



FLORIANA

POEMS BY

OLIVER HERFORD

FROM

“OVERHEARD IN A GARDEN”

SET TO MUSIC
(FOR SOLO VOICES AND PIANO)

BY

ARTHUR WHITING

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FLORIANA*

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I

TELL-TALE

THE Lily whispered to the Rose :
 "The Tulip's fearfully stuck up.
 You'd think, to see the creature's pose,
 She were a golden altar-cup.
 There's method in her boldness, too ;
 She catches twice her share of Dew."

The Rose into the Tulip's ear
 Murmured : "The Lily is a sight ;
 Don't you believe she *powders*, dear,
 To make herself so saintly white?
 She takes some trouble, it is plain,
 Her reputation to sustain."

Said Tulip to the Lily white :
 "About the Rose—what do you think?
 Her color? Should you say it's quite—
 Well, quite a natural shade of pink?"
 "Natural!" the Lily cried. "Good Saints!
 Why, *everybody* knows she paints!"

II

GOSSIP

THE news around the garden flew :
 Last night the Rose was robbed—*A flower*
Was filched from her and flung into
The casement of my Lady's bower.

The flowers were mystified. In vain
 They asked of one another, "*Pray,*
What ails our Lady of Disdain
That she must wear a Rose to-day?"

The Daisy, with her latest breath,
 'Reft of her petals, whispered low,
 "*It is a secret to the Death ;*
I gave my petals all to know."

III

A HOPELESS CASE

HER sisters shunned her, half in fear
 And half in pity. "Tis too bad
 She is not made as we—poor dear!"
 (Four leaves instead of Three she had.)

Said Doctor Bee : "Her case is rare
 And due to Influence prenatal.
 To amputate I would not dare,
 The operation might be fatal.

"With Rest and Care and Simple Food
 She may outlive both you and me ;
 A change of scene *might* do her good."
 (One bag of Honey was his fee.)

* * * * *

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(A Hopeless Case)

"Take me! take me!" the clovers cry,
 To a maid bending wistful-eyed.
 With gentle hand she puts them by,
 Till all but one are passed aside.

Before her sisters' wondering eyes
 Her leaves with kisses are told over.
 "At last! at last!" the maiden cries,
 "I've found you, little four-leaved clover."

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IV

SCANDAL

"FOR all the Morning Glory's airs,
She has the instincts of a Weed ;
To-day I caught her unawares
Kissing a Squash—I did, indeed.

"But don't repeat it," said the Rose,
Then told the Pink, who told the Bee,
Who said, "I'll see to it, it goes
No farther." Then he told it me.

Said I, "It is a shame, O Bee !
To circulate such arrant bosh ;
And if it's true—it's plain to see—
You're only jealous of the Squash."

V

THE FALL OF THE ROSE

WHAT the First Bee sang, who knows,
When he tempted the First Rose ?
Some such tale, the Flowers believe,
As the Serpent told to Eve.
Only this the Roses know :
Petals once as white as snow
To a burning crimson grew,
As her Loveliness she knew.
Then it was a leaf she took
Out of Eve's own fashion-book ;
And from Eden's mosses wove
An apron chaste. In vain she strove,
For in that veil of emerald lace
The Moss Rose found an added grace.

VI

THE QUARREL

THE Laurel started the affair,
Calling the Rose a vain coquette.
The Rose replied she did not care
What people thought, outside her set.

"Faith, you speak true !" the Laurel cried,
"Roses and Laurels only meet
When on the Hero's head we ride,
And you are tossed beneath his feet."

The Rose retorted, "I could name
More than one Hero who threw down
His precious Laurel wreath of fame
For just one Rose from Beauty's crown."

(The Quarrel)

The Laurel frowned, "'Tis as you say,
And yet it cannot be gainsaid,
Their Laurels are undimmed to-day
Save by the Folly of that trade."

"Your reasoning's false !" exclaimed the Rose,
"Your premises are falser yet ;
Your sentiment is all a pose !
Besides—you are not in my set !"

MORAL

'Twixt Duty, here below, and Love,
Alas ! we see a great gulf fixed ;
Perhaps they're introduced Above,
In Heaven, society is mixed.

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VII

A SYMPHONETTE

I

ALLEGRO

Why, oh why
Do you sigh,
Violets?
On joyful wings
The blackbird sings
Chansonettes.
Now spring is here,
Old winter drear
He forgets.

THE VIOLETS :

*He may sing,
He can fly
On his wing
To the sky.*

*We must stay,
Live and die,
Here always,
In this wood,
Misunderstood.
Oh to fly!
We are nigh
Sick to death
Of the trees
And the vines,
And the breath
Of the pines
In the breeze.*

II

ALLEGRETTO

Change of scene.
Gone the sad
Woods of green.
Beneath the glad
Electric sheen
Of Broadway,
Violets gay
Take their way
To the Play
In a bouquet.

III

SCHERZO

Madcap Play,
Merry strife,
Chorus gay,
Viol, fife.
Hip, Hurray!
This is life!

Fairy scene,
Flash of gauze,
Pink, now green,
Wild applause—
She comes! The Queen!!

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THE VIOLETS :

Hark, she sings!

Oh, ecstasy!

Oh for wings!

Oh to fly!

For the bliss

Of one kiss

We could die!

Breathless flight,

Swift as light,

Oh, rapturous night!

They 'light, they rest,

Tranquil, serene,

Upon the breast

Of the Elf Queen.

ADAGIO

THE VIOLETS :

Tossed aside,

None to care.

Where, oh, where

Shall we hide?

Fitful glare,

Deserted street,

Blank despair!

A sound of feet!

Oh, tired feet!

Will they spurn?

They retreat,

They pause—they turn!

Face flower pale,

Clasp flower frail,

Kisses that burn

And chill by turn.

Eyes dim with pain.

THE VIOLETS :

Whence that warm rain?

INTERMEZZO

"Nay, tempt not Fate!

'Tis not too late!

We die! But you

May live anew.

Ah, do not wait!

'Tis not too late

Yet to retrace

And turn aside,"

The Violets cried,

Close to her face.

FINALE

Time has flown.

In a glade

Violet-strewn

Sings a maid

Soft and low.

In the glade

Where they grow,

Bending so

Very near,

The Violets hear

And they know.

Floriana.

I. Tell-Tale.

Soprano, Contralto and Tenor.

ARTHUR WHITING.

Vivace.

Soprano.

The Lil-y whisper'd to the Rose: "The Tulip's
 fear-ful-ly stuck up; You'd think, to see the creature's pose, She were a
 gold-en al-tar-cup. There's meth-od in her bold-ness,
 too; She catches twice her share of Dew,

Piano.

She catches twice her share of

p

Dew." The Rose

Contralto.

