

SYLVANIA



by

MRS. H. A. BEACH



SYLVANIA

A WEDDING CANTATA

FOR SOLI AND CHORUS, WITH PIANOFORTE ACCOMPANIMENT

THE TEXT FREELY ADAPTED
FROM THE GERMAN
BY

FREDERICK W. BANCKROFT.

MUSIC BY

MRS. H. H. A. BEACH.

OP. 46.

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Summer fests
(Op. 46)

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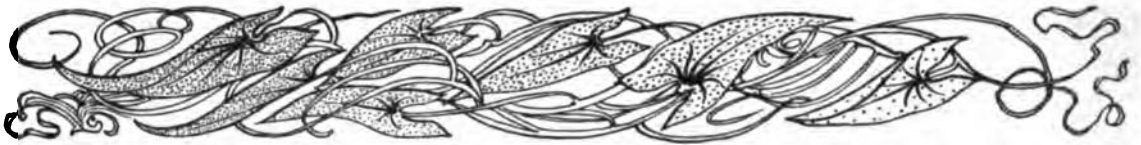
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Solo parts:

- Nightingale Soprano.
- A Bridesmaid Mezzo-Soprano.
- The Sibyl Alto.
- Watchman Tenor.
- Spirit of the Night Bass.





Chorus of Brownies.

When midnight's gloomy hour did toll,
 We brownies from our covert stole;
 For many things must needs be done
 Before should rise the coming sun.
 But first we tripped on footsteps light
 Where, on her pillow snowy-white,
 The lovely maiden sleeping lay,
 Now dreaming of her wedding day.
 We blessed her as she slumbered there,
 And made her beauty e'en more rare.
 Then each one to his work did fly;
 Some borrowed azure from the sky
 To lend the violet richer hue,
 Some perfume in the rose-cups threw,
 Some scattered daisies o'er the grass
 Where her light foot was soon to pass.
 We decked the holy shrine with flowers
 Culled from the freshest, sweetest bowers.

The East grows bright — our labors end.
 Come, festal day, thy gladness send!

Chorus of Skylarks.

Hail! Hail! All Hail!
 Shine out, O sun, in thy splendor!
 Rise, cloudy mist, from the vale!
 Joyous, our carol out-pouring,
 Hail to the morning, — all hail!

Brushing the dew from the grasses,
 Soaring aloft to the sky,
 Singing our paeans of gladness
 Upward to heaven we fly.

O day of joy and of rapture,
 Bright be the swift-passing hour,
 Sweet with the breath of the roses,
 Radiant with Summer's dower!

Shine out, O sun, in thy splendor!
 Rise, cloudy mist, from the vale!
 Joyous, our carol out-pouring,
 Hail to the morning, — all hail!
 Hail! Hail! All hail!

The Watchman. (Tenor Solo.)

Awake! Awake! The bell's clear note
 In sweetest cadence soon will float
 Aloft to heavenly portals.

As the lark to heaven soaring
 Floods the trembling air with song,
 So your hearts, His praise out-pouring,
 Should to God alone belong.
 Let every heart and soul arise
 On wings of prayer to Paradise!
 Awake, and own His gracious love,
 Who rules the earth from heaven above.
 Awake! Awake!

Chorus of Skylarks.

The bride awakes from slumber,
 Opens her azure eyes,
 Visions fair surround her
 And every sorrow flies.

Hark! The bells are ringing!
 To the church ye now must go;
 Haste! ye maidens, o'er her tresses
 Fling the veil like virgin snow.
 Hide the blush upon her cheek!
 Her lover comes, his bride to seek.

The Church Bells. (Chorus.)

Come ye here! Come ye here!
 Heaven's gate stands open wide, —
 Come ye here! Come ye here!
 Enter and be satisfied.

Come ye here! Come ye here!
 See thy friends to each so dear
 Now before the holy shrine
 Seek a blessing all divine.

May they tread life's thorny way
 Free from evil day by day,
 Blest in mutual care and love
 May they ever look above,
 Seeking there a purer joy
 Undeiled by earth's alloy!

Chorus of Students.*(passing by)*

We're young and jolly students,
 We know nor fear nor care;
 All blithely on our way we go
 With spirits light as air,
 But as we sing our merry songs
 Our hearts with longing swell,
 For when shall we see home again?
 What one of us can tell?

Although we fain would linger
 These dear delights we shun, —
 For love and home may not be ours
 Until our journey's done.
 And so we wander through the world,
 But ever as we roam,
 One haunting strain rings through our song —
 The thought of love and home.

**Chorus of Bridesmaids.**

Strew in her pathway the beauteous flowers,
 Lilies, violets and roses!
 Speed with gay music the fleeting hours
 Till night her portal closes!
 Throw back the veil from her beauty so rare,
 Grant not a moment to sorrow!
 E'en as to-day, no trouble nor care, —
 Joyous be every to-morrow!

**A Bridesmaid. (Mzzo-Soprano solo.)**

We who have loved thee through all these bright years
 Sigh as we think thou must leave us.
 Hence with the sighing! Yield not to tears!
 Naught the day brings shall grieve us!
 Join in the dance with the new-wedded pair,
 Grant not a moment to sorrow!
 E'n as to-day, no trouble nor care, —
 Joyous be every to-morrow!

**Chorus of Bridesmaids.**

Strew in her pathway the beauteous flowers,
 Lilies, violets and roses!
 Speed with gay music the fleeting hours
 Till night her portal closes!
 Throw back the veil from her beauty so rare,
 Grant not a moment to sorrow!
 E'en as to-day, no trouble nor care, —
 Joyous be every to-morrow!

**A Sibyl. (Alto Solo.)**

Away! Away! Let silence reign!
 For while ye dance and sing
 A lonely heart must throb with pain,
 And love through suffering.

Where lofty pines their shadows throw
 And sigh from night till morn,
 He wanders idly to and fro,
 Forsaken and forlorn.

His draught of joy was all too brief,
 The dream too quickly flown,
 His aching breast knows only grief,
 And he must mourn alone!

Oh thou, unhappy, passion-tossed!
 Bear thy heavy woe!
 They who e'en have loved and lost
 A soothing balm can know!

**The Forest Trees. (Chorus.)**

Come to the forest's friendly shade,
 Lift up thy drooping head!

