

# Dorothy's Wedding Day

A Song Cycle

FOR

Four Solo Voices

Words and Music

by

H. Lane Wilson.

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**BOOSEY & CO., - NEW YORK - TORONTO - LONDON.**

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# DOROTHY'S WEDDING DAY.

A SONG CYCLE

FOR

*FOUR SOLO VOICES,*

FOUNDED ON OLD DANCE FORMS.

WORDS AND MUSIC

BY

H. LANE WILSON.

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*PRICE \$1.50 (NET)*

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**BOOSEY & ©.**  
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*Boosey*



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# DOROTHY'S WEDDING DAY.

---

## I.—CARILLON.

(QUARTET.)

---

RING out, ring out a merry lay!  
Glad bells, chime out this bridal day;  
Chime out! chime out!

---

## II.—AUBADE.

(QUARTET)

---

SOFTLY o'er the mountain's brow  
The shades of night retire,  
And the golden sunbeams now  
Paint the village spire;  
While the birds on ev'ry spray  
Hail this happy morn of May.

All the quiring birds do sing  
In accents clear and sweet,  
And the daisy opes her eye,  
Smiling 'neath our feet;  
While the birds on every spray  
Hail this happy morn of May.

### III.—GAVOTTE.

("NOW THE LARK IS UP ABOVE.")

(SOPRANO.)

---

Now the lark is up above,  
And the morn is fresh and bright;  
Thrushes carol out their love,  
Filling woodland with delight.  
Come, young lovers, from the vale,  
With your sweethearts to the dale;  
Come away!  
Fa la la la la.  
Ah!

For the fairies tell  
There's a wedding bell  
In the dell to-day!  
Lads and lasses, come away,  
Ah!

---

V—MINUET.

("OH! HOW I LOVE THEE.")

(TENOR.)

1  
OH! how I love thee,  
My dearest treasure!  
Thou'rt mine to worship,  
Mine to adore;  
Sweet love, believe me,  
I'll ne'er deceive thee:  
My heart is yours—  
For evermore.

2  
If far away  
I must go from thee,  
Let me but say,  
"Dear love, adieu;"  
Let not sad fears  
Overwhelm thee;  
I'll kiss thy tears,  
And aye be true.  
Ah!

Oh! how I love thee, &c.

---



VII.—SARABANDE.

("DEAR CHILD, FOR WHOM I'VE PRAYED.")

(CONTRALTO.)

---

DEAR child, for whom I've prayed,  
Now as a bride arrayed,  
Sweet in thy purity,  
    And lovely as a flow'r :  
Fondly I've cherished thee,  
Guarded and tended thee,  
Thou wert my only joy,  
    My hope from hour to hour.

Sad though it be to part,  
Yet I, with trusting heart,  
Place thy dear hand in his,  
    Without a fear to-day ;  
Safe on his loving breast  
May you for ever rest :  
Heav'n bless and keep you both,  
    Now and for aye.

---

IX —PAVANE.

---

ON both be now the blessing  
That hope can give the heart ;  
All earthly joys possessing  
That truth and love impart.

And now their vows are plighted,  
We bless them on this day ;  
In Hymen's bonds united,  
Their lives shall pass away.

---

# CARILLON.

Words & Music by

H. LANE WILSON.

**Con forza.** (M.M.  $\text{♩} = 112$ .)

PIANO.

**Gaily.** ( $\text{♩} = 132$ .)

Gaily. (♩ = 120.)

Ring out, ring out..... a mer - ry

Gaily. Ring out, ring out..... a mer - ry

Gaily. Ring out, ring out..... a mer - ry...

Gaily. Ring out, ring out..... a mer - ry

*p*

*ff* *Con pedale.*

lay!..... Glad bells, chime out.....

lay!..... Glad bells, chime out.....

lay!..... Glad bells, chime out.....

lay!..... Glad bells, chime out.....

*p*

*ff*

..... this bri - dal day;.....

..... this bri - dal day;.....

..... this bri - dal... day;.....

..... this bri - dal day;.....

V V V V V V V V V V

vallio

Ring

Ring

Ring

Ring

Ring

Ring

out, ring out..... a mer - ry lay!.....

out, ring out..... a mer - ry lay!.....

out, ring out..... a mer - ry lay!.....

out, ring out..... a mer - ry lay!.....

