

STRIKE THE LYRE

GLEE FOR FOUR VOICES
COMPOSED FOR MEN'S VOICES BY

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ARRANGED FOR S.A.T.B. BY W. G. McNAUGHT.

Allegro moderato e spiritoso.

SOPRANO. *f* Strike, strike the lyre, let mu - sic tell The bless-ings Spring shall scat-ter round ;

ALTO. *f* Strike, strike the lyre, let mu - sic tell The bless-ings Spring shall scat-ter round ;

TENOR. *f* Strike, strike the lyre, let mu - sic tell The bless-ings Spring shall scat-ter round ;

BASS. *f* Strike, strike the lyre, let mu - sic tell The bless-ings Spring shall scat-ter round ;

PIANO. *f* *Allegro moderato e spiritoso.* *p*

♩ = 116.

And ope-ning flow - 'rets paint the ground.

Fragrance shall float on ev - 'ry gale, And ope-ning flow - 'rets paint the ground.

Fragrance shall float on ev - 'ry gale, And ope-ning flow - 'rets paint the ground.

Fragrance shall float on ev - 'ry gale, And ope-ning flow - 'rets paint the ground.

The original setting (A.T.T.B.) is published in Novello's Glee Hive, No. 39, price Threepence.

STRIKE THE LYRE.

f Strike, strike the lyre, let *p* mu - sic tell The bless - ings Spring shall scat - ter round ;

f Strike, strike the lyre, let *p* mu - sic tell The bless - ings Spring shall scat - ter round ;

f Strike, strike the lyre, let *p* mu - sic tell The bless - ings Spring shall scat - ter round ;

f Strike, strike the lyre, let *p* mu - sic tell The bless - ings Spring shall scat - ter round ;

f And ope - ning flow - 'rets paint the ground.

p Fra-grance shall float on ev - 'ry gale, And *f* ope - ning flow - 'rets paint the ground.

p Fra-grance shall float on ev - 'ry gale, And *f* ope - ning flow - 'rets paint the ground.

p Fra-grance shall float on ev - 'ry gale, And *f* ope - ning flow - 'rets paint the ground.

whole hours in sighs, Con-demned the ab - sent fair to mourn ;

Oh ! I have passed whole hours in sighs, Con-demned the ab - sent fair to mourn ;

Oh ! I have passed whole hours in sighs, Con-demned the ab - sent fair to mourn ;

whole hours in sighs, Con-demned the ab - sent fair to mourn ;

STRIKE THE LYRE.

First system of musical notation. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is for piano accompaniment. The key signature is one flat (B-flat). The tempo/mood is marked 'p' (piano). The lyrics are: 'But she ap - pears, and sor - row flies, And plea - sure smiles at her re -'.

Second system of musical notation. It continues the vocal and piano parts from the first system. The lyrics are: '- turn, But she ap - pears, and sor - row flies, . . And plea - sure smiles at her re -'.

Third system of musical notation. It concludes the piece with a final vocal phrase and piano accompaniment. The lyrics are: '- turn, plea - sure smiles at her re - turn, plea - sure smiles at her re - turn.'.

STRIKE THE LYRE.

First system of the musical score. It features four vocal staves and a piano accompaniment. The lyrics are: "I love the sweep Of harp and trumpet's har - mo - ny, Like swell - ings". The piano part begins with a forte (*f*) dynamic and includes a crescendo leading to a piano (*p*) and pianissimo (*pp*) section.

Second system of the musical score. The lyrics continue: "of the mid - night deep, like swell - ings of the". The piano accompaniment continues with a forte (*f*) dynamic, featuring a melodic line in the right hand and a more active bass line.

Third system of the musical score. The lyrics conclude: "mid - night deep, Like an - thems of the ope - ning". The piano part features a piano (*p*) dynamic and includes a melodic phrase in the right hand.

STRIKE THE LYRE.

sky, like an - thems of the ope - ning sky. *rit.*

sky, like an - thems of . . the ope - ning sky. *rit.*

sky, like an - thems of the ope - ning sky. *rit.*

sky, . . like an - thems of the ope - ning sky. *rit.*

Andante.

But love - lier to . . my heart . . the tone That dies a - long the

But love - lier to my heart . . the tone That dies a - long the

But love - lier to my heart the tone That dies a - long the

Andante. ♩ = 80.

twi - light's wing, But love - lier to . . my heart the tone That

twi - light's wing, But love - lier to my heart the tone . . That

But love - lier to . . my heart the tone That

twi - light's wing, But love - lier to my heart the tone That

STRIKE THE LYRE.

First system of the musical score. It consists of four vocal staves and a piano accompaniment. The lyrics are: "dies . . a - long the twi - light's wing, Just heard, just heard, a". The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p*, *pp*, and *ppp*.

