

THE BOSTON MUSIC COMPANY

# QUARTETS AND CHORUSES

FOR  
WOMEN'S VOICES

SERIES III

When ordering mention *Boston Music Co. Series for Women's Voices*, and number only

681	CHAPUIS, AUGUSTE	TEN CHORUSES. Eng. and Fr. . . . .	(3 voices) comp. n	.75
682	deMONDONVILLE, J. J. C.	To FLORA (Floraison). Eng. and Fr. . . . .	(3 voices)	.20
683	CHAPUIS, AUGUSTE	PASTORAL (Pastorale). Eng. and Fr. . . . .	(3 voices)	.20
684	DELAYRAC, NICOLAS	SONG OF THE SHEPHERD (La chanson du Pâtre). Eng. and Fr.	(3 voices)	.20
685	DÉZEDE (1740-1795)	FLOWER TIME (Floréal). Eng. and Fr. . . . .	(3 voices)	.20
686	DESTOUCHES, A. C.	SHEPHERD SONG (Gentils bergers). Eng. and Fr. . . . .	(3 voices)	.20
687	DESPOURINS, C.	SONG OF THE MOUNTAINEER (Montagnarde). Eng. and Fr.	(3 voices)	.15
688	RUNGENHAGEN, C. F.	EVENING (Le Soir). Eng. and Fr. . . . .	(3 voices)	.15
689	DESTOUCHES, A. C.	FLOW'RS OF THE FIELD (Fleurs des jardins). Eng. and Fr.	(3 voices)	.20
690	PFEIFFER, G. J.	THE OLD CATS (Les vieux chats). Eng. and Fr. . . . .	(3 voices)	.20
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692	RADCLIFFE COLLEGE SONGS	(47 PART SONGS BY VARIOUS WRITERS) . . . . .	complete	1.25
693	GAUL, HARVEY B.	ASHES OF ROSES (Harp and Piano) . . . . .	(4 voices)	.15
694	HENSCHEL, GEORG	MORNING Hymn. Eng. and Ger. . . . .	(4 voices)	.10
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696	" "	I. 'TIS MAY-TIME! O RING THE BELLS, RING! Eng. and Ger. . . . .		.15
697	" "	II. NO! BABY CANNOT LOOK THE SUN IN THE EYE. Eng. and Ger. . . . .		.10
698	" "	III. O PIPE TREE HIGH AND PIPE TREE LOW. Eng. and Ger. . . . .		.12
699	" "	IV. SHALL I SING? Eng. and Ger. . . . .		.10
700	" "	V. O POLLY, PEG AND POPPETY. Eng. and Ger. . . . .		.10
701	" "	VI. LOOK OVER THE WALL AND I'LL SOON TELL YOU WHY, SIR. E. and G..		.15
702	" "	VII. PRINCE FINNIKIN AND HIS MAMMA. Eng. and Ger. . . . .		.15
703	" "	VIII. LITTLE POLLY, WILL YOU GO A-WALKING TO-DAY? Eng. and Ger.		.12
704	" "	IX. THAT DEAR LITTLE MAID, MERRY PHILLIS. Eng. and Ger. . . . .		.12
705	" "	X. THERE WERE THREE MERRY MAIDENS SITTING ON A RAIL. E. and G.		.12
706	" "	XI. TOMMY IS A SILLY BOY. Eng. and Ger. . . . .		.12
707	" "	XII. O WHAT HAS THE OLD MAN COME FOR? Eng. and Ger. . . . .		.12
708	" "	XIII. FIVE LITTLE SISTERS. Eng. and Ger. . . . .		.12
709	" "	XIV. IN GO-CART SO TINY MY SISTER I DREW. Eng. and Ger. . . . .		.15
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Edited by H. Clough-Leighter

ALEXANDER SERGEYEVITCH DARGOMYZHSKY

Adagio

Soprano

Alto

Piano

Adagio (Viol.) (Ob.)

*p* *pp* (Viol.)

(Bass) *pizz.*

*pp*

Soft - ly, soft - ly flow, ye stream-lets, flow, Breez - es,

Soft - ly, soft - ly flow, ye stream-lets, flow, Breez - es,

gen - tly blow! Bring mid-night cool - ing! Sleep, thou love - ly

gen - tly blow! Bring mid-night cool - ing! Sleep, thou love - ly

(Cor.) *ten.*

\*) Orchestra parts may be had of the publishers

La - dy, sleep! La - do o'er thee guard will keep, The goddess o'er us

La - dy, sleep! La - - do guard will keep, The goddess o'er us

(Cor.)

rul - ing! Wave your pet - als, Ye lil - ies, tu - lips, per - fume

rul - ing! Soft - ly wave your pet - als, Ye lil - ies, tu - lips, per - fume

pp

blend - ing, Rust - ling wave your pet - als! Fair Rog - da - na's peace - ful sleep,

blend - ing, Rust - ling wave your pet - als! Fair Rog - da - na's peace - ful sleep,

8.

peace-ful sleep de - fend - ing.

peace-ful sleep de - fend - ing.

