

TWELVE CANONS

FOR TWO-PART FEMALE CHORUS

(OR TWO SOLO VOICES)

WITH ACCOMPANIMENT FOR THE PIANOFORTE

COMPOSED BY

CARL REINECKE

OP. 163.

THE ENGLISH TRANSLATION BY THE REV. J. TROUTBECK, D.D.

Price One Shilling and Sixpence; or singly:—

126.	IN LIFE IF LOVE WE KNOW NOT	2d.
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130.	EAT THE FRUIT, BUT GIVE THE SEED	2d.
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LONDON & NEW YORK
NOVELLO, EWER AND CO.

IN LIFE IF LOVE WE KNOW NOT

A DUET FOR FEMALE VOICES

(CANON IN THE FOURTH BELOW)

TRANSLATED FROM THE GERMAN OF FRIEDRICH V. BODENSTEDT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 1).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegretto.

1ST VOICE.

2ND VOICE.

PIANO.

p

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

mf

In life if love we

mf

In

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

know not, 'Tis as vines where tendrils grow not,

life if love we know not, 'Tis as vines where ten-drills

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

IN LIFE IF LOVE WE KNOW NOT.

In life if faith a - bound not, 'Tis as vines where grapes . . are
 grow not, In life if faith a - bound not, 'Tis as

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

found not, are found not, as vines where grapes are
dim. vines where grapes . . . are found not, are . . found not,

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

found not,
 as vines where grapes are found not,

Ped. * *Ped.* * *cres.* *

If then of all, all fate be
 If then of all,

f *Ped.* * (85)

IN LIFE IF LOVE WE KNOW NOT.

leave thee, These two be-ware it
all fate be-leave thee, These two be-

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

leave thee, these two be-
ware it leave thee,

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

ware it leave thee. *calando.* In
these two be-ware it leave thee.

p *mf*
dolce. *calando.*
Ped. * *Ped.* * *Ped.* *

a tempo. life if love we know not, 'Tis as vines where tendrils
a tempo. In life if love we know not,

mf *a tempo.*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

IN LIFE IF LOVE WE KNOW NOT.

grow not, in life if faith a - bound not, 'tis as

'Tis as vines where tendrils grow not, in life if faith a -

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

vines where grapes . . are found not, are found not,

- bound not, 'tis as vines where grapes . . are found not, are . .

dim. p dim. p dolce.

*Ped. * Ped. * Ped. **

as vines where grapes are found not.

found not, as vines where grapes are found not.

pp

*Ped. * Ped. * Ped. **

THE ROSE IS QUEEN

A DUET FOR FEMALE VOICES

(CANON BY INVERSION)

TRANSLATED FROM THE GERMAN OF FRIEDRICH V. BODENSTEDT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 2).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegretto grazioso.

1ST VOICE.

2ND VOICE.

PIANO.

rit. *mf* *a tempo.*

The Rose is queen when flow'rs are fra - grance

rit. *a tempo.* *mf*

The

f *rit.* *mf a tempo.*

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

breath - ing, The Cy - press when our boughs the tomb are

Rose is queen when flow'rs are fra - grance breath - ing. The

Ped. * *Ped.* *

THE ROSE IS QUEEN.

wreath - ing, are wreath - ing; De - light thy -
 Cy - press when our boughs the tomb are wreath - ing, are wreath - ing;

p *mf*

Ped.

self, as on through life . . . thou far - - est, With
 De - light thy - self, as on through life . . . thou

mf

* Ped. * Ped. * Ped. *

fra - grance, if still . . . in mind the
 far - - est, With fra - grance, if

f

Ped. * Ped. * Ped. *

tomb thou bear - - est, de -
 still . . . in mind the tomb thou bear - - est,

mf
dim. *p*

Ped. * Ped. * Ped. *

THE ROSE IS QUEEN.

light thy-self, as on thro' life thou far - est, with fragrance, if in
 de - light thy-self, as on thro' life thou far - est,

mf

mind the tomb thou bear - est, if still in
 with fragrance, if in mind the tomb thou bear - est,

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

mind . . . the tomb thou bear - - est,
 if still in mind . . . the tomb thou

p

thou bear - est. . .
 bear - est.

p

Ped.