Red.

in - to the Tu - lip's ear Murmured: "The Lil - y is a

*

sight; Don't you be - lieve she powders, dear, —

pp

To make her - self so saint - ly white? She takes some

più f

Detailed description: This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "To make her - self so saint - ly white? She takes some". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features block chords and some arpeggiated figures. The dynamic marking *più f* is placed in the right hand of the piano part.

trou - ble, it is plain, Her rep - u -

And. *And.* *And.*

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics "trou - ble, it is plain, Her rep - u -". The piano accompaniment continues with similar harmonic textures. The dynamic marking *And.* appears three times below the piano part, indicating a change in tempo or articulation.

ta - - tion to sus - tain, She takes some

And. *And.* *And.* *And.*

Detailed description: This system contains the third two staves of music. The vocal line continues with the lyrics "ta - - tion to sus - tain, She takes some". The piano accompaniment continues with similar harmonic textures. The dynamic marking *And.* appears four times below the piano part.

trou - ble, it is plain, Her rep - u -

And. *And.* *And.*

Detailed description: This system contains the fourth two staves of music. The vocal line continues with the lyrics "trou - ble, it is plain, Her rep - u -". The piano accompaniment continues with similar harmonic textures. The dynamic marking *And.* appears three times below the piano part.

ta - - - tion to "sus - tain."

Ped. 3 Ped. * Ped. Ped.

Tenor.
Said Tu - lip to the Lil - y white:

3

"A - bout the Rose - what do you think? - Her

col - or? Should you say it's quite Well, quite a

ritard. - -

ritard. - -

f Soprano.
 natural shade of pink?" "Nat - u - ral!" the Lil - y

cried. "Good Saints! Why, ev - 'ry - bod - y knows she

paints, Why, ev - - - - 'ry -

bod - y knows she paints!"

II.
Gossip.
Baritone.

Con leggerezza.

Baritone. *mf*

The news a - round the garden flew: _____

Piano. *mf*

p sostenuto

Last night the Rose was robbed - A flower was filched from her and

sostenuto p

Red. *

p

flung _____ in - to the case - ment of my La - dy's bower,

p

Red.

in - to the case-ment of my La - - dy's bower.

pp

*

The flowers were mystified. In vain They asked of one an -

sf *fp*

oth-er, "Pray ——— What ails our La - dy of Dis - dain,

— That she must wear a Rose to - day?"

poco f

pp
The

cresc. *sf*

Dai - sy, with her lat - est breath, — 'Reft of her pet - als, whis - pered

pp

low, "It is a se - cret to the Death; I gave my

ritard.

pet - als all to know."

ritard.

III. A Hopeless Case.

Quartet.

Moderato.

mf

Soprano. Her sis - ters shunn'd her, half in fear And half in pit - y.

mf

Contralto. Her sis - ters shunn'd her, half in fear And half in pit - y.

mf

Tenor. Her sis - ters shunn'd her, half in fear And half in pit - y.

mf

Baritone. Her sis - ters shunn'd her, half in fear And half in pit - y.

mf

Piano.

Moderato.

pp

"'Tis too bad She is not made as we - poor dear! poor dear!"

pp

"'Tis too bad She is not made as we - poor dear! poor dear!"

pp

"'Tis too bad She is not made as we - poor dear! poor dear!"

pp

"'Tis too bad She is not made as we - poor dear! poor dear!"

ten.

piu f

(Four leaves in - stead of Three she had;

piu f

(Four leaves in - stead of Three she had;

piu f

(Four leaves in - stead of Three she had;

piu f

(Four leaves in - stead of Three she had;

piu f

p

Four leaves in - stead of Three_ she had.)

p

Four leaves in - stead of Three_ she had.)

p

Four leaves in - stead of Three_ she_ had.) **Tenor Solo.** Said Doc - tor

p

Four leaves in - stead of Three_ she had.)

Bee: "Her case is rare, And due to In - - - - flu-ence pre-

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Bee: 'Her case is rare, And due to In - - - - flu-ence pre-". The piano accompaniment consists of two staves, with a mezzo-forte (*mf*) dynamic marking in the right hand and a forte (*f*) dynamic marking in the left hand. A fermata is placed over the final note of the vocal line.

na - - - tal. To am-pu-tate I would not dare, The

The second system continues the vocal line and piano accompaniment. The lyrics are "na - - - tal. To am-pu-tate I would not dare, The". The piano accompaniment features a *ritard.* (ritardando) marking in the left hand. The vocal line has a fermata over the final note.

ritard. op - er - a - tion might be fa - tal. *espressivo* With Rest and

The third system continues the vocal line and piano accompaniment. The lyrics are "*ritard.* op - er - a - tion might be fa - tal. *espressivo* With Rest and". The piano accompaniment features a *ritard.* marking in the left hand and an *espressivo* marking in the right hand. The vocal line has a fermata over the final note.

Care and Sim - ple Food She may out - live both

The fourth system continues the vocal line and piano accompaniment. The lyrics are "Care and Sim - ple Food She may out - live both". The piano accompaniment features a *ritard.* marking in the left hand. The vocal line has a fermata over the final note.

you and me; A change of scene *might* do her

The fifth system continues the vocal line and piano accompaniment. The lyrics are "you and me; A change of scene *might* do her". The piano accompaniment features a *ritard.* marking in the left hand. The vocal line has a fermata over the final note.

pp *ritard.* *f*
 (One bag of Honey was his fee, One bag of Honey was his fee.) "Take
pp *ritard.* *f*
 (One bag of Honey was his fee, One bag of Honey was his fee.) "Take
pp *ritard.* *f*
 good." (One bag of Honey was his fee, One bag of Honey was his fee.) "Take
pp *ritard.* *f*
 (One bag of Honey was his fee, One bag of Honey was his fee.) "Take

dim. pp

Animato.

me! take me!" the clo - vers cry, To a maid bending wist - ful-eyed.
 me! take me!" the clo - vers cry, To a maid bending wist - ful-eyed.
 me! take me!" the clo - vers cry, To a maid bending wist - ful-eyed.
 me! take me!" the clo - vers cry, To a maid bending wist - ful-eyed.

Animato.

f

Ad. *

mf

With gen - tle hand she puts them by, Till all but

mf

With gen - tle hand she puts them by, Till all but

mf

With gen - tle hand she puts them by, Till all but

mf

With gen - tle hand she puts them by, Till all but

mf m.s.

one are passed a - - side, all but

one are passed a - - side, all but

one are passed a - - side, all but

one are passed a - - side, all but

one are passed a - - -

one are passed a - - -

one are passed a - - -

one are passed a - - -

The piano accompaniment consists of a treble and bass clef staff. The treble clef part features a melodic line with a long slur over the first two measures, followed by a more active line. The bass clef part provides a harmonic accompaniment with a steady bass line.

side. Be - fore her sis - ters' *cresc.*

side. Be - fore her sis - ters' *cresc.*

side. Be - fore her sis - ters' *cresc.*

side. Be - fore her sis - ters' *cresc.*

The piano accompaniment continues with a treble and bass clef staff. The treble clef part has a long, sweeping melodic line that rises across the system, ending with a fermata. The bass clef part continues with a steady accompaniment.

wondering eyes Her leaves with kiss-es are told o - ver. "At last! at last!" the

wondering eyes Her leaves with kiss-es are told o - ver. "At last! at last!" the

wondering eyes Her leaves with kiss-es are told o - ver. "At last! at last!" the

wondering eyes Her leaves with kiss-es are told o - ver. "At last!" the

ff

f

ff

maid - en cries, "I've found you, lit - tle four - leaved clo - ver, At

maid - en cries, "I've found you, lit - tle four - leaved clo - ver, At

maid - en cries, "I've found you, lit - tle four - leaved clo - ver, At

maid - en cries, "I've found you, lit - tle four - leaved clo - ver,

f

ff

last! _____ I've found you, lit-tle four - leaved

last! at last!" the maid - en cries, "I've found you, lit-tle four - leaved

last! at last!" the maid - en cries, "I've found you, lit-tle four - leaved

At last!" the maid - en cries, "I've found you, lit-tle four - leaved

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major. The first staff has a long note with a slur over it. The lyrics are: "last! _____ I've found you, lit-tle four - leaved". The second and third staves have lyrics: "last! at last!" the maid - en cries, "I've found you, lit-tle four - leaved". The fourth staff has lyrics: "At last!" the maid - en cries, "I've found you, lit-tle four - leaved". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

(senza ritard.)
clo - - - ver!"

