

H.V. 308
4



SIX

FOUR-PART SONGS.

with a
Piano Forte Accompt.

AD LIBITUM.

Composed & Inscribed.

TO

Mr. & Mrs. Henry Scott,

By

MRS. MOUNSEY BARTHOLOMEW.

OP:30.

ENT. STA. HALL.

N ^o 1	SERENADE	Words by	W. BARTHOLOMEW.
2	SPRING-TIME	Do	Do
3	THE BEE	Do	W. DRUMMOND.
4	MUTABILITY	Do	SHELLEY.
5	PHILOMELA	Do	W. BARTHOLOMEW.
6	CATHER YE ROSEBUDS	Do	HERRICK.

IN SCORE AND PARTS *Pr. 1/- each.*
OR COMPLETE



EWER & C^o 390, OXFORD ST.



SERENADE.

WORDS BY
W. BARTHOLOMEW.

ALLEGRETTO.

The musical score is written for a four-part setting, with a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'ALLEGRETTO'. The score consists of four systems of music. The first system begins with a piano (*p*) dynamic and includes the lyrics 'La - dy wake, a - rise, a - rise; See, the sun is'. The second system continues with 'beaming; Birds are trilling in the skies, Lie no longer'. The third system includes 'dream - ing! *piu f* 'Tis thy na - tal day, fair maid;'. The fourth system concludes with 'Look forth, we en - treat thee; *f* Hear our ear - ly'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

La - dy wake, a - rise, a - rise; See, the sun is
beaming; Birds are trilling in the skies, Lie no longer
dream - ing! *piu f* 'Tis thy na - tal day, fair maid;
Look forth, we en - treat thee; *f* Hear our ear - ly

Se . . re . nade, Blent with their's to greet thee. La . dy wake, a -

pp

rise, a _rise; see the sun is beaming; Birds are trilling

f

in the skies, Lie no longer dream . ing! a . rise, La . dy

La . dy wake

wake, a . rise, La . dy a . rise! La . dy a . . rise!

wake, La . dy,

f *p*



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SPRING TIME.

W. BARTHOLOMEW.

MODERATO
CON SPIRITO.

f See the woods, see the woods,

see them green and gay, *p* See the haw - thorn

p clad, see the haw - thorn clad, in the robes of

May, in the robes of May *f* Let us

go to the bow - - ers, And

let us go to the bow - - ers, And

cull the fair-est flowers, En - twine them, en - twine them and

eres.

chant a roun - de - lay. Fal - la - la, fal - la - la, fal - la - la, fal - la -

-la, fal - la - la, fal - la - la, fal - la - la, fal - la - la, fa - la - la!

THREE VERSES.



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THE BEE.

W. DRUMMOND.

ALLEGRO MODERATO.

bee, that

O do not kill that

bee that thus hath

thus hath wounded

thee, O do not, do not, do not,

wound . . . ded

do not, do not, do not kill that O do not

that bee, that thus hath

do not kill

kill that bee, that thus hath wounded

wound . . . ded thee, that thus hath wounded

O do not kill, do not kill,
 thee, that woun - ded thee, do not kill, do not
 do not

O do not kill,

do not kill
 kill that bee! Sweet, it was no des - -
 kill that

p

pite, But you did him de - ceive, for when thy
 But you did him for

when thy lips He
 lips did close, He deem - - ed
 when thy lips He

deem _ ed them

cres. What

them a rose, what wouldst thou

deem _ ed them

wouldst thou fur _ - ther what

cres. fur - - - - - ther crave? What wouldst thou

wouldst thou fur _ - ther

fur - - - - - ther crave? He want _ - ing

f

He wanting wit and blin _ - ded

wit, and

wit, and blin _ - ded with de _ light, would fain, would

with de _ light, and

fain have kiss'd, would fain have kiss'd, But

f

p

mad with joy did bite, with joy, did

p

did bite, but bite, did bite, did bite, mad with joy did bite, but

f

mad with joy did

bite mad with joy did bite: O do not kill that

p O

bite, did bite: kill that

bee, that thus hath woun - ded

thee; O do not,

bee, that thus hath woun - - - ded

do not, do not, do not, do not, do not kill that

piu *O* *f* do not kill that

bee, O do not kill that

that thus hath woun - - - - - ded

bee,

bee, that thus hath woun - - ded

thee, that thus hath woun - - - - - ded

f O do not kill,

thee, O do not

O do not kill, do not

do not kill, do not kill that

kill, kill, do not kill that

bee, thee, do not kill do not kill,

bee; O do not

do not kill, do not

O do not kill that bee.

kill,



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MUTABILITY.