* *Ped.*

* *Ped.*

WAKEN NOT THE SLEEPER

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 3).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante con moto.

1ST VOICE.

2ND VOICE.

PIANO.

Wa - ken not the
sleep - er from his hap - py dream - ing, Were his world more wide in
seem - ing, Aught so fair couldst thou be shew - ing As his dream is now be - stow - ing?

p *p*

Ped. * *Ped.* *

piu f

WAKEN NOT THE SLEEPER.

mf
Wa - ken not the

mf
Wa - ken not the sleep - er from his sweet and hap - py

mf

sleep - er from his sweet and hap - - py dream, Were his

dream, Were his world more wide in seem - ing, Aught so fair couldst

Ped. * *Ped.* *

world more wide in seem - ing, Aught so fair couldst thou be shew - ing As his

thou be shew - ing As his dream is now be - stow - ing!

WAKEN NOT THE SLEEPER.

dream is now be - stow - ing, Wak - en not the sleep - er from his
Wak - en not the sleep - er from his hap - py dream . . .

Ped. *

hap - py dream . . . ing, Were his world more wide in
- ing, Were his world more wide in seem - ing, Aught so fair couldst

Ped. * *Ped.* *

seem - ing, Aught so fair couldst thou be shewing as his dream is now be - stow - ing ?
thou be shew - ing as his dream is now be - stow - ing ?

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

GOOD-NIGHT

A DUET FOR FEMALE VOICES

(CANON IN THE SECOND BELOW)

TRANSLATED FROM THE GERMAN OF VICTOR BLÜTHGEN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 4).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.

1ST VOICE. Good - night, good - night, good - night, good -

2ND VOICE. Good - night, good - night,

Andante.

PIANO. *p*

rall. *pp*

- night! The eye, of see - ing, wea - ry, When the

rall. *pp*

good - night, good - night! The eye, of

dim. *rall.* *pp*

Ped. *

fair - est things look dull and drear - y, Cares not to seek the light.

see - ing wear - y, When the fair - est things look dull and drear - y, Cares not to

GOOD-NIGHT.

Good-night, good-night. Good-night, good-

seek the light. Good-night, good - night.

p

Ped. * *Ped.* * *pp*

night, good - night, good-night ! The winds are

Good-night, good-night, good-night, good - night !

rall. *pp*

dim. *rall.* *pp*

Ped. *

si - lence keep - ing, And the flow'rs are with the chil - dren sleep - ing; Sleeps too the

The winds are si - lence keep - ing, And the flow'rs are with the chil - dren

pp

sun - shine bright. Good-night, good - night.

sleep - ing; Sleeps too the sun - shine bright. Good-night, good -

p

Ped. *

GOOD-NIGHT.

Lo, pin - ions bright, lo, pin - ions
 night. Lo, pin - ions bright,

Ped. *

bright! Their earth - ward way are wing - ing Guar - dian
 lo, pin - ions bright! Their earth - ward

rall. *pp* *pp*
dim. *rall.* *pp*

Ped. *

an - gels, hymns ce - les - tial sing - ing All through the live - long night,
 way are wing - ing Guar - dian an - gels, hymns ce - les - tial sing - ing All through the

the live - long night.
 live - long night, the live - long night.

p *p*

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

EAT THE FRUIT, BUT GIVE THE SEED

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 5).

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegretto. con grazia.