(senza ritard.)
clo - - - ver!"

(senza ritard.)
clo - - - ver!"

(senza ritard.)
clo - - - ver!"

(senza ritard.)

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the instruction *(senza ritard.)*. The lyrics are: "clo - - - ver!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a *sf* (sforzando) marking in the final measures.

IV. Scandal.

Contralto.

Grazioso.

Contralto.

Piano.

“For all the

Morn-ing Glo - ry's airs, She has the in-stincts of a Weed; To-day I

caught her un - a - wares Kissing a Squash- I did, in-deed.

p *cresc.*

But don't re - peat — it," said the Rose, Then told the

p *cresc.*

f poco lento

Pink, who told the Bee, Who said, "I'll see to it, it goes No far - ther."

f poco lento

a tempo *p*

Then he told it me.

a tempo *p*

f

Said I, "It is a shame, O Bee! To

f

cir- cu- late such ar - rant Bosh; And if it's true,

it's plain to see You're on - ly jealous of the

Squash; And if it's true, it's plain to see

You're on - ly jealous of the Squash?"

V.

The Fall of the Rose. (Madrigal).

Quartet.

Con moto.

Soprano. *f* What — the First Bee sang, who knows, who —

Contralto. *f* What — the First Bee sang, who knows, who

Tenor. *f* What — the First Bee sang, who knows, who —

Bass. *f* What — the First Bee sang, who knows, who

Piano.*) *Con moto.*

knows, When he tempt - ed — the First — Rose? —

knows, When he tempt - ed — the — First — Rose? —

knows, When he tempt - ed the First Rose, the — First — Rose? —

knows, When he tempt - ed the First Rose, the First Rose?

*) Not to be used in performance.

Some — such tale, the Flowers be - lieve, As the Ser - pent

Some — such tale, the Flowers be - lieve, As the Ser - pent

Some — such tale, the Flowers be - lieve, As the Ser - pent

Some — such tale, the Flowers be - lieve, As the Ser - pent

p
told to Eve. — On - ly this the Ros - es know: Pet - als once as white as

p
told to Eve. — On - ly this the Ros - es know: Pet - als once as white as

p
told to Eve. — On - ly this the Ros - es know: Pet - als once as white as

p
told to Eve. — On - ly this the Roses know: Pet - als

cresc.
 snow To a burn-ing crimson grew, As her Loveli-ness she knew: as her
cresc.
 snow To a burn-ing crimson grew, As her Loveli-ness she knew: as her
cresc.
 snow To a burn-ing crimson grew, As her Loveli-ness she knew: as her
cresc.
 once as white as snow To a burn-ing crimson grew, As her Love-li-ness, her

ritard.
 Love - li - ness she knew: _____ as her Love - li - ness she knew. _____
ritard.
 Love - li - ness she knew: _____ as her Love - li - ness she knew. _____
ritard.
 Love - li - ness she knew: _____ as her Love - li - ness she knew. _____
ritard.
 Love - li - ness she knew: _____ as her Love - li - ness she knew. _____

pp
Then it was a leaf, a leaf she took Out of

pp
Then it was a leaf, a leaf she took Out of

pp
Then it was a leaf, a leaf she took Out of

pp
Then it was a leaf, a leaf she took Out of

Eve's own fash - ion - book; And

p

Eve's own fash - ion - book; And

p

Eve's own fash - ion - book; And

p

Eve's own fash - ion - book; And

p

— from E - den's moss - es wove An a - pron, a - pron

— from E - den's moss - es wove An a - pron, a - pron

— from E - den's moss - es wove An a - pron, a - pron

— from E - den's moss - es wove An a - pron, a - pron

cresc.
chaste. In vain she strove, For in that veil of em - 'rald lace: In vain she

cresc.
chaste. In vain she strove, For in that veil of em - 'rald lace: In vain she

cresc.
chaste. In vain she strove, For in that veil of em - 'rald lace: In vain she

cresc.
chaste. In vain she strove, For in that veil of em - 'rald, em - 'rald

cresc.

strove, For in that veil of em - 'rald lace The Moss Rose found an

strove, For in that veil of em - 'rald lace The Moss Rose found an

strove, For in that veil of em - 'rald lace The Moss Rose found an

lace, In vain she strove, For in that veil of em - 'rald lace The Moss Rose found an

The score consists of four vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are repeated across the vocal staves. The piano accompaniment features chords and a bass line. A dynamic marking of *f* is present in the piano part.

ritard. add-ed grace, The Moss Rose found an add - ed, an add-ed grace.

ritard. add-ed grace, The Moss Rose found an add - ed, an add-ed grace.

ritard. add-ed grace, The Moss Rose found an add - ed, an add-ed grace.

ritard. add-ed grace, The Moss Rose found an add - ed, an add-ed grace.

ritard.

The score consists of four vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano part is in bass clef. The lyrics are repeated across the vocal staves. The piano accompaniment features chords and a bass line. A dynamic marking of *ritard.* is present in the piano part.

VI.

The Quarrel.

Soprano and Baritone.

Con fuoco. *ff*

Soprano. The Lau - rel start-ed the af -

Baritone. *ff* The Lau - rel start-ed the af -

Piano. *ff sf sf sf sf*

fair, — Call-ing the Rose a vain co - quette. The Rose re-plied, she did not

fair, — Call-ing the Rose a vain co - quette. The Rose re-plied, she did not

sf sf

care *What* peo - ple thought out-side her set. The Lau - rel start - ed

care *What* peo - ple thought out-side her set. The

sf

the af - fair, — Call - ing the Rose a vain co - quette, The Lau - rel start - ed

Rose re - plied, she did not care *What* peo - ple thought out - side her set, out -

sf

the af - fair, — Call - ing the Rose a vain co - quette, The Lau - rel started the af -

side her set, she did not care *What* peo - ple thought, The Lau - rel started the af -

f *f*

fair, — Calling the Rose a vain co - quette. The Rose re - plied, she did not

fair, — Calling the Rose a vain co - quette. The Rose re - plied, she did not

f *f*

care *What* peo - ple thought out - side her set. *poco* -

care *What* peo - ple thought out - side her set. "Faith, you speak

sf *poco* -

Moderato. (Maestoso.)

true!" the Lau-rel cried, — "Ros - es and Lau-rels on - ly

Moderato. (Maestoso.)

