it is a bore, But
 stu-dy hard at an-cient lore, And real-ly think it is a bore, But
 hard . . at an-cient lore, And real-ly think it is a bore, But

hark! there's foot-steps at the door, By jin-go! here's a let-ter.
 hark! there's foot-steps at the door, By jin-go! here's a let-ter.
 hark! there's foot-steps at the door, By jin-go! here's a let-ter.
 hark! By jin-go! here's a let-ter. Rat-

THE LETTER.

Vivace.

f

rat - tat, rat - tat,

rat - tat, rat - tat, rat - tat,

rat-tat, rat - tat, rat - tat, rat - tat, *Solo.*

- tat, rat-tat, rat - tat, rat - tat, rat - tat. Some one is

Vivace.

'Tis the postman: I know his rat - tat, And the

rat-tat,

'Tis the postman: I know his rat - tat, And the

coming to the door! 'Tis the postman: I know his rat - tat, And the

gilt band he wears round his hat; He's brought me a let - ter from

Rat - tat. He's brought me a let - ter from

gilt band he wears round his hat; He's brought me a let - ter from

gilt band he wears round his hat; He's brought me a let - ter from

THE LETTER.

her I love better Than Hebrew or Greek and all that. *p* Fa la la, fa la

her I love better Than Hebrew or Greek and all that. *p* Fa la la, fa la

her I love better Than Hebrew or Greek and all that. *p* Fa la la, fa la la, fa la la,

her I love better Than Hebrew or Greek and all that. *p* Fa la la, fa la la, fa la

la, *f* fa la la, fa la la, *p* fa la la, *pp* fa la

la, *f* fa la la, fa la la, *p* fa la la, *pp* fa la

fa la la, fa la la, fa la la, fa la la, *p* fa la la, *pp* fa la

la, fa la la, fa la la, *f* fa la la, *p* fa la la, *pp* fa la

silent. *Tempo primo.*

la, fa la la, Now wel-come joy, I'll sigh no more.

la, fa la la, *silent.* *f* Now wel-come joy, I'll sigh no more.

la, fa la la, *silent.* *f* Now wel-come joy, I'll sigh no more.

la, fa la la, *silent.* *f* Now wel-come joy, I'll sigh no more. *Tempo primo.*

SHALL I, WASTING IN DESPAIR?

in de - spair, Die be - cause a wo - man's fair? Or make pale my cheeks with
 Die be - cause a wo - man's fair? Or make pale my cheeks with
 wasting in de - spair, Die be - cause a wo - man's fair? Or make pale my cheeks with
 wasting in de - spair, Die be - cause a wo - man's fair? Or make pale my cheeks with

care, 'Cause an - o - ther's ro - sy are? Be she fair - er than the day, Or the
 care, 'Cause an - o - ther's ro - sy are? than the day,
 care, 'Cause an - o - ther's ro - sy are? than the day,
 care, 'Cause an - o - ther's ro - sy are?

flow' - ry meads in May, . . . If she be not so to me, What care I how fair she
 meads in May, If she be not so to me, What care I how fair she
 meads in May, If she be not so to me, What care I how fair she
 If she be not so to me, What care I how fair she

SHALL I WASTING IN DESPAIR.

be? what care I, . . . what care I how fair she be?
 be? what care I, . . . what care I how fair she be?
 be? what care I, . . . what care I how fair she be?
 be? what care I, what care I how fair she be?

This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is the bass line. The key signature is one sharp (F#) and the time signature is 4/4.

p
 Shall a woman's vir-tues move Me to pe-rish for her love? Or her
p
 Shall a woman's vir-tues move Me to pe-rish for her love? Or her
p
 Shall a woman's vir-tues move Me to pe-rish for her love? Or her
p
 Shall a woman's vir-tues move Me to pe-rish for her love? Or her

This system contains the next four staves. It begins with a piano (*p*) dynamic marking. The vocal line and piano accompaniment continue with the same melody and accompaniment as the first system.

well de-serv-ings, known, Make me quite for-get my own? Shall a wo-man's
 well de-serv-ings, known, Make me quite for-get my own?
 well de-serv-ings, known, Make me quite for-get my own? Shall a
 well de-serv-ings, known, Make me quite for-get my own? Shall a

This system contains the final four staves of the musical score. It continues with the same melody and accompaniment. The lyrics end with "Shall a" on the final notes.

