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THE FISHERMAIDENS
A CANTATA FOR
WOMEN'S VOICES

THE MUSIC
BY
HENRY SMART



G. SCHIRMER : NEW YORK



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THE FISHERMAIDENS.

A Cantata for Female Voices.

N^o.1. { *INTRODUCTION* (Instrumental) and
CHORUS. — "O gaily sings the grating keel"

Words by
 FREDERICK E. WEATHERLY.

HENRY SMART.

Allegro. (♩ = 80.)

p

cresc.

f

dim.

ff

p

f

Piano accompaniment for the first system, featuring treble and bass staves with musical notation.

Piano accompaniment for the second system, including dynamic markings like *p* and *cresce*.

SOPR. I.

SOPR. II. O gai - ly sings the grat - ing keel A -

ALTO I. O gai - ly sings the grat - ing keel A -

ALTO II. O gai - ly sings the grat - ing keel A -

O gai - ly sings the grat - ing keel A -

Vocal staves for Soprano I, Soprano II, Alto I, and Alto II, with lyrics and piano accompaniment.

down the shelv-ing yel-low sands. — O

down the shelv-ing yel-low sands. — O gai-ly thus the

down the shelv-ing yel-low sands. — O gai-ly thus the

down the shelv-ing yel-low sands. — O gai-ly thus the

gai-ly thus the foam we feel, Strike fresh-ly, fresh-ly 'gainst — our

foam we feel, the foam we feel, Strike fresh-ly 'gainst our

foam we feel, the foam we feel, Strike fresh-ly 'gainst — our

foam we feel, the foam we feel, Strike fresh-ly 'gainst — our

strain-ing hands — Strike fresh-ly 'gainst our strain-ing hands. —

strain-ing hands — Strike fresh-ly 'gainst our strain-ing hands. —

strain-ing hands. — Strike fresh-ly 'gainst our strain-ing hands. —

strain-ing hands. — Strike fresh-ly 'gainst our strain-ing hands. —

Piano introduction for the first system, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of a rhythmic pattern of eighth and sixteenth notes.

Yo ho! — the bend-ing mast is set, The
 Yo ho! — the bend-ing mast is set, The
 Yo ho! — the bend-ing mast is set, The
 Yo ho! — the bend-ing mast is set, The

Piano accompaniment for the second system, continuing the rhythmic pattern from the first system.

fill - - ing can - vas up - ward flies — We reck not though our tress - es
 fill - - ing can - vas up - ward flies — We reck not though our
 fill - - ing can - vas up - ward flies — We reck not though our
 fill - - ing can - vas up - ward flies — We reck not though our

Piano accompaniment for the third system, continuing the rhythmic pattern from the first system.

wet, our tresses wet, — Blow mad - ly in our hap - py, hap - py
 tress - es wet, Blow mad-ly, mad-ly in our hap - py eyes, our hap - py
 tress - es wet, Blow mad-ly, mad-ly in our hap - py eyes, our hap - py
 tress - es wet, Blow mad-ly, mad-ly in our hap - py eyes, our hap - py

eyes — Yo ho! — yo ho! *p* Then sail — in-to the
 eyes — Yo ho! — yo ho! Then sail — in - to — the
 eyes — Yo ho! — yo ho! Then sail — in - to — the
 eyes — Yo ho! — yo ho! Then sail — in - to — the

sun - set sail, Push - out, push out — across the foam. Soon, soon our
 sun - set sail, Push out, — push out — a - cross the foam.
 sun - set sail, Push out, — push out — a - cross the foam.
 sun - set sail, Push out, — push out — a - cross the foam.

heav - ing nets, our nets shall trail, Well fill'd for hun - gry

Soon, soon our heav - ing nets shall trail, Well fill'd for hun - gry

Soon, soon our heav - ing nets shall trail, Well fill'd for hun - gry

Soon, soon our heav - ing nets shall trail, Well fill'd for hun - gry

souls at home. Soon our heav - ing nets shall trail,

souls at home. Soon, soon our heav - ing nets shall trail,

souls at home. Soon, soon our heav - ing nets shall trail,

souls at home. Soon, soon our heav - ing nets shall trail,

dim. Well fill'd for hun - gry souls at home. —

dim. Well fill'd for hun - gry souls at home. —

dim. Well fill'd for hun - gry souls at home. —

dim. Well fill'd for hun - gry souls at home. —

Well fill'd for hun - gry souls at home. —

dim. *p* *p sempre.*

p
 Be - side — the fish - er cab - in fires, —

The mother croons her babe — to sleep. —

p
 All day our breth' - ren

and our sires have strug - gled with the stor - my deep —

And lov-ing voi - ces cry — for food — from morn - ing

And lov-ing voi - ces cry — for food — from morn - ing

p

The toil is hard — but

un - - til twi - light — gray — The toil is hard — but

un - - til twi - light — gray — The toil is hard — but

The toil is hard but

p

toil is good, — So let us help them

toil is good, — So let us help them

toil is good, — So let us help them

toil is good, — So let us help them

cresc.

