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NOVELLO'S ORIGINAL OCTAVO EDITION.

SONG DANCES

VOCAL SUITE

FOR

FEMALE VOICES

(S.S.C.)

WITH ACCOMPANIMENT FOR THE PIANOFORTE (TWO OR FOUR HANDS)

THE WORDS WRITTEN BY

JAMES HOGG, BARRY CORNWALL, AND OTHERS

THE MUSIC COMPOSED BY

WILFRED BENDALL.

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MADE IN ENGLAND.

1899

THE instrumental part of this work is not a mere accompaniment, but is complete in itself, and can be played without the voices, either as pianoforte solo or duet.

For a performance by a choir the use of the Pianoforte Duet part is recommended.

Band parts can also be had.

SONG DANCES.

I.

TO THE SKYLARK.

James Hogg.

Wilfred Bendall.

Allegretto. $\text{♩} = 48.$

Piano introduction in 3/4 time, key of B-flat major. The right hand features a melodic line with trills and grace notes. The left hand provides a harmonic accompaniment with chords and moving bass lines. Dynamics include *f* and *sf*. Pedal markings are present at the end of the piece.

1st Soprano.

Bird of the wil - derness! Blithesome and cum - berless, Sweet be thy ma - tin, o'er

2nd Soprano.

Bird of the wil - der - ness! Blithesome and cum - ber - less, Sweet be thy ma - tin, o'er

Contralto.

Bird of the wil - der - ness! Blithesome and cumber - less, Sweet be thy ma - tin, o'er

Piano accompaniment for the first vocal entry, corresponding to the lyrics above. It features a steady accompaniment with chords and moving lines. Pedal markings are indicated with asterisks: * Ped. * Ped. * Ped. * Ped. * Ped. *

moorland and lea! Em - blem of hap - pi - ness!

moorland and lea!

Blessed is thy dwelling place:

moorland and lea!

Piano accompaniment for the second vocal entry, corresponding to the lyrics above. It features a steady accompaniment with chords and moving lines. Pedal markings are indicated with asterisks: Ped. * Ped. * Ped. * Ped. Ped. *

31 Oct. 19, 1900, 75

p *CRESC.*
 O! to a - bide in the des-ert with thee. *p*
 O! to a - bide in the des-ert with thee, O! to a -
 O! to a -

CRESC. *f* *p*

Ped. * *Ped.* * *Ped.* *

rit. *f*
 - bide in the des-ert with thee. thee. Wild is thy lay, and loud,
 - bide in the des-ert with thee. thee. Wild is thy lay, and loud,
 - bide in the des-ert with thee. thee. Wild is thy lay, and loud,

rit. *f*

Ped. * *Ped.* * *Ped.* *

Far in the dow-ny cloud: Love gives it e - ner-gy, Love gave it
 Far in the dow-ny cloud: Love gives it e - ner-gy, Love gave it
 Far in the dow-ny cloud: Love gives it e - ner-gy, Love gave it

Ped. * *Ped.* * *Ped.* * *Ped.* *

birth. *P* Where on thy dew - y wing, Where art thou jour - ney - ing?

birth. Thy

birth. *P* Where on thy dew - y wing,

P lay is in hea - ven, *dim.* Thy love is on earth.

Where art thou jour - ney - ing?

dim. *CRESC.*

P Then, when the gloam - ing comes, Low in the

P Then, when the gloam - ing comes, Low in the

P Then, when the gloam - ing comes, Low in the

f p

Ped. * *Ped.* * *Ped.* * *Ped.* *

CRESC. hea-ther blooms, Sweet will thy wel-come And bed of love be: Em-blem of
CRESC. hea-ther blooms, Sweet will thy wel-come And bed of love be: Em-blem of
CRESC. heather blooms, Sweet will thy wel-come And bed of love be:

CRESC. *f*

Ped. * *Ped.* * *Ped.* * *Ped.* *

hap-pi-ness!
 hap-pi-ness! Blest be thy dwell-ing place!
 O! to a-bide in the

P

rit. al fine.
 O! to a-bide with thee.
rit. al fine.
 O! to a-bide in the des-ert with thee.
f *rit. al fine.*
 des-ert with thee, O! to a-bide in the des-ert with thee.

f *rit. al fine.*

II. TO A NIGHTINGALE.

Barry Cornwall.

Wilfred Bendall.

Tempo di Minuetto.

1st SOPRANO. *p*
Thy

2nd SOPRANO. *p*
Thy

CONTRALTO. *p*
Thy

Tempo di Minuetto. ♩ = 92.