SHALL I, WASTING IN DESPAIR?

vir - tues move, Me to pe - rish for her love? Or her well - de - serv - ings
 Me to pe - rish for her love? Or her well - de - serv - ings
 woman's virtues move, Me to pe - rish for her love? Or her well - de - serv - ings
 woman's virtues move, Me to pe - rish for her love? Or her well - de - serv - ings

known, Make me quite for - get my own? Be sho meek - er, kind - er, Than tur - tle
 known, Make me quite for - get my own? kind - er, Than
 known, Make me quite for - get my own? kind - er, Than
 known, Make me quite for - get my own?

dove or pe - li - can, . . . If she be not so to me, What care I how kind she
 pe - li - can, If she be not so to me, What care I how kind she
 po - li - can If she be not so to me, What care I how kind she
 If she be not so to me, What care I how kind she

dim. *p* *f* *ff*

SHALL I, WASTING IN DESPAIR.

be? whatcare I, . . . whatcare I howkind she be?
 be? what care I, . . . whatcare I howkind she be?
 be? what care I, . . . whatcare I howkind she be?
 be? what care I, whatcare I howkind she be?

p Great, or good, or kind, or fair, I will ne'er the more de - spair: If she
p Great, or good, or kind, or fair, I will ne'er the more de - spair: If she
p Great, or good, or kind, or fair, I will ne'er the more de - spair: If she
p Great, or good, or kind, or fair, I will ne'er the more de - spair: If she

f love me, this be - lieve, I will die ere she shall grieve; *p* Great, or good, or
f love me, this be - lieve, I will die ere she shall grieve;
f love me, this be - lieve, I will die ere she shall grieve; Great, or
f love me, this be - lieve, I will die ere she shall grieve; Great, or

SHALL I, WASTING IN DESPAIR?

kind, or fair, I will ne'er the more de - spair: If she love me, this be -
 I will ne'er the more de - spair: If she love me, this be -
 good, or kind, or fair, I will ne'er the more de - spair: If she love me, this be -
 good, or kind, or fair, I will ne'er the more de - spair: If she love me, this be -

- lieve, I will die ere she shall grieve; If she slight me when I woo, I do
 - lieve, I will die ere she shall grieve: when I woo,
 - lieve, I will die ere she shall grieve; when I woo,
 - lieve, I will die ere she shall grieve;

scorn and let her go; . . . If she be not made for me, What care I for whom she
 let her go; If she be not made for me, What care I for whom she
 let her go; If she be not made for me, What care I for whom she
 If she be not made for me, What care I for whom she

SHALL I, WASTING IN DESPAIR?

be? what care I, what care I for whom she be?

be? what care I, what care I for whom she be?

be? what care I, what care I for whom she be?

be? what care I, what care I for whom she be? what care

p

what care I, what care I for whom she be?

what care I, what care I for whom she be?

what care I, what care I for whom she be?

I, what care I, what care I for whom she be?

(SECOND SERIES.)

THE WAY TO BUILD A BOAT, OR, JACK'S OPINION.

A FOUR-PART SONG.

WORDS BY B. S. MONTGOMERY.

COMPOSED BY

J. L. HATTON.

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

Allegro con spirito.

ALTO
(8ve. lower)

1ST
TENOR
(8ve. lower)

2ND
TENOR
(8ve. lower)

BASS.

ACCOMP.*
♩ = 100.

f con energia.

Allegro con spirito.

And they

They talk of their "Rams!" And they

They talk of "Tor - pe - does!" They talk of their "Rams!" And they

* The right hand part to be played an octave lower.

THE WAY TO BUILD A BOAT.