as we may — Yo ho! — Yo
 as we may — Yo ho! — Yo
 as we may — Yo ho! — Yo
 as we may — Yo ho! — Yo

ho! Then sail — in - to the sun - set
 ho! Then sail — in - to — the sun - set —
 ho! Then sail — in - to — the sun - set —
 ho! Then sail — in - to — the sun - set —

sail, Push out, push out, — across the foam. Soon, soon our
 sail, Push out, — push out — a - cross — the — foam.
 sail, Push out, — push out — a - cross — the — foam.
 sail, Push out, — push out — a - cross — the — foam.

f
 heav - ing nets, our nets — shall trail, Well fill'd for
 Soon, soon our heav - ing nets — shall trail, Well fill'd for
 Soon, soon our heav - ing nets — shall trail, Well fill'd for
 Soon, soon our heav - ing nets — shall trail, Well fill'd for

f
 hun - gry souls at home — Soon — our heav - ing
 hun - gry souls at home — Soon — our heav - ing
 hun - gry souls at home — Soon — our heav - ing
 hun - gry souls at home — Soon — our heav - ing

dim. *p*
 nets — shall trail, Well fill'd for hun - gry souls at
dim. *p*
 nets — shall trail, Well fill'd for hun - gry souls at
dim. *p*
 nets — shall trail, Well fill'd for hun - gry souls at
dim. *p*
 nets — shall trail, Well fill'd for hun - gry souls at

home Well fill'd for hun - gry souls at

home Well fill'd for hun - gry souls at

home Well fill'd for hun - gry souls at

home Well fill'd for hun - gry souls at

home Well fill'd for hun - gry souls at

home

home

home

home

home

Nº 2. DUETTINO. - With bending masts.

Andante non troppo Lento. (♩ = 69.)

Piano introduction for the duettino. The music is in 3/4 time with a key signature of two flats. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking.

Vocal and piano accompaniment for Alice and Agnes. Alice's part is marked *p* and includes the instruction "With". Agnes's part is also marked *p* and includes "With". The piano accompaniment features a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

Vocal lines with lyrics and piano accompaniment. The lyrics are: "bending masts and full sails brown, We pass the harbour bar, Faint". The piano accompaniment includes a crescendo (*cresc.*) marking.

grows the fad - ing fish - ing town, The light - house glimmers

grows the fad - ing fish - ing town, The light - house glimmers

The piano accompaniment consists of a treble and bass clef system. The treble clef part features chords and melodic lines, while the bass clef part provides a steady accompaniment with eighth and sixteenth notes.

far, The light-house glim-mers, glimmers far. *p* We leave the

far, The light-house glim-mers, glimmers far.

The piano accompaniment continues with a treble and bass clef system. A dynamic marking of *p* (piano) is present. A fermata is placed over the final note of the vocal line. A small symbol resembling a stylized 'ω' is located below the piano part.

toss - ing buoy be - hind, - Each bri - ny dragnet trails - - - When

When

The piano accompaniment continues with a treble and bass clef system, featuring a rhythmic pattern of eighth and sixteenth notes.

lo! down drops the trai - tor wind, - And - i - dly, i - dly flap the

lo! down drops the trai - tor wind, - And - i - dly, i - dly flap the

p *f*

sails, And i - dly, i - dly flap the sails.

sails, And i - dly, i - dly flap the sails.

poco ritard. *poco ritard.* *p* *cresc.*

The foam's faint plash, The

The foam's faint plash, The

p *p* *dim.* *p*

crese.

wind's soft sighs, The sails — that faint - ly stir — The lapping nets that

crese.

wind's soft sighs, The sails — that faint - ly stir — The lapping nets that

crese.

fall and rise, Are all — the sound we hear, Are all the

fall and rise, Are all — the sound we hear, Are all the

sound, the sound we hear. —

sound, the sound we hear. —

p The sound is as the mel - low

Q. ad.

Sent sing-ing through a
 tune, Of rip - pling; wood-land burn — Sent sing-ing through a

p

poco rit.

sum-mer noon, 'Mid leaf and flow'r and fern, 'Mid leaf and flow'r and
 sum-mer noon, 'Mid leaf and flow'r and fern, 'Mid leaf and flow'r and

f

poco ritard.

p

fern. —

fern. —

p

cresc.

dim.

p

Nº 3. *RECIT. & CHORUS.* — Sing to us, Elsie.