PIANO. *f* *p*

voice is sweet, is sad, is clear, — And yet, me - thinks — 't should flow un -

voicé is sad, — is clear, And yet, me -

voice is sad, — is clear, And yet, me -

seen, Like hid - den ri - vers that we hear, — Sing - ing a -

- thinks 't should flow unseen, Like hid - - den ri - vers that we hear, Sing -

- thinks 't should flow unseen, Like hid - - den ri - vers that we hear, — Sing -

- mongst the for - est green. De - lay, de-lay! till dow - ny
 - ing a-mongst the for- est green.
 - ing a-mongst the for- est green.

p

eve, In - - to her twi - light woods hath flown, in -

CRESC. to her twi - light woods hath flown. *f*
CRESC. *f* De -

Too
 In-to her twi - light woods hath flown, Too
 -lay, de-lay till dōw-ny eve In-to her woods hath flown, Too

soon, mu-sician, dost thou grieve, Love bloomest best like thought a - lone.
 soon, dost thou grieve, Love bloomest best like thought a - lone.
 soon, dost thou grieve, Love bloomest best like thought a - lone.

CRSC. *dim.*

P Cease, cease a while! thy ho - ly strain Should be a -
P Cease, cease a while! thy ho - ly strain Should be a -
P Cease, cease a while! thy ho - ly strain Should be a -

P

- mongst the si - lence born.

- mongst the si - lence born. Thy heart may then un -

- mongst the si - lence born.

- fold its pain,

p Lean - ing up - on its bri - dal

rit.

a tempo
p Thy voice is sweet, is sad, is clear, And yet, me - thinks — 't should flow un -

p Thy voice is sad, — is clear, And yet, me -

p thorn. Thy voice is sad, — is clear, And yet, me -

a tempo

seen, Like hid-den ri-vers that we hear, Sing-ing a -

- thinks't should flow un-seen, Like hid - - den ri-vers that we hear, Sing -

- thinks't should flow un-seen, Like hid - - den ri-vers that we hear, Sing -

- mongst the for - est green. De - lay, de-lay! till dow - ny

- ing a-mongst the for-est green.

- ing a-mongst the for-est green.

p

p

eve, In — to her twi-light woods hath flown, in -

CRASC.

- to her twi - light woods hath flown.

f

p

De -

CRASC.

f

Too

In-to her twi - light woods hath flown. Too

- lay, de-lay! till dow-ny eve In-to her woods hath flown. Too

soon, mu-sician, dost thou grieve, Love bloomest best like thought a - lone.

soon, dost thou grieve, Love bloomest best like thought a - lone.

soon, dost thou grieve, Love bloomest best like thought a - lone.

CRASC.

dim.

alio

III. TWILIGHT.

Anon.

Wilfred Bendall.

Allegretto. ♩ = 120.

Piano introduction in 4/4 time, marked *Allegretto* with a tempo of ♩ = 120. The music is in G major and consists of four measures. The right hand features a flowing eighth-note melody, while the left hand provides harmonic support with chords and single notes.

1st Soprano.
Gen - tle twi - light, come! — And spread thy peaceful wings, A -

2nd Soprano.
Gen - tle twi - light, come! And spread thy peaceful wings, A -

Contralto.
Gen - tle twi - light, come! And spread thy peaceful wings, A -

The first system of the vocal score includes three vocal parts (1st Soprano, 2nd Soprano, and Contralto) and piano accompaniment. The lyrics are: "Gen - tle twi - light, come! — And spread thy peaceful wings, A -". The piano part includes a *P* (piano) dynamic marking and a series of pedal markings: *Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

CRSC.
- long the shore, with fai - ry hum, And mys - tic, mys - tic mur - mur - ings:

CRSC.
- long the shore, with fai - ry hum, And mys - tic, mys - tic mur - mur - ings:

CRSC.
- long the shore, with fai - ry hum, And mys - - tic mur - mur - ings:

The second system of the vocal score continues the vocal parts and piano accompaniment. The lyrics are: "- long the shore, with fai - ry hum, And mys - tic, mys - tic mur - mur - ings:". The piano part includes a *CRSC.* (crescendo) marking and a fermata over the final measure.

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12 2nd Soprano.

Come while the lake is still, And mute the bree-zes play, And

p *CRESC.*

birds with many an art-less trill, Shall sing thy roun-de-lay, shall

CRESC.