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "true!" the Lau-rel cried, — followed by "Ros - es and Lau-rels on - ly". The piano accompaniment consists of chords and moving lines in both hands. Dynamic markings include *a*, *poco meno f*, and *f*. The tempo and mood are indicated as *Moderato. (Maestoso.)*.

meet When on the He-ro's head we ride, —

cresc.

cresc. *marcato molto*

The second system continues the vocal line with the lyrics "meet When on the He-ro's head we ride, —". The piano accompaniment features a *cresc.* marking and a *marcato molto* section. The tempo and mood are indicated as *Moderato. (Maestoso.)*.

And you are tossed — be - neath his feet,

mf

The third system continues the vocal line with the lyrics "And you are tossed — be - neath his feet,". The piano accompaniment features a *mf* marking. The tempo and mood are indicated as *Moderato. (Maestoso.)*.

and you are tossed be - neath his feet." —

mf

The

The fourth system continues the vocal line with the lyrics "and you are tossed be - neath his feet." —. The piano accompaniment features a *mf* marking. The tempo and mood are indicated as *Moderato. (Maestoso.)*.

Rose re - tort - ed, "I could name More than one He - ro

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "Rose re - tort - ed, 'I could name More than one He - ro". The piano accompaniment is in bass clef, starting with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands.

who threw down His pre - cious Lau - rel wreath of fame _____ For

The second system of the musical score. The vocal line continues with the lyrics "who threw down His pre - cious Lau - rel wreath of fame _____ For". The piano accompaniment continues with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands.

just one Rose _____ from Beauty's crown," _____ for just one Rose from Beau - ty's

The third system of the musical score. The vocal line continues with the lyrics "just one Rose _____ from Beauty's crown," _____ for just one Rose from Beau - ty's". The piano accompaniment continues with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands.

crown." _____ *f* The Lau - rel frowned, "Tis as you say, _____ And

The fourth system of the musical score. The vocal line continues with the lyrics "crown." _____ *f* The Lau - rel frowned, "Tis as you say, _____ And". The piano accompaniment continues with a piano (*p*) dynamic. The music features a mix of chords and moving lines in both hands.

yet it can-not be gain - said, Their Lau - rels are un -

Tempo I.

dimmed to - day, Save by the Fol - ly of that trade."

Tempo I.

Your reasoning's false!" exclaimed the Rose, Your premis-es are fals - er

yet; Your sen - ti - ment is all a pose!

Be - sides, you

The first system features a vocal line with lyrics "Be - sides, you" and a piano accompaniment. The piano part includes a *ff* dynamic marking and a fermata over a chord.

are not in my set!"

The second system continues the vocal line with lyrics "are not in my set!". The piano accompaniment features a *fff* dynamic marking followed by a *pp* marking.

Quieto cresc.

The third system is primarily piano accompaniment, starting with a *Quieto* marking and ending with a *cresc.* marking. It includes a *ff* dynamic marking and a *pp* marking.

SOPRANO. CONTRALTO. TENOR. BARITONE.

Moral. *mf*

'Twixt *mf*

'Twixt *mf*

'Twixt *mf*

'Twixt *mf*

rall. molto

f dimin. *mf*

The fourth system includes vocal staves for Soprano, Contralto, Tenor, and Baritone, all with the lyrics "'Twixt". The piano accompaniment features a *rall. molto* marking and a *f dimin.* marking.

Andante grazioso.

Du - ty, here be - low, and Love, A - las! we see a great gulf

Du - ty, here be - low, and Love, A - las! we see a great gulf

Du - ty, here be - low, and Love, A - las! we see a great gulf

Du - ty, here be - low, and Love, A - las! we see a great gulf

Andante grazioso.

fixed; 'Twixt Du - ty, here be - low, and Love, A -

fixed; 'Twixt Du - ty, here be - low, and Love, A -

fixed; 'Twixt Du - ty, here be - low, and Love, A -

fixed; 'Twixt Du - ty, here be - low, ——— be - low, and Love, A -

* Not to be used in performance.

las! we see a great gulf fixed. _____ Per - haps they're in-tro -

las! we see a great gulf fixed. A - las! Per - haps, per - haps they're in-tro -

las! we see a great gulf fixed. A - las! Per -

las! we see a great gulf fixed. _____

The first system contains four vocal staves and a piano accompaniment. The piano part consists of a grand staff with treble and bass clefs. The key signature has four sharps (F#, C#, G#, D#). The vocal lines are in a soprano, alto, tenor, and bass register. The lyrics are: "las! we see a great gulf fixed. _____ Per - haps they're in-tro -", "las! we see a great gulf fixed. A - las! Per - haps, per - haps they're in-tro -", "las! we see a great gulf fixed. A - las! Per -", and "las! we see a great gulf fixed. _____".

duced A - bove, per -

duced A - bove, per - haps they're in - tro -

haps, per - haps they're in - tro-duced A - bove, per -

Per - haps, per - haps they're in - tro -

The second system contains four vocal staves and a piano accompaniment. The piano part continues from the first system. The lyrics are: "duced A - bove, per -", "duced A - bove, per - haps they're in - tro -", "haps, per - haps they're in - tro-duced A - bove, per -", and "Per - haps, per - haps they're in - tro -".

haps A - bove, In Heaven, so - ci - e - ty is mixed. Per -
 duced_ A - bove, In Heaven, so - ci - e - ty is mixed, is mixed. Per -
 haps A - bove, In Heaven, so - ci - e - ty is mixed, is mixed.
 duced A - bove, In Heaven, so - ci - e - ty is mixed.

haps _____ they're in - tro - duced A - bove, _____
 haps _____ they're in - tro - duced A - bove, _____
 Per - haps they're in - tro - duced A - bove, _____
 Per - haps A - bove, _____

p In Heaven, — so - ci - e -

p In Heaven, —

p In Heaven, — so - ci - e -

p In Heaven, —

pp (senza ritard.) ty, so - ci - e - ty is mixed.

pp (senza ritard.) so - ci - e - ty is mixed.

pp (senza ritard.) ty, so - ci - e - ty is mixed.

pp (senza ritard.) so - ci - e - ty is mixed.

(senza ritard.)

VII. A Symphonette.

Quartet.

Allegro. (moderato.) *mf*

Tenor. Why, oh why Do you

Baritone. *mf* Why, oh why Do you

Piano. *mf legato*

And.

sigh, Vi - o-lets, Oh, why Do you sigh? *f* On

sigh, Vi - o-lets, Oh, why Do you sigh? *f* On

And. *

joy - ful wings The black - bird sings, *sf* sings Chan - son -

joy - ful wings The black - bird sings, *sf* sings Chan - son -

f *sf*

nettes, *sf* sings Chan-son - nettes. Now

nettes, *sf* sings Chan-son - nettes.

spring is here, Old win - ter drear He for -

Old win - ter drear He for -

gets. Now spring is here, Old win - ter

gets. Old win - ter drear, Old win - ter

m.s.

drear He for - gets.

drear He for - gets.

dimin. *dolce*

p

Oh Vi - o - lets, Why do you sigh? On

Oh Vi - o - lets, Why do you sigh? On

cresc.

joy - ful wings The black - bird sings, *f* sings Chan - son -

joy - ful wings The black - bird sings, *f* sings Chan - son -

nettes, sings Chan - son - nettes,

nettes, sings Chan - son - nettes,

sings Chan - son - nettes, *rit.* sings Chan - son -

sings Chan - son - nettes, *rit.* sings Chan - son -

a tempo

nettes.

a tempo

nettes.