Allegro moderato.

ALICE.

mf *cresc.*

RECIT.

Sing to us, El - sie, While we lie be - calm'd beneath the tranced

pp

sky; —

Sing us the tale that you be -

pp

gan this noon, That tale of lit - tle Li - li - - an.

p

Andante non troppo Lento. (♩ = 72.)

CHORUS.

SOPR. I.

SOPR. II.

CONTR. I.

CONTR. II.

So shall we fan - cy while you

So shall we fan - cy, fan - cy while you

So shall we fan - cy, fan - cy while you

p

sing We hear sea - maid - ens mur - mur

sing We hear sea - maid - ens mur - mur

sing We hear sea - maid - ens mur - mur

sing We hear sea - maid - ens mur - mur

cresc. *f.* *dim.*

cresc. *f.* *dim.*

cresc. *f.* *dim.*

cresc. *f.* *dim.*

cresc. *f.* *dim.*

ing.

ing.

ing.

ing.

ing.

dim. *pp*

Nº 4. BALLAD. - It was the little Lilian.

L'istesso Tempo.

ELSIE.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a 3/4 time signature. It begins with a whole rest. The piano accompaniment is written on two staves (treble and bass clefs) and starts with a piano (*p*) dynamic. The music features a mix of chords and moving lines, with some notes marked with accents.

It was the lit - tle Li - li - an Row'd out at eve to sea.

The second system continues the vocal line and piano accompaniment. The lyrics are "It was the lit - tle Li - li - an Row'd out at eve to sea." The piano accompaniment features a steady rhythmic pattern in the bass line and chords in the treble line, marked with a piano (*p*) dynamic.

She look'd a-down the wa-ters wan _____ And all a - lonc was she.

The third system continues the vocal line and piano accompaniment. The lyrics are "She look'd a-down the wa-ters wan _____ And all a - lonc was she." The piano accompaniment continues with a similar rhythmic pattern, marked with a piano (*p*) dynamic.

Strange sounds were blown a - long the foam, She heard and dropt her

The fourth system continues the vocal line and piano accompaniment. The lyrics are "Strange sounds were blown a - long the foam, She heard and dropt her". The piano accompaniment features a more active bass line with chords, marked with a mezzo-forte (*mf*) dynamic.

oar, She caught no more the lights from home, The voi - ces from the

The fifth system concludes the vocal line and piano accompaniment. The lyrics are "oar, She caught no more the lights from home, The voi - ces from the". The piano accompaniment features a mix of chords and moving lines, marked with a piano (*p*) dynamic.

shore - Be - hind the light-house sails the moon, Be -

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a rest followed by the lyrics 'shore -'. The piano accompaniment starts with a *pp* dynamic and includes chords and moving lines in both hands.

hind the light-house hill _____ And still the sweet mer - maid - ens croon, And

The second system continues the vocal line with 'hind the light-house hill' followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with chords and moving lines, maintaining the *p* dynamic.

Li - lian heark - ens still. *cresc.* And Li - lian hearkens

The third system features the vocal line with 'Li - lian heark - ens still.' followed by a rest and then 'And Li - lian hearkens'. The piano accompaniment includes a *cresc.* marking and dynamic changes from *p* to *sfz* and back to *pp*.

still _____ heark - ens, hearkens still _____ *poco ritard.*

The fourth system shows the vocal line with 'still' followed by a long horizontal line, then 'heark - ens, hearkens' and another long horizontal line. The piano accompaniment includes a *poco ritard.* marking and a *p* dynamic.

Next morn the sun lit

The fifth system features the vocal line with 'Next morn the sun lit'. The piano accompaniment includes a *pp* dynamic and continues with chords and moving lines.

red the land, A fish-er lad came by, And there up-on the

wet white sand. He saw a maid-en lie.

The brine was in her tress-es gold, Salt tears—were on her

breast, Her claspt white hands were stiff and cold, Were froz-en in-to

rest. The fish-er lad, he bent him low, He

kiss'd her sweet lips wan _____ The world is ver-y lone-ly now.

Lost lit - tle Li-li-an, Lost lit - tle Li-li-an. Lost, _____

p *cresc.*

poco ritard.
lost lit - tle Li - li - an.