*fff con forza.*

vlllo vlllo vlllo vlllo vlllo vlllo

..... Glad bells chime out..... this

..... Glad bells chime out..... this

..... Glad bells chime out..... this

..... Glad bells chime out..... this

vlllo vlllo vlllo vlllo vlllo vlllo vlllo

Musical score for the first system. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal lines are in G major and feature the lyrics "bri - dal day;". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The dynamic marking *sf* is present at the end of each vocal line.

Musical score for the second system. It consists of four vocal staves and a piano accompaniment. The vocal lines are in G major and feature the lyrics "out! chime out!". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The dynamic marking *sf* is present at the beginning of each vocal line, and *rit.* and *fff* are marked in the piano part. The tempo marking *Tempo* is also present.

## AUBADE.

Words &amp; Music by

H. LANE WILSON.

**Boldly.** (M M  $\text{♩} = 88.$ )

PIANO.

The piano introduction is in 4/4 time with a key signature of one sharp (F#). It begins with a piano (p) dynamic and a forte (f) dynamic. The music features a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth notes and quarter notes, with some trills. The left hand has a bass line with some chords and a trill. The piece ends with a ritardando (rit) marking.

(♩ = 80.)  
*ppp* **Brightly.**

Soft - ly o'er the moun - tain's brow The shades of night re -

*ppp*  
Soft - ly o'er the moun - tain's brow The shades of night re -

*ppp*  
Soft - ly o'er the moun - tain's brow The shades of night re -

*ppp*  
Soft - ly o'er the moun - tain's brow The shades of night re -

The vocal part consists of four staves, each with a different voice part (Soprano, Alto, Tenor, Bass). The piano accompaniment is in 2/2 time with a key signature of one sharp (F#). It begins with a piano (p) dynamic and a fortissimo (ppp) dynamic. The piano accompaniment features a simple harmonic structure with some chords and a melodic line in the right hand.



- tire, And the gold - en sun - beams now

- tire,..... And the gold - en sun - beams now

- tire,..... And the gold - en sun - beams now

- tire,..... And the gold - en sun - beams now.....

*f*  
Paint the vil - lage spire; While the birds on ev - 'ry spray Hail this

*f*  
Paint the vil - lage spire; While the birds on ev - 'ry spray Hail this

*f*  
Paint the vil - lage spire; While the birds on ev - 'ry spray Hail this

*f*  
Paint the vil - lage spire; While the birds on ev - 'ry spray Hail this

hap-py morn of May,..... this hap-py morn of May.....

hap-py morn of May,..... this hap-py morn of May.....

hap-py morn of May,..... this hap-py morn of May.....

hap-py morn of May,..... this hap-py morn of May.....

Hail this hap-py morn of May.

Of May,..... Hail this hap-py morn of May.

Of May,..... Hail this hap-py morn of May.

Of May,..... Hail this hap-py morn of May.

*mf*  
All the quir - ing birds do sing In ac - cents clear and

*mf*  
All the quir - ing birds do sing In ac - cents clear and

*mf*  
All the quir - ing birds do sing In ac - cents clear and

*mf*  
All the quir - ing birds do sing In ac - cents clear and

*pp*  
sweet, And the dai - sy opes her eye,

*pp*  
sweet, ..... And the dai - sy opes her eye,

*pp*  
sweet, ..... And the dai - sy opes her eye,

*pp*  
sweet, ..... And the dai - sy opes her eye,

Smil - ing 'neath our feet; While the birds on ev - 'ry

Smil - ing 'neath our feet; While the birds on ev - 'ry

Smil - ing 'neath our feet; While the birds on ev - 'ry

Smil - ing 'neath our feet; While the birds on ev - 'ry

spray Hail this hap - py morn of May,..... This hap - py morn of

spray Hail this hap - py morn of May,..... This hap - py morn of

spray Hail this hap - py morn of May,..... This hap - py morn of

spray Hail this hap - py morn of May,..... This hap - py morn of

May, Hail this

May, Of May, Hail this

May, Of May, Hail this

May, Of May, Hail this

*rall*  
hap - py morn o, May.....

*rall*  
hap - py morn..... of May.....

*rall*  
hap - py morn..... of May.....

*rall*  
hap - py morn..... of May.....