1ST VOICE. Eat the fruit, but give the seed Back to the earth to

2ND VOICE. *con grazia.* Eat the fruit, but give the seed

PIANO. *f con grazia.*

cher - ish, That there - from a tree may flour - ish,

Back to the earth to cher - ish, That there - from a

mf *mf*

mf 3 3 3

Ped. * Ped. *

Whence thou . . . mayst gath - er fruit at thy need, yea, fruit mayst

tree may flour - ish, Whence thou . . . mayst gath - er fruit at thy

cres. *f* *dim.* *cres.* *f* *dim.*

cres. *dim.*

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

EAT THE FRUIT, BUT GIVE THE SEED.

gath - er,
need, yea, fruit mayst gath - er. *mf* Eat the fruit, but give the

Ped. *

mf Eat the fruit, but give the seed back to the earth, to
seed back to the earth to cher - ish,

Ped. * *Ped.* *

cher - ish, that a tree may there-from flour - ish,
that a tree may there-from flour - ish, Whence thou fruit mayst

Ped. * *Ped.* *

p Whence thou fruit mayst ga - ther at thy need.
ga - ther at thy need. *un poco calando.*

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

WOE TO HIM THAT, WHEN LIFE DOTH CLOSE

A DUET FOR FEMALE VOICES

(CANON BY AUGMENTATION)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK


THE MUSIC COMPOSED BY


CARL REINECKE


(Op. 163, No. 6).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 & 51, QUEEN STREET (E.C.)

Adagio.

1st VOICE.  Woe to him that, when life doth close, Shall not to

2nd VOICE.  Woe to him,

PIANO.  *Adagio.* *sfp* *p* *Ped.* *

 an - y one his love have shewn; And woe to the gob - let which to pie - ces

 that, when life doth close, shall not to an - y

 *Ped.* *

EAT THE FRUIT, BUT GIVE THE SEED.

gath - er,
 need, yea, fruit mayst gath - er. *mf* Eat the fruit, but give the

mf Ped. *

mf Eat the fruit, but give the seed back to the earth, to
 seed back to the earth to cher - ish,

mf Ped. * Ped. *

cher - ish, that a tree may there-from flour - ish,
 that a tree may there-from flour - ish, Whence thou fruit mayst

mf Ped. * Ped. *

p Whence thou fruit mayst ga - ther at thy need.
 ga - ther at thy need. *un poco calando.*

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

LOOK UPWARD

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 7).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Lento ma non troppo.

1ST VOICE.

2ND VOICE.

PIANO.

(In this Canon the first part should be sung by more voices than the second.)

Look

p

Lento ma non troppo.

p

cres.

f

Ped. * *Ped.* *

cres.

up - ward, when thy mind on earth's con - fu - sion pon - ders, And mark the

Look up - ward, when thy mind on earth's con - fu - sion pon - ders, And

p

Ped. * *Ped.* *

p *doles.*

sted - fast stars; . . . not one from du - - ty wan - ders. Al -

mark the sted - fast stars; not one from du - - ty wan - ders.

f *p*

Ped. * *Ped.* *

LOOK UPWARD.

animato.
 ter - nate, each to oth - er, see, both sun and moon give
dolce.
 Al - ter - nate, each to oth - er, see, both sun and
animato.

più f
 way, al - ter - nate, each to oth - er, both
più f
 moon give way, al - ter - nate, each to oth - er,

sun and moon give way; Too nar - row else were the
p
 both sun and moon give way; Too nar - row
p

sky for two such orbs . . . as they. Look
sempre p
 else were the sky for two such orbs . . . as they . . .
 Ped. *

LOOK UPWARD.

up - ward, when thy mind on earth's con - fu - sion pon - ders, and mark the

Look up - ward, when thy mind on earth's con - fu - sion pon - ders, and

cres.

cres.

p

cres.

Ped. *

sted - fast stars; not one from du - - - ty

mark the sted - fast stars; not one from du - - -

f

p

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

wan - ders, look up - ward, look up - ward, and

ty wan - ders, look up - ward, look up - ward,

p

cres.

