

QUEEN AIMÉE

OR

THE MAIDEN'S CROWN

CANTATA FOR FEMALE VOICES

THE POETRY WRITTEN BY

JETTY VOGEL

THE MUSIC COMPOSED BY

EBENEZER PROUT.

(Op. 21.)

PRICE TWO SHILLINGS & SIXPENCE.

LONDON AND NEW YORK: NOVELLO, EWER AND CO.

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24.	Jesus, heavenly Master	Spohr	3d.	123.	The voice of Spring	A. H. Behrend	3d.
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107.	Live we singing	M. Hauptmann	2d.	10.	The water-nymphs	Henry Smart	4d.
132.	Look upward (2 voices)	Carl Reinecke	2d.	149.	The Winter hath not a blossom	Carl Reinecke	3d.
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121.	May dance	Asger Hamerik	6d.	150.	Thou that thyself with death hast striven	Carl Reinecke	2d.
110.	Might I the bird be	Richard Hol	3d.	196.	Through murm'rous leaves	G. Bartel	2d.
192.	Morning Hymn (4 v. with soli s.)	G. Spontini	4d.	167.	To a skylark	Ch. H. Lloyd	3d.
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181.	O clap your hands	E. H. Thorne	6d.	178.	Vox Amoris	Otto Schweizer	3d.
146.	Of oak thy mournful bier's prepared	Carl Reinecke	2d.	83.	Waken, day is dawning	A. C. Mackenzie	4d.
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5.	O Skylark, for thy wing	Henry Smart	4d.	28.	Welcome to this place (4 voices)	Sir H. R. Bishop	3d.
58.	O Lord, Thou hast searched (Surrexit Pastor Bonus), 4 voices	Mendelssohn	6d.	72.	What can the stars be	Joachim Raff	2d.
142.	Once again the day	Franz Abt	2d.	38.	When does a maiden	Dr. Hiller	3d.
52.	On departure	Franz Abt	2d.	116.	When Evening's twilight	J. L. Hatton	2d.
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19.	O sing to God (Noël)	Ch. Gounod	6d.	87.	When two are lovers	Carl Reinecke	2d.
69.	Our home shall be on this bright isle	Henry Smart	4d.	11.	Where are the angels, mother?	J. L. Hatton	3d.
94.	Over a grave	Carl Reinecke	2d.	140.	Where deepest shadows	Franz Abt	2d.
105.	O why, if thou art mine	M. Hauptmann	2d.	34.	With a laugh, as we go round	W. S. Bennett	4d.
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141.	Parting beam of daylight	Franz Abt	2d.	103.	Ye shining stars	R. Wüstr	3d.
36.	Peace	Dr. Hiller	3d.	32.	Yet once again ("Magic Flute")	Mozart	2d.
64.	Peace	G. Roberti	3d.	12.	Youth, Joy, and Hope	J. L. Hatton	4d.

(To be continued.)

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H. W. G. 11/11/11

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THE Maidens having sought early on May morning for flowers wherewith to crown their May-day Queen, discuss, while weaving their wreaths, on whom the choice should fall. A sign is indicated which betokens the rightful Sovereign, and her comrades, recognising that one among their number pre-eminently fulfils these conditions, elect her with acclamations to the vacant throne.

LILIAN ... *Soprano.* ROSE ... *Mezzo-Soprano.*
CLARE ... *Contralto.*

PRELUDE.

I.—TRIO.

THE NEST IN THE MAY-BUSH.

There was joy where the throstle had builded
Her home in the blossoming may:
And hope now her long watch has gilded,
Her nestlings are with her to-day!
Her mate on the bough sits beside her,
And warbles the song they love best;
But alas, for the blossoms that hide her!
And alas for the fear in her breast!
Yet rejoice ere the May-bloom be faded!
In life's happy morning be gay!
Not alone may the sky soon be shaded,
But it will not be always May.

For the maids of the village were maying
When the year in the springtime was young,
Till the woodlands were stirred with their playing,
Till they echoed the songs that they sung.
But little they thought 'mid their pleasure,
As they rifled the boughs of their bloom,
Of fear for a tender heart's treasure,
Hid away in the may-bushes' gloom.
But rejoice ere the May-bloom be faded!
In life's happy morning be gay!
Not alone may the sky soon be shaded,
But it will not be always May.

The maidens return home with laughter
That floats down the sweet summer wind;
Though the blossoms shall wither hereafter,
Though they leave but a ruin behind.

They but thought of the May-bloom all pearly
They had pulled while the May-day was young,
Of how fair were the woodlands thus early,
And the song that the throstle had sung.
Then rejoice ere the May-bloom be faded!
In life's happy morning be gay!
Not alone may the sky soon be shaded,
But it will not be always May.

2.—CHORUS.

We have been to the woodland this May morn-
ing fair,
To gather the garland our May queen should
wear,
Through the wood ran a whisper that summer
was near,
The hawthorn in white as a bride did appear;
And each snowy blossom cried "Pluck me, I
pray,
To twine in the wreath of the Queen of the May!"