**The Sibyl.**

Before thee now, through every glade
 A path of peace is spread!

**The Forest Trees. (Chorus.)**

All ye who bow 'neath sorrow's burden,
 Weary, sad, with care oppressed,
 Hither come, and find in coming
 Peace and rest.

In these shades so dark and quiet
 Let thy lonely footsteps stray;
 Here will all thy sore afflictions
 Pass away.

**Spirit of the Night. (Bass Solo.)**

The glowing sun doth sink to rest,
 The twilight shadows fall.
 Each bird has sought its quiet nest,
 And peace reigns over all.



The Forest Trees. (Chorus.)

O hear the song the pines are singing,
Counsel sweet as to a friend;
"Earthly joys and earthly sorrows
Soon will end."

Mother Nature, all-consoling,
Brings thee balm for every grief;
Trust her love, and she will give thee
Sweet relief!

Spirit of the Night. (Bass Solo.)

O Nightingale, let thy sweet song
Float on the evening air;
Thy strain can soothe each bitter wrong,
And lift each load of care.

Nightingale. (Soprano Solo.)

Cease thy repining!
Still for thee shining
God's blessed sunshine so wondrous fair!
Earth in its beauty
Calls thee to duty,
Out of the gloom of thy bitter despair!

Rouse thee! Awaken!
Thou'rt not forsaken!
While the heart beats there is work to be done.
Soon will thy sadness
Turn into gladness,
If thou wilt hope and in patience strive on!

The Forest Trees. (Chorus.)

Look up to Heaven!
To thee is given
Help that will strengthen thy desolate heart.

Rouse thee! Awaken!
Thou'rt not forsaken!
God's love is with thee wherever thou art!

Serenade.**Chorus of Villagers.**

From many a latticed window,
Aflame with sparkling eyes
That brighten with enchantment
When thoughts of home arise,
Come voices sweet and tender
Upon the fragrant air;
We hear them as we laugh and shout
Amid the torches' flare.
Hurrah! Hurrah!

We hear them as we march away,
And village lights grow dim,
While heaven's torches far above
Illume the forest grim
And send the magic of their light
Into her woodland home;
We'll send a song of ecstasy
That from our hearts will come.
Hurrah! Hurrah!

Sing to the forest maiden,
Thou bride of a woodland shrine!
May happiness and sunshine
Be now forever thine!
To him who shares thy rapture
We joyous wishes bring
Of all that is encompassed
By a golden wedding-ring!

Good night, good friends, good night!
Now we homeward light our way.
Good night, and again, good night!
Oh, the honey-moon shines for aye!
Good night! Good night!



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Sylvania.

Nº 1.

Allegro moderato (♩ = 100)

MRS. H. H. A. BEACH, Op. 46.

PIANO.

The piano accompaniment consists of three systems of staves. The first system shows the right and left hands with dynamics *p*, *f*, and *pp*, and a *cresc.* marking. The second system continues with dynamics *mf* and *pp*, and another *cresc.* marking. The third system features dynamics *f* and *p*. The music is in 2/4 time and includes various rhythmic patterns and articulations.

Chorus of Brownies.

Tenor I. *pp tranquillo*

Tenor II. *pp tranquillo*

Bass I. *pp tranquillo*

Bass II. *pp tranquillo*

When mid-night's gloo-my hour did toll,

The vocal parts are arranged in four staves: Tenor I, Tenor II, Bass I, and Bass II. They all sing the same lyrics: "When mid-night's gloo-my hour did toll,". The piano accompaniment for this section is shown in the bottom two staves, with a *pp tranquillo* marking. The music is in 2/4 time and features a simple, rhythmic accompaniment.

We brownies from our covert stole;

We brownies from our covert stole;

*Ed. **

*Ed. **

cresc. For ma-ny things must needs be done Be-fore the

cresc. For ma-ny things must needs be done Be-fore should rise the

cresc. *mf*

poco cresc. *mf*

com - ing sun, Be - fore the sun. But

com - ing sun, Be-fore the coming sun. But

f *dim.* *p* *pp*

f *dim.* *p* *pp*

*Ed. **

first we tripped on footsteps light Where, on her pil - low, snow-y white, The

first we tripped on footsteps light Where, on her pil - low, snow-y white, The

love - ly maid-en sleep-ing lay, Now dream-ing of her wed-ding day. We

love - ly maid-en sleep-ing lay, Now dream-ing of her wed-ding day. We

pp rit. *a tempo dolce* *pp*

mf *rit.* *pp* *dolce* *a tempo*

blessed her as she slumbered there, And made her beau - ty een more rare.

blessed her as she slumbered there, And made her beau - ty een more rare.

pp *espress.*

rit. *a tempo (poco animato)*

rit. *a tempo (poco animato)*

rit. *a tempo (poco animato)* *p* *cresc.*

rit. *a tempo (poco animato)* *p* *cresc.*

Some borrowed a-zure from the
Then each one to his work did fly,

rit. *a tempo (poco animato)* *p* *cresc.*

mf *cresc.* *f* *ff*

To lend the vio - let rich - er hue,
Some perfume in the rose-cups threw,
Some scattered dai-sies

sky
Some scat - - tered dai - - - sies

mf *cresc.* *ff*

p

O'er the grass Where her light foot was soon to pass.
o'er the grass Where her light foot was soon to pass.
o'er the grass Where her light foot was soon to pass.

p *dim.* *pp*

pp
We decked the ho - ly shrine with flowers,
pp
We decked the ho - ly shrine with flowers,
pp
pp

Culled from the fresh - est, sweet - - - est bowers.
Culled from the fresh - est, sweet - - - est bowers.

p poco a poco cresc.
The East grows bright, Come, fes-tal day,
p poco a poco cresc.
mf
our la - bors end, Come, fes-tal day,
mf

poco a poco cresc.
mf

thy glad-ness send!

thy glad-ness send!

Chorus of Skylarks.

Soprano I.
Hail! Hail! All Hail! Shine

Soprano II.
Hail! Hail! All Hail! Shine

Alto I.
Hail! Hail! All Hail! Shine

Alto II.
Hail! Hail! All Hail! Shine

out, O sun, in thy splen - dor! Rise, cloud-y mist, from the vale!

out, O sun, in thy splen - dor! Rise, cloud-y mist, from the vale!

