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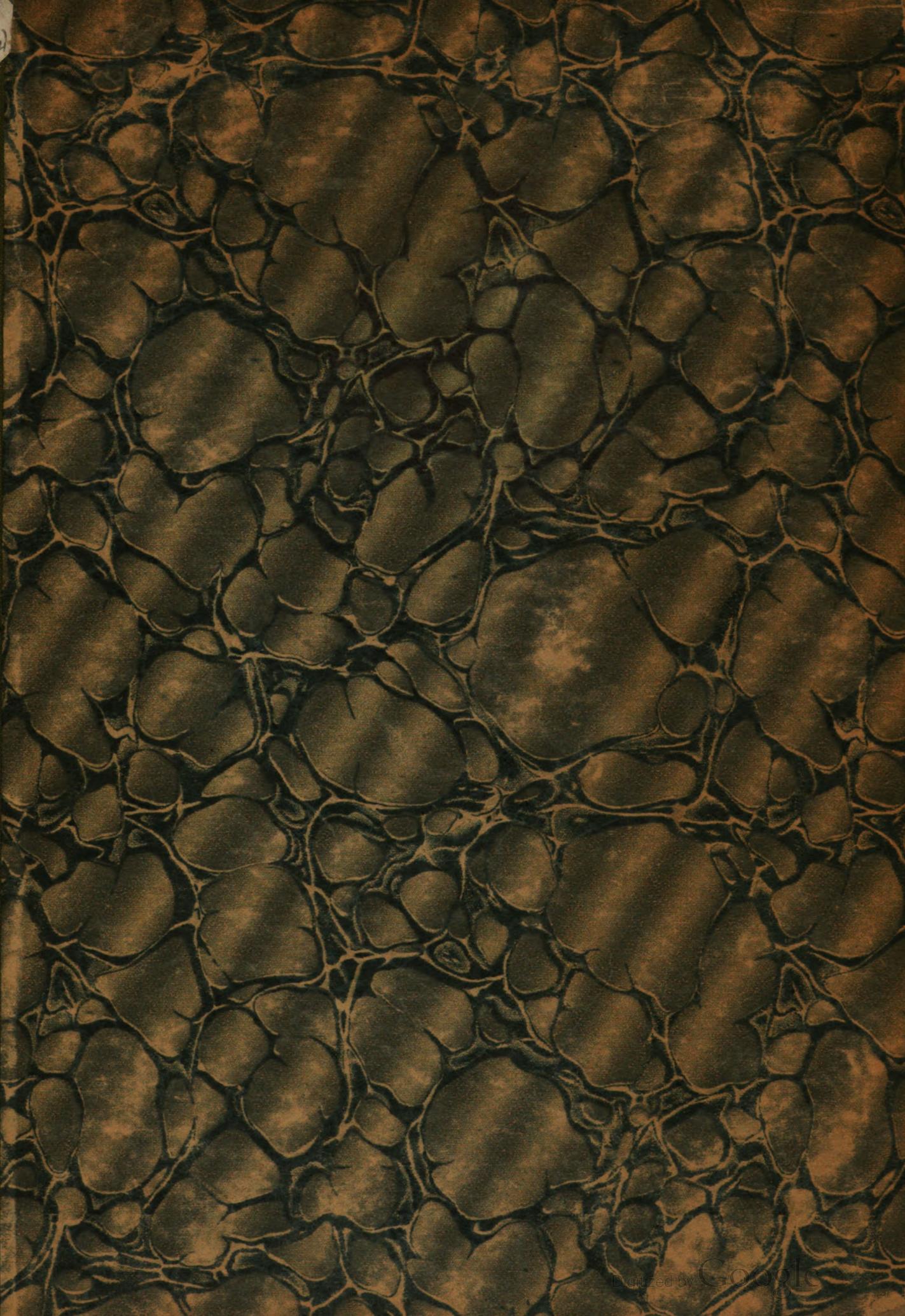
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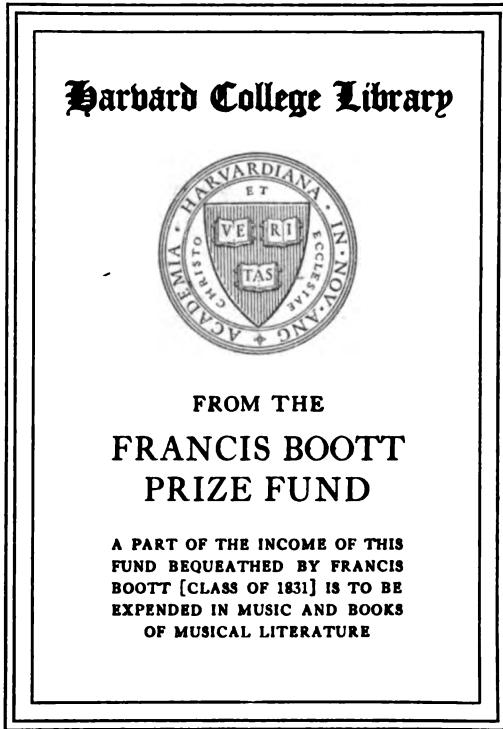
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Arne - Six Songs.  
Old English Edition, 2