And.

Soprano. *mf*

Contralto. *mf*

He may sing, He can fly On his wing To the

He may sing, He can fly On his wing To the

dimin. *p*

*

sky. We must stay, Here al- way, Mis-un- der-

sky. Live and die, In this wood,

rall. *a tempo* *f*

stood, Mis- un- der - stood. Oh to

rall.

Mis- un- der - stood, Mis- un- der - stood.

rall. *f a tempo*

fly! Oh to fly! Oh to fly!

Oh to fly! Oh to fly! Oh to fly!

f

brillante

We are nigh Sick to death Of the

We are nigh Sick to death

mf

p

trees And the vines, And the breath, And the

Of the trees And the vines, And the breath,

breath Of the pines In the breeze. We are

And the breath Of the pines In the breeze.

mp

nigh Sick to death Of the trees And the

We are nigh Sick to death Of the trees

mp

dolciss.

vines, And the breath, And the breath Of the

And the vines, And the breath, And the breath Of the

And the breath Of the

pines In the breeze, And the breath Of the

pines In the breeze, And the breath Of the

p dimin.

p dimin.

pp legato

dimin.

And. * *And.* * *And.*

pines In the breeze.

pines In the breeze.

cresc.

And. * *And.* * *And.* *

SOPRANO. *mf*
We must stay,

CONTRALTO. *mf*
We must stay,

TENOR. *mf*
Why, oh why Do you sigh, Vi - o-lets? oh why Do you

BARITONE. *mf*
Why, oh why Do you sigh, Vi - o-lets? oh why Do you

f
Live and die, Here al - way In this wood,

f
Live and die, Here al - way In this wood,

f
sigh? On joy - ful wings The black - bird sings,

f
sigh? On joy - ful wings The black - bird sings,

Mis - un - der - stood, Mis - un - der -

Mis - un - der - stood, Mis - un - der -

sings Chan - son - nettes, sings Chan - son -

sings Chan - son - nettes, sings Chan - son -

stood. *ff* Live and die, Here al - way, *rit. e dimin.* Mis -

stood. *ff* Live and die, Here al - way, *rit. e dimin.* Mis -

nettes, *ff* sings Chan - son - nettes, *rit. e dimin.* sings

nettes, *ff* sings Chan - son - nettes, *rit. e dimin.* sings

p a tempo
un - der - stood.

p a tempo
un - der - stood.

p a tempo
Chan - son - nettes.

p a tempo
Chan - son - nettes.

p a tempo
Red.

dimin.

Red.

Allegretto. Tenor.

f

Change of scene.

f

p e scherzando

mf

Gone the sad Woods of

f

sf

sempre mf

green. Be-neath the glad E-lec-tric sheen Of Broad-

cresc.

p

way, Vio - lets gay Take their way To the

f

p *(senza rit.)*

Play In a bou - quet, in a bou - quet.

dimin. (senza rit.) *pp*

Scherzo. (Vivo.) SOPRANO. *ff*

CONTRALTO. *ff*

TENOR. *ff*

BARITONE. *ff*

Scherzo. (Vivo.) *ff* *sff*

Mad - cap Play,

Mad - cap Play,

Mad - cap Play,

Mad - cap Play,

Mad - cap Play,

Mer - ry strife, Cho - rus gay, Vi - ol, fife.

Mer - ry strife, Cho - rus gay, Vi - ol, fife.

Mer - ry strife, Cho - rus gay, Vi - ol, fife.

Mer - ry strife, Cho - rus gay, Vi - ol, fife.