CHORUS.
SOPR. I. *p* *cresc.* *f*
Lost, lost, lost lit - tle Li - li - an.
SOPR. II. *p* *cresc.* *f*
Lost, lost, lost lit - tle Li - li - an.
CONTR. I. *p* *cresc.* *f*
Lost, lost, lost lit - tle Li - li - an.
CONTR. II. *p* *cresc.* *f*
Lost, lost, lost lit - tle Li - li - an.

cresc. *f* *pp*

Allegro moderato. (♩ = 104.)

SEA-MAIDENS. *pp* Hey, hey lil-li,

FISHER-MAIDENS. *pp* Hark! hark! that mys-tic strain! again! and yet a-gain!

Hark! hark! that mys-tic strain! again! and yet a-gain!

pp
 Hey, lil-li, lo! lil-li, lo! o'er the sea we go.
 lo! lil-li, lo! lil-li, lo! o'er the sea we go. Hark!
 Hark! a -

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register, with lyrics: "Hey, lil-li, lo! lil-li, lo! o'er the sea we go." and "lo! lil-li, lo! lil-li, lo! o'er the sea we go. Hark! Hark! a -". The piano accompaniment consists of a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with chords and eighth notes. The dynamic marking is *pp* (pianissimo).

pp
 Hey, lil-li, lo! lil-li, lo! o'er the sea we
 hark! a-gain! a - gain! Hey, lil-li, lo! lil-li, lo! o'er the sea we
 gain! again! a - gain!
 Hark! a-gain! a - gain!

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are: "Hey, lil-li, lo! lil-li, lo! o'er the sea we hark! a-gain! a - gain! Hey, lil-li, lo! lil-li, lo! o'er the sea we gain! again! a - gain! Hark! a-gain! a - gain!". The piano accompaniment features a right-hand melody with eighth notes and a left-hand accompaniment with chords. The dynamic marking is *pp*.

go.
 go. The moon up - ris - - es full, full and
 The moon up - ris - - es full and
 The moon up - ris - - es full and

The third system of the musical score includes two vocal staves and piano accompaniment. The lyrics are: "go. go. The moon up - ris - - es full, full and The moon up - ris - - es full and The moon up - ris - - es full and". The piano accompaniment has a right-hand melody with eighth notes and a left-hand accompaniment with chords. The dynamic marking is *p* (piano).

cresc.
 fair. Behold! a - gainst the moon-light there! A mys - tic barque with sails of
cresc.
 fair. Behold! a - gainst the moon-light there! A mys - tic barque with sails of

p
 Sum - mer - sun - shine
p
 Sum - mer - sun - shine
cresc.
 gold, Near - er it comes; be - hold! be - hold!
cresc.
 gold, Near - er it comes; be - hold! be - hold!

Win - ter - gale, — Round the mer - ry world we sail —
 Win - ter - gale, Round the mer - ry world we sail

cresc.
Sing - ing when the world is dark.

cresc.
Sing - ing when the world is dark. Hark! sisters hark!
Hark! sis - ters
Hark! sis - ters

cresc.

pp
Sing - ing at night when the world is dumb.

pp
Sing - ing at night when the world is dumb. *cresc.*
Near - er
cresc.
Near - er

mf
Hey lil - li, lo! lil - li,
mf
Near - er! near - er! lo! they come! Hey lil - li, lo! lil - li,
Near - er! lo! they come! they come!
Near - er! lo! they come! they come!

mf
Ed.

lo! *cresc.* O ver the moon - lit waves we go.

lo! *cresc.* O - ver the moon - lit waves *cresc.* we go.

mf They ply no oar, *cresc.* There blows no

mf They ply no oar, *cresc.* There blows no

gale, and yet so fast, so fast they sail, and yet so

gale, and yet so fast, so fast they sail, and yet so

fast, so fast they sail!

fast, so fast they sail!

p Sum - mer - sun - shine Win - ter - gale, Round the
p Sum - mer - sun - shine Win - ter - gale, Round the

And.
p mer - ry - world we sail, — Let the gold - en hours go
p mer - ry - world we sail, Let the gold - en hours go

by; — What care we who nev - er die — Life's e -
 by; What care we who nev - er die — Life's e -

ter - nal, all is ours. Love and laugh - ter, foam and
 ter - nal, all is ours, — Love and laugh - ter, foam and

flow'rs, Love and laugh - ter, foam and flow'rs! —
 flow'rs, Love and laugh - ter, foam and flow'rs! —