Ped. * *Ped.* *

mark the sted - - - fast stars.

and mark . . . the sted - - - fast stars.

f

Ped. * *Ped.* *

HAPPINESS EVER IS FUGITIVE FOUND

A DUET FOR FEMALE VOICES

(CANON BY INVERSION)

THE ENGLISH VERSION BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 8).

London: NOVELLO, BWER, AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

The musical score is arranged in four systems. Each system consists of a vocal line and a piano accompaniment. The vocal line is written for two voices, with the first voice on a single staff and the second voice on a second staff. The piano accompaniment is written for a grand piano, with the right hand on a single staff and the left hand on a second staff. The tempo is marked 'Allegretto con moto'. The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics are: 'Hap - pi - ness ev - er is fu - gi - tive found, As 'twas a - fore - time, so 'tis to - day; Though one pur - sue it all the world a - round, Catch it one can - not, strive as one may.' The piano part includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte).

HAPPINESS EVER IS FUGITIVE FOUND.

1st Voice.

Hap - pi - ness ev - er is fu - gi - tive found,

As 'twas a - fore - time, so 'tis to - day;

Though one pur - sue it all the world a - round,

Catch it one can - not, strive as one may.

Lay thy - self

HAPPINESS EVER IS FUGITIVE FOUND.

down a-mong the scent-breath-ing flowers, Sing joy-ful
2ND VOICE.
 Lay thy-self down a-mong the scent-breath-ing

songs to Him from whom thou hast all; Hap-pi-ness,
 flowers, Sing joy-ful songs to Him from whom thou hast

may-be, like sud-den showers, Out of yon
 all; Hap-pi-ness, may-be, like sud-den

a-zure sky on . . thee will fall.
 showers, Out of yon a-zure sky on thee will fall.

*Ped. * Ped. * decres.*

A CHRISTMAS CAROL

A DUET FOR FEMALE VOICES

(CANON IN THE SECOND ABOVE)

TRANSLATED FROM THE GERMAN OF H. C. ANDERSEN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 165, No. 9).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante con moto.

1ST VOICE. *mf* When the

2ND VOICE. *mf* When the Christ was born, the

PIANO. *f* *mf*

Ped. *

Christ was born, the Ve - ry Light, Man - kind to re - deem un - der -

Ve - ry Light, Man - kind to re - deem un - der - tak - ing,

Ped. * *Ped.* *

- tak - ing, He lay in a man - ger at dead of

He lay in a man - ger at dead of night, His bed with ox - en

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

A CHRISTMAS CAROL.

night, His bed with ox - en mak - ing; But o - ver the
mak - ing; But o - ver the man - ger

mf

mf

mf

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

man - ger a star glit - ter'd fair, And the
a star glit - ter'd fair, And the ox - en knew that the

p

p

p

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

ox - en knew that the Lord was there, Hal - le - lu - jah, Hal - le - lu - jah, Lord
Lord was there, Hal - le - lu - jah, Hal - le - lu - jah, Lord Je -

ores.

f

ores.

f

ores.

deces.

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

A CHRISTMAS CAROL.

Je - - - sus! *mf* Then

sus! *mf* Then rouse thee, my soul, thou art

p *mf*

Ped. * *Ped.* *

rouse thee, my soul, thou art not for-lorn, For - get thou the weight of thy

not for - lorn, For - get thou the weight of thy sad - ness,

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

sad - ness, *p* This child, in the ci - ty of Da - vid

p This child, in the ci - ty of Da - vid born, For mourn - ing brings us

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

born, For mourn - ing brings us glad - ness. *mf* O let us

glad - ness. *mf* O let us fol - low

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

A CHRISTMAS CAROL.

fol - low this lit - tle child, In
 this lit - tle child, In spir - it child - like and

p

p

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

cres. spir - it child - like and un - de - fil'd, Hal - le - lu - jah, Hal -
cres. un - de - fil'd, Hal - le - lu - jah, Hal - le - lu - jah, Lord

f

f

cres.

f

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

le - lu - jah, Lord Je - sus!