The bluebell was bright as the sky overhead,
The glades where she grew were with azure out-
spread;
The windflower frail bowed her head to the breeze,
The woodruff was fragrant and wild 'neath the
trees,
And each starry blossom cried "Pluck me, I pray,
To twine in the wreath of the Queen of the May!"

The cowslip and orchid grew tall in the grass,
The violet breathes forth her scent as we pass:
In the dingle the stars of the primrose were seen,
The forget-me-not clustered the rushes between,
And each fragrant blossom cried "Pluck me, I
pray,
To twine in the wreath of the Queen of the May!"

31019, Novello, 1.75

3.—CHORAL RECITATIVE.

Aye! Queen of May! But unknown still our
Queen!
How may we choose the rival claims between?
On whose fair forehead place the woven flowers
Sought in the woodland in these morning hours?

4.—RECITATIVE AND AIR.—*Mezzo-Soprano.*

ROSE.

List to a legend of the olden days,
Of other choice and other prize than ours:
Culled from among the world-renowned lays—
Listen, my sisters, as ye twine your flowers!

Upon the breezy hills that rise
Above the plains of Troy,
He lay, deep sunk in fragrant thyme,
The princely shepherd boy.
And thither, veiled in rosy clouds,
The rival trio came:
Each claimed to be the fairest fair,
And he should judge their claim.

A golden apple was the prize
In Paris' hand that lay,
And Beauty, Power, and Wisdom stood
Before him on that day.
Ah, blind of heart and dull of mind,
To give to her the prize!
For Power brings Honour in her train,
And Wisdom maketh wise.

5.—CHORAL RECITATIVE.

No golden apple is the prize to-day,
But woven wreath that soon shall fade away:
No princely shepherd shall decide the choice,
It shall be given by each maiden's voice.

6.—DUET.—*Soprano and Contralto.*

LILIAN AND CLARE.

Silent aye is Beauty's claim,
Yet she speaks and speaketh well;
Hearts that Wisdom might not tame
Bow before her magic spell.
Coral lips and curls of gold,
Glancing light in youthful eyes,
Charms and graces manifold—
These shall surely win the prize.

Who denies the power of song?
Who is deaf to music's voice?
Spells to melody belong,
Bid the listening heart rejoice.
Strings that vibrate, reeds that sound,
Keys Cecilia might have played,
Skill in these shall here be found—
Choice by these may well be swayed.

Wielded by a master-hand
See for all the pencil speak,
Glowing on the canvas stand,
Beauty's bloom or mountain peak.
Gleaming white the marble shows,
Silent speaks of joy or pain—
Music frozen to repose:
Surely Art the prize shall gain.

7.—CHORUS.

Who is the chosen the garland to wear?
Who is our Queen on this May morning fair?
Not alone Beauty victorious is now,
Hers not the garland to wear on her brow:
Birth has no claim to be crownèd our Queen;
Gentle or simple we reck not, I ween.
Not alone Talent, how bright tho' it shine,
Not even Genius, with aspect divine.
These we acknowledge with praise and renown,
Honour they claim, but they claim not the crown.
The May-day is fleeting, the moments are few:
Maidens, dear maidens, the choice lies with you.

8.—SOLO.—*Contralto.*

CLARE.

One sign and one only betokens our Queen:
By this you may know her where'er she is seen.
The gentlest, most loving, the light of her home,
A light-bearer, too, where'er she may roam;
Around her a halo of kindness is shed,
And each jarring word in her presence falls dead.

9.—CHORUS WITH TRIO.

'Tis Aimée, beloved, our dearest and best!
On her gentle forehead our May-crown shall rest!
Never may her power be less!
Never may she cease to bless!
Joy betide her gentle reign!
Rule till May-day comes again!
We crown her with this wreath to-day,
Our Queen of Hearts and Queen of May!

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QUEEN AIMÉE

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THE MAIDEN'S CROWN.

Nº 1. PRELUDE

TRIO. THE NEST IN THE MAY-BUSH.

Jetty Vogel.

Ebenezer Prout, Op.21.

SOPRANO I
SOLO.

SOPRANO II
SOLO.

ALTO
SOLO.

PIANO.

Allegretto. ♩ = 100.

Allegretto.

p L.H. L.H.

Ped. * *Ped.* *

p *cresc.* L.H.

Ped. * *Ped.* *

There was joy where the thros-tle had

There was joy where the thros-tle had

There was joy where the throstle had

f

build-ed Her home in the blossom-ing May, And
 build-ed Her home in the blossom-ing May, And
 build-ed Her home, her home in the blossom-ing

hope now her long watch has gild-ed, Her nest-lings are with her to-
 hope now her long watch has gild-ed, Her nest-lings are with her to-
 May, And hope now her long watch has gild-ed, Her nest-lings are with her to-

day!
 day! *mf* Her
 day! *mf* Her

mate on the bough sits be - side... her, And war - bles the song they love
 mate on the bough sits be - side... her, And war - bles the song they love

P
 But a - las for the blos - soms that hide her! And a -
 best,
 best,

- las for the fear in her breast! Yet re - joice ere the May - bloom be
 Yet re - joice ere the May - bloom be
 Yet re - joice ere the May - bloom be

fa - ded, In life's hap-py morn - ing be gay — Not a -

fa - ded, In life's hap-py morn - ing be gay — Not a -

fa - ded, In life's hap-py morn - ing be gay Not a -

- lone may the sky soon be sha - ded, But it will not be al - ways

- lone may the sky soon be sha - ded, But it will not be al - ways

- lone may the sky soon be sha - ded, But it will not be al - ways

May, it will not be al - ways May.