O sun, in thy splen - dor! Rise, cloud-y mist, from the vale!

mf Joy-ous, our car-ol out-pour-ing, Hail to the morning, all hail!
mf Joy-ous, our car-ol out-pour-ing, All hail, all hail!
cresc.
f
f
f
f
f

This system contains the first two systems of musical notation. The top two systems are vocal staves with lyrics. The bottom two systems are piano accompaniment staves. The piano part includes a 'cresc.' marking and dynamic markings of *f*. There are also 'Ped.' markings with asterisks on the piano part.

p Brush-ing the dew from the grasses, Soar-ing a-loft to the
mf Soar-ing a-loft, a-loft to the
p Soar-ing a - - loft,
mf

This system contains the third and fourth systems of musical notation. The top two systems are vocal staves with lyrics. The bottom two systems are piano accompaniment staves. The piano part includes dynamic markings of *p* and *mf*, and 'Ped.' markings with asterisks.

sky, Sing-ing our pae-an of glad- - ness,
 sky, Sing - - - ing our pae-an of glad-ness,
 a - loft to the sky, To

This system contains the fifth and sixth systems of musical notation. The top two systems are vocal staves with lyrics. The bottom two systems are piano accompaniment staves. The piano part includes dynamic markings of *p* and *mf*.

pp Up - ward to Heav'n we fly. *cresc.* Day of joy and of *cresc.*

pp Up - ward to Heav'n we fly. *pp* Heav'n we fly. O day

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *pp* and *cresc.* (crescendo). The key signature has one sharp (F#).

rap - - ture, Bright be the swift pass - ing hour, Bright be the pass - ing hour,

Bright be the swift pass - - ing hour,

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *f* (forte) and *pp*. The key signature has one sharp (F#).

p Sweet with the breath of the ro - - ses, *pp* Ra - diant with sum - mer's

p Sweet with the breath of the ro - - ses, *pp* Ra - diant with sum - mer's

Sweet with the breath of the ro - - - ses, With sum - mer's

The third system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo). The key signature has one sharp (F#).

Soprano.
dower. All hail!

Alto.
All hail!

Chorus of Brownies.

Tenor. *mf* Come, fes - - tal day, thy glad - ness *cresc.*

Bass I. *mf* Come, fes - tal day, thy glad - ness *cresc.*

Bass II. *mf* Come, fes - tal day, thy glad - ness *cresc.*

cresc.

hail! Shine out, O sun, in thy

p

send! Shine out, O

pp

send! Shine out, in thy

pp

Shine out, Shine

ff *mf* *p*

splē - - - dor, Rise, cloud-y mist, from the vale,
 sun, in thy splē-dor, Rise, cloudy mist, from the vale,
 splē - - - dor, Rise, cloudy mist, from the vale,
 out, O sun, Rise, cloudy mist, from the vale,

mf *f* *f* *f*

mf *f* *f* *f*

mf *f* *f* *f*

mf *f* *f* *f*

Joy - ous, our car - ol out - pour - - ing, Hail to the morn - ing, all
 Our car - ol out - pour - - ing, All hail! - - - all
 Our car - ol out - pour - - ing, All hail! - - - all

mf *f* *f* *f*

mf *f* *f* *f*

mf *f* *f* *f*

mf *f* *f* *f*

hail! Shine out, O sun, in thy
 Shine out, O sun,
 hail! Shine out, O sun, in thy splen - dor,
 hail! in thy splen - dor,

*Red. * Red. * Red. * Red. **

splen - - - dor, all hail!
 Hail to the morn-ing, all hail!
 Hail to the morn-ing, all hail!
 Hail to the morn - ing, all hail!

*Red. * Red. * Red. * Red. **

The Watchman.

Vivace. (♩ = 116)

Tenor Solo.

A - wake! A - wake!

molto riten. *Più lento.* (♩ = 80)
Awake! The

bell's clear note *p* insweetest ca - dence, *cresc.* insweetest ca - dence
dolce *cresc.*

soon will float *f* A - loft, a - loft to hea - ven - ly *dim.*

p dolce

por - - - - - tals. As the lark to

p *pp*

Red. *

Hea - ven soar - ing Floods the trembling air — with

cresc. *cresc.*

* *Red.* * *Red.* *

song, — So your hearts, His praise out - pour -

f *mf*

* *Red.* * *Red.* *

- - ing, Should to God — a - lone — be - long.

f *poco rit.* *a tempo*

cresc. *f* *poco rit.* *a tempo*

* *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

dim. *p*

* *Red.* * *Red.* * *Red.* * *Red.* *

pp tranquillo
 Let ev'ry heart and soul a - rise
colla voce
tranqu. pp *dolciss.*

On wings of prayer, of prayer to Pa - ra - dise! A -
cresc. *f*
cresc.

wake, and own His gra - cious love, Who rules the
f *mf* *p*

earth from Heavn! a - bove!
cresc. *f*

molto rit. *ff a tempo*
 A - wake! A - wake!
molto rit. *colla voce ff a tempo*

Chorus of Skylarks.

Con grazia. (♩=92)

Soprano I.

Soprano II.

Alto I.

Alto II.

Con grazia. (♩=92)

The bride awakes from slum - ber, O-pens her a - zure eyes,

The bride awakes from slum - ber, O-pens her a - zure eyes,

Vis - ions fair sur - round her, ev' - ry sor - row flies.

Vis - ions fair sur - round her, And sor - row flies.

Più mosso. (♩=52)

Hark! The bells are ring-ing! To the church ye now must go;

Hark! The bells are ring-ing! To the church ye now must go;

Red. *

Haste! ye maidens,

Haste! ye maidens,

agitato

dim. o'er her tresses *dim.* Fling the veil *pp rit.* like vir-gin *a tempo* snow!

dim. o'er her tresses *dim.* Fling the veil *pp rit.* like vir-gin *a tempo* snow!