*rall.*

## GAVOTTE.

(Now the lark is up above.)

Words &amp; Music by

H. LANE WILSON.

Slowly with grace.

VOICE.

PIANO. *mf* *cresc.*

(M. M.  $\text{♩} = 80.$ )*Tempo di Gavotta.*

Now the.....

*p* *mf*

lark is... up a - bove, And the morn is... fresh and

bright; Thrush - es..... ca - rol out their love, Fill - ing

woodland with de - light. Come, young lov - ers, from the

vale, With your sweet hearts to..... the dale; Come a -

- way! Fa la la la la la..... Come a -

- way! Fa la la la.....

Thrush - es....

ca - rol out their love, Ah!.....

..... Come, young lov - ers, from the vale, With your



sweet hearts to the dale; Come a - way! Fa la la

la la la..... Come a - way! Fa la la la. Ah!.....

..... come a - way! Ah!..... come a -

- way! For the fair - ies tell there's a wed - ding -

bell In the dell... to - day! Ah!

*pp*

8

come a - way! Ah! come a -

8

*ppp*

way! For the fair - ies tell there's a wed - ding - bell In the dell

8

*ppp*

to - day!

*cresc.*

*f*

The lark is up.

Lads and lass - es, come a - way Ah!.....

For the

*pp parlando*

*pp meno mosso*

*ff*

*pp*

*Red.*

fair - ies tell there's a wed - ding - bell..... In the dell..... to -

*pp*

*colla parte*

- day!.....

*pp Tempo*

*mf*

*pp*

*Red.*

The lark is up.

*pp Red.*

*Red.*

*H. 5003.*

## MUSSETTE.

Words &amp; Music by

H. LANE WILSON.

*With closed lips. p* (M. M.  $\text{♩} = 84$ )

Mm

*With closed lips. p*

Mm

*p With closed lips. f Parlando*

Mm Fair - est maid - en, wilt thou

*p With closed lips.*

Mm

mar - ry me? Pray you be both sweet and kind; For no long - er will I

tar - ry me; You're the maid to please my mind. Don't say

"no!" fair - est maid - en, Don't say "no!" Don't say

*f* Fa la la la Fa la la la la la Mm... *closed lips.*

*f* Fa la la la Fa la la la la la Mm... *closed lips.*

"no!" *f* Fa la la la Fa la la la la la Don't say *closed lips.*

Fa la la la Fa la la la la la Mm...

*rit* *Tempo*  
Sir! your ques-tion does not har-ry me, For you  
*rit* *Tempo*  
*rit* *Tempo with closed lips*  
"no!" Don't say "no!" Mm  
*rit* *Tempo*

are so brave and kind, No, no long-er will I tar-ry thee, But con -  
*v*  
*v*

*f*  
sent to ease thy mind. I'll say "yes," brav - est  
*v*  
*v*

gen\_tle\_man, I'll say "yes" I'll say "yes" *f* Fa la la la, Fa la la

..... *f* Fa la la la, Fa la la

..... *f* Fa la la la, Fa la la

..... *f* Fa la la la, Fa la la

la la la. I'll say "yes!"..... I'll say "yes!" *Molto rall.* *Parlando.*

*With closed lips.* *Molto rall.* *Parlando.*

la la la. Mm..... She'll say "yes!"

*Molto rall.* *Parlando.*

la la la. You'll say "yes!" You'll say "yes!"

*With closed lips.* *Molto rall.* *Parlando.*

la la la. Mm..... She'll say "yes!"

## MINUET.

"OH! HOW I LOVE THEE."

Words &amp; Music by

H. LANE WILSON.

Tempo di Minuetto. (M.M. ♩ = 96.)

VOICE.

PIANO.

*p*

*mf* with great expression

Oh! how I

love thee, My dear - est trea - - sure!



*cresc.*

Thou'rt mine to wor - - ship, Mine to a - dore;.....

*cresc.* - - - cen - - - do *f*

Sweet love, be - lieve me, I'll ne'er de - ceive thee:

*mf*

*f* My heart is yours..... Yours for e - ver - more. *mf*

*rit.* *rit.* *a tempo.*

*pp* A little quicker.