Hip, Hur-ray! Hip, Hur-ray! This is

Hip, Hur-ray! Hip, Hur-ray! Hip, Hip, Hip,

Hip, Hur-ray! Hip, Hur-ray! This is

Hip, Hur-ray! Hip, Hur-ray! Hip, Hip, Hip,

mf cresc. molto

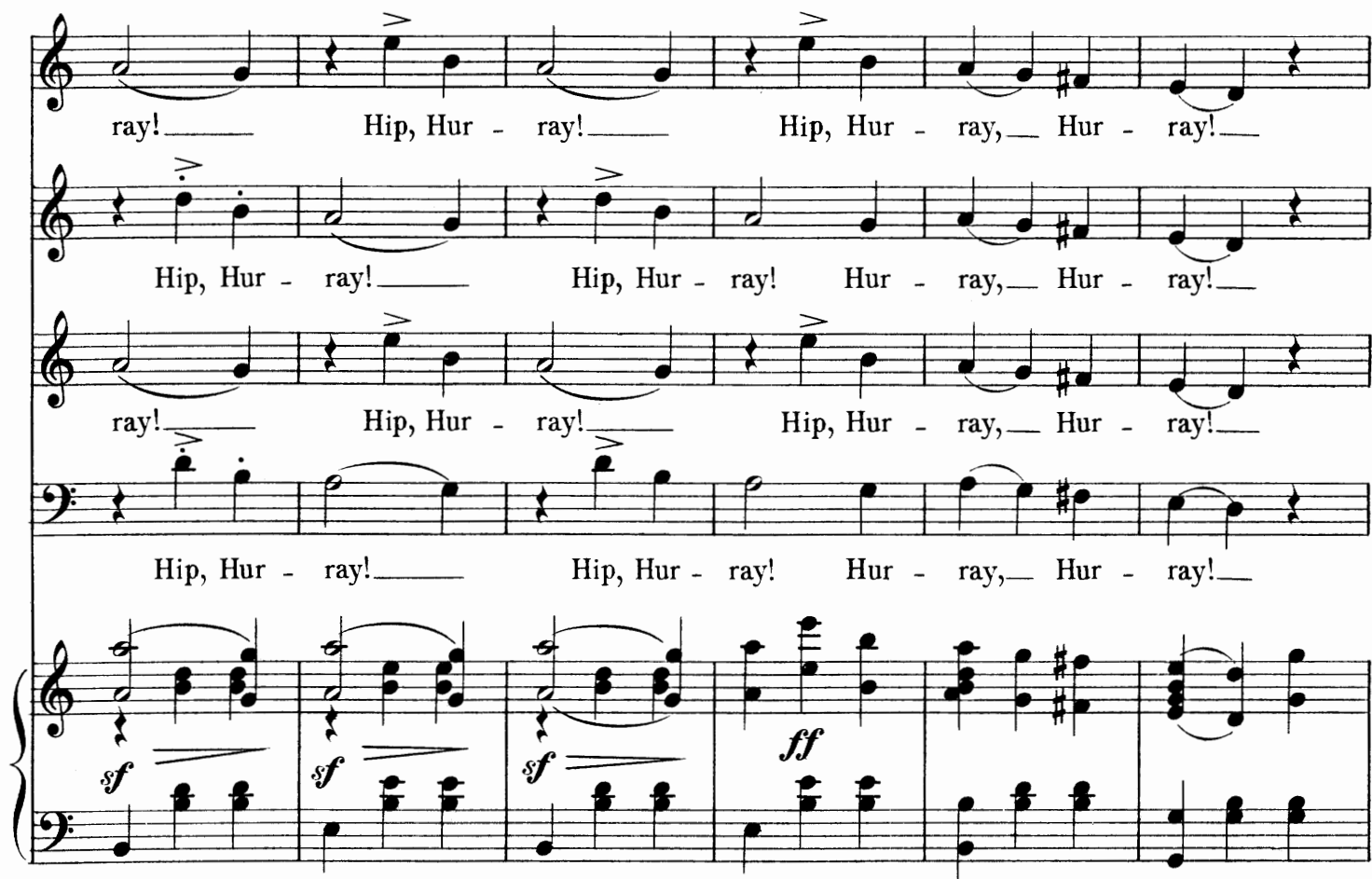
life! This is life! Hip, Hur-

Hip, Hur-ray! This, this is life!

life! This is life! Hip, Hur-

Hip, Hur-ray! This, this is life!

ff *mf cresc. molto*



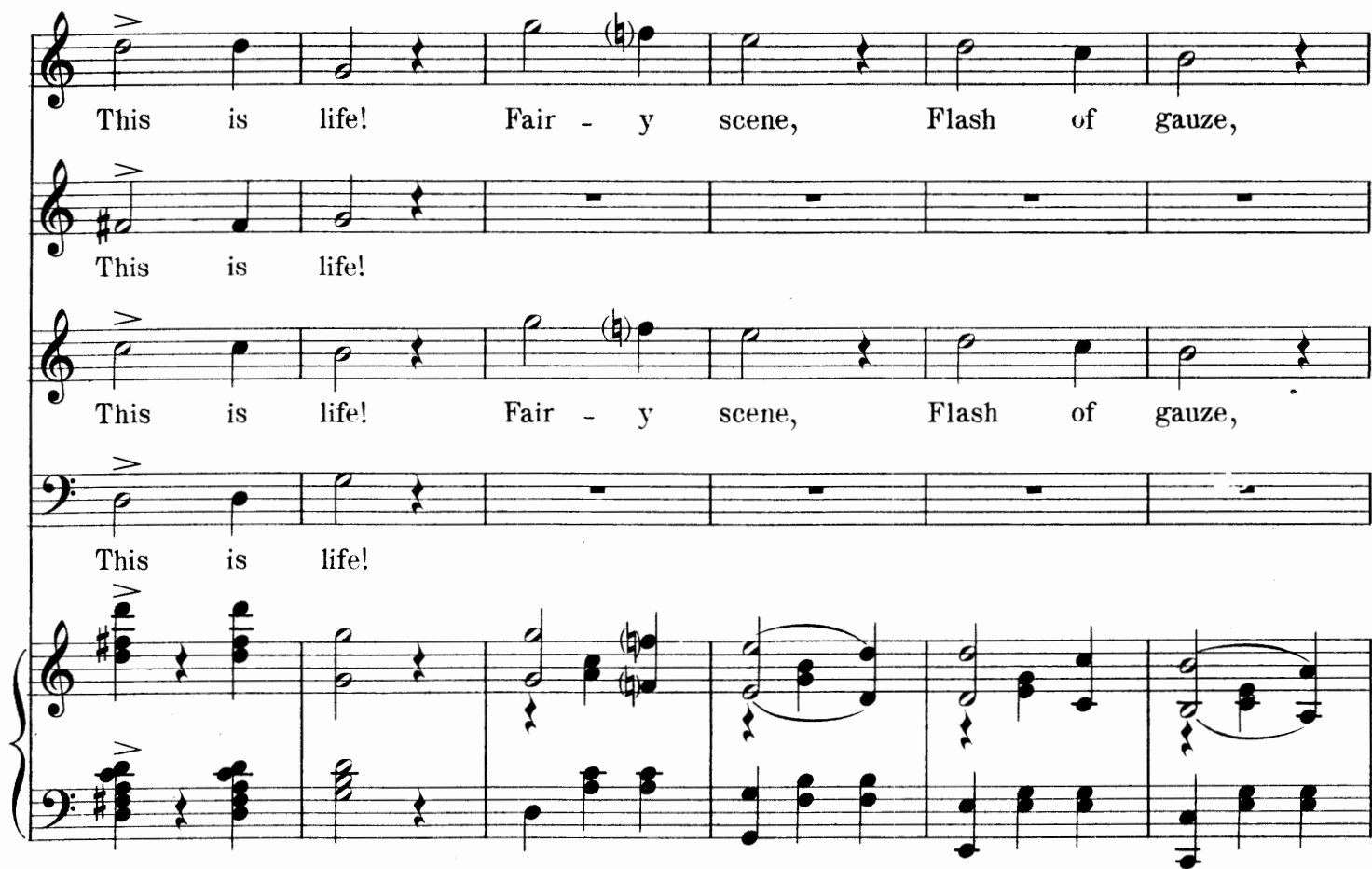
ray! Hip, Hur - ray! Hip, Hur - ray, Hur - ray!

Hip, Hur - ray! Hip, Hur - ray! Hur - ray, Hur - ray!

ray! Hip, Hur - ray! Hip, Hur - ray, Hur - ray!

Hip, Hur - ray! Hip, Hur - ray! Hur - ray, Hur - ray!

ff



This is life! Fair - y scene, Flash of gauze,

This is life!

This is life! Fair - y scene, Flash of gauze,

This is life!

Pink, now green, Wild_ ap - plause! She_____

Pink, now green, Wild_ ap - plause! She_____

ff

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'Pink, now green, Wild_ ap - plause! She_____'. The second system is a blank staff. The third system repeats the vocal line with the same lyrics. The fourth system is a blank bass staff. The fifth system is a piano accompaniment with a treble and bass clef, featuring chords and melodic lines. The sixth system continues the piano accompaniment, including a dynamic marking of *ff*.

comes!_____ The Queen!

comes!_____ The Queen!

ff

Detailed description: This system contains the second two systems of a musical score. The top system features a vocal line with lyrics 'comes!_____ The Queen!'. The second system is a blank staff. The third system repeats the vocal line with the same lyrics. The fourth system is a blank bass staff. The fifth system is a piano accompaniment with a treble and bass clef, featuring chords and melodic lines. The sixth system continues the piano accompaniment, including a dynamic marking of *ff*.

Fair - y scene, Flash of gauze, Pink, now green,

Fair - y scene, Flash of gauze, Pink, now green,

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef, containing the lyrics "Fair - y scene, Flash of gauze, Pink, now green,". The second staff is a vocal line with a treble clef, also containing the lyrics "Fair - y scene, Flash of gauze, Pink, now green,". The third staff is a vocal line with a bass clef, containing the lyrics "Fair - y scene, Flash of gauze, Pink, now green,". The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and melodic lines.