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The Old English Edition. No. ii.

## SIX SONGS

BY

THOMAS AUGUSTINE ARNE.

EDITED BY

G. E. P. ARKWRIGHT.



JOSEPH WILLIAMS.

24 BERNERS STREET,

London.

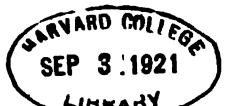
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## Preface.

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THE object of this Edition is to present in an accessible form various works by English composers of the seventeenth and eighteenth centuries, which would otherwise be difficult to obtain. It is intended to reprint a selection from the music hidden away in public and private libraries, which is almost unknown, except to antiquarians and collectors of rare books.

The original harmonies will be preserved in every case.

Each volume will be accompanied by Introductions and Biographical Notices, with references to the authorities whence information is obtained. A few brief Notes will also be added.



## Introduction To No. ii. of the Old English Edition.

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THOMAS AUGUSTINE ARNE (1710—1778) was the son of an upholsterer who kept a shop in King Street, Covent Garden. On leaving Eton, where he was educated, he was placed by his father in a lawyer's office. He contrived nevertheless to find time for the study of music, and took lessons on the violin from Michael Festing. It is said that the elder Arne knew nothing of his son's talents until he accidentally discovered him leading an amateur orchestra at a friend's house. After this he was persuaded to let him give up the Law and devote himself to Music.

Arne's first essay in dramatic composition was a new setting of Addison's opera, "Rosamond," written for his sister Susanna (afterwards the celebrated Mrs. Cibber), whom he had himself instructed in singing. This was successfully produced in 1732, and was followed in the same year by the "Opera of Operas, or Tom Thumb the Great," a version of Fielding's "Tragedy of Tragedies." In 1736 he wrote incidental music to the "Fall of Phaeton," from which a song is printed in the present volume. The words are doubtfully ascribed to one Pritchard in the British Museum Catalogue.

The work which established Arne's reputation as a writer for the Theatre was a setting of Milton's "Comus," as adapted for the stage by Dr. Dalton. Two songs from "Comus" are included in this collection: the first is the Attendant Spirit's song, "Not on beds of fading flowers," sung by the great tenor, Beard; the second, "Fame's an Echo," was sung by Mrs. Clive, in the character of Euphrosyne.

In 1740, an entertainment was given by Frederick, Prince of Wales, at Cliveden, near Maidenhead, to commemorate the anniversary of the Accession of the House of Hanover. Arne was employed to write music for two masques which were presented on the occasion. One of these was Congreve's "Judgment of Paris;" the other, Thomson and Mallet's "Alfred." The latter contains the "celebrated Ode in Honour of Great Britain call'd Rule Britannia." It was afterwards altered and reproduced at Drury Lane in 1751. Two songs from "Alfred" are given in this collection.

From this time until his death in 1778, Arne devoted himself almost exclusively to writing operas, and supplying incidental music for the plays produced at Drury Lane and Covent Garden Theatres. It is only necessary here to mention "Artaxerxes," an opera in the Italian style, which was produced in 1762; the libretto being translated from Metastasio by Arne himself.

He also composed two Oratorios, "Abel" (1755), which contains the popular "Hymn of Eve;" and "Judith" (1764), of which the words were written by Isaac Bickerstaff. A song from "Judith" is printed in this volume.