They dash, they dash a -
 They dash, they dash a -

Sing - ing,
 Sing - ing,

cross our way, They dash! theydash a-cross our way, — a-cross our
 cross our way, They dash! theydash a-cross our way, — a-cross our

sing - ing ev - er glad and gay — Life's e - ter - nal,
 sing - ing ev - er glad and gay Life's e - ter - nal,
 way.
 way.

all is ours, Love and laugh - ter — foam and flow'rs, and
 all is ours, Love and laugh - ter — foam and flow'rs, and

flow'rs. Life's e - ter - nal,
 flow'rs. Life's e - ter - nal,
 In foam and spray thy dash across our way, In foam and spray theydash across our
 In foam and spray thy dash across our way, In foam and spray theydash across our

all is ours, Love and laugh - ter, Love and laugh - ter,
 all is ours, Love and laugh - ter, Love and laugh - ter

way, they dash, they dash across our way.
 way, they dash, they dash. across our way.

foam and flow'rs.
 foam, foam and flow'rs.
 foam, foam and flow'rs.

they dash, they dash across our way, In foam and spray, across our
 they dash, they dash across our way, In foam and spray, and spray, they dash across our

Andante con moto. (♩=66)

way.
 way.

Andante con moto. (♩=66)

dim. pp

CONTR ALTO SOLO. A SEA-MAIDEN.

O wea-ry labour! hea - vy strife! O love-less

toil-ing af - ter bread. Thus, thus ye wear away your life In cark and care till ye be

Tempo I. (♩ = 104.)

dead —
SEA - MAIDENS.
Let the gold - en hours go by — What care we who nev - er —
Let the gold - en hours go by — What care we who nev - er

Andante.

O ten - der ones unmade to ply and la - bour at the cru - el oar; Soon, soon ye
die?
die?

shall creep home to die, In some lone cab - in on the shore.

Allegro (♩=104)
pp
 Life's e -
mp
 Life's e -

Andante.
 And few have
 ter - nal, all is ours, Love and laugh - ter, — foam and flow'rs.
 ter - nal, all is ours, Love and laugh - ter, — foam and flow'rs.

cresc.
 all your glad days been, And hard and long your hours of care, The land ye
cresc.

Allegro.
 seek, the strange un - seen, What if ye find it false - ly fair?

RECIT.
ALICE.

Hark! sisters, hark; those lulling cries, Those wondrous magic

mel - o - dies. Sing, voices, o'er the sea's green fields, I fain must lis - ten,

Allegretto moderato. (♩ = 112.)

SOPR. SOLO. A SEA-MAIDEN.

though I yield.

Follow me, fol - low, down the sea-waves,

Down to my hol - low coral sea caves, There in life's blossom hap - py are we —

On the sea's bo - som or un - der the sea, — There in life's blossom hap - py are we —

cresc.

On the sea's bo - som, or un - der the sea, or un - - - der, un - der the

sea
SEA-MAIDENS.

Come fol - low, fol - low un - der the sea, There in life's

Come fol - low, fol - low un - der the sea, There in life's

cresc.

cresc.

p

cresc.

Come, where each com - er nêr comes too

blos - som hap - py are we —

blos - som hap - py are we —

p

soon — Where one long sum - mer has one long noon — Sum - mer that

cresc.
yearns not af - ter fresh fires — Sum - mer that burns not, noon that ne'er tires.

Sum - mer that burns not, Noon that ne'er tires.

Follow

Fol - low down the wave, —
Fol - low me down the wave, —
me down the wave Fol - ow me down the

p. *f.* *p.*

Fol - low, down the wave, -
 Fol - low me, down the wave,
 wave, Fol - low me down the wave, down the

O'er the wave.
 wave.
 wave.

Fol - low me, fol - low down the sea - foam, Down to my hol - low

cor-al sea - home, There lapt in laughter never grown grey, Through the here - af - ter

live we for aye, There lapt in laugh - ter live we for aye,

Through the here - af - ter live we for aye, Through the here - af - ter

live, live we for aye.
Morn, night, and noon - tide, hap - py are
Morn, night, and noon - tide, hap - py are

Morn, night, and noon - tide, hap - py are we.
we, Song - tide and
we, Song - tide and

Song - tide_ and_ tune - tide_ un - der the
 tune - tide_ un - der the sea.
 tune - tide un - der the sea.

sea, *p* Fol - low, fol - low, fol - low, fol - low, un -
 fol - low, fol - low,
 Fol - low, fol - low, fol - low, fol - low,
 Fol - low, fol - low,
f *p* *f* *p* *f* *p*