Wild__ ap - plause! She _____ comes!_____

Wild__ ap - plause! She _____ comes!_____

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef, containing the lyrics "Wild__ ap - plause! She _____ comes!_____". The second staff is a vocal line with a treble clef, also containing the lyrics "Wild__ ap - plause! She _____ comes!_____". The third staff is a vocal line with a bass clef, containing the lyrics "Wild__ ap - plause! She _____ comes!_____". The fourth staff is a piano accompaniment with a grand staff (treble and bass clefs), featuring chords and melodic lines.

ff
The Queen! The Queen!

ff
The Queen! The Queen!

ff
The Queen! The Queen!

ff
The Queen! The Queen!

ff
The Queen! The Queen!

ff

rall.
She comes! She

rall.
She comes! She

rall.
She comes! She

rall.
She comes! She

rall.

a tempo

comes! She comes! The Queen! She comes!

a tempo

comes! She comes! The Queen! She comes!

a tempo

comes! She comes! The Queen! She comes!

a tempo

comes! She comes! The Queen! She comes!

a tempo

comes! She comes! The Queen! She comes!

a tempo

Wild ap - plause! Hip, Hur - ray! Hip, Hur - ray!

Wild ap - plause! Hip, Hur - ray! Hip, Hur - ray!

Wild ap - plause! Hip, Hur - ray! Hip, Hur - ray!

Wild ap - plause! Hip, Hur - ray! Hip, Hur - ray!

Wild ap - plause! Hip, Hur - ray! Hip, Hur - ray!

This is life! This

Hip, Hip, Hip, Hip, Hur - ray! This,

This is life! This

Hip, Hip, Hip, Hip, Hur - ray! This,

mf cresc. molto *ff* *mf cresc. molto*

is life! Hip, Hur - ray! Hip, Hur - ray!

This is life! Hip, Hur - ray! Hip, Hur -

is life! Hip, Hur - ray! Hip, Hur - ray!

This is life! Hip, Hur - ray! Hip, Hur -

ff *sf* *sf* *sf*

Hip, Hur - ray, Hur - ray! This is life!

ray! Hur - ray, Hur - ray! This is life!

Hip, Hur - ray, Hur - ray! This is life!

ray! Hur - ray, Hur - ray! This is life!

p SOPRANO.

Hark, she sings! Oh, ec - sta-sy! Oh,

p CONTRALTO.

Hark, she sings! Oh, ec - sta-sy! Oh,

p legato

℞.

ec - sta-sy! Oh for wings! for wings!

ec - sta-sy! Oh for wings! for

dolce

℞.

Oh to fly!— Oh to fly! For the bliss Of one wings! Oh to fly! For the bliss Of one

f *f* *mf*

Red.

kiss We could die! For the kiss We could die! For the

dimin. *dimin.* *dimin.*

bliss Of one kiss We could die! bliss Of one kiss We could die!

p *p* *p*

Hark, She sings! Oh Hark, She sings! Oh

pp. *pp.* *cresc.* *cresc.* *cresc.*

ec - sta-sy! Oh ec - sta-sy! Oh _____ for

ec - sta-sy! Oh ec - sta-sy! Oh _____

And.

wings, — for wings! Oh to fly! — Oh to fly!

— for wings, — for wings! Oh to fly! —

Oh for wings! Oh to fly! — *f* For the

Oh for wings! Oh to fly! *f* For the

sf SOPRANO.
bliss ——— *Of one kiss* ——— *We could die!*

sf CONTRALTO.
bliss ——— *Of one kiss* ——— *We could die!*

TENOR. *f*
 Breath - less flight,

BARITONE. *f*
 Breath - less flight,

sf
For the bliss ——— *Of one kiss* ——— *We could die!*

sf
For the bliss ——— *Of one kiss* ——— *We could die!*

— — — — — *Swift* ——— *as light,*

— — — — — *Swift* ——— *as light,*

ff
Oh,
ff
Oh,
ff
Oh,
ff
Oh,
Glissando
fff
Ped.

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, with lyrics "Oh," repeated in each. The piano accompaniment is in a grand staff (treble and bass clefs) with a forte (ff) dynamic. A prominent feature is a long, sweeping glissando in the piano's right hand, starting from a low note and rising to a high note, marked with a slur and the word "Glissando". The left hand has a few notes, including a triplet marked "fff". A "Ped." (pedal) marking is at the bottom left.

rap - - tur - ous night! They 'light, they
rap - - tur - ous night! They 'light, they
rap - - tur - ous night! They 'light, they
rap - - tur - ous . night! They 'light, they
fff

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, with lyrics "rap - - tur - ous night! They 'light, they" repeated in each. The piano accompaniment is in a grand staff (treble and bass clefs) with a forte (fff) dynamic. The piano part consists of chords and single notes in both hands, providing a harmonic accompaniment for the vocal lines.

p cresc.

rest, Tran - quil, se - rene, Up - on the

p cresc.

rest, Tran - quil, se - rene, Up - on the

p cresc.

rest, Tran - quil, se - rene, Up - on the

p cresc.

rest, Tran - quil, se - rene, Up - on the

ff

breast Of the Elf Queen. Hip, Hur - ray!

ff

breast Of the Elf Queen. Hip, Hur - ray!

ff

breast Of the Elf Queen. Hip, Hur - ray!

ff

breast Of the Elf Queen. Hip, Hur - ray!

sf

ff

Hip, Hur - ray! _____ This is life! _____

Hip, Hur - ray! _____ Hip, Hip, Hip, Hip, Hur - ray!

Hip, Hur - ray! _____ This is life! _____

Hip, Hur - ray! _____ Hip, Hip, Hip, Hip, Hur - ray!

mf cresc. molto *sf*

This _____ is life! _____ Hip, Hur - ray! _____ Hip, Hur -

This, _____ this is life! _____ Hip, Hur - ray! _____

This _____ is life! _____ Hip, Hur - ray! _____ Hip, Hur -

This, _____ this is life! _____ Hip, Hur - ray! _____

mf cresc. *sf* *sf*

ray! Hip, Hur - ray, Hur - ray! This is life!

Hip, Hur - ray, Hur - ray, Hur - ray! This is life!

ray! Hip, Hur - ray, Hur - ray! This is life!

Hip, Hur - ray, Hur - ray, Hur - ray! This is life!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "ray! Hip, Hur - ray, Hur - ray! This is life!" for the first three parts, and "Hip, Hur - ray, Hur - ray, Hur - ray! This is life!" for the fourth part. The piano accompaniment features chords and melodic lines in both hands, with a dynamic marking of *sf* (sforzando) in the right hand.

Fair - y scene, Flash of gauze, Pink, now green,

Fair - y scene, Flash of gauze, Pink, now green,

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "Fair - y scene, Flash of gauze, Pink, now green," for the first three parts, and "Fair - y scene, Flash of gauze, Pink, now green," for the fourth part. The piano accompaniment features chords and melodic lines in both hands.