1st Soprano. *p* *CRESC.*
 2nd Soprano. And birds with many an art-less trill, Shall sing, shall
 sing thy roun-de-lay, Shall sing
 Contralto. *p* *CRESC.*
 And birds with many an art-less trill, Shall sing, shall

sing thy roun-de-lay Gen-tle twi-light come! And
 thy roun-de-lay Gen-tle twi-light come! And
 sing thy roun-de-lay Gen-tle twi-light come! And

f a tempo
f a tempo
f a tempo

rit. *f a tempo*

Ped * *Ped* * *Ped* *

accel. un poco

spread thy peaceful wings, *accel. un poco* and spread thy peaceful
 spread thy peaceful wings, and spread thy peaceful wings, and
 spread thy peaceful wings.

accel. un poco

Ped. * *Ped.* * *Ped.* * *Tempo I^o*

wings, A - long the shore, with fai - ry hum, And
 spread thy peace - ful wings, with fai - ry
 A - long the shore, with hum, And

Tempo I^o

rall. *f* *a tempo*

mys - tic, mys - tic mur - mur - ings. Yon lit - tle gol - den
rall. *f* *a tempo*
 hum, And mys - tic mur - mur - ings. Yon
rall. *f*
 mys - tic, mys - tic mur - mur - ings. *a tempo*

star— Hath filled his urn a - new, To aid thy stealthy
lit - tle gol - den star, Hath filled his urn a - new,

To

cresc.

flight from far, A - mid the depths of blue, Yon lit - tle gol - den
Yon

aid— thy steath-y flight, A - mid the depths of blue.

rit. *a tempo*

cresc. *f*

f rit. *p a tempo*

star, Hath filled his urn a - new, To aid thy stealthy
lit - tle gol - den star, Hath filled his urn a - new,

To

cresc.

flight from far, A - mid the depths of blue.

A - broad the

aid thy stealthy flight A - mid the depths of blue. A - broad the

glow-worm tries, With liv - ing lamp, to greet Thy light fall from the

glow-worm tries, With liv - ing lamp, to greet Thy light fall from the

P Yon lit - tle gol - den

balm - y skies, And hith - er guide thy feet. Yon

balm - y skies, And hith - er guide thy feet. *P*

star, Hath filled his urn a - new, To
lit - tle gol - den star, Hath filled his urn a -

CRESC.

aid thy stealth-y flight from far, A - mid the depths of
-new, To aid thy flight from far, A - mid the depths of
rall.
rall.
rall.
A - mid the depths of blue, of

blue.
blue.
blue.

a tempo

p
Gen - tle twi - light, come! — And spread thy peace - ful wings, A -

p
Gen - tle twi - light, come! And spread thy peace - ful wings, A -

p
Gen - tle twi - light, come! And spread thy peace - ful wings, A -

p
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.
- long the shore with fal - ry hum, And mys - tic, mys - tic mur - mur - ings:

cresc.
- long the shore with fal - ry hum, And mys - tic, mys - tic murmur - ings:

cresc.
- long the shore with fal - ry hum, And mys - - tic murmur - ings:

cresc.
8

2nd Soprano.

p
Come while the lake is still, And mute the bree - zes play, And

p
cresc.

birds with many an art-less trill, Shall sing thy roun-de - lay, shall

1st Soprano. *p* *CRESC.*

2nd Soprano. And birds with many an art - less trill, Shall sing, shall
sing thy roun - de - lay, Shall sing —

Contralto. *p* *CRESC.*

And birds with many an art - less trill, Shall sing, shall

sing thy roun - de - lay. Gen - tle twi - light come! — And

— thy roun - de - lay. Gen - tle twi - light come! And

sing thy roun - de - lay. Gen - tle twi - light come! And

f

f

f

Ped. * *Ped.* * *Ped.* *

accel. un poco

spread thy peace-ful wings, — *accel. un poco* And

spread thy peace-ful wings, And spread thy peace-ful

spread thy peace-ful wings, *accel. un poco*

Ped. * *Ped.* * *Ped.* *

Tempo I^o

spread thy peace-ful wings, A - long the shore with fai-ry

wings, and spread thy peace-ful wings

A - long the shore — with

Tempo I^o

rall. *f*

hum, And mys - tic, mys - tic mur - - mur - ings.

rall. *f*

with fai - ry hum And mys - tic mur - - mur - ings.

rall. *f*

hum, And mys - tic, mys - tic mur - - mur - ings.

rall. *f* *sf*

IV. THE RAIN IS FALLING.

Barry Cornwall.

Wilfred Bendall.

Tempo di Valse.

1st SOPRANO. *p*

2nd SOPRANO. *p*

Tempo di Valse. ♩ = 51.