Red. *

dim. *pp rit.* *a tempo*

Red. *

pp
 Hide the blush upon her cheek! He
 Her lov - er comes,
 Her lov - er comes,

cresc.

rall. *pp* *pp*
 comes, He comes,
 He comes, He comes,
 comes, He comes,
 He comes,

rall. *rall.* *rall.* *rall.*

rall. *pp* *pp*
 He comes, He comes,
 He comes,

Poco più lento. (♩ = 42)

*Rea. **

his bride to seek. *rit.*
 his bride to seek. *rit.*
 his bride to seek. *rit.*
 his bride to seek. *rit.*

ppp *morendo*

*Rea. **

The Church Bells.

Maestoso. (♩ = 40)

Soprano.

sempre f

Alto.
Come ye here! Come ye here! Hea - ven's gate stands o - pen wide, Come ye here!

Tenor.
Come ye here! Come ye here! Hea - ven's gate stands o - pen wide, Come ye here!

Bass.
Come ye here! Come ye here! Hea - ven's gate stands o - pen wide, Come ye here!

Maestoso. (♩ = 40)

Come ye here! En - ter and be sat - is - fied. Come ye here!

Come ye here! En - ter and be sat - is - fied. Come ye here!

Come ye here! See thy friends to each so dear, Now be - fore the

Come ye here! See thy friends to each so dear, Now be - fore the

ho - ly shrine Seek a blessing all divine.

ho - ly shrine Seek a blessing all divine.

con pedale

p ben tranquillo

May they tread life's thor - ny way, Free from e - vil

p ben tranquillo

May they tread life's thor - ny way, Free from e - vil

ben tranquillo

dim.

sempre dim. e più tranquillo

day by day, Blest in mu-tual care and love, May they ev - er

sempre dim. e più tranquillo

day by day, Blest in mu-tual care and love, May they ev - er

sempre dim. e più tranquillo

sempre dim. e più tranquillo

pp

rall. Poco più lento. (♩ = 92)

look a bove, Seeking there a pu - rer

look a bove. Seeking there a pu - rer

rall. Poco più lento. (♩ = 92)

joy, Un-defiled by earth's, Un-de-filed by

joy, Un-defiled by earth's al - loy, by

joy, Un-defiled by earth's al - loy, by

ppp *rall.*

pp *a tempo* earth's al - loy!

pp *a tempo* earth's al - loy!

pp *a tempo* earth's al - loy!

a tempo *dolciss.* *rall.* *lunga*

Alla Marcia. (♩ = 120)

pp

poco a poco cresc.

p

The piano introduction consists of two systems of music. The first system features a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes in groups of three, marked *pp*. The second system continues with both staves, showing a gradual increase in volume and complexity, marked *poco a poco cresc.* and ending with a *p* dynamic.

Chorus of Students. (Passing by) Allegro. (♩ = 92)

Tenor I. *ppp*

Tenor II. *ppp*

Bass I. *ppp*

Bass II. *ppp*

We're young and jol-ly students, We know nor fear nor

We know nor fear nor

The vocal parts are arranged in four staves: Tenor I, Tenor II, Bass I, and Bass II. Each part begins with a whole rest followed by the lyrics. The dynamics are marked *ppp* for all parts.

Allegro. (♩ = 92)

pp

Accompaniment only for Rehearsal. *ppp*

The piano accompaniment is shown in two systems. The first system has a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern, marked *pp*. The second system continues with both staves, marked *ppp* and labeled as 'Accompaniment only for Rehearsal'.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

care; All blithe-ly on our way we go With spi-rits light as air,

care; All blithe-ly on our way we go With spi-rits light as air,

care; on our way we go With spi - rits light, with spi - rits

The vocal parts continue with lyrics. Each part is marked *poco a poco cresc.* and the lyrics are: 'care; All blithe-ly on our way we go With spi-rits light as air,' and 'care; on our way we go With spi - rits light, with spi - rits'.

pp light as air. *p* Our hearts with long-ing *mf* swell, For

pp light as air. *più cresc.* But as we sing our merry songs *p* Our hearts with long-ing *mf* swell, For

pp *più cresc.* *p* *mf*

rit. when shall we see home a-gain? What one of us can tell? *a tempo* *sempre cresc.* Tra-la - la - *sempre cresc.*

rit. when shall we see home a-gain? What one of us can tell? *a tempo* *sempre cresc.* Tra-la, *sempre cresc.*

when shall we see home a-gain? What one of us can tell? *a tempo* Tra-la - la - la, *sempre cresc.*

rit. *sempre cresc.*

la, Tra-la - la - la, Tra-la-la-la-la-la-la-la-la, Tra-la-

- Tra-la-la - la, Tra-la - la - la-la-la-la-la-la-la-la, Tra-la-

- Tra-la-la - la, Tra-la, Tra-la-la-la-la-la - la,

rit. la, la, la! *ff a tempo* Al-though we fain would lin-ger, These dear de-lights we

rit. la, la, la! *ff a tempo* Al-though we fain would lin-ger, These dear de-lights we

rit. la, la, la! *ff a tempo* Al-though we fain would lin-ger, These dear de-lights we

rit. la, la, la! *ff a tempo* Al-though we fain would lin-ger, These dear de-lights we

a tempo

shun, For love and homemay not be ours Un-til our jour-ney's done,

shun, For love and homemay not be ours Un-til our jour-ney's done,

shun, Home may not be ours Un-til our jour-ney's done.— Un-

poco a poco dim. our jour-ney's done. But

poco a poco dim. our jour-ney's done. And so we wan-der through the world, But

poco a poco dim. our jour-ney's done. And so we wan-der through the world, But

poco a poco dim. our jour-ney's done. And so we wan-der through the world, But

ev - er as we roam, One haunt - ing strain rings through our songs, The

ev - er as we roam, One haunt - ing strain rings through our songs, The

più dim. *rit.* *p*

più dim. *rit.* *p*

più dim. *rit.* *p*

più dim. *rit.* *p*

thought of love and home. — Tra-la - la - la, — Tra-la - la - la, — Tra-

thought of love and home. — Tra-la, — Tra-la-la - la, — Tra-la - la-

thought of love and home. Tra-la - la - la, — Tra-la-la - la, — Tra-la,

a tempo *pp*

a tempo *pp*

a tempo *pp*

a tempo *pp*

a tempo *pp*

la - la - la - la - la - la - la - la, — Tra-la - la, la - la!

la - la - la - la - la - la - la - la, — Tra-la - la, la - la!