SHELLEY.

ANDANTE.

The musical score is written for a four-part setting in G major (two sharps) and 2/4 time. It consists of four systems of staves, each with a vocal line and a piano accompaniment line. The lyrics are: "The flow'r that smiles to-day, To morrow dies: All that we wish to stay, All that we Tempts and then wish to stay, Tempts and then flies. What is this flies, worlds de-light? Lightning that mocks the night Brief e'en as". The score includes dynamic markings: *p* (piano) at the beginning of the first system, *cres.* (crescendo) at the start of the second system, *f* (forte) at the start of the third system, and *f* (forte) at the start of the fourth system. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The flow'r that smiles to-day, To morrow
 dies: All that we wish to stay, All that we
 Tempts and then
 wish to stay, Tempts and then flies. What is this
 flies,
 worlds de-light? Lightning that mocks the night Brief e'en as

bright, Brief e'en as bright. Vir - - tue, how

frail it is! friend - ship, too rare! Love, how it

cres. *f* *p*
sells poor bliss for proud des - - pair! But

we, tho' soon they fall, Sur - vive their joy and

fall, sur_vive their joy and

we *piu f*

all Which ours, which ours we call. While

all which ours we

skies are blue and bright, While flowers are

and bright while flowr's are

gay, While eyes that change ere night, make

gay; while eyes that change

gay While eyes that change ere

glad the *p*

night, make glad the day; While yet the calm hours

creep, Dream thou, and from thy sleep, then

cres.

wake to weep, and from thy sleep, then wake to weep,

f

then wake to weep, then wake to weep, *p* then

wake to weep

wake to weep, then wake to weep.



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PHILOMELA.

W. BARTHOLOMEW.

ALLEGRETTO.

Phi - - lo

p

Phi - - lo - - - me - - la sings

Na - ture's ves - per lay; On the light Ze - phyr gale it

cres.

wings From earth to heav'n, And melts in sighs a - way, and

f

ritard.

p *Tempo I^o*

melts in sighs a - way. Art - less Mins - trel, hail!

sighs

ad lib.

Greet re - turn - ing light Na - ture sings, her theme is

Morning's praise; In thine I hear the voice of night,

hear the voice *Tempo 1^o*

of night. Art - less Mins - trel, hail!

voice

Na - ture song - ster, hail! Love - - - ly Night - in - -

Love - ly Night - - - in - -

lays en - - twine, And praise as - -

cends in song to heav'n, *f* as - -

cends in song to heav'n. in

p Art - - less Mins - - trel hail!



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“GATHER YE ROSEBUDS”

HERRICK.

ANDANTE CON MOTO.

p Ga - ther ye Rose - buds while ye may; Old

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody begins with a piano (*p*) dynamic. The lyrics are: "Ga - ther ye Rose - buds while ye may; Old".

Time is still a fly - - - - ing; And

The second system of music continues the melody on two staves. The lyrics are: "Time is still a fly - - - - ing; And".

cres. *f*
this same flow'r that smiles to - - day, To -

The third system of music continues the melody on two staves. The lyrics are: "this same flow'r that smiles to - - day, To -". The dynamic markings *cres.* and *f* are present above the first and second measures of this system, respectively.

- mor - - row will be dy - - - ing, To - -

mor - - - row, to - - mor - - - row, to - -

p

mor - - row will be dy - - - ing. The

p

glo - - ri - - ous lamp of heav'n, the sun, The

cres.

high-er he's a get-ting, The soon-er will his

f

race be run, And near-er he's to

p

set-ting; and near-er, and near-er, and

f

near-er he's to set-ting. Then

be not coy, but use your time, And while ye may, go

mar - - ry; For hav - - ing lost but once your prime, You

may for e - - ver tar - - ry, for e - - - ver, for

e - - - ver, You may for e - - ver tar - - - ry.