May, — it will not be al - ways May.

May, — it will not be al - ways May.

For the

mf

p

maids of the vil - lage were may - ing, When the year in the spring-time was

young, Till the wood-lands were stirred with their play - ing, Till they

But lit - tle they thought 'mid their
 ech - oed the songs that they sung.

But lit - tle they thought 'mid their

p *p sempre*

plea - sure, As they rif - led the boughs of their bloom, Of
 plea - sure, As they rif - led the boughs of their bloom, Of fear for a ten - der heart's

p

fear for a ten - der heart's trea - sure, Hid a - way in the May - bush - es'
 trea - sure, Hid a - way in the May - bush - es' gloom, in the May - bush - es'

gloom, But re-joice ere the May-bloom be fa - ded, In
 But re-joice ere the May-bloom be fa - ded, In
 gloom, But re-joice ere the May-bloom be fa - ded, In

f *f* *f*

CRSC. *f*

life's hap-py morn - ing be gay; — Not a - lone may the sky soon be
 life's hap-py morn - ing be gay; — Not a - lone may the sky soon be
 life's hap-py morn - ing be gay; — Not a - lone may the sky soon be

sha - ded, But it will not be al-ways May, it will not be al-ways
 sha - ded, But it will not be al-ways May, — it will not be al-ways
 sha - ded, But it will not be al-ways May, — it will not be al-ways

May.

May.

May.

f

f

The maidens re-turn home with

The maidens re-turn home with

The maid-ens re- turn home with

f

laugh-ter That floats down the sweet summer wind, Though the

laugh-ter That floats down the sweet summer wind, Though the

laugh-ter That floats down the sweet summer

f

blos - soms shall with - er here - af - - ter, Though they leave but a ru - in be -
 blos - soms shall with - er here - af - - ter, Though they leave but a ru - in be -
 wind, Though the blos - soms shall with - er here - af - ter Though they leave but a ru - in be -

- hind. They but thought of the May - bloom all pear - ly, They had
 - hind. They but thought of the May - bloom all pear - ly, They had
 - hind. They but thought of the May - bloom all pear - ly, They had

p *cresc.* *cresc.*

pulled while the Mayday was young, Of how fair were the woodlands thus ear - ly, And the
 pulled while the May - day was young, Of how fair were the woodlands thus ear - ly, And the
 pulled while the May - day was young, Of how fair were the woodlands thus ear - ly, And the

p

song that the thros-tle had sung, Then re-joice ere the May-bloom be fa-ded, In

song that the thros-tle had sung, Then re-joice ere the May-bloom be fa-ded, In

song that the thros-tle had sung, Then re-joice ere the May-bloom be fa-ded, In

f

lifes happy morn-ing be gay! Not a-lone may the sky soon be sha-ded, But it

lifes happy morn-ing be gay! Not a-lone may the sky soon be sha-ded, But it

lifes happy morn-ing be gay! Not a-lone may the sky soon be sha-ded, But it

will not be al-ways May, it will not be al-ways May.

will not be al-ways May, it will not be al-ways May.

will not be al-ways May, it will not be al-ways May.

ff

Nº2. CHORUS. WE HAVE BEEN TO THE WOODLAND.

Tempo di Valse $\text{♩} = 60.$

PIANO.

SOPRANO I.

SOPRANO II.

ALTO.

P

We have been to the

P

We have been to the

P

We have been to the

wood-land this May-morn-ing fair, To ga-ther the gar-land our

wood-land this May-morn-ing fair, To ga-ther the gar-land our

wood-land this May-morn-ing fair, To ga-ther the gar-land our

poco rall. *a tempo* *pp*

May-Queen should wear, Through the wood ran a whis-per that

May-Queen should wear, Through the wood ran a whis-per that

May-Queen should wear, Through the wood ran a whis-per that

poco rall. *a tempo* *pp*

CRSC.

sum-mer was near, The haw-thorn in white as a bride did ap-

CRSC.

sum-mer was near, The haw-thorn in white as a bride did ap-

CRSC.

sum-mer was near, The haw-thorn in white as a bride did ap-

CRSC.

p

-pear, And each snow-y blos-som cried

p

-pear, And each snow-y blos-som cried

p

-pear, And each snow-y blos-som cried

f *p*

CEESC. *f*
 "Pluck me, I pray To twine in the wreath of the Queen of the
CEESC. *f*
 "Pluck me, I pray To twine in the wreath of the Queen of the
CEESC. *f*
 "Pluck me, I pray To twine in the wreath of the Queen of the