If far a - way I must

*pp* sustained.

go from thee, Let me but say, "Dear love, a -

- dieu;" Let not sad fears..... O - ver -

*p* *accel. e cresc.*

*p* *poco accel. e cresc.*

- whelm..... thee; I'll kiss thy tears, And aye be

*pp* *rit.*

*pp* *rit.*

true. Ah! .....

*accel.* *sempre cresc.* *f*

*f* Oh! how I love thee, My dear - est

trea - - sure; Thou'rt mine to wor - - ship, Mine to a -

*cresc.* *f*

- dore;..... Sweet love, be - lieve me,

*mf*

I'll ne'er de - ceive thee; My life is yours,.....

Yours for e - ver - more: My life.....

is yours, for e - ver - more.....

# GIGUE.

Words & Music by

H. LANE WILSON.

*Allegro giocoso. (Strict time throughout.)* (M. M. ♩ = 126.)

PIANO.

*fp* *fp* *cresc.*

The first system of piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes with chords, starting with a forte piano (*fp*) dynamic. The left hand plays a similar rhythmic pattern with chords. The system concludes with a *cresc.* (crescendo) marking.

*sf* *f*

The second system continues the piano introduction. The right hand features a melodic line with accents, starting with a sforzando (*sf*) dynamic. The left hand continues with chords and a melodic line. The system ends with a *f* (forte) dynamic marking.

*f* Joyously.

All the bells are ring - ing a chime,..... The

All the bells are ring - ing a chime,..... The

All the bells are ring - ing a chime,..... The

All the bells are ring - ing a chime,..... The

The vocal section consists of four staves. The top three staves are for soprano, alto, and tenor voices, and the bottom staff is for the bass. All voices sing the lyrics "All the bells are ring - ing a chime,..... The" with a joyful expression, marked *f* (forte).

*pp*

The piano accompaniment for the vocal section consists of two staves. It begins with a piano (*pp*) dynamic and features a rhythmic accompaniment that supports the vocal melody. The right hand has a melodic line with chords, and the left hand has a bass line with chords.

bright - est, mer - ri - est rhyme, And gai - ly goes the

bright - est, mer - ri - est rhyme, And gai - ly goes the

bright - est, mer - ri - est rhyme, And gai - ly goes the

bright - est, mer - ri - est rhyme, And gai - ly goes the

*pp* *pp*

time..... This hap - py bri - dal day. With *mf*

time..... This hap - py bri - dal day. With *p*

time..... This hap - py bri - dal day. With *p*

time..... This hap - py bri - dal day.

*sf* *sf*

ten - der word and glance,..... The cou - ples all.... ad -

ten - der word and glance,..... The cou - ples all.... ad -

ten - der word and glance,..... The cou - ples all.... ad -

*pp*

Ding                      dong,                      Ding

*pp legato.*

*ed.*

*ed.*

*ed.*

*ed.*

-vance;      They join the mer-ry dance,..... And gai - ly sport and

-vance;      They join the mer-ry dance,..... And gai - ly sport and

-vance;      They join the mer-ry dance,..... And gai - ly sport and

dong;              Ding              dong,              Ding

*ed.*

*ed.*

*ed.*

*ed.*

play. All the bells are ring-ing a chime,..... The  
 play. All the bells are ring-ing a chime,..... The  
 play. All the bells are ring-ing a chime,..... The  
 dong,.... All the bells are ring-ing a chime,..... The

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 4/4 time signature. It features chords and melodic lines that support the vocal parts.

bright-est, mer-ri-est rhyme, And gai-ly goes the  
 bright-est, mer-ri-est rhyme, And gai-ly goes the  
 bright-est, mer-ri-est rhyme, And gai-ly goes the  
 bright-est, mer-ri-est rhyme, And gai-ly goes the

The piano accompaniment continues with two staves, maintaining the key signature and time signature. It includes dynamic markings such as *sf* (sforzando) and accents.



time..... This hap - py bri - dal day. Each

time..... This hap - py bri - dal day. Each

time..... This hap - py bri - dal day. Each

time..... This hap - py bri - dal day. Each

The first system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "time..... This hap - py bri - dal day. Each". The piano part features chords and moving lines in both hands, with some dynamics like *sf* and *ff* indicated.

lad and lass take hand, Then

lad and lass take hand, Then

lad and lass take hand, Then

lad and lass take hand, Then

The second system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics are: "lad and lass take hand, Then". The piano part continues with chords and moving lines, including a dynamic marking of *ff*.