Tra - la - la - la - la - la, — la - la!

riten. *ppp*

riten. *ppp*

riten. *ppp*

riten. *ppp*

riten. *ppp*

Alla Marcia. (♩=120)

pp

cresc.

f

Chorus of Bridesmaids.
Allegretto grazioso. (♩=132)

Soprano I. *p*

Soprano II. *p* Strew in her path-way the

Alto I. *p*

Alto II. *p* Strew in her path-way the

Allegretto grazioso. (♩=132) *p* Strew

p espress.

p

p

p

p

beau - teous flowers, Li - lies, vi-o-lets and ro - - ses!

Li - lies,

beau - teous flowers, Li - lies, vi-o-lets, ro - - ses!

beau - teous flow - ers, Li-lies, vi-o-lets, ro - - ses!

mf

mf

mf

mf

mf

con pedale

Speed with gay mu - sic the fleet - ing hours, Till night, till
 Speed with gay mu - sic the fleet - ing hours, Till night, till

p *cresc.* *mf*

night her por - tal clo - ses!
 night her por - tal clo - ses!

dim. *poco rit.*

Throw back the veil from her beau - ty so rare, Grant not a moment to
 Throw back the veil from her beau - ty so rare, Grant not a moment to

ppa tempo *cresc.* *ppa tempo* *cresc.*
mf a tempo *marc.* *mf a tempo* *marc.* *cresc.* *cresc.*

sor - row! E'en as to - day, no trou - ble nor care,

sor - row! E'en as to - day, no trou - ble nor care,

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics: "sor - row! E'en as to - day, no trou - ble nor care,". The bottom two staves are piano accompaniment. The music is in a minor key and features a melodic line with some rests and a more active bass line.

Joy - ous be ev' - ry to - mor - - row, Joy - ous ev' - ry to -

Joy - ous be ev' - ry to - mor - - - - row! Ev' - ry to -

The second system continues the musical score with four staves. The vocal parts have lyrics: "Joy - ous be ev' - ry to - mor - - row, Joy - ous ev' - ry to -" and "Joy - ous be ev' - ry to - mor - - - - row! Ev' - ry to -". The piano accompaniment includes a fermata over a chord and a dynamic marking of *ff*.

rit. mor - - - row! *a tempo*

rit. mor - - - row! *a tempo*

rit. mor - - - row! *a tempo*

rit. mor - - - row! *a tempo*

The third system consists of four staves. The vocal parts have lyrics: "mor - - - row! a tempo", "mor - - - row! a tempo", "mor - - - row! a tempo", and "mor - - - row! a tempo". The piano accompaniment features a fermata, a dynamic marking of *ff*, and a *dim.* marking. The system concludes with a final cadence.

A Bridesmaid.

Mezzo-Soprano Solo.
mf ben espressivo

We who loved thee through all these bright years Sigh as we

p *pp*

think thou must leave us. Hence with the sighing! Yield not to

f *rit.*

tears! Naught the day brings can grieve us! Join in the

a tempo *p* *marc.* *pp*

dance with the new-wed-ded pair, Grant not a moment to

cresc. *cresc.*

sor-row, E'en as to-day, no trou-ble nor care,

f *mf* *cresc.* *cresc.*

ff *rall.* *a tempo*

Joyous be ev'ry to - mor - - - row!

Tenor. (Students in the distance)

Tra-la-la-la-la - la-la, Tra-

rit.

la-la-la - la.

Soprano I. *pp a tempo*

Soprano II. *pp a tempo*

Alto I. *pp a tempo*

Alto II. *pp*

Strew in her pathway the beau - teous flowers,

Strew in her pathway the beau - teous flowers,

rit. *a tempo*

Strew beau - teous flow - ers,

cresc. *più cresc.*

Li - lies, vi-o-lets and ro - - ses, Speed with gay mu - sic the

cresc. *più cresc.*

Li - lies, *cresc.* *più cresc.*

Li - lies, vi-o-lets, ro - - ses, Speed with gay mu - sic the

cresc. *più cresc.*

mf fleet - ing hours Till night, till night her por - tal clo - *dim.*

mf fleet - ing hours Till night, till night her por - tal clo - *dim.*

mf *dim.*

poco rit. *pp a tempo*

ses! Throw back the veil from her beau - ty so

poco rit. *pp a tempo*

ses! Throw back the veil from her beau - ty so

poco rit. *mf a tempo* *marc.*

ses! Throw back the veil from her beau - ty so

poco rit. *mf a tempo* *marc.*

poco rit. *dolce* *pp a tempo*

cresc. rare, Grant not a moment to sor - row! E'en as to -

cresc. rare, Grant not a moment to sor - row! E'en as to -

cresc. rare, Grant not a moment to sor - row! E'en as to -

cresc.

day, no trou - ble nor care, Joy - ous be ev' - ry to -
 day, no trou - ble nor care, Joy - ous be ev' - ry to -

mor - - row! Joy - ous ev' - ry to - mor - -
 mor - - row! Ev' - ry to - mor - -

Mezzo-Soprano Solo.
 We who loved thee through all these
 row! Join in the dance with wed - ded pair.
 row! Join in the dance with wed - ded pair.
 Join in the

mf
years, Sigh,

pp
with wed - - - ded pair.

pp
with wed - - - ded pair.

pp
dance, the dance with wed - - - ded pair.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *mf* for the vocal entry and *pp* for the piano accompaniment.

p
Sigh,

pp
We who loved thee,

pp
We who loved thee,

sempre pp

Detailed description: This system continues the vocal and piano parts. It features two vocal staves and a piano accompaniment. The piano accompaniment has a consistent rhythmic accompaniment. Dynamics include *p* for the vocal entry and *pp* for the piano accompaniment and the second vocal entry.

Students in the distance.

Tenor I. *pp*

Tenor II. *pp*

Bass I. *pp*

Bass II. *pp*

Tra - la - la, Tra-la - la - la, Tra - la-la-la-la-la

Tra-la - la, Tra-la - la, Tra-la - la-la-la-la-la

Tra-la - la, Tra-la - la, Tra-la-

Soprano I. *molto rit.* Più mosso. (♩ = 176)

Join in the

la - la - la, Tra - la - la - la - la! *pp molto rit.* *ppp*

la - la - la, Tra - la - la - la - la! *pp molto rit.* *ppp*

la - la - la - la - la - la - la - la! *pp molto rit.* *ppp*

molto rit. *ppp*

la - la - la - la - la - la - la - la! *molto rit.* *mf*

la - la - la - la - la - la - la - la! *molto rit.* *mf*

Mezzo-Soprano Solo.