Arne married, in 1736, the singer Cecilia Young, for whom he wrote many of his most charming songs. He was a very successful teacher of singing, and some of his pupils, notably Miss Brent, attained considerable celebrity.

[See Grove's Dictionary of Music, and the Dictionary of National Biography.]

The six songs contained in this collection are supplied with an accompaniment arranged for the pianoforte from the score. At the end of the volume will be found the score of each song, taken from the old editions.

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# Music.





I.

# Not on beds of fading flow'rs.

Comus.

A musical score for piano, featuring three staves. The top staff uses a treble clef, a B-flat key signature, and 3/2 time. The middle staff uses a bass clef, a B-flat key signature, and 3/2 time. The bottom staff uses a bass clef, a C key signature, and 3/2 time. The music consists of eighth-note patterns.

A musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in G clef, B-flat key signature, and common time. The piano part is in C bass clef, B-flat key signature, and common time. The vocal line begins with a rest followed by a melodic line. The piano accompaniment features eighth-note chords. The lyrics "Not on beds of fading" are written below the vocal line.

A musical score for three voices (Soprano, Alto, Bass) in common time, 2/4 time, and 3/4 time. The key signature is B-flat major (two flats). The vocal parts are: Soprano (top), Alto (middle), and Bass (bottom). The lyrics are: "flow'r's, Shedding soon their gaudy pride,". The music consists of three staves of musical notation with corresponding lyrics.

Nor with swains in Sy-ren Bow'r's  
Will true Plea - sure,

will true Pleasure long re -  
 side. 1. 2. On aw - ful

Vir - tue's Hill sub - lime En - throned sits thim - mort - al

fair; Who wins her

Height must pa - tient climb, The steps are Pe - ril, Toil and

Care. So from the first did Jove or - dain Eter - nal

bliss for transient Pain, Eter - nal bliss

for trans - ient Pain, E - ter - nal bliss for

trans - ient pain. pain.

*Adagio.*

## II.

## Fame's an Echo.

Comus.

Fame's an E - cho,  
Prattlingdou - ble,

An emp - ty ai - ry glitt' - ring Bub - ble

A breath can swell, a breath can sink it, The

wise not worth their keep - ing think it

Why then, why such toil and pain      Fame's un - cer - tain smiles to gain.

Like her sis - ter For - tune blind

To the best she's oft un - kind,

## II.

## Fame's an Echo.

Comus.

Fame's an E - cho, Prattlingdou-ble,  
An emp - ty ai - ry glitt' - ring Bub - ble  
A breath can swell, a breath can sink it, The

The musical score consists of five staves of music in common time (indicated by '8'). The key signature changes from G major (one sharp) to F major (no sharps or flats). The first staff contains a single measure of rest. The second staff begins with a forte dynamic. The third staff features a bassoon part with sustained notes. The fourth staff includes lyrics 'Fame's an E - cho, Prattlingdou-ble,' with slurs over the eighth-note pairs. The fifth staff includes lyrics 'An emp - ty ai - ry glitt' - ring Bub - ble' with slurs. The sixth staff continues the musical line. The seventh staff concludes with lyrics 'A breath can swell, a breath can sink it, The' followed by a final measure.

wise not worth their keep - ing think it

Why then, why such toil and pain      Fame's un - cer - tain smiles to gain.

Like her sis - ter For - tune blind

To the best she's oft un - kind,

And the worst her fa - vour find,

And the worst her fa - vour find,

*Adagio.*

And the worst her fa - vour find.

## III.

Vengeance, o come, inspire me.

Prestissimo.

Alfred.

8

Vengeance, O come, in - spire me, O come in - spire me!