Je - sus!

p

p

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

O BEAUTIFUL VIOLET

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK.

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 168, No. 10).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

The musical score is arranged in three systems. The first system includes the first vocal line with the lyrics "O beau - ti - ful vi - o - let, Thou" and the piano accompaniment. The second system continues the first vocal line with the lyrics "say - est, 'At my go - - ing, come the ro - ses.'" and the piano accompaniment. The third system continues the first vocal line with the lyrics "Them would we have, but keep a - while the" and the piano accompaniment. The piano part is marked "Allegretto grazioso" and "p". Pedal markings "Ped." are present in the piano part. The score is in G major and 3/8 time.

O BEAUTIFUL VIOLET.

vi - o - let, O beau - ti - ful vi - o - let,
O beau - ti - ful vi - o - let, Thou say - est, "At my

This system contains the first two staves of music. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "vi - o - let, O beau - ti - ful vi - o - let, O beau - ti - ful vi - o - let, Thou say - est, 'At my".

Thou say - est, "At my go - ing, come the ro - ses."
go - - ing, come the ro - ses." Them would we

Ped. * Ped. * Ped. *

This system contains the next two staves of music. The lyrics are: "Thou say - est, 'At my go - ing, come the ro - ses.' go - - ing, come the ro - ses.' Them would we". Below the piano accompaniment, there are four pedal markings: "Ped. * Ped. * Ped. *".

Them would we have, but keep a - while . . . the vi - o - let.
have, but keep a - while . . . the vi - o - let.

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

This system contains the next two staves of music. The lyrics are: "Them would we have, but keep a - while . . . the vi - o - let. have, but keep a - while . . . the vi - o - let.". Below the piano accompaniment, there are six pedal markings: "Ped. * Ped. * Ped. * Ped. * Ped. *".

O . . . thou pure
O . . . thou pure li - ly, On earth to bloom wert thou not cre -

mf
Ped. * Ped. *

This system contains the final two staves of music. The lyrics are: "O . . . thou pure O . . . thou pure li - ly, On earth to bloom wert thou not cre -". The piano part begins with a mezzo-forte (*mf*) dynamic. Below the piano accompaniment, there are four pedal markings: "Ped. * Ped. *".

O BEAUTIFUL VIOLET.

li - - ly, On earth to bloom wert thou not cre - a - ted,
- a - ted, Thee an - gel - ic hands on - ly

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

Thee an - - gel - ic hands on - ly bear, O li - -
bear, O li - - - - ly.

dim. *p*

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

- ly.
O beau-ti - ful vi - o - let, Thou say - est, "At my

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

go - - - ing, come the ro - ses." Them would we

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

O BEAUTIFUL VIOLET.

O beau-ti - ful
have, but keep a - while the vi - o - let,

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

Detailed description: This system contains the first two lines of the vocal melody and the first two staves of the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a treble clef and a key signature change from two flats to one flat (F major). The piano accompaniment starts with a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Pedal markings are placed below the piano staves.

vi - o - let, Thou say - est, "At my go - - ing, come the
O beau-ti - ful vi - o - let, Thou say - est, "At my

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

Detailed description: This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef and continues the key signature of one flat. The piano accompaniment remains in the grand staff with similar rhythmic patterns. Pedal markings are present below the piano staves.

ro - ses." Them would we have, but
go - ing, come the ro - ses." Them would we have, but

Detailed description: This system continues the vocal melody and piano accompaniment. The vocal line has a treble clef and continues the key signature of one flat. The piano accompaniment remains in the grand staff. Pedal markings are present below the piano staves.

keep a - while . . . the vi - o - let.
keep a - while . . . the vi - o - let.

pp

(114)

Detailed description: This system contains the final two lines of the vocal melody and the final two staves of the piano accompaniment. The vocal line has a treble clef and continues the key signature of one flat. The piano accompaniment remains in the grand staff and concludes with a *pp* (pianissimo) dynamic marking. The page number (114) is centered at the bottom.