(Ob.)

(Viol.)<sub>2</sub>

*ossia  
più facile*

La - do

(Cor.)  
*ten.*

(Viol.)

(Bass *pizz.*)

(Cor.)

grant her de - lec - ta - tion, con - so - la - tion,

La - do grant her

ev - 'ry charm! — La - do grant, La - do  
de - lec - - ta - tion, con - so - la - tion,

grant! La - do grant her de - lec -  
La - do grant! La - do grant her  
(Fl.)

ta - tion, con - so - la - tion, La - do  
*Alto I & II* La - do,  
de - lec - ta - tion, La - do grant!

grant! Ay! de - lec - ta - tion,  
 grant! Ay!  
 La - do - grant - her - de - lec - ta - tion,

*ossia  
piu facile*

*quasi pizz.*

de - lec - ta - tion, La - do, La - do  
 de - lec - ta - tion, La - do, La - do

(Viol.)  
 ton.  
 (Cor.)

*poco rit.* *a tempo*

grant! La - do grant! Soft - ly,

grant! La - do grant! Soft - ly,

*poco rit.* *a tempo*

(Fl.) *poco rit.* *a tempo*

*ten.* *ten.* *p*

*ossia più facile*

Soft - ly flow, ye stream-lets flow! Breez - es,

Soft - ly flow, ye stream-lets flow! Breez - es,

gen - - tly blow, Bring mid-night cool - ing, Sleep thou

gen - - tly blow, Bring mid-night cool - ing, Sleep thou

(Cor.)



love - ly La - dy, — sleep, La-do o'er thee

love - ly La - dy, — sleep, La - do

8

The first system of the musical score consists of two vocal staves and three piano accompaniment staves. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics are "love - ly La - dy, — sleep, La-do o'er thee" for the first staff and "love - ly La - dy, — sleep, La - do" for the second. The piano accompaniment includes a right-hand part with triplet eighth notes and a left-hand part with a steady eighth-note bass line. A bracket labeled "8" spans the first three measures of the piano accompaniment.

guard\_ will keep, The god-dess o'er us rul - ing!

guard will keep, The god-dess o'er us rul - ing!

8

The second system of the musical score follows the same layout as the first. The vocal staves have the lyrics "guard\_ will keep, The god-dess o'er us rul - ing!" for both parts. The piano accompaniment continues with similar rhythmic patterns. A bracket labeled "8" spans the first three measures of the piano accompaniment.

Wave your pet - als, Ye lil - ies, tu-lips, per-fume

Soft-ly wave your pet - als, Ye lil - ies, tu-lips, per-fume

The piano accompaniment consists of a treble and bass clef. The treble clef part features a melodic line with triplets and a descending eighth-note pattern. The bass clef part features a steady eighth-note accompaniment.

blend - ing, Rust-ling wave your pet - als! Fair Rog - da - na's

blend - ing, Rust-ling wave your pet - als! Fair Rog - da - na's

The piano accompaniment continues with the same treble and bass clef parts. The treble clef part includes more complex triplet patterns and a descending eighth-note pattern. The bass clef part continues with the steady eighth-note accompaniment.

peace-ful sleep, peace-ful sleep de - fend - - -

peace-ful sleep, peace-ful sleep de - fend - - -

8

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 3/4 time. The right hand features complex rhythmic patterns with triplets and sixteenth notes, while the left hand has a steady bass line with some grace notes.

ing! Fair Rog-da - na's peace-ful sleep,

ing! Fair Rog-da - na's peace-ful sleep,

8

*pp*

*Alto I & II*

*pp*

*pp*

The second system continues the musical piece. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in G major and 3/4 time. The right hand features complex rhythmic patterns with triplets and sixteenth notes, while the left hand has a steady bass line with some grace notes. The system includes dynamic markings such as *pp* and *pp*, and a section for *Alto I & II*.

Fair Rog-da-nas' peace-ful sleep, peace-ful sleep de-  
 Fair Rog-da-nas' peace-ful sleep, peace-ful sleep de-

*mf* *pp* *mf* *pp*

8

3 7 3 3 7 3

*p* *pp*

fend - ing, Peace-ful sleep, peace-ful sleep,  
 fend - ing, Peace-ful sleep, peace-ful sleep,

*pp e rit.* *p* *pp e rit.* *pp e rit.*

ossia  
 più facile

8 3 3 3 3 3 8 3 3 3 8 3 3 3 8 3 3 3

*p* *pp e rit.* *p* *pp e rit.* *pp e rit.*

*a tempo*

peace-ful sleep de - fend - - - ing, de -

peace-ful sleep de - fend - - - ing, de -

*a tempo*

*mf*

*p*

*pp*

*a tempo*

*mf*

*p*

*pp*

*ossia  
più facile*

*mf*

*p*

fend - - - ing!

fend - - - ing!

*pp*

*rall.*

*pp*

(Cor.)

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