join the mer - ry band, With a ding—dong,  
 join the mer - ry band, With a ding—dong,  
 join the mer - ry band, With a ding—  
 join the mer - ry band, With a ding—dong,

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and dynamic markings *mf* and *p*. The piano accompaniment features chords and rhythmic patterns.

ding—dong, Ding - a-ding - a - ding - a-dong, Ding—dong,  
 ding—dong, Ding - a-ding - a - ding - a-dong, Ding—dong,  
 dong, Ding - a-ding - a - ding - a-dong, Ding—dong,  
 ding—dong, Ding - a-ding - a - ding - a-dong, Ding—dong,

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and dynamic markings *sf* and *p*. The piano accompaniment continues with rhythmic accompaniment.

ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

ding—dong, On Dor - o - thy's Wed - ding Day. With a *ff*

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 2/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a forte (*ff*) dynamic marking at the end of the system.

ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

ding—dong, Ding - a-ding - a - ding - a-dong,

ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

The piano accompaniment continues with the same rhythmic pattern as the first system, maintaining the forte (*ff*) dynamic.

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day.....

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day.....

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day.....

Ding—dong, ding—dong, On Dor - o - th 's Wed - ding Day.....

The vocal score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are repeated on each staff. The melody is simple and rhythmic, with a dotted quarter note followed by an eighth note, and a quarter note. The lyrics are: "Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day.....".

The piano accompaniment for the first system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The music is in a simple, rhythmic style.

The piano accompaniment for the second system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The music is in a simple, rhythmic style. The lyrics "cres - cen - do." are written below the staves.

The piano accompaniment for the third system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The right hand plays a melody of eighth notes, and the left hand plays a bass line of quarter notes. The music is in a simple, rhythmic style. The lyrics "sf" and "f" are written below the staves.

*mf*  
O the bells for you may bring..... A sweet heart and a

*p*  
O the bells for you may bring..... A sweet heart and a

*p*  
O the bells for you may bring..... A sweet heart and a

*p*  
O the bells for you may bring..... A sweet heart and a

*pp* *sf* *pp*

ring, And ma - ny a song to sing..... Of

ring, And ma - ny a song to sing..... Of

ring, And ma - ny a song to sing..... Of

ring, And ma - ny a song to sing..... Of

*pp* *sf*

love that lasts for aye. *mf* With hearts as light as  
 love that lasts for aye. *p* With hearts as light as  
 love that lasts for aye. *p* With hearts as light as  
 love that lasts for aye. *p* Ding\_\_\_\_\_

*sf* *pp legato.*

air,..... And kiss\_ es ev\_ 'ry\_ where, They called a truce to  
 air,..... And kiss\_ es ev\_ 'ry\_ where, They called a truce to  
 air,..... And kiss\_ es ev\_ 'ry\_ where, They called a truce to  
 dong, Ding\_\_\_\_\_ dong, Ding\_\_\_\_\_

*cresc.* *f*

care,..... And danced the time a - way. O the bells for you may

*cresc.* *f*

care,..... And danced the time a - way. O the bells for you may

*cresc.* *f*

care,..... And danced the time a - way. O the bells for you may

*cresc.* *f*

dong, Ding \_\_\_\_\_ dong. O the bells for you may

*cresc.* *mf*

bring..... A sweet - heart and a ring, And

bring..... A sweet - heart and a ring, And

bring..... A sweet - heart and a ring, And

bring..... A sweet - heart and a ring, And

*sf* *sf*



ma\_ny a song to sing,..... Of love that lasts for aye. Then

ma\_ny a song to sing,..... Of love that lasts for aye. Then

ma\_ny a song to sing,..... Of love that lasts for aye. Then

ma\_ny a song to sing,..... Of love that lasts for aye. Then

*parlando.* (Spoken.) *mf*

Dick paired off with Ann, And Tom with flo.ther.dy Nan,.... With a

*parlando.* (Spoken.) *mf*

Dick paired off with Ann, And Tom with flo.ther.dy Nan,.... With a

*parlando.* (Spoken.) *mf*

Dick paired off with Ann, And Tom with flo.ther.dy Nan,.... With a

Dick paired off with Ann, And Tom with flo.ther.dy Nan,.... With a

*pp* *mf*



ding—dong, ding—dong, Ding - a - ding - a - ding - a - dong,  
 ding—dong, ding—dong, Ding - a - ding - a - ding - a - dong,  
 ding—dong, Ding - a - ding - a - ding - a - dong,  
 ding—dong, ding—dong, Ding - a - ding - a - ding - a - dong,