Join in the dance,

Soprano I. dance,

Soprano II. in the dance,

Alto I. No trou - ble nor care!

Alto II. No trou - ble nor care!

Ah,

E'en as to-day, nor trou - ble nor care,

Joy-ous ev' - ry to -

E'en as to-day, to - - -

to - - mor - - row!

mor - - - row!

mor - - - row!

mor - - - row!

Join in the

Join in the

8

This system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a 2/4 time signature. The lyrics are: "to - - mor - - row!", "mor - - - row!", "mor - - - row!", "mor - - - row!", "Join in the", and "Join in the". A piano section begins with a forte dynamic and a first ending bracket labeled "8".

Join in the dance, the dance!

Join in the dance, the dance!

Join in the dance! the dance!

dance, in the dance, the dance!

dance, in the dance, the dance!

This system continues the vocal and piano parts. The lyrics are: "Join in the dance, the dance!", "Join in the dance, the dance!", "Join in the dance! the dance!", "dance, in the dance, the dance!", and "dance, in the dance, the dance!". The piano accompaniment features a rhythmic pattern with eighth and sixteenth notes.

A Sybil.

No 3.

Andantino quasi Recitativo. (♩ = 66)

Alto Solo. *f* *p* *cresc.*

A-way! A-way! Let si-lence reign! Forwhile ye

poco rit. *p* (♩ = 72) *pp* *dolce marcato*

dance and sing A lone-ly heart must throb with

rit. (♩ = 69)

pain, And love through suf - fer-ing.

rit. *colla voce.* *pp*

mf *dim.*

Where lof-ty pines their shadows throw, And sigh from night till

p marcato

pp *mf* *Più mosso.* (♩ = 96) *ff* *sosten.*

morn, He wanders id-ly to and fro, For - sa - ken,

p agitato *f* *sosten.*

riten.

for - sa - ken and for - lorn!

riten. *pp*

f Allegro. (♩ = 88) *rit.* *

His draught of joy, of joy was all too brief, The dream too quickly

mf *rit.* *

flown, — His a - ching breast knows on - ly grief,

f *poco marcato* *rit.* *

dim. *rit.* *p* *a tempo* *pp* *poco tranquillo*

And he must mourn a - lone! Oh thou, un -

pp *a tempo* *poco tranquillo*

rit. *

espressivo

hap - py, pas - siontossed! Bear thy hea - vy woe!

dolcissimo *cresc.* *rit.* *

f They who e'en have loved, have loved and lost, *p rit.* A soothing

pp balm can know. *(♩ = 69)*

Alto Solo. *p cresc.*
The Forest Trees. Before thee

Soprano. pp
 Come to the for-est's friend-ly shade, Lift up thy drooping head!

Alto. pp

Tenor. pp
 Come to the for-est's friend-ly shade, Lift up thy drooping head!

Bass. pp

f *dim.* *rit.*

now, through ev'-ry glade, A path of peace is

p *rit.*

Be-fore thee now, through ev'-ry glade,

p *rit.*

Be-fore thee now, through ev'-ry glade,

pp rit.

A path of

pp *Più lento. (♩ = 60)*

spread!

pp

All ye who bow'neath

pp

peace!

pp

All ye who bow'neath

pp

pp *Più lento. (♩ = 60)*

poco cresc.

sor-rows bur-den, Wea-ry, sad, with care oppressed, Hith-er come, and *poco cresc.*

sor-rows bur-den, Wea-ry, sad, with care oppressed, Hith-er come, and *poco cresc.*

pp *Red.* * *Red.* *

pp find in coming Peace and rest. — In these shades, so *p*

pp find in coming all Peace and rest. — In these shades, so *p*

cresc.

dark and qui-et, Let thy lone-ly footstep stray, Here all thy *mf*

dark and qui-et, Let thy lone-ly footstep stray; — Here will all thy *mf*

dark and qui-et, Let thy lone-ly footstep stray; — Will all thy *mf*

dark and qui-et, Let thy lone-ly footstep stray; Will all thy *mf*

Spirit of the Night. ⁴⁷

Bass Solo.

rit.

p tranquillo

The glowing sun doth

sore afflictions Pass a-way. —

sore afflictions Pass a-way. —

sore afflictions here Pass a-way. —

sore afflictions here Pass a-way.

tranquillo

sink to rest, The twilight shadows fall. Each bird has sought its

qui - et nest, And peace reigns o-ver all, And peace reigns

poco rit. *a tempo*

o - - ver all

Soprano. *poco rit.* *pp* *a tempo*
O hear the song the pines — are sing - ing, Counsel sweet as

Alto. *poco rit.* *pp* *a tempo*

Tenor. *poco rit.* *pp* *a tempo*
O hear the song the pines — are sing - ing, Counsel sweet as

Bass. *poco rit.* *pp* *a tempo*

poco rit.

dolce a tempo

*Red. * Red. * Red. * Red. **

cresc. *pp*

to a friend; "Earth-ly joys and earth-ly sorrows Soon will end."—

cresc. *pp*

"Earth-ly joys and earth-ly sorrows Soon will end."—

cresc. *pp*

to a friend; "Earth-ly joys and earth-ly sorrows, They soon will end."—

cresc. *pp*

cresc. *pp*

*Red. * Red. * Red. * Red. **

p cresc. Moth - er Na - ture, all - con - so - ling, *più cresc.* Brings thee balm for
p cresc. Moth - er Na - ture, all - con - so - ling, *più cresc.* Brings thee balm for
p cresc. Moth - er Na - ture, all - con - so - ling, *più cresc.* Brings thee balm for

Moth - er Na - ture, all - con - so - ling, Brings thee balm for
p cresc. *più cresc.*

ev - ry grief; Trust her, she will give thee Sweet re -
 ev - ry grief; — Trust her love, and she will give thee Sweet re -
 ev - ry grief; — Trust her love, and she will give thee Her sweet re -
 ev - ry grief; Trust her love, and she will give thee Her sweet re -

f *dim.* *p*

pp *rit.* *pp* *rit.*
 lief, She will give thee Sweet re - lief!
 lief, — And she will give thee Sweet re - lief!

pp *ppp* *rit.*

Nº 4.