- - der, un - der the sea, Fol - low, fol -
 un - der the sea, Fol - low, fol - low, fol - low, fol -
 un - der the sea, Fol - low, fol - low, fol - low, fol -
f *f* *f* *f*

low, There in life's blos -

low, un - der the sea, There in life's blos - som -

low, un - der the sea, There in life's blos - som

- som, Hap - py are we

Hap - py, hap - py, we, There in life's blos - som -

Hap - py, hap - py, we, There in life's blos - som -

Hap - py, hap - py are we,

Hap - py are we, There in life's blos - som, Hap - py are

Hap - py are we, There in life's blos - som, Hap - py are

p

P
sempre dim. Hap - - py are we
we, There in life's bios - som Hap - py are we
sempre dim.
we, There in life's blos - som Hap - py are we
sempre dim.
pp
Pia.

pp
Pia.

Pia.

N^o 6. *TRIO*. — Sister, lend no willing ears.

Andante moderato.

ELSIE.

Sis - ter, lend no wil - ling ears — Drink not

The first system of the score features Elsie's vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Sis - ter, lend no wil - ling ears — Drink not". The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady bass line. Dynamics include *p* (piano) and *crase.* (crescendo).

in that lur - ing strain, Mock not these our lov - ing fears — Woo not,

The second system of the score features Alice's vocal line and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "woo — not death and pain — Sing, sweet voic - es of the main, Naught to". The piano accompaniment continues with a similar texture to the first system. Dynamics include *p* (piano).

me are death and tears, — Sweet were death with such a strain, Whis - per'd

The third system of the score features Alice's second vocal line and piano accompaniment. The vocal line continues with the lyrics "me are death and tears, — Sweet were death with such a strain, Whis - per'd". The piano accompaniment features a more active right-hand part with chords and moving lines. Dynamics include *p* (piano).

soft in dy - ing ears — Sweet with such a strain —

The fourth system of the score features Alice's third vocal line and piano accompaniment. The vocal line concludes with the lyrics "soft in dy - ing ears — Sweet with such a strain —". The piano accompaniment features a more active right-hand part with chords and moving lines. Dynamics include *p* (piano).

Whis-per'd soft in dy-ing ears. Sweet with such a strain, Whis-per'd

soft_ in dy-ing ears _____ Sing_ sweet voi- ces of the

ELSIE.
Sis-ter, lend no wil-ling ears _____ Drink not

AGNES.
Sis-ter, lend no wil-ling ears _____ Drink not

main, — Naught to me are death and_ tears, — Sweet were death with such a

in that lur - ing strain, Mock not these_our lov-ing fears, Woo not,

in that lur - ing strain, Mock not these_our lov-ing fears, — Woo not,

strain, Whis-per'd soft in dy- ing ears, Sweet — with such — a strain
 woo not death and pain, O mock not these our lov- ing fears — Woo not,
 woo not death and pain, O mock not these our lov- ing fears — Woo not,

Whis-per'd soft in dy- ing ears, in dy - ing
 woo not death, death and
 woo not death, death and

dim.
dim.
dim.
dim.
ritard.

Andante Lento. (♩ = 68.) N^o 7.

ears.
 pain.
 pain.

CHORUS of FISHERMAIDENS.
 Hark! Hark!
 Hark! Hark!

Andante Lento. (♩ = 68.)
p^{mo} sempre.

pp
A - ve moth-er Queen of Heav'n.
A - ve moth-er Queen of Heav'n.

pp *pp*

pp quasi recit. ma a tempo.
Hark! soft-ly blown along the list'ning air — From yon gray chap-el comes the sound of
Hark! soft-ly blown along the list'ning air — From yon gray chap-el comes the sound of

prayer. O let our thoughts all guid - ed thith-er be, Heed - ing no
prayer. O let our thoughts all guid - ed thith-er be, Heed - ing no

cresc.

more the voic-es of the sea.

more the voic-es of the sea.

dim.

dim.

dim.

ad. *p*

NUNS.

A - ve, A - ve, moth-er Queen of Heav'n, Thou to whom sweet

A - ve, moth-er Queen of Heav'n, Thou to whom sweet

ward is giv'n, O - ver all on land and sea, Hear us, moth - er,

ward is giv'n, O - ver all on land and sea, Hear us, moth - er,

poco cresc.

poco cresc.

pp

pp

call - ing thee. A - ve, moth - er

call - ing thee. A - ve, moth - er

FISHER - MAIDENS. *p* A - ve, — mother, star of Heav'n,

A - ve, — mother, star of Heav'n,

pp *Ad.*

Queen of Heav'n, Thou to whom sweet ward is giv'n,

Thou to whom thy throne is giv'n, Mid the stars that rule the night, the stars that rule the

O - ver all on land and sea. Hear us

night, Hear us moth - er, hear us Queen of light.