PIANO. *p*

wind is loud, The morn-ing is hi-ding Be - hind a

wind is loud, The morn-ing is hi-ding Be - hind a

cloud, The stars are scat-tered By dawn of day,

cloud, The stars are

CTESC.

but
CTESC.

CTESC.

CTESC.

f

f

f

P

P

scat-tered By dawn of day, But where is my lo-ver? but
 Contralto. But where is my lo-ver? but

where is my lo - ver? where is my lo - ver? A - way far a -
 where is my lo - ver? where is my lo - ver? A - way far a -
 where is my lo - ver? where is my lo - ver? A - way far a -

1. 2.
 - way! The - way!
 - way! The - way!
 - way! - way! Ah! the sky it chang - eth, The

rain, the sun, As the hope that we cher-ish Is lost... or

CRESC.

CRESC.

Ped. *

What care for the sha-dows, If

What care for the shadows, what care for the sha-dows, If

won. What care for the shadows, what care for the sha-dows, If

CRESC. *f*

CRESC. *f*

CRESC. *f*

Ped. * Ped. * Ped. * Ped. * Ped. *

hearts be gay? What use in the sum-mer, If friends de -

hearts be gay? What use in the sum-mer, If friends de -

hearts be gay?

p

p

p

p

-cay? The

-cay? The

rall.

What use in the sum-mer, If friends de-cay?

rall.

East — is brigh-ter: The wind is still: The sun — is

East — is brigh-ter: The wind is still: The sun — is

a tempo

ris-ing Be - yond the hill, It com-eth, it shin-eth, The

ris-ing Be - yond — the hill,

CRSC.

CRSC.

dawn is day.

CRESC.

It com-eth, it shin-eth, The dawn is

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "dawn is day." followed by "It com-eth, it shin-eth, The dawn is". A dynamic marking of *CRESC.* (crescendo) is placed above the vocal line. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

day, And the step of my lo - ver, the step of my

And the step of my lo - ver, the step of my

The second system continues the vocal and piano parts. The vocal line includes the lyrics "day, And the step of my lo - ver, the step of my" and "And the step of my lo - ver, the step of my". Dynamic markings of *f* (forte) are placed above the vocal line.

lo - ver comes this way, comes this way.

lo - ver, the step of my lo - ver, It comes this way.

lo - ver, the step of my lo - ver, It comes this way.

The third system concludes the piece. The vocal line includes the lyrics "lo - ver comes this way, comes this way.", "lo - ver, the step of my lo - ver, It comes this way.", and "lo - ver, the step of my lo - ver, It comes this way.". Dynamic markings of *rall.* (rallentando) are placed above the vocal line.

V. DAMETUS.

(HIS JIGGE IN PRAISE OF HIS LOVE.)

Anon.

Date unknown.

Wilfred Bendall.

Allegro moderato. *mf*

1st SOPRANO. Jol-ly shepherd

2nd SOPRANO. Jol-ly shepherd

CONTRALTO. Jol-ly shepherd

Allegro moderato. ♩ = 116. *f* *mf*

PIANO. Jol-ly shepherd

shepherd on a hill, On a hill so mer-ri - ly, On a hill so

shep - herd on a hill, On a hill so mer-ri - ly, a hill so

shep - herd on a hill, On a hill so mer-ri - ly, a hill so

cheer-i - ly — Fear not, shepherd, there to pipe thy fill, Fill

cheer-i - ly Fear not, shep - herd, there to pipe, Fill

cheer-i - ly Fear not, shep - herd, there to pipe, thy

ev - ry dale, fill — ev - ry plain, Both sing and say, Love
 ev - ry dale, fill — ev - ry plain, Both sing and say, Love
 fill, Fill ev - ry dale, fill ev - ry plain, Both sing and say, Love

feels no pain, Fill ev - ry dale, fill ev - ry plain, Both sing and say, Love
 feels no pain, Fill ev - ry dale, fill ev - ry plain, Both sing and say, Love
 feels no pain, Fill ev - ry dale, fill ev - ry plain, Both sing and say, Love

feels no pain. Jol - ly — shep - herd, shepherd on a green,
 feels no pain. Jol - ly — shep - herd on a
 feels no pain. Jol - ly shep - herd on a

On a green so mer-ri-ly, On a green so cheer-i-ly, Be thy voice shrill,
 green, On a green so cheer-i-ly
 green, — on — a — green so cheer-i-ly, On a green so

Be thy mirth seen, Both sing and
 Heard to each swain, seen to each trull —
 cheer - i - ly

CRESC.