Second system of the musical score. It consists of four vocal staves and a piano accompaniment. The lyrics are: "sil - ver sigh and gone, As if . . a spi - rit touch'd the string, as". The piano part continues with a similar melodic and harmonic structure. Dynamics include *p dolce*.

Third system of the musical score. It consists of four vocal staves and a piano accompaniment. The lyrics are: "if a spi - rit touch'd the string, as if . . a spi - rit". The piano part provides harmonic support for the vocal lines. Dynamics include *p dolce*.

STRIKE THE LYRE.

touch'd the string, as if a spi - rit touch'd, touch'd the string.

touch'd the string, as if . . a spi - rit touch'd, touch'd the string.

touch'd the string, as if a spi - rit touch'd, touch'd the string.

touch'd the string, as if a spi - rit touch'd, touch'd the string.

Allegro marcato e animato.

Wel - come, wel - come, wel - come is the joy-ous strain, That bids the anx-ious lo - ver

Wel - come, wel - come, wel - come is the joy-ous strain, That bids the anx-ious lo - ver

Wel - come, wel - come, wel - come is the joy-ous strain, That bids the anx-ious lo - ver

Wel - come, wel - come, *Allegro marcato e animato.* That bids the anx-ious lo - ver

burn, that bids the anx - ious lo - ver burn; The smile . . of

burn, that bids . . the anx - ious lo - ver burn; The smile . . of

burn, that bids . . the anx - ious lo - ver burn; The smile . . of

burn, that bids the anx - ious lo - ver burn; Wel - come,

STRIKE THE LYRE.

beau - ty wakes a - gain, And dis - cord flies at her re - turn,
 beau - ty wakes a - gain, . . And dis - cord flies at her re - turn,
 beau - ty wakes a - gain, . . dis - cord flies at her re - turn,
 wel - come, wel - come, wel - come, dis - cord flies at her re - turn,
 dis - cord flies at her re - turn, The smile of beau - ty
 dis - cord flies at her . . re - turn, The smile of beau - ty
 dis - cord flies at her re - turn, Wel - come, wel - come,
 dis - cord flies at her re - turn, Wel - come, wel - come,
 wakes a - gain, dis - cord flies at her re - turn,
 wakes a - gain, And dis - cord flies at her . . re - turn, . .
 wel - come, wel - come, dis - cord flies at her . . re - turn, . .
 wel - come, wel - come, dis - cord flies at her re - turn, . .

STRIKE THE LYRE

flies, dis - cord flies . . at

flies, flies, dis - cord flies . . at

flies, flies, dis - cord flies . . at

flies, and dis - cord flies . . at

The first system of the musical score for 'Strike the Lyre'. It consists of five staves. The first four staves are vocal parts, and the fifth is a piano accompaniment. The lyrics are: 'flies, dis - cord flies . . at'.

her . . re - turn, flies,

her . . re - turn, flies, flies,

her . . re - turn, flies, flies,

her . . re - turn, dis - cord flies, and dis -

The second system of the musical score. It consists of five staves. The lyrics are: 'her . . re - turn, flies,', 'her . . re - turn, flies, flies,', 'her . . re - turn, flies, flies,', and 'her . . re - turn, dis - cord flies, and dis -'.

dis - cord flies . . at her . . re - turn, and dis - cord flies, dis - cord

dis - cord flies . . at her . . re - turn, and dis - cord flies, dis - cord

dis - cord flies . . at her . . re - turn, and dis - cord flies, dis - cord

dis - cord flies . . at her . . re - turn, flies,

The third system of the musical score. It consists of five staves. The lyrics are: 'dis - cord flies . . at her . . re - turn, and dis - cord flies, dis - cord', 'dis - cord flies . . at her . . re - turn, and dis - cord flies, dis - cord', 'dis - cord flies . . at her . . re - turn, and dis - cord flies, dis - cord', and 'dis - cord flies . . at her . . re - turn, flies,'.

STRIKE THE LYRE.

flies, dis - cord flies . . at her re - turn, and dis - cord
 flies, . . . dis - cord flies . . at her re - turn, and dis - cord
 flies, . . . dis - cord flies at her re - turn, and dis - cord
 dis - cord flies . . at her re - turn, flies,

flies, dis - cord flies, dis - cord flies . . at her re - turn,
 flies, dis - cord flies, . . dis - cord flies . . at her re - turn,
 flies, dis - cord flies, . . dis - cord flies at her re - turn,
 dis - cord flies . . at her re - turn,

dis - cord flies at her re - turn, dis - cord flies at her re - turn.
 dis - cord flies at her re - turn, dis - cord flies at her re - turn.
 dis - cord flies at her re - turn, dis - cord flies at her re - turn.
 dis - cord flies at her re - turn, dis - cord flies at her re - turn.