May."
 May."
 May." *p* The blue - bell was

bright as the sky o - ver head, The glades where she grew were with

The wind - flow - er frail bowed her
a - zure out - spread,

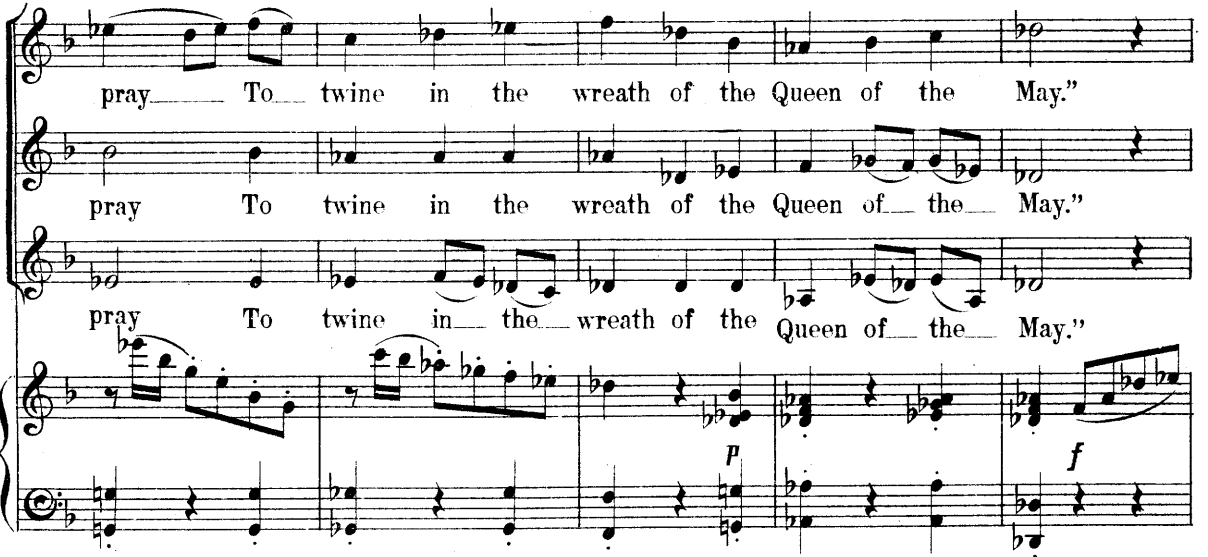
p

The wood - ruff was frag - rant and
head to the breeze,

p

wild 'neath the trees, And each star - ry blos - som cried "Pluck me, I
And each star - ry blos - som cried "Pluck me, I
And each star - ry blos - som cried "Pluck me, I

f



pray To twine in the wreath of the Queen of the May."

pray To twine in the wreath of the Queen of the May."

pray To twine in the wreath of the Queen of the May."

P *f*




The cow-slip and orchid grew tall in the

The cow-slip and orchid grew tall in the

The cow-slip and orchid grew tall in the

The cow-slip and orchid grew tall in the

P

poco rall. a tempo
CRSC.

grass, The vi - o - let breathes forth her scent as we pass, In the

grass, The vi - o - let breathes forth her scent as we pass, In the

grass, The vi - o - let breathes forth her scent as we pass, In the

poco rall. a tempo

din - gle the stars of the prim - rose were seen, The for -

din - gle the stars of the prim - rose were seen, The for -

din - gle the stars of the prim - rose were seen, The for -

CRSC.

- get - me - not clus - tered the rush - es be - tween,

- get - me - not clus - tered the rush - es be - tween,

- get - me - not clus - tered the rush - es be - tween,

f

p And each frag-rant blos-som cried "Pluck me, I pray To *f*

p And each frag-rant blos-som cried "Pluck me, I pray To *f*

p And each frag-rant blos-som cried "Pluck me, I pray To *f*

p *CRASC.* *f*

twine in the wreath of the Queen of the May, To twine in the wreath *ff*

twine in the wreath of the Queen of the May, To twine in the wreath *ff*

twine in the wreath of the Queen of the May, To twine in the wreath *ff*

f

of the Queen of the May!"

of the Queen of the May!"

of the Queen of the May!"

ff

N^o 3. CHORAL RECIT. AYE! QUEEN OF MAY!

Moderato. ♩ = 96.

SOPRANO & ALTO
TUTTI unis.

PIANO.

f Aye! Queen of May! *P* But un - known still our

Queen! How may we choose the

cresc.

ri - val claims be - tween? On whose fair

cresc.

fore - head place the wov - - - en flowers,

Sought in the wood - land in these morn - ing hours?

p

Nº 4. RECIT. AND AIR. LIST TO A LEGEND OF THE OLDEN DAYS.

Andante. ♩ = 84.

MEZZO SOPRANO
SOLO.

PIANO.

ROSE.

Recit. (*in tempo*)

Ped. sim.