Ad.

50

p Hear us moth - er!

p Hear us moth - er!

Moth - er, Moth - er hear us.

Moth - er hear us.

p

p call - ing thee — *poco cresc.* Hear us moth - er,

poco cresc.

call - ing thee — *poco cresc.* Hear us moth - er,

Moth - er hear us, *poco cresc.*

Moth - er hear us,

poco cresc.

pp sempre ritard. call - ing thee — Hear us moth - er call - ing

pp sempre ritard.

call - ing thee — Hear us moth - er call - ing

poco marc. Hear us moth - er call - ing

Hear us moth - er call - ing

pp sempre rit.

5053

Nº 8. FINALE. — O joy! O joy!

Poco più animato. (♩ = 96.)

thee!

thee!

thee!

thee!

p sempre Ped.

sempre accel. e cresc.

CHORUS of FISHERMAIDENS.
Allegro. (♩ = 144.)

O joy! O

joy!

O joy! O joy! the fa - tal spell is past.

O joy! O joy! the fa - tal spell is past.

Up springs the full free wind, Up springs the full free wind, — The

Up springs the full free wind, Up springs the full free wind, The

The piano accompaniment consists of a treble and bass staff. The treble staff features chords and melodic lines, while the bass staff has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the end of the system.

The can - vas strains the bend - ing mast,
can - vas strains the bend - ing mast, the bend - ing mast, The

The can - vas strains the bend - ing mast,

The piano accompaniment continues with a treble and bass staff. The treble staff has chords and melodic lines, and the bass staff has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the end of the system.

The dark nets trail be - hind,
dark net trail be - hind, the dark nets trail, trail be - hind, A -

the dark nets trail, trail be - hind, A -

The piano accompaniment continues with a treble and bass staff. The treble staff has chords and melodic lines, and the bass staff has a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the end of the system.

way! a - way! Up springs the full free wind, The

way! a - way! Up springs the full free wind, The

can - vas strains the bend - ing, bend - ing mast, The

can - vas strains the bend - ing, bend - ing mast, — The

ALICE.

A-way! a - way! —

dark — nets trail, the dark nets trail, — trail — be - hind.

dark — nets trail, the dark nets trail, — trail be - hind.

And let the wind blow strong, — The burst - ing bil - lows roar, — For -

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

got - ten is the si - ren's song, We love our toil once

The second system continues the vocal line with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment maintains the same rhythmic pattern, with some chordal changes in the left hand.

more, — For - got - ten is the si - ren's song, We love our toil once

The third system continues the vocal line with a half note A4, followed by quarter notes B4, C5, and D5. The piano accompaniment continues with the same rhythmic pattern.

more. For -

The fourth system continues the vocal line with a half note E5, followed by quarter notes F#5, G5, and A5. The piano accompaniment continues with the same rhythmic pattern.

got - ten is the si - ren's song — We love our toil — we

The fifth system concludes the vocal line with a half note B4, followed by quarter notes C5, D5, and E5. The piano accompaniment continues with the same rhythmic pattern.

love our toil once more.

A - way! and let the wind blow strong, The burst - ing, burst - ing

A - way! and let the wind blow strong, The burst - ing, burst - ing

bil - lows roar, A - way! a - way! a - way! a -

bil - lows roar, A - way! a - way!

way!

dim.

A - way! a - way! —

dim.

ALICE. *sempre con forza*
No lan - guid

ELSIE. *sempre con forza.*
No lan - guid

AGNES. *sempre con forza.*
No lan - guid

spell-bound dreamers now, But hap - py toil - - ers,

spell-bound dreamers now, But hap - py toil - - ers,

spell-bound dreamers now, But hap - py toil - - ers,

hap - py toil - ers we _____ No

hap - py toil - ers we _____ No lan - guid

hap - py toil - ers we _____ No lan - guid spell - bound, lan - guid

lan-guid spell-bound dream-ers now, ——— But hap-py toil - - ers,
 spell-bound dreamers now, ——— But hap-py toil - - ers,
 spell-bound dreamers now, ——— But hap-py toil - - ers,

hap-py toil - ers we ——— A - way, a-way! the
 hap-py toil - ers we ——— A - way, a-way! the
 hap-py toil - ers we ——— A - way, a-way! the

foam is at our prow ——— A - way! a -
 foam is at our prow ——— A - way! a -
 foam is at our prow ——— A - way! a -

way a-cross the sea No lan-guid

way a-cross the sea No lan-guid

way a-cross the sea No lan-guid

spell-bound dreamers now, But hap-py toil-ers,

spell-bound dreamers now, But hap-py toil-ers,

spell-bound dreamers now, But hap-py toil-ers,

hap-py toil-ers we. A-way! a-way! the

hap-py toil-ers we. A-way! a-way! the

hap-py toil-ers we. A-way! a-way! the

foam is at our prow A-way! a-way! a-way!