But, with an - chor a - trip, Just give me a ship, Well
 boast of their i - ron - clads! But, with an - chor a - trip, Just give me a ship, Well
 boast of their i - ron - clads! But, with an - chor a - trip, Just give me a ship, Well

The first system of the musical score features a vocal line with lyrics and a piano accompaniment. The lyrics are: "But, with an - chor a - trip, Just give me a ship, Well boast of their i - ron - clads! But, with an - chor a - trip, Just give me a ship, Well boast of their i - ron - clads! But, with an - chor a - trip, Just give me a ship, Well". The piano part consists of a rhythmic accompaniment in the right hand and a bass line in the left hand.

mann'd by our blue-jacket lads! Then we ne - ver will yield The "Stor - my
 mann'd by our blue-jacket lads! Then we ne - ver will yield The "Stor - my
 mann'd by our blue-jacket lads! Then we ne - ver will yield The "Stor - my
 mann'd by our blue-jacket lads! Then we ne - ver will yield The "Stor - my

The second system continues the musical score with the same vocal line and piano accompaniment. The lyrics are: "mann'd by our blue-jacket lads! Then we ne - ver will yield The 'Stor - my mann'd by our blue-jacket lads! Then we ne - ver will yield The 'Stor - my mann'd by our blue-jacket lads! Then we ne - ver will yield The 'Stor - my mann'd by our blue-jacket lads! Then we ne - ver will yield The 'Stor - my".

Field," While we have a flag a - float! For Eng - land still can teach the world, "The
 Field," While we have a flag a - float! "The
 Field," While we have a flag a - float! For Eng - land still can teach the world, "The
 Field," While we have a flag a - float! For Eng - land still can teach the world, "The

The third system concludes the musical score with the same vocal line and piano accompaniment. The lyrics are: "Field, ' While we have a flag a - float! For Eng - land still can teach the world, 'The Field, ' While we have a flag a - float! 'The Field, ' While we have a flag a - float! For Eng - land still can teach the world, 'The Field, ' While we have a flag a - float! For Eng - land still can teach the world, 'The".

THE WAY TO BUILD A BOAT.

way to build a boat!" Then we ne - ver, ne-ver will yield, we ne-ver, ne-ver will
 way to build a boat!" Then we ne - ver, ne-ver will yield, we ne-ver, never will
 way to build a boat!" Then we ne - ver, ne - ver yield, we ne-ver, ne - ver
 way to build a boat!" Then we ne - ver yield, ne-ver! we ne - ver

yield, For Eng-land still can teach the world The way to build a
 yield, For Eng-land still can teach the world The way to build a
 yield, For Eng-land still can teach the world The way to build a
 yield, ne - ver! For Eng-land still can teach the world The way to build a

boat, The way to build a boat, The way to build a
 boat, The way to build a boat, The way to build a
 boat, The way to build a boat, The way to build a
 boat, The way to build a boat, a

THE WAY TO BUILD A BOAT.

boat! For Eng-land still can teach the world, "The way to build a boat!"

boat! For Eng-land still can teach the world, "The way to build a boat!"

boat! For Eng-land still can teach the world, "The way to build a boat!"

boat! a boat, For Eng-land still can teach the world, "The way to build a boat!"

Detailed description: This block contains the first system of a musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano part is in bass clef. The lyrics are repeated across the vocal staves, with some variations in the final line. The music is marked with a forte 'f' dynamic.

SECOND VERSE.

Let them

And their "Tur-rets," what stuff! Let them

With their "Ar-mour" so tough, And their "Tur-rets," what stuff! Let them

Detailed description: This block contains the second system of the musical score, labeled 'SECOND VERSE'. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The piano part is in bass clef. The lyrics are repeated across the vocal staves. The music is marked with a forte 'f' dynamic.

Tho' we lose ev'-ry gun, We nev-er will run, Though it's

pick a - ny craft they may like, Tho' we lose ev'-ry gun, We nev-er will run, Though it's

pick a - ny craft they may like, Tho' we lose ev'-ry gun, We nev-er will run, Though it's

pick a - ny craft they may like, Tho' we lose ev'-ry gun, We nev-er will run, Though it's

Detailed description: This block contains the third system of the musical score. It features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The piano part is in bass clef. The lyrics are repeated across the vocal staves. The music is marked with a piano 'p' dynamic.