List to a leg - end of the old - en days, Of

oth - er choice and oth - er prize than ours,

Culled from a - mong the world - re - nown - ed lays,

List - en my Si - sters, as ye twine your flowers!

AIR.

Andantino. ♩ = 88.

Up -

- on the bree - zy hills that rise A - bove the plains of

Troy, He lay, deep sunk in frag - rant thyme, The prince - ly shep - herd

boy. And thi - ther, veiled in ro - sy - clouds, The ri - val tri - o

came; Each claimed to be the fair-est fair, And

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line begins with a half rest, followed by the lyrics "came; Each claimed to be the fair-est fair, And". The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

he should judge their claim.

crusc. *p*

The second system continues the vocal line with the lyrics "he should judge their claim." The piano accompaniment includes a dynamic marking of *crusc.* (crescendo) and a piano marking of *p*. The piano part features a more active bass line with some triplets and a melodic line in the right hand.

A gold-en ap-ple was the prize, In

The third system of the musical score features the lyrics "A gold-en ap-ple was the prize, In". The piano accompaniment continues with a steady eighth-note bass line and a melodic right hand.

Pa-ris' hand that lay, And Beau-ty,— Power, and

The fourth system concludes the page with the lyrics "Pa-ris' hand that lay, And Beau-ty,— Power, and". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, ending with a sustained chord.

Wis - dom stood Be - fore him on that day.

cresc.

Ah, blind of heart, and dull of mind, To give to her the

p

prize! For Power brings Hon-our in her train, And Wis-dom mak - eth

rall.

rall.

wise.

mf

a tempo

Nº 5. CHORAL RECIT. NO GOLDEN APPLE IS THE PRIZE TO-DAY.

Listesso tempo. ♩ = 88.

TUTTI unis.

No gold-en ap-ple is the prize to-

PIANO.

p

- day. But wov-en wreath that soon shall fade a-

CRSC.

way; No prince-ly shep-herd shall de-cide the

f

p

choice, It shall be giv-en by each maid-ens voice.

f

f

N^o 6. DUET. SILENT AYE IS BEAUTY'S CLAIM.*Larghetto.* ♩ = 112.

SOPRANO I.

CONTRALTO.

PIANO.

*Larghetto.**con Ped.*

LILIAN.

CLARE.

Si - lent aye — is — Beau - ty's claim, Yet she

Si - lent aye — is — Beau - ty's claim, Yet she

speaks, — and speak - eth well: Hearts that Wis - - dom might not

speaks, — and speak - eth well: Hearts that Wis - - dom might not

tame — Bow be - fore her ma - - gie spell. Co - ral lips — and curls of

tame Bow be - fore her ma - gie spell. Co - ral

gold, Glanc - ing light in youth - ful eyes, Charms and
 lips and curls of gold, Glanc - ing light in youth - ful

gra - ces ma - ni - fold, These shall sure - ly win - the -
 eyes, Charms and gra - ces ma - ni - fold, These shall sure - ly win - the -

prize.
 prize.

Who de -

- nies the power of— song? Who is deaf to— Mu - sic's voice?

f *mf*

Spells to me - lo - dy— be— long, Bid the listen - ing heart re -

f *dim.*

joice, Strings that vi - - brate, reeds that

Strings that vi - - brate reeds that sound, Keys Ce -

p

sound, Keys Ce - ci - - lia might have played, Skill in -

- ci - - lia— might have played— Skill in— these— shall here be

these shall here be found, Choice by these may well be swayed.

found, Choice by these Choice by these may well be swayed.

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: "these shall here be found, Choice by these may well be swayed." and "found, Choice by these Choice by these may well be swayed." The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present in the piano part.

The second system of music is a piano accompaniment. It begins with a *cresc.* (crescendo) marking, followed by a *f* (forte) dynamic, and ends with a *dim.* (diminuendo) marking. The music is in a treble and bass clef with a key signature of three sharps.

Wiel - ded by - a - mas - ter hand, See for all the pen - cil

Wiel - ded by - a - mas - ter hand, See for all the pen - cil

The third system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two flats (Bb, Eb). The lyrics are: "Wiel - ded by - a - mas - ter hand, See for all the pen - cil" and "Wiel - ded by - a - mas - ter hand, See for all the pen - cil". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

Speak, Glow - ing on the can - vas stand Beau - ty's

Speak, Glow - ing on the can - vas stand Beau - ty's

The fourth system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of two flats. The lyrics are: "Speak, Glow - ing on the can - vas stand Beau - ty's" and "Speak, Glow - ing on the can - vas stand Beau - ty's". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part, and a *cresc.* (crescendo) marking is also present.

bloom or- moun - - tain peak. Gleam - ing white — the mar - ble

bloom or- moun - tain peak. Gleam - ing

shows, Si - lent speaks of - joy or - pain, Mu - sic

white — the mar - ble shows, Si - lent speaks of - joy or -

rall.

fro - zen to re - pose, Mu - sic fro - zen to re -

rall.