foam is at our prow A-way! a-way! a-way!

foam is at our prow A-way! a-way! a-way!

sempre Ped.

dim.
cross the sea A-way! a-way!

dim.
cross the sea A-way! a-way!

dim.
cross the sea A-way! a-way!

dim.

p
cross the sea

p
cross the sea

p
cross the sea

p

O joy! O joy! the fa - tal spell is

O joy! O joy! the fa - tal spell is

f

Up springs the full free wind ——— Up springs the full free

past ——— Up springs the full free wind,

past ——— Up springs the full free wind,

wind, ——— The can - vas strains the bend - ing mast,

Up springs the full free wind, The can - vas strains the mast, The dark nets trail be-

Up springs the full free wind, The can - vas strains the mast, The dark nets trail be-

hind, A - way! a - way! Up springs the full free

hind, A - way! a - way! Up springs the full free

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major and 4/4 time. The lyrics are: "hind, A - way! a - way! Up springs the full free". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

wind, — The can - vas strains the bend - ing, bend - ing

wind, — The can - vas strains the bend - ing, bend - ing

The second system continues the musical score. The vocal staves have lyrics: "wind, — The can - vas strains the bend - ing, bend - ing". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with some chords marked with accents.

mast, The dark — nets trail be - hind, the dark nets

mast, — The dark — nets trail be - hind, the dark nets

The third system of the musical score features the lyrics: "mast, The dark — nets trail be - hind, the dark nets". The vocal staves and piano accompaniment continue the musical composition with similar rhythmic and harmonic elements.

Quasi Allegretto ma molto Moderato. (♩ = 66.)

trail be hind. —

sempre p

♩

No lan - guid spell - bound, lan - guid spell - bound

No lan - guid spell - bound dream - ers now, But
 dream - ers now. But hap - py,

poco cresc.

hap - py toil - ers we; — A - way! the foam is at our prow,
 hap - py toil - ers we; — The foam is

poco cresc.

at our prow, A - way! — a - way! — a -
 at our prow, — A - way! — a - way! — a -

p

p

p

way! a - cross - the sea. A -
 way! a - cross - the sea. A -

p

p

p

way! a - cross the sea, A - way! a - way! a - way! a - way! a-cross the
way! a - cross the sea, a - way! a-cross the

sempre dim. *pp*

sempre dim. *pp*

Detailed description: This system contains the first two vocal staves and the first two staves of the piano accompaniment. The vocal parts feature the lyrics 'way! a - cross the sea, A - way! a - way! a - way! a - way! a-cross the' and 'way! a - cross the sea, a - way! a-cross the'. The piano accompaniment includes dynamic markings 'sempre dim.' and 'pp'.

sea.
sea.

Detailed description: This system contains the third and fourth vocal staves and the third and fourth staves of the piano accompaniment. The vocal parts continue with the lyrics 'sea.' and 'sea.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

pp

Detailed description: This system contains the fifth and sixth staves of the piano accompaniment. The right hand has a complex melodic line with slurs and ties, while the left hand provides a steady bass line. A dynamic marking 'pp' is present.

pp

Detailed description: This system contains the seventh and eighth staves of the piano accompaniment. The right hand features chords and melodic fragments, while the left hand continues the bass line. A dynamic marking 'pp' is present.



A LEGEND OF GRANADA

Cantata for Four-part Chorus of Women's Voices, with Baritone and Soprano Soli, and
Orchestral Accompaniment

WORDS BY ETHEL WATTS MUMFORD
MUSIC BY HENRY HADLEY, OP. 45

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HENRY HADLEY

Op. 58

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"We hear the music of the lapping ripples," they sing, as the orchestra paints in its tracery of sounds of nature. The conclusion of the warrior's dirge and the choral lamentation over Kiyō dead is sounded by trumpets and horns in a fortissimo crash, dying utterly away in uplifted harmony.

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women's voices, with accompaniment of small orchestra or piano

POEM BY JOHN LUTHER LONG

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