PRAYER ON THE WATERS

A DUET FOR FEMALE VOICES

(CANON BY INVERSION)

TRANSLATED FROM THE GERMAN OF MORITZ GRAF STRACHWITZ BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

CARL REINECKE

(Op. 163, No. 11).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

Lento.

1ST VOICE. The night is clear and splen - did,

2ND VOICE. The night is

PIANO. *p*

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

All heaven from cloud . . is free; A-round there

clear and splen - did, All heaven from cloud is

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

cres. lies . . ex - tend - ed A glo - ry of em - 'rald sea, *deces.* of

free; A-round there lies . . ex - tend - ed A

cres. *deces.*

*Ped. * Ped. * Ped. **

PRAYER ON THE WATERS.

em -erald sea. Me-thinks the waves are
 glo-ry of em'rald sea.

p *pp* *L.H.* *R.H.*

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

sleep - - ing, For - get - ting wrath and might,
 Me - thinks the waves are sleep - - ing, For - get - ting

p

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

And watch o'er the deep is a Pre - sence keep - - ing Throughout the un - ruf - fled
 wrath and might, And watch o'er the deep is a Pre - sence

mf *cres.* *f* *cres.*

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

night, through - out the un - ruf - fled night.
 keep - - ing, Throughout the un - ruf - fled night.

decreas. *p* *decreas.* *p* *decreas.*

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

INVITATION TO THE DANCE.

flowers, and ad - vance, deck you to join in the dance,
 deck you, ye maidens, with flowers, and ad - vance, deck you to join in the

over.

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

deck you with flowers, and ad - vance, deck you to join in the
 dance, deck you with flowers, and ad - vance,

dim. *p*

p

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

dance, with flowers, and ad - vance, . . .
 deck you to join in the dance, with flowers, and ad - vance, . . .

p

pp Come, join in the dance. *lunga pausa.*
pp Come, join in the dance.

pp *lunga pausa.*

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

INVITATION TO THE DANCE.

Allegretto grazioso.

Range you in pairs, and in troops then com-bine, Hand lock in hand, arm with

Range you in pairs, and in troops then com-bine, Hand lock in

mf

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

arm in-ter-twine, range you in pairs, and in troops then com-bine,

hand, arm with arm in-ter-twine, range you in pairs, and in troops then com-

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

arm with arm in-ter-twine; Now hith-er fly, and

bine, arm with arm in-ter-twine; Now hith-er

mf *p*

deces. *p*

Ped. *

now back a-gain, In your fleet-wing-ed course, your fleet-wing-ed

fly, and now back a-gain, In your fleet-wing-ed course, your

f *deces.* *deces.*

cres. *f* *deces.*

Ped. * *Ped.*

INVITATION TO THE DANCE,

course, *al* your course *pp* o'er the flower - spang - led plain,
 fleet-wing-ed course, *al* your course *pp* o'er the flower - spang - led plain,

Ped. * *Ped.* *

mf range you in pairs, and in troops then com-bine, hand lock-in hand, arm with
mf range you in pairs, and in troops then com - bine, hand lock in

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

arm in-ter-twine, range you in pairs, and in troops then com-bine,
 hand, arm with arm in-ter - twine, range you in pairs, and in troops then com -

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

arm with arm in-ter - twine, Now hith - er fly, now
 - bine, arm with arm in - ter-twine : Now hith - er fly,

Ped. * *Ped.* *

INVITATION TO THE DANCE.

de -

back a - gain, in your fleet wing-ed course, o'er the
 now back a - gain, in your fleet wing-ed course,

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

flower - - spangled plain, O now hi - ther fly, now
 o'er the flower - - spangled plain, . . . O now hi - ther fly,