*p* *f*

Vir - tue and free - dom fire me, Vir - tue and free - dom

*p* *f* *p* *f*

fire me. Join me ye sons of glo - ry,

*tr* *f* *p* *f*

Join me ye sons of glo - ry The foe shall fly be - fore ye, And

*p* *f* *p*

Fame re - cord your sto - ry, In

never dying lays, In never dying lays. The foe shall fly be -

fore ye, and Fame re - cord your sto - ry In ne - ver dy - ing

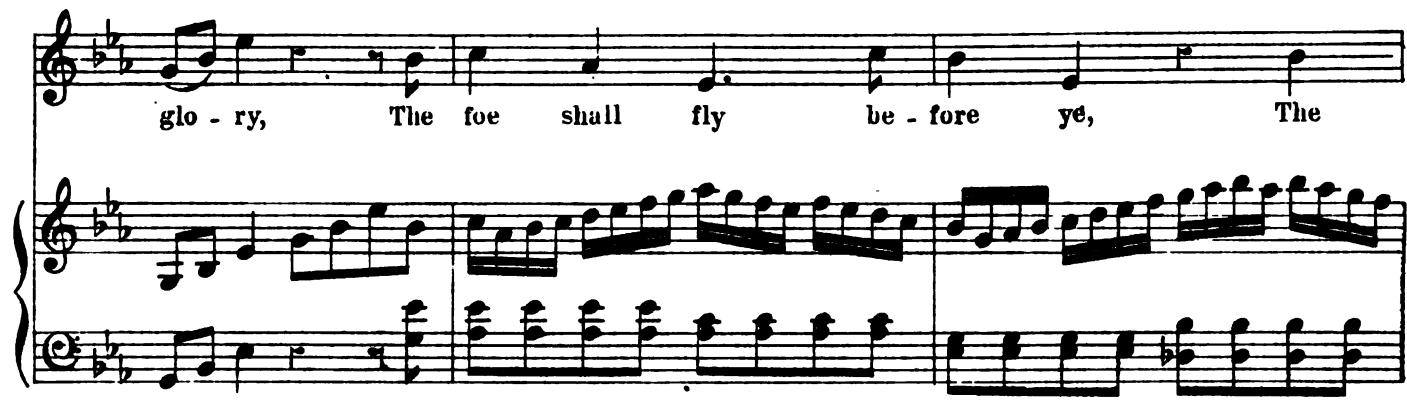
lays, In ne - ver dy - ing lays.



Continuation of the musical score from measure 3. The vocal parts continue their melodic lines, and the piano accompaniment provides harmonic support.

Continuation of the musical score from measure 6. The vocal parts sing "Vengeance, O come, in - spire me! Vir - tue and free - dom fire me;" The piano accompaniment includes dynamic markings *p* (piano) and *f* (forte).

Continuation of the musical score from measure 9. The vocal parts sing "Join me ye sons of glo - ry," The piano accompaniment includes dynamic markings *p*, *f*, and *p*.

glo - ry,      The foe shall fly be - fore ye,      The  

  
 foe shall fly be - fore ye, And Fame' re - cord your  

  
 sto - ry, and Fame re - cord your sto - ry In  

  
 nev - er dy - ing lays, in nev - er dy - ing lays; The  


foe shall fly be - fore ye. And fame re - cord your  
 sto - ry in ne - ver dy - ing lays. The  
 foe shall fly be - fore ye, And fame re - cord you  
 sto - ry in nev - er dy - ing lays.

*f*      *poco f*      *ff*

Musical score for two voices (Treble and Bass) in B-flat major and common time. The score consists of six staves, each with a clef, key signature, and time signature. The music features various note heads, stems, and rests. Dynamic markings include *p*, *f*, and *ff*. The piece concludes with a final dynamic *ff* and the word "Fine." at the bottom right.

The peace-ful dove shall soar on high

Dan - ish Ra - ven droop and die And ev' - ry loy - al

heart shall vie To me-rit Al-fred's praise, To me-rit Al-fred's praise, and

ev'-ry loy-al heart shall vie, shall vie to me-rit Al - fred's praise.

D.C.

IV.  
Arise sweet messenger of morn.

Moderato Allegro.

Alfred.

The musical score consists of four staves of music. The first three staves are for piano, showing bass, treble, and alto parts. The fourth staff is for voice, indicated by a soprano clef. The music is in common time, with a key signature of one flat. The vocal part begins with a rest, followed by a melodic line. The lyrics are as follows:

A - rise, a - rise, sweet mes-sen-ger of morn  
 See, Morn ap-pears, a ro - sy, ro - sy hue  
 Each Nymph be like, be like the blushing Morn