THE WAY TO BUILD A BOAT.

not in our na - ture to "strike;" For we ne - ver will yield The "Stor - my
 not in our na - ture to "strike;" For we ne - ver will yield The "Stor - my
 not in our na - ture to "strike;" For we ne - ver will yield The "Stor - my
 not in our na - ture to "strike;" For we ne - ver will yield The "Stor - my

Field," While we have a flag a - float! For Eng - land still can teach the world "The
 Field," While we have a flag a - float! "The
 Field," While we have a flag a - float! For Eng - land still can teach the world "The
 Field," While we have a flag a - float! For Eng - land still can teach the world "The

way to build a boat!" Then we ne - ver, ne - ver will yield, we ne - ver, ne - ver will
 way to build a boat!" Then we ne - ver, ne - ver will yield, we ne - ver, never will
 way to build a boat!" Then we ne - ver, ne - ver yield, we ne - ver, ne - ver
 way to build a boat!" Then we ne - ver yield, ne - ver! we ne - ver

THE WAY TO BUILD A BOAT.

yield, For Eng-land still can teach the world The way to build a
 yield, For Eng-land still can teach the world The way to build a
 yield, For Eng-land still can teach the world The way to build a
 yield, ne-ver! For Eng-land still can teach the world The way to build a

boat, The way to build a boat, The way to build a
 boat, The way to build a boat, The way to build a
 boat, The way to build a boat, The way to build a
 boat, The way to build a boat, a

boat! For Eng-land still can teach the world, "The way to build a boat!"
 boat! For Eng-land still can teach the world, "The way to build a boat!"
 boat! For Eng-land still can teach the world, "The way to build a boat!"
 boat! a boat, For Eng-land still can teach the world, "The way to build a boat!"

THE WAY TO BUILD A BOAT.

THIRD VERSE.

Just a
Let 'em give us, my mates, Just a
So, in - stead of their "plates," Let 'em give us, my mates, Just a

f ad lib. *p Tempo.*
And that word is the "Queen!" Now you know what I mean: Her
word for our bold battle-cry! And that word is the "Queen!" Now you know what I mean: Her
word for our bold battle-cry! And that word is the "Queen!" Now you know what I mean: Her
word for our bold battle-cry! And that word is the "Queen!" Now you know what I mean: Her

colours must flut-ter on high! And we ne-ver will yield The "Stor - my
colours must flut-ter on high! And we ne-ver will yield The "Stor - my
colours must flut-ter on high! And we ne-ver will yield The "Stor - my
colours must flut-ter on high! And we ne-ver will yield The "Stor - my

THE WAY TO BUILD A BOAT.

Field," While we have a flag a - float! For Eng - land still can teach the world "The
 Field," While we have a flag a - float! "The
 Field," While we have a flag a - float! For Eng - land still can teach the world "The
 Field," While we have a flag a - float! For Eng - land still can teach the world "The

way to build a boat!" Then we ne - ver, ne - ver will yield, we ne - ver, ne - ver will
 way to build a boat!" Then we ne - ver, ne - ver will yield, we ne - ver, never will
 way to build a boat!" Then we ne - ver, ne - ver yield, we ne - ver, ne - ver
 way to build a boat!" Then we ne - ver yield, ne - ver! we ne - ver

yield, For Eng - land still can teach the world The way to build a
 yield, For Eng - land still can teach the world The way to build a
 yield, For Eng - land still can teach the world The way to build a
 yield, ne - ver! For Eng - land still can teach the world The way to build a

THE WAY TO BUILD A BOAT.

boat, The way to build a boat, The way to build a
 boat, The way to build a boat, The way to build a
 boat, The way to build a boat, The way to build a
 boat, The way to build a boat, a

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "boat, The way to build a boat, The way to build a boat, The way to build a boat, The way to build a boat, a". The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p* (piano).

boat! For Eng-land still can teach the world, "The way to build a boat!"
 boat! For Eng-land still can teach the world, "The way to build a boat!"
 boat! For Eng-land still can teach the world, "The way to build a boat!"
 boat! a boat, For Eng-land still can teach the world, "The way to build a boat!"

The second system of the musical score continues with four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "boat! For Eng-land still can teach the world, 'The way to build a boat!' boat! For Eng-land still can teach the world, 'The way to build a boat!' boat! For Eng-land still can teach the world, 'The way to build a boat!' boat! a boat, For Eng-land still can teach the world, 'The way to build a boat!'". The piano part features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *f* (forte).

(SECOND SERIES.)

I LOV'D A LASS, A FAIR ONE.

A FOUR-PART SONG.

WORDS BY G. WITHER. 1588—1667.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 34, Poultry (E.C.)

Allegro.

ALTO
(Svs. lower.)

I lov'd a lass, a fair one, As fair as e'er was seen; She

1st TENOR
(Svs. lower.)