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

back . . . a - gain, in your fleet wing-ed course o'er the
 now back . . . a - gain, in your fleet wing-ed course

Ped. * Ped.

flower - - spangled plain, Come, range you in pairs, and in
 o'er the flower - - spangled plain, Come, range you in

Ped. * Ped. (121) * Ped. *

INVITATION TO THE DANCE.

troops than com-bine, hand lock in hand, arm with arm in-ter-twine,
 pairs, and in troops then com-bine, hand lock in hand, arm with arm in-ter-

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

range you in pairs, and in troops then com-bine, arm with arm in-ter-
 -twine, range you in pairs, and in troops then com-bine, arm with

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

-twine: now hi-ther fly, and now back a-gain,
 arm in-ter-twine: now hi-ther fly, and now back a-

Ped. * *Ped.* *

decre.
 in your fleet-winged course, your fleet-winged course o'er the plain.
decre.
 - gain, in your fleet-winged course, your fleet-winged course . . . o'er the plain.

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

INVITATION TO THE DANCE.

Moderato.

Deck you, ye maid - ens, to dance, deok you with

Deok you, ye maid - ens, to dance,

Moderato.
mf
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.*

flowers, and ad - vance, deok you to join in the dance,

deok you with flowers, and ad - vance, deok you to

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

p
deok you, ye maid - ens, with flowers, and ad - vance,

join in the dance, deok you, ye maid - ens, with

pp
Ped. * *Ped.* * *Ped.* *

INVITATION TO THE DANCE.

deck you to join in the dance, deck you with
flowers, and ad - vance, deck you to join in the dance,

This system contains the first two staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "deck you to join in the dance, deck you with flowers, and ad - vance, deck you to join in the dance,"

flowers, and ad - vance, deck you to join in the
deck you with flowers, and ad - vance,

dim. *p*

This system contains the third and fourth staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "flowers, and ad - vance, deck you to join in the deck you with flowers, and ad - vance,". Performance markings include *dim.* (diminuendo) and *p* (piano).

dance, with flowers, and ad - vance.
deck you to join in the dance, with flowers, and ad - vance.

deces. *pp*

This system contains the fifth and sixth staves of music. The upper staff is the vocal line, and the lower staff is the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: "dance, with flowers, and ad - vance. deck you to join in the dance, with flowers, and ad - vance." Performance markings include *deces.* (decrescendo) and *pp* (pianissimo).

INVITATION TO THE DANCE.

Allegretto grazioso.

Range you in pairs, and in troops then com-bine, Hand look in hand, arm with

Range you in pairs, and in troops then com - bine, Hand look in

Allegretto grazioso.

f

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

arm in - ter - twine, range you in pairs, and in troops then com-bine,

hand, arm with arm in - ter - twine, range you in pairs, and in troops then com -

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

arm with arm in - ter - twine ; Now hi - ther fly, and

- bine, arm with arm in - ter - twine ; Now hi - ther

mf *mf*

Ped. * *Ped.* *

now back a - gain, in your feet - wing - ed course, your feet - wing - ed

fly, and now back a - gain, in your feet - wing - ed course, your

(125)

INVITATION TO THE DANCE.

course, your course o'er the flower - spang-led plain,
fleet-wing-ed course, your course o'er the flower - spang-led plain;

p

Ped. * *Ped.* *

now hi-ther fly, now back a-gain, now hi-ther fly,
now hi-ther fly, now back a - gain, now hi-ther

mf con grazia.

p con grazia.

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

now back a-gain, now hi-ther fly, now back a-gain,
fly, now back a - gain, now hi-ther fly, now back a -

p

pp

Ped. * *Ped.* *

now hi-ther fly, in your fleetwing-ed course now hi-ther fly.
gain, now hi-ther fly, in your fleet-wing-ed course now fly.

pp

Ped. *