say, — Love's joy is full — Both sing and say, Love's joy is full,
 Both sing and say, Love's joy is full,
 Both sing and say, Love's joy is full, Both sing and say, Love's joy is full,

f

prit. Love's joy is full. *a tempo* In ev-'ry jigge, in—

prit. Love's joy is full. *a tempo* In ev-'ry jigge, in—

prit. Love's joy is full. *a tempo* In ev-'ry jigge, in—

rit. Love's joy is full. *a tempo* In ev-'ry jigge, in

ev - 'ry lay, Both sing and say, Love lasts for aye! In

ev - 'ry lay, Both sing and say, Love lasts for aye! In

ev - 'ry lay, Both sing and say, Love lasts for aye! In

ev - 'ry lay, Both sing and say, Love lasts for aye! In

CRSC.

f ev - 'ry jigge, in ev-'ry lay, Both sing and say, Love lasts for aye!

f ev - 'ry jigge, in ev-'ry lay, Both sing and say, Love lasts for aye!

f ev - 'ry jigge, in ev-'ry lay, Both sing and say, Love lasts for aye!

f ev - 'ry jigge, in ev-'ry lay, Both sing and say, Love lasts for aye!

VI. SONG SHOULD BREATHE.

Barry Cornwall.

Wilfred Bendall.

Tempo di Mazurka. ♩ = 116.

Piano introduction in 3/4 time, key of B-flat major. The right hand features a rhythmic melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

1st Soprano. *p*
Song should breathe of scents and flow-ers,

2nd Soprano. *p*
Song should breathe of scents and flow-ers,

Contralto. *p*
Song should breathe of scents and flow-ers,

Vocal staves for 1st Soprano, 2nd Soprano, and Contralto. The piano accompaniment continues with a similar rhythmic pattern, marked *p*.

CRSC.
Song should like a ri-ver flow, — Song should bring back

CRSC.
Song should like a ri-ver flow, Song should bring back

CRSC.
Song should like a ri-ver flow, Song should bring back

Vocal staves for 1st Soprano, 2nd Soprano, and Contralto. The piano accompaniment features a more active melody, marked *CRSC.* (Crescendo).

scenes and hours That we loved, Ah, long a - go! —

scenes and hours That we loved, Ah, long a - go! — *f* *p* Song from ba-ser

scenes and hours That we loved, Ah, long a - go! —

thoughts should win us: Song should charm us out of woe:

CTESC.

Song should stir the heart with - in us, Like a patriot's friend - ly

CTESC.

p Song should breathe of scents and flow-ers;
 blow. Song should breathe of scents and flow-ers;
p Song should breathe of scents and flow-ers;

CRSC. Song should like a ri-ver flow, — Song should bring back
CRSC. Song should like a ri-ver flow, Song should bring back
CRSC. Song should like a ri-ver flow, Song should bring back

scenes and hours — That we loved, Ah, long a - go! —
 scenes and hours That we loved, Ah, long a - go! —
 scenes and hours That we loved, Ah, long a - go! —

1st Soprano.

p
 Pain and pleasures, all man do - eth, War and peace, and ill and wrong;

All things that the soul sub - du - eth Should be vanquish'd, too, by song.

Contralto.

Song should spur the mind to du - ty, Nerve the weak, and stir the strong;

Ev-'ry deed of truth and beau - ty Should be crowned by star-ry song.

P
 Song should breathe of scents and flowers, Song should like a ri - ver flow;
P
 Song should breathe of scents and flowers, Song should like a river flow;
P
 Song should breathe of scents and flowers, Song should like a river flow;

LYRIC.

Song should bring back scenes and hours That we loved, Ah, long a - go! —

LYRIC.

Song should bring back scenes and hours That we loved, Ah, long a - go! —

LYRIC.

Song should bring back scenes and hours That we loved, Ah, long a - go! —

LYRIC.

Song should spur the mind to du - ty, Nerve — the weak and

Song should spur the mind to du - ty, Nerve the weak and

Song should spur the mind to du - ty, Nerve the weak and

LYRIC.

stir the strong Ev - - ry deed of truth and beau-ty Should be

stir the strong Ev-'ry deed of truth and beau - ty — Should be

stir the strong Ev - - 'ry deed of truth and beau-ty Should be

ff

crowned by star-ry song, by star - - ry song,
 crowned by star-ry song, be crowned by star-ry song,
 crowned by star-ry song, be crowned by star-ry song,

ff
 by star - - ry song.
ffp
 by star - - ry song.
ff
 by star - - ry song.

s
ff

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PREFACE TO THE NINTH EDITION.

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