I lov'd a lass, a fair one, As fair as e'er was seen; She

2nd TENOR
(Svs. lower.)

I lov'd a lass, a fair one, As fair as e'er was seen; She

BASS.

I lov'd a lass a fair one, As fair as e'er was seen; She

Allegro.

ACCOMP.
♩ = 92.

I LOV'D A LASS, A FAIR ONE.

was in - deed a rare one, A - nother She - ba Queen. But, fool as then I

was in - deed a rare one, A - nother She - ba Queen. But, fool as

was in - deed a rare one, A - nother Sho - ba Queen. But, fool as

was in - deed a raro one, A - nother She - ba Queen. But, fool as

mf

p

was, I thought she lov'd me too: But now, a - las! she's left me, Fa -

then I was, I thought she lov'd me too: But now, a - las! she's left me, Fa -

then I was, I thought she lov'd me too: Fa -

then I was, I thought she lov'd me too: Fa -

con dolore.

tempo.

con dolore.

ad lib.

colla parte.

f

tempo.

le - ro, le - ro, loo. Fa - lero, lero loo.

le - ro, le - ro, loo. Fa - lero, lero, loo, le - ro, loo. Fa - lero, lero,

le - ro, le - ro, loo, Fa - lero, lero, loo. Fa - lero, lero,

le - ro, le - ro, loo, lero, lero, lero, loo,

p

I LOVED A LASS, A FAIR ONE.

fa - le - ro, le - ro, loo, le - ro, loo, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro,
 loo, le - ro, loo, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro,
 loo, le - - ro, loo, le - ro, loo, fa - le - ro, loo, fa - le - ro,
 le - ro, le - ro, le - ro, loo, le - ro, loo, fa - le - ro, loo, fa - le - ro,

loo. fa - le - ro, le - ro, loo.
 loo. fa - le - ro, le - ro, loo.
 loo. *con dolore.* fa - le - ro, le - ro, loo.
 loo. But now, a - las! she's left me, fa - le - ro, le - ro, loo.
colla voce.

SECOND VERSE.

p Her hair like gold did glis - ter, Each eye was like a star; She
p Her hair like gold did glis - ter, Each eye was like a star; She
p Her hair like gold did glis - ter, Each eye was like a star; She
p Her hair like gold did glis - ter, Each eye was like a star; She

I LOVED A LASS, A FAIR ONE.

fa - le - ro, le - ro, loo, le - ro, loo, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro,
 loo, le - ro, loo, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro,
 loo, le - - ro, loo, le - ro, loo, fa - le - ro, loo, fa - le - ro,
 le - ro, le - ro, le - ro, loo, le - ro, loo, fa - le - ro, loo, fa - le - ro,

loo. fa - le - ro, le - ro, loo.
 loo. fa - le - ro, le - ro, loo.
 loo. *con dolore.* fa - le - ro, le - ro, loo.
 loo. But now, a - las! she's left me, fa - le - ro, le - ro, loo.
colla voce.

THIRD VERSE.

p Her cheeks were like the cher - ry, Her skin as white as snow; When
p Her cheeks were like the cher - ry, Her skin as white as snow; When
p Her cheeks were like the cher - ry, Her skin as white as snow; When
p Her cheeks were like the cher - ry, Her skin as white as snow; When

I LOV'D A LASS, A FAIR ONE.

she was blythe and mer-ry, She an-gel-like did show; Her waist ex-ceed-ing
 she was blythe and mer-ry, She an-gel-like did show; Her waist ex-
 she was blythe and mer-ry, She an-gel-like did show; Her waist ex-
 she was blythe and mer-ry, She an-gel-like did show; Her waist ex-

Ad lib. *Tempo.* *p*
Ad lib. *Tempo.* *p*
Ad lib. *Tempo.* *p*
Ad lib. *Tempo.* *p*

small; The fives did fit her shoe: But now, a-las! she's left me, Fa-
 ceeding small; The fives did fit her shoe: But now, a-las! she's left me, Fa-
 ceeding small; The fives did fit her shoe: But now, a-las! she's left me, Fa-
 ceeding small; The fives did fit her shoe: But now, a-las! she's left me, Fa-

con dolore. *Tempo.*
con dolore.
ad lib.
colla parte. *f* *Tempo.*

le-ro, le-ro, loo. Fa-lero, lero loo.
 le-ro, le-ro, loo. Fa-lero, lero, loo, le-ro, loo. Fa-lero, lero,
 le-ro, le-ro, loo, Fa-lero, lero, loo. Fa-lero, lero,
 le-ro, le-ro, loo, lero, lero, lero, loo,