pain, Mu - sic fro - zen to re - pose, Mu - sic fro - zen to re -

a tempo *f*

- pose, Sure - ly Art — the prize shall gain, sure - ly Art the prize shall

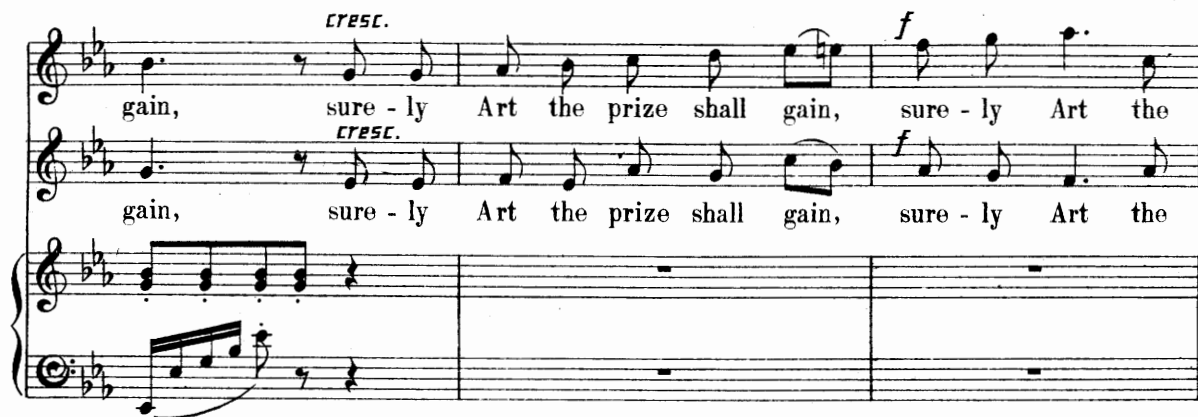
f a tempo

- pose, Sure - ly Art — the prize shall gain, sure - ly Art the prize shall

a tempo *f* *p*

cresc. gain, sure - ly Art the prize shall gain, *f* sure - ly Art the

cresc. gain, sure - ly Art the prize shall gain, *f* sure - ly Art the



prize shall gain!

prize shall gain!

p *f*



dim.



p *dim.* *pp*



Nº 7. CHORUS. WHO IS THE CHOSEN THE GARLAND TO WEAR?

Allegro. ♩. = 92.

PIANO.

First system of piano introduction. Treble clef, 9/8 time signature. Starts with a forte (f) dynamic. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line of eighth notes.

Second system of piano introduction. The right hand continues with a melodic line of eighth notes, and the left hand provides harmonic support with chords and eighth notes.

SOPRANO I.

f

SOPRANO II.

ALTO.

Who is the cho - sen the gar - land to

Who is the cho - sen the gar - land to

Who is the cho - sen the gar - land to

Vocal and piano staves for the first system of the chorus. It includes staves for Soprano I, Soprano II, and Alto, along with the piano accompaniment. The lyrics are: "Who is the chosen the garland to".

wear? Who is our Queen — on this May morning fair? Not a-lone

wear? Who is our Queen — on this May morning fair? Not a-lone

wear? Who is our Queen — on this May morning fair?

Vocal and piano staves for the second system of the chorus. It includes staves for Soprano I, Soprano II, and Alto, along with the piano accompaniment. The lyrics are: "wear? Who is our Queen — on this May morning fair? Not a-lone".

Beau - - - ty vic - to - rious is now, Hers not the
Beau - - - ty vic - to - rious is now, Hers not the
Not a - lone Beau - ty vic - to - rious is now, Hers not the

The first system of the musical score features three vocal staves and a piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Beau - - - ty vic - to - rious is now, Hers not the" (repeated on the first two staves) and "Not a - lone Beau - ty vic - to - rious is now, Hers not the" (on the third staff). The piano accompaniment consists of chords and moving lines in both hands.

gar - - - land to wear on her brow,
gar - - - land to wear on her brow,
gar - - - land to wear on her brow,

The second system continues the musical score with three vocal staves and piano accompaniment. The lyrics are: "gar - - - land to wear on her brow," (repeated on the first three staves). The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf* (mezzo-forte) appearing in the lower right of the piano part.

Birth has no claim to be crown - ed our Queen,

The third system of the musical score consists of three vocal staves and piano accompaniment. The lyrics are: "Birth has no claim to be crown - ed our Queen," (on the first staff). The piano accompaniment continues with chords and moving lines in both hands.

mf
Not a - lone

mf
Gen - tle or sim - ple we reck not I ween.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The dynamic marking *mf* is placed above the staff. The lyrics "Not a - lone" are written below the notes. The middle staff is another vocal line, also with a treble clef and one flat key signature. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The dynamic marking *mf* is placed above the staff. The lyrics "Gen - tle or sim - ple we reck not I ween." are written below the notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and one flat key signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Ta - - - lent, how bright though it shine,

crusc.
Not e - ven

crusc.
Not e - ven

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The lyrics "Ta - - - lent, how bright though it shine," are written below the notes. The middle staff is another vocal line, also with a treble clef and one flat key signature. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The dynamic marking *crusc.* is placed above the staff. The lyrics "Not e - ven" are written below the notes. The bottom staff is a piano accompaniment with a grand staff and one flat key signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The dynamic marking *crusc.* is placed above the staff.