Wild__ ap - plause_ She_____ comes!_____

Wild__ ap - plause_ She_____ comes!_____

The first system of the musical score consists of five staves. The top two staves are vocal lines, both with the lyrics "Wild__ ap - plause_ She_____ comes!_____". The bottom three staves are for piano accompaniment, with a grand staff (treble and bass clefs) and various musical notations including slurs, accents, and dynamic markings.

— The Queen!

Fai - ry scene,

— The Queen!

Fai - ry scene,

The second system of the musical score consists of five staves. The top two staves are vocal lines, both with the lyrics "— The Queen!" and "Fai - ry scene,". The bottom three staves are for piano accompaniment, with a grand staff and various musical notations including slurs and dynamic markings.

Flash of gauze, Pink, now green, Wild_ ap - plause_

cresc.

Flash of gauze, Pink, now green, Wild_ ap - plause_

cresc.

The first system of the score consists of six staves. The top two staves are vocal lines (soprano and alto) with lyrics: "Flash of gauze, Pink, now green, Wild_ ap - plause_". The next two staves are vocal lines (tenor and bass) with the same lyrics. The bottom two staves are piano accompaniment. The piano part features chords and moving lines in both hands, with a *cresc.* marking above the right hand.

She _____ comes! _____ She

She _____ comes! _____ She

The second system of the score consists of six staves. The top two staves are vocal lines (soprano and alto) with lyrics: "She _____ comes! _____ She". The next two staves are vocal lines (tenor and bass) with the same lyrics. The bottom two staves are piano accompaniment. The piano part features chords and moving lines in both hands, with a *cresc.* marking above the right hand.

Più animato

comes! She comes! The Queen! She comes!

comes! She comes! The Queen! She comes!

comes! She comes! The Queen! She comes!

comes! She comes! The Queen! She comes!

Più animato

Wild ap - plause! Hip, Hur - ray! Hip, Hip, Hip, Hur-

Wild ap - plause! Hip, Hur - ray! Hip, Hip, Hip, Hur-

Wild ap - plause! Hip, Hur - ray! Hip, Hip, Hip, Hur-

Wild ap - plause! Hip, Hur - ray! Hip, Hip, Hip, Hur-

ff accel.
 ray! Hur - ray! Hur - ray!
ff accel.
 ray! Hur - ray! Hur - ray!
ff accel.
 ray! Hur - ray! Hur - ray!
ff accel.
 ray! Hur - ray! Hur - ray!

ff accel.
ff
sff

Hur - ray! She
 Hur - ray!
 Hur - ray!
 Hur - ray!

ff

comes! _____

Hur - ray! Hur - ray! Hur - ray! Hur - ray! _____

Hur - ray! Hur - ray! Hur - ray! Hur - ray! _____

Hur - ray! Hur - ray! Hur - ray! Hur - ray! _____

fff *sf* *sf* *sf* *fff*

Adagio.

SOPRANO. *mf*

None to care. Where, oh, where... Shall we hide? Where shall we hide?

CONTRALTO. *mf*

Toss'd a-side, Where, oh, where... Shall we hide? Where shall we hide?

Adagio.

mf *p* *pp* *rall.*

Agitato. (Allegro).

BARITONE. *f*

Fit - ful glare, — De - sert - ed street, — Blank de - spair!

p

A sound of feet!

p *rall. molto*

℞.

Moderato.

CONTRALTO.

Oh, tir - ed feet!

Will — they spurn?

rall. molto

They re - treat,

They pause,

they turn!

rall. molto e dim.

pp

TENOR.
espressivo molto

Face flow - er - pale,

Clasp flow - er -

frail,

Kiss - es that burn,

And chill by

turn. Kiss - es that burn And chill by

turn. Eyes dim with pain, eyes

SOPRANO. *p* Whence that warm

CONTRALTO. *p* Whence that warm

TENOR. dim with pain.

pp rall. rain? Whence that warm rain?

pp rall. rain? Whence that warm rain?

pp rall.

SOPRANO.

mf a tempo

"Nay, tempt not Fate! 'Tis not too

CONTRALTO.

mf

"Nay, tempt not Fate!

TENOR.

mf

"Nay, tempt not Fate!

a tempo

late! *cresc.* We die! But you May live a -

'Tis not too late! *cresc.* We die!

'Tis not too late! *cresc.* We die! But you May live a -

cresc.

new! *f* Ah, do not wait! 'Tis not too

But you May live a - new! *f* 'Tis not too

new! *f* Ah, do not wait! 'Tis not too

f sf

late Yet to re - trace And turn a - side; Ah, —

late Yet to re - trace And turn a - side;

late Yet to re - trace And turn a - side;

ff

do not wait! The Vio - lets cried,

ff Ah, do not wait! Ah, do not

ff Ah, do not wait! 'Tis not too late, —

dimin.

dimin.

dimin.

dimin.

The Vio - lets cried, Close to her

wait, The Vio - lets cried, Close to her

The Vio - lets cried, Close to her

p

p

p

pp

pp e rall.

face, close to her

pp e rall.

face, close to her

pp e rall.

face, close to her

rall.

face.

face.

face.

ppp

lunga

lunga

lunga

lunga

Finale.
Allegro.
SOPRANO.

CONTRALTO.

TENOR.

BARITONE.

mf
Time, Time — has

mf
Time, Time — has

Allegro.

flown. In a glade Vi - o - let - stewn — Sings a maid

dolce

flown. — In a glade Vi - o - let - stewn — Sings a maid

dolce

Ced.

*

Soft and low, soft _____ and low, soft _____ and

Soft and low, soft _____ and low, soft _____ and

p *pp*

p *pp*

mf In the glade _____ Where they grow, Bend - ing

mf In the glade _____ Where they grow,

low.

low.

dolciss.

dimin.

so _____ Ver - y near, The Vi - o - lets

dimin.

Bend - ing so _____ Ver - y near, The Vi -

dimin.

hear, And they know, and they know, *pp* The

- o - lets hear, And they know, and they know, *pp* The

pp legato

Vi - o - lets hear, And they know.

Vi - o - lets hear, And they know.

cresc.

Ped.

f

Time has

f

Time has

f

Time has

f

Time has

molto

f

Ped.

Ped.

Ped.

dimin. *p*

flown. In a glade

dimin. *p*

flown. In a glade, a glade

dimin. *p*

flown. In a glade

dimin. *p*

flown. In a glade

dimin. *p*

Sings a maid Soft and low,

Sings a maid Soft and low,

Sings a maid Soft and low,

Sings a maid Soft and low,

pp soft and low. Bend - ing

pp soft and low. Bend - ing

pp soft and low. Bend - ing so

pp soft and low. Bend - ing so

pp

rall. so Ver - y near. The Vi - o - lets hear, — hear,

rall. so Ver - y near. The Vi - o - lets hear, — hear,

rall. near. The Vi - o - lets hear, — hear, —

rall. near. The Vi - o - lets hear, — hear, —

rall.

a tempo

And they know. *a tempo*

And they know. *a tempo*

And they know. *a tempo*

And they know. *a tempo*

ppp

Ped.

Ped.