I LOV'D A LASS, A FAIR ONE.

fa - le - ro, le - ro, loo, le - ro, loo, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro,
 loo, le - ro, loo, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro, le - ro,
 loo, le - - ro, loo, le - ro, loo, fa - le - ro, loo, fa - le - ro,
 le - ro, le - ro, le - ro, loo, le - ro, loo, fa - le - ro, loo, fa - le - ro,

loo. fa - le - ro, le - ro, loo.
 loo. fa - le - ro, le - ro, loo.
 loo. *con dolore.* fa - le - ro, le - ro, loo.
 loo. But now, a - las! she's left me, fa - le - ro, le - ro, loo.
colla voce.

FOURTH VERSE.
p To maid - ens' vows and swear - ing, Hence - forth no cre - dit give; You
p To maid - ens' vows and swear - ing, Hence - forth no cre - dit give; You
p To maid - ens' vows and swear - ing, Hence - forth no cre - dit give; You
p To maid - ens' vows and swear - ing, Hence - forth no cre - dit give; You

I LOV'D A LASS, A FAIR ONE.

may give them a hear-ing, But ne-ver them be-lieve; They are as false as
 may give them a hear-ing, But ne-ver them be-lieve; They are as
 may give them a hear-ing, But ne-ver them be-lieve; They are as
 may give them a hear-ing, But ne-ver them be-lieve; They are as

Ad lib. *Tempo.* *p.*

Ad lib. *Tempo.* *p.*

Ad lib. *Tempo.* *p.*

Ad lib. *Tempo.* *p.*

Ad lib. *Tempo.* *p.*

Ad lib. *Tempo.* *p.*

fair, Un-constant, frail, un-true: For mine, a-las! hath left me, Fa-
 false as fair, Un-constant, frail, un-true: For mine, a-las! she's left me, Fa-
 false as fair, Un-constant, frail, un-true: Fa-
 false as fair, Un-constant, frail, un-true: Fa-

con dolore. *Tempo.*
con dolore.
ad lib.
colla parte. *f* *Tempo.*

le-ro, le-ro, loo. Fa-lero, lero loo.
 le-ro, le-ro, loo. Fa-lero, lero, loo, le-ro, loo. Fa-lero, lero,
 le-ro, le-ro, loo, Fa-lero, lero, loo. Fa-lero, lero,
 le-ro, le-ro, loo, lero, lero, lero, loo,

p. *p.* *p.* *p.*

I LOV'D A LASS, A FAIR ONE.

fa - le - ro, le - ro, loo, le - ro, loo, le-ro, le-ro, le-ro, le-ro, le-ro, le-ro, le-ro, le-ro,
 loo, le - ro, loo, le-ro, le - ro, le - ro, le - ro, le-ro, le-ro, le-ro, le-ro,
 loo, le - - ro, loo, le - ro, loo, fa - le - ro, loo, fa - le - ro,
 le-ro, le - ro, le - ro, loo, le - ro, loo, fa - le - ro, loo, fa - le - ro,

loo. fa - le - ro, le - ro, loo.
 loo. fa - le - ro, le - ro, loo.
 loo. fa - le - ro, le - ro, loo.
 loo. *con dolore.* But now, a - las! she's left me, fa - le - ro, le - ro, loo.
colla voce.

(SECOND SERIES.)

THE LIFE BOAT.

A FOUR-PART SONG.

WORDS BY B. S. MONTGOMERY.

COMPOSED BY

J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 25, Poultry (E.C.).

Andante.

ALTO.
(Svs. lower.)

1st TENOR.
(Svs. lower.)

2nd TENOR.
(Svs. lower.)

BASS.

ACCOMP.*

p

'Tis night! up-on the Cor-nish coast Full loud the breakers roar! And

'Tis night! up-on the Cor-nish coast Full loud the breakers roar! And

'Tis night! up-on the Cor-nish coast Full loud the breakers roar!

'Tis night! up-on the Cor-nish coast Full loud the breakers roar!