Ge - - - nius with as - pect di - - vine.

Ge - - - nius with as - pect di - - vine.

f

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The lyrics "Ge - - - nius with as - pect di - - vine." are written below the notes. The middle staff is another vocal line, also with a treble clef and one flat key signature. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The lyrics "Ge - - - nius with as - pect di - - vine." are written below the notes. The bottom staff is a piano accompaniment with a grand staff and one flat key signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The dynamic marking *f* is placed above the staff.

Piano introduction with arpeggiated chords in the right hand and block chords in the left hand.

ff These we ac - know - ledge with praise and re - nown,
ff These we ac - know - ledge with praise and re - nown,
ff These we ac - know - ledge with praise and re - nown,

Vocal and piano accompaniment for the first system of the chorus. The piano part features arpeggiated chords and block chords.

ff Ho - - nour they claim, *p* but they claim not the
ff Ho - - nour they claim, *p* but they claim not the
ff Ho - - nour they claim, *p* but they claim not the

Vocal and piano accompaniment for the second system of the chorus. The piano part features arpeggiated chords and block chords.

Vivace. ♩ = 112.

crown. The May Day is

crown. The May Day is

crown. The May Day is

Vivace.

f *mf*

fleet - ing the mo - ments are few, Mai - dens, dear mai - dens, the

fleet - ing the mo - ments are few, Mai - dens, dear mai - dens, the

fleet - ing the mo - - ments are few, Mai - dens, dear mai - dens, the

choice lies with you. The May Day is fleet - ing, the

choice lies with you. The May Day is

choice lies with you. The May Day is fleet - ing, the mo - - ments are

CR25C.

mo - - ments, the mo - - ments are few, — the mo - - ments are
 fleet - - ing, the May Day is fleet - - ing the mo - - ments are
 few, — the May Day is fleet - - ing the mo - - ments are

f

few, — the May Day is fleet - ing, the mo - ments are few, —
 few, — the May Day is fleet - ing, the mo - ments are few, —
 few, — the May Day is fleet - ing, the mo - ments are few, —

Mai - - dens, dear mai - dens, the choice lies with you, Mai - dens, dear
 Mai - - dens, dear mai - dens, the choice lies with you, Mai - dens, dear
 Mai - - dens, dear mai - dens, the choice lies with you, Mai - dens, dear

mai-dens, the choice lies with you, the choice lies with
mai-dens, the choice lies with you, the choice lies with
mai-dens, the choice lies with you, the choice lies with

ff

you, the choice lies with you.
you, the choice lies with you.
you, the choice lies with you.

ff

Nº 8. SOLO. ONE SIGN, AND ONE ONLY.

CONTRALTO. *Andante.* ♩ = 54. CLARE.

One sign, and one on - ly, be -

PIANO. *p*

- tokens our Queen, By this you may know her where-e'er she is seen, The

p

CR25C. *f*

gentlest, mostloving, the light of her home, A light-bearer, too, where-

pp *CR25C.* *f*

- e'er she may roam, A - round her a ha - lo of

p *p*

kind - ness is spoad, And each jarring word in her presence falls

pp *rall.*

N° 9. CHORUS with TRIO. (FINALE.) 'TIS AIMÉE BELOVED.

Vivace. ♩ = 108.

dead.

f *CRESC.*

SOPRANO I. *ff*

'Tis Ai - mée, be - lov - ed our dear - est and

SOPRANO II. *ff*

'Tis Ai - mée, be - lov - ed our dear - est and

ALTO. *ff*

'Tis Ai - mée, be - lov - ed our dear - est and

ff

best. *p* *rall.* On her gen-tle forehead our May crown shall rest!

best. *p* *rall.* On her gen-tle forehead our May crown shall rest!

best. *p* *rall.* On her gen-tle forehead our May crown shall rest!

p *rall.*

Allegro.

LILIAN. SOLO.

p Never may her power be

ROSE. SOLO.

p Never may her power be

CLARE. SOLO.

p Never may her power be

Allegro. ♩ = 144.

mf

p

less, Nev-er_ may she cease to_ bless, Joy be - tide her gen - tle

CRSC.

less, Nev-er_ may she cease to_ bless, Joy be - tide her gen - tle

CRSC.

less, Nev-er_ may she cease to_ bless, Joy be - tide her gen - tle

CRSC.