Spirit of the Night.

Allegro. (♩ = 96)
Bass Solo.

The first system of the musical score features a Bass Solo in the bass clef, starting with a *rall.* (rallentando) marking and a *p* (piano) dynamic. The piano accompaniment in the grand staff (treble and bass clefs) is marked *legato* and *p*. The piano part includes a trill in the right hand and a melodic line in the left hand, with a *rall.* marking in the middle. The system concludes with a fermata over a whole note chord.

con molto espressione e più lento. (♩ = 66)

Night-in-gale, let thy sweet song Float on the eve - ning air! Thy

Più lento. (♩ = 66)

The second system introduces the vocal line in the bass clef, marked *con molto espressione e più lento.* (♩ = 66) and *mf* (mezzo-forte). The piano accompaniment is marked *p*. The system includes the lyrics: "Night-in-gale, let thy sweet song Float on the eve - ning air! Thy".

espressivo

strain can soothe each bitter wrong, And lift each load of

The third system continues the vocal line, marked *espressivo*. The piano accompaniment features a triplet in the right hand and a melodic line in the left hand, with a *p* dynamic. The system includes the lyrics: "strain can soothe each bitter wrong, And lift each load of".

accelerando *mf* *Tempo I*

care! O Night-in-gale, O Night - in-gale!

accel. e creso. *mf* *dim.*

The fourth system features a tempo change to *Tempo I* and includes the lyrics: "care! O Night-in-gale, O Night - in-gale!". The piano accompaniment is marked *accel. e creso.* (accelerando e crescendo) and *mf*, ending with a *dim.* (diminuendo) marking. The system concludes with a fermata over a whole note chord.

Nightingale.

Allegro à piacere.

Soprano Solo. *riten.*

f *lunga pp* *lunga cresc.*
Ah Ah Ah

pp *colla voce*

brillante *rit.* *f*
Cease thy re-

pp rit.

con forza. (♩ = 138) *Ritmo di tre battute.*

pin - ing! Still for thee shin - ing, God's blessed sun -

f *ff*

shine, so won-drous fair! Earth in its beau - - - ty

sempref *mf*

Calls thee to du - - ty, Out of the gloom of thy

Ritmo di due battute.

bit-ter des-pair! Rouse thee! A-wa - ken! Thou'rt not for-

sa - - ken, While the heart beats there is work to be done.

Soon will thy sad-ness Turn in-to glad-ness, If thou wilt

hope, and in pa-tience strive on,

strive on!

mf *p* *pp* *cresc.*

f *rit.* *a tempo*

mf *cresc.* *f*

mf *cresc.* *molto rit.*

a tempo *mf*

The musical score is written for voice and piano. It consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment. The piano part features various dynamics such as *mf*, *p*, *pp*, *f*, and *molto rit.*, along with performance directions like *rit.*, *a tempo*, and *cresc.*. The lyrics are: "bit-ter des-pair! Rouse thee! A-wa - ken! Thou'rt not for-sa - - ken, While the heart beats there is work to be done. Soon will thy sad-ness Turn in-to glad-ness, If thou wilt hope, and in pa-tience strive on, strive on!". The piano accompaniment includes many ledger lines in the bass clef and some in the treble clef. There are also some markings like "8" and "V" in the piano part.

The Forest Trees.

Soprano.

Look up to Hea - - - ven! To thee is

Alto

Tenor.

Look up to Hea - - - ven! To thee is

Bass, *f*

giv - - - en Help, help that will strength - - - en that will

mf *cresc.*

giv - - - en Help, help that will strength - - - en that will

mf *cresc.*

giv - - - en Help that will strength - - - en that will

strengthen thy des - o - late heart. Rouse thee! A - wa - ken! Thou'rt not for -

on thy des - o - late heart. Rouse thee! A - wa - ken! Thou'rt not for -

strengthen thy des - o - late heart. Rouse thee! A - wa - ken! Thou'rt not for -

sa - ken! God's love is with thee, *p*
 sa - ken! God's love is with thee, *p*
 sa - ken! God's love is with thee, *p*

ff *p*
 God's love is with thee, *p*
 God's love is with thee, *p*

God's love is with thee, wher ev - *pppoco rit.*
 love is with thee, is with thee, wher ev - *pppoco rit.*
 God's love is with thee, wher ev - *pppoco rit.*

God's love is with thee, wher ev - *poco rit.*
pp

Nightingale. *So.* * *p*
 Soprano Solo Ah Ah ah

er thou art! *a tempo* Rouse thee! *p* A - wa - ken! *mf*
 -er thou art! *a tempo* Rouse thee! *p* A - wa - ken! *mf*
 thee! Rouse thee! A - wa - ken!

a tempo *mf*

a piacere ff *pp rit. lunga f* **Tempo I.**

ah Cease thy re-

a piacere *p* *pp lunga rit.*

Ritmo di tre battute. *ff*

pin - ing! Still for thee shin - ing God's blessed sun

Soprano. *p* *p* *mf*

Alto. Cease re - pin - ing! Still is shin - ing, blessed sun -

Tenor. *p* *p* *mf*

Bass. Cease re - pin - ing! Still is shin - ing, blessed sun

Ritmo di tre battute.

Still is shin - ing, blessed sun -

f *ff*

*Red. ** *Red. ** *Red. **

sempref

shine so won - drous fair! Eearth in its beau -

- shine so won - drous, won - drous fair!

- shine so won - drous, won - drous fair!

shine so won - drous fair!

mf

*Red. ** *Red. **

- - - ty Callsthee to du - - - ty, Out of the

gloom of thy bit-ter des - pair!

Ritmo di due battute.

p Rouse thee! A-wa - ken! Thou'rt not for - sa - ken! While the heart beats there is
f rit. a tempo

p Rouse thee! A-wa - ken! Thou'rt not for - sa - ken! While the heart beats there is
f rit. a tempo

Ritmo di due battute.

f rit. a tempo

Soprano Solo.