*pp*

Ding—dong, ding—dong, On Dor\_o\_thy's Wed\_ding Day. With a *ff*  
 Ding—dong, ding—dong; On Dor\_o\_thy's Wed\_ding Day. With a *ff*  
 Ding—dong, ding—dong, On Dor\_o\_thy's Wed\_ding Day. With a *ff*  
 Ding—dong, ding—dong, On Dor\_o\_thy's Wed\_ding Day. With a *ff*

ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,  
 ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,  
 ding—dong, Ding - a-ding - a - ding - a-dong,  
 ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

Ding—dong, ding—dong, On Dor-o-ty's Wed-ding Day; On *ff*  
 Ding—dong, ding—dong, On Dor-o-ty's Wed-ding Day; On *ff*  
 Ding—dong, ding—dong, On Dor-o-ty's Wed-ding Day; On *ff*  
 Ding—dong, ding—dong, On Dor-o-ty's Wed-ding Day; On *ff*

*rit.* *ff a tempo.*  
 Dor - o - thy's Wed - ding Day. Fa la, fa la, fa  
*rit.* *ff a tempo.*  
 Dor - o - thy's Wed - ding Day. Fa la, fa la, fa  
*rit.* *ff a tempo.*  
 Dor - o - thy's Wed - ding Day. Fa la, fa la, fa  
*rit.* *ff a tempo.*  
 Dor - o - thy's Wed - ding Day. Fa la, fa la, fa

la, fa la. ....  
 la, fa la. ....  
 la, fa la. ....  
 la, fa la. ....

*loco.*

## SARABANDE.

Words &amp; Music by

H. LANE WILSON.

**Con Dignita.** (M M ♩ = 66.)

VOICE.

PIANO.

*Con espressivo.*

Dear child, for whom I've prayed,

*Tempo*

Now as a bride ar-rayed, Sweet in thy

*p*

*cresc.*

pu - - ri - ty, And love - ly as a flow'r:

*cresc.*

*pp*

Fond - ly I've cher - ished thee, Guard - ed and

*pp*

*cresc.*

ten - ded thee, Thou wert my on - - ly joy, My

*colla voce*

*rit.*

hope from hour to hour.

*mf*

*rit.* *Tempo*

*pp* Sad though it be to part, Yet I, with *pp ten.*

*pp* *colla voce.*

*cresc.* trust - ing heart, Place thy dear hand in his With -

*cresc.*

- out a fear to - day; Safe on his *pp*

*cresc.* *pp*

lov - ing breast May you for

*cresc.*

ev - er rest: Heav'n bless and keep you both,

*cresc.*

Now... and for aye. Heav'n bless and

*p*

keep you both, Now... and... for aye.....

*cresc.* *f* *colla voce* *a tempo*

*dim.* *ten.* *pp*

## PASTORALE.

Words  
Written & Arranged by

H. LANE WILSON.

*Andantino.* (M M ♩ = 63.)

PIANO.

The piano introduction consists of two systems of music. The first system features a treble clef with a key signature of two sharps (D major) and a 6/8 time signature. The melody is written in a flowing, arched style. The bass clef accompaniment consists of a steady eighth-note pattern. The second system continues the melody and accompaniment, with the bass line becoming more rhythmic and accented.

The vocal entry begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody is marked *mf* (mezzo-forte). The lyrics are: "Did you ne'er hear the tale How a youth in the vale Ask'd a". The piano accompaniment is in the same key and time, marked *p* (piano), and features a steady eighth-note accompaniment.

The vocal entry continues with the lyrics: "dam - sel to give him a kiss? 'No!.....". The melody is marked *f* (forte). The piano accompaniment is marked *cresc.* (crescendo) and features a steady eighth-note accompaniment.



no!" she re - plied "It..... must be de - nied" Yet

*p*

all the while wish'd to say "yes!" With words that en - dear He

*mf*  
*p*

charm'd ev-'ry fear, Yet still she cried "Oh! no, no!" But

real - ly, in truth, She sigh'd for the youth — O.....