reign, Rule till May Day comes a - - gain, rule till May Day comes a -

reign, Rule till May Day comes a - - gain, rule till May Day comes a -

reign, Rule till May Day comes a - - gain, rule till May Day comes a -

TUTTI.
f -gain. Nev - er_ may her power be_ less, Nev - er_ may she cease to_

TUTTI.
f -gain. Nev - er_ may her power be less, Nev - er_ may she cease to_

TUTTI.
f -gain. Nev - er_ may her power be_ less, Nev - er_ may she cease to

bless, Joy be - tide her gen - tle reign, Rule till May Day comes a -

bless, Joy be - tide her gen - tle reign, Rule till May Day comes a -

bless, Joy be - tide her gen - tle reign, Rule till May Day comes a -

p SOLO.
 - gain, rule till May Day comes a - - gain. Nev - er_ may her power be_

p SOLO.
 - gain, rule till May Day comes a - - gain. Nev - er_ may her

p SOLO.
 - gain, rule till May Day comes a - - gain. Nev - er_ may her

I.
L.
S.
C H O R U S.

less, Nev-er may she cease to bless.

power be less Nev-er may she cease to bless.

power be less Nev-er may she cease to bless.

Nev - er, nev - er may her power be

Nev - er, nev - er may her

Nev - er, nev - er may her

f

Nev-er! Joy be-tide her gen-tle

Nev-er! Joy be-tide her gen-tle

Nev-er! Joy be-tide her gen-tle

less, Nev-er may she cease to bless,

power be less, Nev-er cease to bless,

power be less, Nev-er cease to bless,

p

reign, Rule till May Day comes a - gain. Joy be - tide
 reign, Rule till May Day comes a - gain. Joy be - tide
 reign, Rule till May Day comes a - gain. Joy be - tide

Joy be - tide her gen - tle
 Joy be - tide her gen - tle
 Joy be - tide her gen - tle

her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain
 her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain
 her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain

her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain
 her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain
 her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain

- gain. Nev-er may her power

- gain. Nev-er may her power

- gain. Nev-er may her power

- gain. Nev-er

- gain. Nev-er

- gain. Nev-er

be less, Nev-er may she cease to bless, Joy be-

be less, Nev-er may she cease to bless, Joy be-

be less, Nev-er may she cease to bless, Joy be-

may her power be less, Nev-er may she cease to bless, Joy be-

may her power be less, Nev-er may she cease to bless, Joy be-

may her power be less, Nev-er may she cease to bless, Joy be-

SOLI & CHORUS.

-tide her gen - tle reign, Rule till May Day comes a - -

-tide her gen - tle reign, Rule till May Day comes a - -

-tide her gen - tle reign, Rule till May Day comes a - -

gain, rule till May Day comes a - - gain. *ff* We

gain, rule till May Day comes a - - gain. *ff* We

gain, rule till May Day comes a - - gain. *ff* We

crown her, we crown her, with this wreath to -

crown her, we crown her, with this wreath to -

crown her, we crown her, with this wreath to -

- day, Our Queen of Hearts, and Queen of May, our

- day, Our Queen of Hearts, and Queen of May,

- day, Our Queen of Hearts, and Queen of May,

Queen of Hearts, and Queen

our Queen, our Queen of Hearts, and Queen

our Queen, our Queen of Hearts, and Queen

of May.

of May.

of May.



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|-----------------------|----------------------------------|
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-

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| „ 3. Sweet content. | „ 6. Waiting and meeting. |
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- | | |
|---------------------------|---------------------------------------|
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| „ 2. Out in the sunshine. | „ 5. Passing away. |
| „ 3. I love all things. | „ 6. The voice of the waterfall. |

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- | | |
|---------------------------|---------------------------------------|
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| „ 8. False love and true. | „ 11. Love and friendship. |
| „ 9. Under the stars. | „ 12. The Magicians. |
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- | | |
|---------------------------------|-------------------------------------|
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| „ 2. The Lord is my Shepherd. | „ 7. Vox Matutina. |
| „ 3. When brighter suns. | „ 8. By Babylon's water. |
| „ 4. Faint not, fear not. | „ 9. Evening. |
| „ 5. The Sabbath bell. | |
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THE LADY OF SHALOTT	-	-	-	-	-	-	2	6
CHARLOTTE SAINTON-DOLBY.								
FLORIMEL	-	-	-	-	-	-	2	6
MYLES B. FOSTER.								
THE BONNIE FISHWIVES	-	-	-	-	-	-	2	6
H. HOFMANN.								
SONG OF THE NORNS	-	-	-	-	-	-	1	0
JOHN KINROSS.								
SONGS IN A VINEYARD	-	-	-	-	-	-	2	6
HENRY LAHEE.								
THE SLEEPING BEAUTY	-	-	-	-	-	-	2	6
Tonic Sol-fa Edition	-	-	-	-	-	-	0	6
SIR GEORGE MACFARREN.								
SONGS IN A CORNFIELD	-	-	-	-	-	-	2	6
MENDELSSOHN.								
A MIDSUMMER NIGHT'S DREAM	-	-	-	-	-	-	1	0
PERGOLESÌ.								
STABAT MATER	-	-	-	-	-	-	1	0
E. PROUT.								
QUEEN AIMÉE	-	-	-	-	-	-	2	6
HENRY SMART.								
KING RENÉ'S DAUGHTER	-	-	-	-	-	-	2	6