Andante.

p

♩ = 96.

agitato.

help-less-ly yon gallant barque Drifts on the dark lee shore! And quick-ly now the

help-less-ly yon gallant barque Drifts on the dark lee shore! And quick-ly now the

help-less-ly yon gallant barque Drifts on the dark lee shore! And quick-ly now the

Drifts on the dark lee shore! And quick-ly now the

agitato.

* The right-hand part to be played an octave lower.

THE LIFE-BOAT.

cres. *f* *p*

sig - nal guns Boom high a - bove the gale! O, ma - ny a dark - ey'd

sig - nal guns Boom high a - bove the gale! O, ma - ny a dark - ey'd

sig - nal guns Boom high a - bove the gale! O, ma - ny a dark - ey'd

sig - nal guns Boom high a - bove the gale! O, ma - ny a dark - ey'd

Cor - nish girl At that wild sound grows pale! At that wild sound grows pale! "The

Cor - nish girl At that wild sound grows pale! At that wild sound grows pale! "The

Cor nish girl At that wild sound grows pale! "The

Cor - nish girl At that wild sound grows pale! "The

Allegro. *p*

life-boat's mann'd! stand clear ahead! There's death up-on the gale! Cheer up, dear lass, one

life-boat's mann'd! stand clear a-head! There's death up-on the gale! Cheer up, dear lass, one

life-boat's mann'd! stand clear a-head! There's death up-on the gale! Cheer up, dear lass, one

life-boat's mann'd! stand clear a-head! There's death up-on the gale! Cheer up, dear lass, one

Allegro. *p*

THE LIFE-BOAT.

parting kiss, your lips look cold and pale! The Life-boats' mann'd! stand clear a - head! No
 parting kiss, your lips look cold and pale! The Life-boats' mann'd! stand clear a - head! No
 parting kiss, your lips look cold and pale! The Life-boats' mann'd! stand clear a - head! No
 parting kiss, your lips look cold and pale! The Life-boats' mann'd! stand clear a - head! No

time to sigh for home! Hur-rah! the gallant Life-boat sweeps thro' the seeth-ing
 time to sigh for home! Hur-rah! the gallant Life-boat sweeps thro' the seeth-ing
 time to sigh for home! Hur-rah! the gallant Life-boat sweeps thro' the seeth-ing
 time to sigh for home! Hur-rah! the gallant Life-boat sweeps thro' the seeth-ing

foam, sweeps thro' the seeth - ing foam! the seeth-ing foam!
 foam, sweeps thro' the seeth - ing foam! the seeth-ing foam!
 foam, sweeps thro' the seeth - ing foam! the seeth-ing foam!
 foam, sweepthro' the seeth - - ing foam, the seeth-ing foam!

THE LIFE BOAT.

Bend bold - ly to your task, brave hearts! It is a glo - rious strife; On
 Bend bold - ly to your task, brave hearts! It is a glo - rious strife; On
 Bend bold - ly to your task, brave hearts! It is a glo - rious strife; On
 Bend bold - ly to your task, brave hearts! It is a glo - rious strife; On

ev - 'ry oar - blade flash - ing high There hangs some lov'd one's life! . . . A
 ev - 'ry oar - blade flash - ing high There hangs some lov'd one's life! . . . A
 ev - 'ry oar - blade flash - ing high There hangs some lov'd one's life! . . . A
 ev - 'ry oar - blade flash - ing high There hangs some lov'd one's life! . . . A

cheer so faint! comes down the wind! All hands we yet may save— Now
 cheer so faint! comes down the wind! All hands we yet may save— Now
 cheer so faint! comes down the wind! All hands we yet may save— Now
 cheer so faint! comes down the wind! All hands we yet may save— Now

THE LIFE BOAT.

lift our gal-lant life-boat Like light-ning o'er the wave, Like light-ning

lift our gal-lant life-boat Like light-ning o'er the wave, Like light-ning

lift our gal-lant life-boat Like light-ning o'er the wave, Like light-ning

lift our gal-lant life-boat Like light-ning o'er the wave, Like light-ning

o'er the wave, Like light-ning o'er the wave!

o'er the wave, Like light-ning o'er the wave!

o'er the wave, Like light-ning o'er the wave!

Like light-ning o'er . . . the wave, Like light-ning o'er the wave!