With thy mild, mild beams this Isle a - don, With thy  
 Steals soft o'er von der o - rient blue,  
 That gai - ly brig - tens o'er the Lawn,  
 Steals That

mild, mild beams this Isle a - don  
soft o'er you - der o - rient blue.  
gai - ly brigh - tens o'er the Lawn,  
For long as  
Well are we  
Each Shepherd

shep - herds sport and play, for long as shep - herds sport and play, as shep - herds  
met in trim ar - ray. Well are we met in trim ar - ray, are met in  
like the sun be gay, Each Shep - herd like the sun be gay, like the

sport and play, This this shall be a ho - ly - day, This this shall be a  
trim ar - ray, To fro - lick out this ho - ly - day, To fro - lick out this  
sun be gay, And grateful keep this ho - ly - day, And grateful keep this

ho - ly - day, A ho - ly - day, This this shall be a ho - ly - day.  
ho - ly - day, This ho - ly - day, To fro - lick out this ho - ly - day.  
ho - ly - day, This ho - ly - day, And grateful keep this ho - ly - day.

## V.

## "Sleep, gentle Cherub, Sleep descend."

Andante Largo.

Judith.

The musical score consists of six staves of music for voice and piano. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The bottom four staves are for the voice, with lyrics appearing below the notes. The music is in common time, with a key signature of one flat. The vocal line begins with a sustained note, followed by a melodic line that includes eighth and sixteenth-note patterns. The lyrics are as follows:

Sleep, gentle Che - rub, Sleep descend,  
 Sleep des - cend, Thy heal - ing wings pro - tect - ive spread  
 thy heal - ing wings pro - tect - ive spread.

mild, mild beams this Isle a - dorn  
soft o'er yon - der o - rient blue.  
gai - ly brigh - tens o'er the Lawn,  
For long as Well are we Each Shepherd

shep - herds sport and play, for long as shep - herds sport and play, as shep - herds  
met in trim ar - ray, Well are we met in trim ar - ray, are met in  
like the sun be gay, Each Shep-herd like the sun be gay, like the

sport and play, This this shall be a ho - ly - day, This this shall be a  
trim ar - ray, To fro - lick out this ho - ly - day, To fro - lick out this  
sun be gay, And grateful keep this ho - ly - day, And grate-ful keep this

ho - ly - day, A ho - ly - day, This this shall be a ho - ly - day.  
ho - ly - day, This ho - ly - day, To fro - lick out this ho - ly - day.  
ho - ly - day, This ho - ly - day, And grate-ful keep this ho - ly - day.

## V.

## "Sleep, gentle Cherub, Sleep descend."

Andante Largo.

Judith.

The musical score consists of six staves of music for voice and piano. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The bottom four staves are for the voice, with lyrics printed below the notes. The music is in common time, with a key signature of one flat. The vocal line begins with a sustained note, followed by a melodic phrase that includes the lyrics "Sleep, gentle Che - rub, Sleep descend," and continues with "Sleep des - cend, Thy heal - ing wings pro - tect - ive spread" and concludes with "thy heal - ing wings pro - tect - ive spread." The piano accompaniment features various dynamics and articulations, including trills and grace notes.

tr.

And o'er his sa - cred temp - les bend, bend, O bend their sa - lu - ta - ry

tr.

shade, O gent-le Che - rub, O sleep descend, descend, thy healing wings pro -

tec - tive spread, and o'er his sa - cred temp - les bend, O bend thy shade, thy sa - lu -

ta - ry shade — O bend thy sa - lu - ta - ry shade.

p pp

## VI.

O come, o come, my dearest.

Andante.

Fall of Phaeton.

O come, o come, my dearest, and

lith - er bring Thy lips a - dorn'd with all the blooming spring, Thy

lipa a - dorn'd with all the blooming spring,

A thou-sand, thou-sand sweets.      their fra-grant a - toms blend      Which

in a gale of joy      which in a gale of joy      thy breath \_\_\_\_\_ at - tend,      tly

Love in gen-tle murmur-s to my soul \_\_\_\_\_ ap - ply      heal me with kisses Oh

heal\_\_\_\_ me with kisses or else\_\_\_\_ I die,\_\_\_\_ or else I die.

End with first Symphony.

## I.

Not on beds of fading flow'rs.

Comus.

Oboe I.