Soon will thy sad-ness Turn in-to
 work to be done. Will thy sad-ness Turn in-to
 work to be done. Will thy sad-ness Turn in-to
 Will thy sad-ness Turn in-to

f *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

glad-ness, If thou wilt hope and in pa-tience strive

mf *cresc.*

glad-ness, If thou wilt hope, and in
 glad-ness, If thou wilt hope, and in
 glad-ness, If thou wilt hope, and in

mf *mf* *mf*

f

on, _____ strive _____ on! _____

pa - - tience strive on, _____ strive _____ on! _____

pa - - tience strive on, _____ strive _____ on! _____

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

molto rit. *a tempo*

Strive on!

and in patience strive on!

and in patience strive on!

Nº 5. Serenade.

Allegro con spirito. (♩ = 112.)

The first system of the score consists of two staves. The upper staff is in treble clef and contains a few notes, including a half note G4 and a quarter note A4. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, with many of them grouped in triplets. The dynamic marking *pp* is placed above the first few notes of the lower staff.

The second system continues the piece. The upper staff has a melodic line with some grace notes and slurs. The lower staff continues the eighth-note accompaniment. The dynamic marking *poco a poco cresc.* is written across the system. The system concludes with a *f* dynamic marking and a fermata over a chord. A small signature "L. d. *" is visible at the bottom right of the system.

The third system features a more active melodic line in the upper staff, with slurs and accents. The lower staff continues the accompaniment. The dynamic marking *marcato* is placed below the lower staff. The system ends with a fermata over a chord. A small signature "L. d. *" is visible at the bottom left of the system.

The fourth system shows a melodic line in the upper staff with slurs and accents. The lower staff continues the accompaniment. The dynamic marking *p* is placed above the lower staff. The system ends with a fermata over a chord. A small signature "L. d. *" is visible at the bottom left of the system.

The fifth system continues the melodic and accompanimental lines. The dynamic marking *f* is placed above the lower staff. The system ends with a fermata over a chord. A small signature "L. d. *" is visible at the bottom left of the system.

The sixth system features a melodic line in the upper staff with slurs and accents. The lower staff continues the accompaniment. The dynamic marking *mf* is placed above the lower staff. The system concludes with a *f* dynamic marking and a fermata over a chord. A small signature "L. d. *" is visible at the bottom right of the system.

Chorus of Villagers.

Soprano. *p* From ma - ny a lat-ticed

Alto. *p* From ma - ny a lat-ticed

Tenor. *p* From ma - ny a lat-ticed

Bass. *p* From ma - ny a lat-ticed

dim. From ma - ny a lat-ticed *p*

poco marc.

win - dow, A - flame with spark - ling eyes *cresc.*

win - dow, A - flame with spark - ling eyes *cresc.*

win - dow, A - flame with spark - ling eyes That bright - en

cresc.

mf That brighten with en - chant - ment When thoughts of *cresc.*

mf That brighten with en - chantment When thoughts *cresc.* of

mf That brighten with en - chantment When thoughts *cresc.*

with en - chantment When thoughts of *cresc.*

home a - rise, Come voi - cessweet and

home a - rise, Come voi - cessweet and

tender Up - on the fra - grant air, We hearthem as we

ten - der Up - on the fra - grant air, We hearthem as we

ten - der Up - on the fra - grant air, We hearthem

laugh and shout A - mid the tor - ches' flare, We hearthem as we

laugh and shout A - mid the tor - ches' flare, We hearthem

as we laugh and shout 'Mid tor - ches' flare, We hearthem

laugh and shout A - mid the tor - ches' flare! Hur-rah!

as we laugh and shout A - mid the tor - ches' flare! Hur-rah!

Hurrah! Hur-rah!

Hurrah! Hur-rah!

pp

We hear them as we

pp

We hear them as we

pp

We hear them as we

pp dolce marc.

poco cresc.

march a-way, And vil - lage lights grow dim, While heav - en's tor-ches

march a-way, And vil - lage lights grow dim, While heav - en's tor-ches

march a-way, And lights grow dim, heav - en's

poco cresc.

poco cresc.

poco cresc.

poco cresc.

Red.

Red.

Red.

far a-bove Il - lume the for - est grim And send the magic

far a-bove Il - lume the for - est grim And send the magic

tor - ches Il - lume the for - est grim And send the magic

mf

mf

mf

mf

Red.

Red.

Red.

of their light In - to her wood - land home;

of their light In - to her wood - land home;

Red.

Red.

Red.

We'll send a song, We'll send a song of ec - s - tasy That from our hearts will come! Hur

We'll send a song, We'll send a song That from our hearts will come! Hur

rah! Hur - rah! Hur - rah!

rah! Hur - rah! Hur - rah!

sempre f Sing to the for - est mai - den, Thou bride of a wood - land

sempre f Sing to the for - est mai - den, Thou bride of a wood - land

sempre f

shrine! May hap - pi-ness and sun - shine Be now for - ev - er

shrine! May hap - pi-ness and sun - shine Be now for - ev - er

thine! To him who shares thy rap - ture We joy - ous wish - es

thine! To him who shares thy rap - ture We joy - ous wishes

thine! To him who shares thy rap - ture We wish - es

bring Of all that is en - com - passed By a gol - den wed - ding

bring Of all that is en - compassed By a gol - den wed - ding

bring Of all that is en - compassed By a gol - den wed - ding

bring Of all that is en - compassed By a gol - - den

ring. Good night, good friends, good
 ring. Good night, good friends,
 ring. Good night, good friends,

wed - dingring. Good night, good night, good friends,

night. Now we home - ward, home - ward
 good night. Now we home - ward, home - ward

ritenuto -
ritenuto -
ritenuto -

ff *ritenuto* -

light our way. Good
 light our way. Good

a tempo
a tempo
a tempo
a tempo

a tempo

Good night, good night, good night,
 night, and a - gain, good night! Oh, the honeymoon
 night, and a - gain, good night!

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

diminuendo

Good night, good
 shines for aye! good
 Oh, the honey-moon shines for aye! good

allegro, molto *cresc. molto* *cresc. molto* *cresc. molto*

ff *cresc. molto*

Red. * *Red.* *

night!
 night!

ff *stacc.*

Red. *