*rall.* *pp* *ten.*  
*colla voce.* *pp*

*a tempo.*

ho!.....

*a tempo.* *p* *cres* *cen-*

Did you ne'er hear it said When he

*do.* *mf*

ask'd her to wed, And told her true love prompt.ed

so, How the pret - ty maid spoke? To be sure 'twas in joke, For

*cresc.*

still she cried "Oh! no, no!" But ah! you shall find How this

*f* *p*

*cresc.* *pp*

maid chang'd her mind, When a day or so pass'd af-ter this; For

once more he press'd At the church to be bless'd Then she

*accel.* *f* *f*

*accel.* *f* *largamente.*

answer'd "Dear shep-herd, O yes!"

*parlando.*

*pp* *ppp* *ppp*

## PAVANE.

Words &amp; Music by

H. LANE WILSON.

Andante. (M M  $\text{♩} = 66.$ )

PIANO. *f molto legato.*

*mf*  
*gva sotto.*

(♩ = 60.) *pp*

On both be now the bless - - ing That

*pp*

On both be now the bless - - ing That

*pp*

On both be now the bless - - ing That

*pp*

On both be now the bless - - ing That

*f* *pp* Organ.

hope can give the heart; All earth-ly joys pos -

hope can give the heart; All earth-ly joys pos -

hope can give the heart; All earth-ly joys pos -

hope can give the heart; All earth-ly joys pos -

- sess - - ing That truth and love im - - part.

- sess - - ing That truth and love im - - part.

- sess - - ing That truth and love im - - part.

- sess - - ing That truth and love im - - part.

And now their vows are plight - - ed, We

And now their vows are plight - - ed, We

And now their vows are plight - - ed, We

And now their vows are plight - - ed, We

Piano.

bless them on this day; In Hy - men's bonds u -

bless them on this day; In Hy - men's bonds u -

bless them on this day; In Hy - men's bonds u -

bless them on this day; In Hy - men's bonds u -

*rall.*

The first system of the score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics: "- nit - ed, Their lives shall pass a - way.....". Each vocal line is marked with *rall.* and a *v* (crescendo) hairpin. The piano accompaniment is on the bottom staff, featuring chords and arpeggiated figures. The key signature has one flat (B-flat) and the time signature is 4/4.

A system of four empty musical staves, likely for vocal parts, in the same key signature and time signature as the first system.

*Tempo primo.*

*f molto legato.*

*mf*

The piano accompaniment for the second system, starting with *f molto legato.* and *mf*. It features a complex melodic line with many slurs and ties, and a bass line with chords. The key signature has one flat and the time signature is 4/4.

## FINALE.

Words &amp; Music by

H. LANE WILSON.

**SOPRANO.** *Con forza.* (M.M.  $\text{♩} = 112$ .) *Gaily.* ( $\text{♩} = 120$ .)  
**ALTO.**  
**TENOR.**  
**BASS.**  
**PIANO.** *Con forza.*

Ring out, ring out.....

Ring out, ring out.....

Ring out, ring out.....

Ring out, ring out.....

Con forza.

A mer - ry lay..... Glad

A mer - ry lay..... Glad

A mer - ry lay..... Glad

A mer - ry lay..... Glad

A mer - ry lay..... Glad

*ff*



bells, chime out ..... This bri - dal

bells, chime out ..... This bri - dal

bells, chime out ..... This bri - dal

bells, chime out ..... This bri - dal

*fff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and feature a melodic line with a dotted line indicating a long note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, marked with a forte-fortissimo (*fff*) dynamic.

day. .... Ring out, ring

day. .... Ring out, ring

day. .... Ring out, ring

day. .... Ring out, ring

*fff*

Detailed description: This system continues the vocal and piano parts. The vocal parts have a dotted line for the word 'day' followed by the phrase 'Ring out, ring'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand, marked with a forte-fortissimo (*fff*) dynamic.

out... A mer - ry lay...

out... A mer - ry lay...

out... A mer - ry lay...

out... A mer - ry lay...

*fff* *Con forza.*

*fff*

..... Glad bells, chime out... This

..... Glad bells, chime out... This

..... Glad bells, chime out... This

..... Glad bells, chime out... This

*fff*

Musical score for the phrase "bri - dal day". It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics "bri - dal day" are written below each vocal staff. The piano part features a series of chords and melodic lines, with dynamic markings *fff* and *ff*.