Oboe II.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Not on beds of fading flow'rs,

Shedding soon their gaudy pride,  
Nor with swains in Sy-ren Bow'rs

Will true Pleasure, will true Pleasure long re-

1st      2nd

-side. On awful Vir - tue's Hill sub - lime Enthroned

1st      2nd

7                          b<sub>7</sub> 6 5 4 4 2 3 8

f                          p

sits th'immor - tal fair, Who wins her Height must patient climb, The steps are

Musical score for five voices (Soprano, Alto, Tenor, Bass, Basso Continuo) in G minor, 2/4 time. The vocal parts are written in soprano, alto, tenor, and bass staves. The basso continuo part is written in a single staff with a bassoon and harpsichord continuo line.

Pe-ri-l, Toil, and Care; So from the first did Jove or-dain E-ter-nal

7      16      7      2      6      9      8      76

Continuation of the musical score for five voices (Soprano, Alto, Tenor, Bass, Basso Continuo) in G minor, 2/4 time. The vocal parts continue with a mix of sustained notes and rhythmic patterns. The basso continuo part remains consistent with the previous section.

bliss for transient Pain, E-ter-nal bliss \_\_\_\_\_ for tran - sient

76      8      2      6      6      7      7      4      3

## Adagio.

1st 2nd

Musical score for Adagio, featuring two endings (1st and 2nd) across four staves. The key signature is B-flat major (two flats). The 1st ending begins with a forte dynamic (f) and includes lyrics: "Pain, E-ter-nal bliss for tran-sient pain. pain." The 2nd ending begins with a piano dynamic (p) and includes lyrics: "Pain, E-ter-nal bliss for tran-sient pain. pain." Measure numbers 6, 5, and 4 are indicated below the staff.

Continuation of the musical score, consisting of six staves. The first five staves are mostly rests, while the sixth staff shows a melodic line with eighth-note patterns.

II.  
Fame's an Echo.

Comus.

Traversa.

Violin I.

Violin II.

Viola.

Voice.

Bass.

6 5      4 2      6 8      6 7      6 4      6 5

Fame's an E - cho,

Prattling double

An empty ai - ry glitt'ring bubble,

6 6      6 6

A breath can swell, a breath can sink it      The wise not worth their keeping think it.

Why then, whys such toil and pain      Fame's un-certain smiles to gain

Like her sist-er Fortune blind,

To the best she's oft unkind

And the worst her fa-vour find,

## Adagio.

And the worst her fa-vour find;

And the worst her fa-vour

*f*

find.

## III.

"Vengeance, O come inspire me"

Alfred.

Prestissimo.

Musical score for orchestra and voice, Prestissimo. The score includes parts for Corno I & II, Oboe I, Oboe II, Violin I, Violin II, Viola, Voice, and Bass. The vocal part is written in soprano clef. The bass part is written in bass clef. The score consists of two systems of music. The first system ends with a repeat sign and begins again with a forte dynamic. The second system continues with a forte dynamic. Measure numbers 6 and 5 are indicated below the bass staff.

Continuation of the musical score. The vocal part begins with a forte dynamic. The bass part follows with a forte dynamic. The score consists of two systems of music. The first system ends with a repeat sign and begins again with a forte dynamic. The second system continues with a forte dynamic. Measure numbers 6 and 5 are indicated below the bass staff. The vocal part ends with a dynamic marking of *Octaves.*

Musical score page 33, measures 1-6. The score consists of eight staves. Measures 1-5 show various rhythmic patterns with eighth and sixteenth notes. Measure 6 begins with a bassoon solo. The key signature is B-flat major (two flats). Measure 6 ends with a forte dynamic.

Musical score page 33, measures 7-12. The score continues with eight staves. Measures 7-11 feature sustained notes and eighth-note patterns. Measure 12 concludes with a final forte dynamic. The key signature remains B-flat major.

Vengeance, O come in-spire me, O come in-spire me!  
Virtue and Free-dom fire me,

Musical score for the first section of "The Star-Spangled Banner". The score consists of five staves. The top staff has a bass clef and a key signature of two flats. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The music includes dynamic markings such as *p*, *f*, and *ff*. The lyrics are:

Vir-tue and Free-dom fire me      Join me ye sons of Glo-ry,      Join me ye sons of

2 6 4 3

Musical score for the second section of "The Star-Spangled Banner". The score consists of five staves. The top staff has a bass clef and a key signature of two flats. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The music includes dynamic markings such as *f* and *p*. The lyrics are:

Glo- ry, the foe shall fly be - fore ye, And fame re - cord your

6 6 5 5 4

sto - ry                      in never dying lays                      in never dying lays. The

$\text{b} \frac{98}{\text{b}} \frac{76}{\text{b}} \frac{65}{\text{b}}$                        $\text{b} \frac{98}{\text{b}} \frac{76}{\text{b}} \frac{65}{\text{b}}$

foe shall flee be - fore ye,    And fame re - cord your sto-ry    In ne- ver dy-ing

$\frac{2}{4}$      $\frac{6}{4}$      $\frac{5}{8}$      $\frac{4}{4}$      $\frac{6}{6}$      $\frac{6}{6}$      $\frac{6}{6}$      $\frac{6}{6}$      $\frac{6}{6}$      $\frac{6}{6}$

lays, in ne - ver dy - ing lays.

Vengeance, O come, in-spire me, Vir-tue and Freedom fire me; Join me ye sons of glory,

$\frac{6}{8}$   $\frac{5}{8}$   $\frac{7}{8}$

Join me ye sons of glo-ry The foe shall fly be - fore ye, The

$\frac{4}{4}$

Musical score for five voices and basso continuo. The vocal parts are soprano, alto, tenor, bass, and basso continuo. The basso continuo part includes a bassoon line. The music consists of six staves. Measure 1 starts with a rest followed by a dynamic *p*. Measures 2-3 show soprano, alto, and tenor entries. Measures 4-5 show soprano, alto, and bass entries. Measure 6 shows soprano, alto, and bass entries. The lyrics "foe shall fly be - fore ye, and fame re-cord your sto-ry, and fame re-cord your sto-ry," are written below the vocal parts. Measure 7 shows soprano, alto, and bass entries. Measure 8 shows soprano, alto, and bass entries.

Musical score for five voices and basso continuo. The vocal parts are soprano, alto, tenor, bass, and basso continuo. The basso continuo part includes a bassoon line. The music consists of six staves. Measures 1-2 show soprano, alto, and tenor entries. Measures 3-4 show soprano, alto, and bass entries. Measures 5-6 show soprano, alto, and bass entries. The lyrics "in never dy-ing lays, in ne-ver dy-ing lays The foe shall fly be-fore ye, And" are written below the vocal parts. Measure 7 shows soprano, alto, and bass entries. Measure 8 shows soprano, alto, and bass entries.

fame re - cord your sto - ry      In ne - ver dy - ing lays      The foe shall fly be -  
 4 5      6 7      6 5      6 5

fore ye      And fame re - cord your sto - ry in ne - ver dy - ing ' lays.  
 6      6 5      6 7

Musical score page 41, measures 1-8. The score consists of eight staves. Measures 1-3 show mostly eighth-note patterns. Measure 4 features sixteenth-note patterns in the bass and middle voices. Measures 5-7 continue with sixteenth-note patterns. Measure 8 concludes with a dynamic **ff**.

Musical score page 41, measures 9-16. Measures 9-11 feature eighth-note patterns. Measures 12-14 show sixteenth-note patterns. Measure 15 concludes with a dynamic **p**. Measures 16-17 show eighth-note patterns.

Musical score page 42, measures 1-6. The score consists of eight staves. Measures 1-5 show various rhythmic patterns and dynamics (e.g., forte, piano). Measure 6 begins with a forte dynamic and ends with a sustained note.

Musical score page 42, measures 7-12. Measures 7-11 show rhythmic patterns with dynamics (e.g., piano, forte). Measure 12 contains lyrics: "The peace-full dove shall soar on high, The". The bass staff includes a harmonic analysis at the bottom.

Danish Ra - ven droop and die, and ev' - ry loy - al heart shall vie, To me-rit Al-fred's praise, To

me-rit Al-fred's praise, and ev' - ry loy - al heart shall vie, shall vie, To me-rit Al - fred's praise.

## IV.

Arise, sweet messenger of morn.

Alfred.

Moderato Allegro.

Violin I.