*Allegro giocoso.*

Musical score for the phrase "Oh! the bells, for you may bring". It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics "Oh! the bells, for you may bring" are written below each vocal staff. The piano part features a series of chords and melodic lines, with dynamic markings *f*, *pp*, and *sf*. The tempo marking "Allegro giocoso." is placed above the first vocal staff.

sweet-heart and a ring, And ma-ny a song to

sweet-heart and a ring, And ma-ny a song to

sweet-heart and a ring, And ma-ny a song to

sweet-heart and a ring, And ma-ny a song to

*pp*

sing..... Of love that lasts for aye. With *p*

sing..... Of love that lasts for aye. With *p*

sing..... Of love that lasts for aye. With *p*

sing..... Of love that lasts for aye.

*sf*

hearts as light as air,..... And kiss - es ev - 'ry - where, They

hearts as light as air,..... And kiss - es ev - 'ry - where, They

hearts as light as air,..... And kiss - es ev - 'ry - where, They

*p.* Ding \_\_\_\_\_ dong, Ding \_\_\_\_\_ dong,

*legato.*

called a truce to care,..... And danced the time a - *cresc.*

called a truce to care,..... And danced the time a - *cresc.*

called a truce to care,..... And danced the time a - *cresc.*

Ding \_\_\_\_\_ dong, \_\_\_\_\_ Ding *cresc.*

*cresc.*

way. O the bells for you may bring..... A

way. O the bells for you may bring..... A

way. O the bells for you may bring..... A

dong..... O the bells for you may bring..... A

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The lyrics are: "way. O the bells for you may bring..... A". The piano accompaniment is in the lower register, with a treble and bass clef. It features a melodic line in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part includes dynamic markings such as *f* and *sf*.

sweet\_heart and a ring, And ma\_ny a song to

sweet\_heart and a ring, And ma\_ny a song to

sweet\_heart and a ring, And ma\_ny a song to

sweet\_heart and a ring, And ma\_ny a song to

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "sweet\_heart and a ring, And ma\_ny a song to". The piano accompaniment is in the lower register, with a treble and bass clef. It features a melodic line in the right hand and a supporting bass line in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part includes dynamic markings such as *sf*.

sing..... Of love that lasts for aye. Then  
 sing..... Of love that lasts for aye. Then  
 sing..... Of love that lasts for aye. Then  
 sing..... Of love that lasts for aye. Then

*parlando.* (Spoken.) *mf*  
 Dick paired off with Ann, And Tom with flotherdy Nan,.... With a  
*parlando.* (Spoken.) *p*  
 Dick paired off with Ann, And Tom with flotherdy Nan,.... With a  
*parlando.* (Spoken.) *p*  
 Dick paired off with Ann, And Tom with flotherdy Nan,.... With a  
 Dick paired off with Ann, And Tom with flotherdy Nan,.... With a



ding—dong, ding—dong, Ding - a-ding - a-ding - a-dong,  
 ding—dong, ding—dong, Ding - a-ding - a-ding - a-dong,  
 ding—dong, Ding - a-ding - a-ding - a-dong,  
 ding—dong, ding—dong, Ding - a-ding - a-ding - a-dong,

*pp*

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a  
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a  
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a  
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day. With a

*ff*



ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,  
 ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,  
 ding—dong, Ding - a-ding - a - ding - a-dong,  
 ding—dong, ding—dong, Ding - a-ding - a - ding - a-dong,

Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day, On  
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day, On  
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day, On  
 Ding—dong, ding—dong, On Dor - o - thy's Wed - ding Day, On

*rit.* *ff a tempo.*

Dor. o. thy's Wed. ding Day. Fa la, fa la, fa

*rit.* *ff a tempo*

Dor. o. thy's Wed. ding Day. Fa la, fa la, fa

*rit.* *ff a tempo*

Dor. o. thy's Wed. ding Day. Fa la, fa la, fa

*rit.* *ff a tempo*

Dor. o. thy's Wed. ding Day. Fa la, fa la, fa

*rit.* *ff*

la, fa la.....

la, fa la.....

la, fa la.....

la, fa la.....

*loco.* *sf* *sf* *sf* *sf* *sf*

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