Musical score for five parts: Violin I, Violin II, Viola, Voice, and Bass. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one flat, and a common time signature. The second system starts with a treble clef, a key signature of one flat, and a common time signature. The parts are: Violin I, Violin II, Viola, Voice, and Bass. The vocal part (Voice) is shown with a single note '7' in the first measure. The bass part includes a basso continuo line with a cello-like part below it. Measure numbers 2, 5, 6, 6, 6, and 6 are indicated below the bass staff.

Violin II.

Viola.

Voice.

Bass.

Continuation of the musical score for Violin II, Viola, Voice, and Bass. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one flat, and a common time signature. The second system starts with a treble clef, a key signature of one flat, and a common time signature. The parts are: Violin II, Viola, Voice, and Bass. The bass part includes a basso continuo line with a cello-like part below it. Measure numbers 6, 4, 6, 7, 7, and 7 are indicated below the bass staff.

A musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of six staves. The top three staves represent the vocal parts, and the bottom three staves represent the piano. The vocal parts are in common time, while the piano parts show various time signatures (eighth note time, sixteenth note time, etc.). The vocal parts begin with a melodic line, followed by lyrics. The piano parts provide harmonic support and include dynamic markings like  $\text{f}$  (fortissimo),  $\text{p}$  (pianissimo), and  $\text{tr}$  (trill). The lyrics are as follows:

A - rise, a - rise, sweet mes-sen-ger of morn,  
With thy mild, mild beams this Isle a -  
dorn, with thy mild, mild beams this Isle a -

For long as shepherds sport and play, for long as shepherds sport and play, as shepherds

*p*       $\frac{2}{4}$        $\frac{2}{4}$        $\frac{6}{8}$

sport and play, this, this shall be a ho - ly day, this, this shall be a

$\frac{6}{8}$        $\frac{6}{8}$        $\frac{6}{8}$        $\frac{6}{8}$        $\frac{6}{8}$        $\frac{6}{8}$        $\frac{5}{8}$

$f$        $p$        $tr.$        $ff$

ho - ly day, a ho - ly day, this, this shall be a ho - ly day.

$\frac{6}{8}$        $\frac{6}{8}$        $\frac{7}{8} \frac{5}{8} \frac{6}{8}$        $\frac{7}{8} \frac{5}{8}$        $\frac{7}{8}$        $\frac{4}{8} \frac{5}{8}$        $\frac{6}{8} \frac{5}{8}$        $\frac{8}{8}$

## V.

## Sleep, gentle Cherub.

Judith.

Andante largo.

Violin I.

Violin II.

Viola.

Voice.

Bass.

Sleep,

gen - tie Cherub, Sleep descend, Sleep descend, Thy heal-ing wings protective spread

thy heal - ing wings pro-tect - ive spread. And o'er his

1 2 3 4 5 6 7 8 9 10

The musical score consists of four staves of music. The top two staves are in treble clef, the third is in bass clef, and the bottom is in alto clef. The music is in common time. The lyrics are as follows:
   
 sacred temples bend, bend, o bend their sa - lu - ta - ry shade, O gentle Che - rub, Osleep, de -
   
 scend, descend, thy healing wings pro - tect - ivè spread, And o'er his sa - cred tem - ples bend, O
   
 bend thy shade, thy sa - lu - ta - ry shade, \_\_\_\_\_ O bend thy sa - lu - ta - ry shade.

VI.

O come, o come my dearest.

### **Andante.**

### Fall of Phaeton.

## **Violin.**

Voice -

Bass

O come, o come my dearest, and  
 hi - - - ther, bring thy lips — a - dorn'd — with  
 all the bloom-ing spring, — thy lips a - dorn'd — with all the bloom-ing spring.

A thou-sand, thou-sand sweets their fra-grant a - toms blend, which

in a gale of joy, which in a gale of joy thy breath at - tend: Thy

love in gen-tle murmurs to my soul ap - ply, Heal me with kisses, Oh!

heal me with kis-ses or else I die, or else I die.

*End with the first Symphony.*



A thou-sand, thou-sand sweets their fra-grant a - toms blend, which

in a gale of joy, which in a gale of joy thy breath \_\_\_\_ at - tend: Thy

love in gen-tle murmurs to my soul \_\_\_\_ ap - ply, Heal me with kisses, Oh!

heal\_\_\_\_ me with kis-ses or else\_\_\_\_ I die, or else I die.

*End with the first Symphony.*





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