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NOVELLO'S ORIGINAL OCTAVO EDITION.

SONG DANCES

VOCAL SUITE

FOR

FEMALE VOICES

(S.S.C.)

WITH ACCOMPANIMENT FOR THE PIANOFORTE (TWO OR FOUR HANDS)

THE WORDS WRITTEN BY

JAMES HOGG, BARRY CORNWALL, AND OTHERS

THE MUSIC COMPOSED BY

WILFRED BENDALL.

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MADE IN ENGLAND.

1899

THE instrumental part of this work is not a mere accompaniment, but is complete in itself, and can be played without the voices, either as pianoforte solo or duet.

For a performance by a choir the use of the Pianoforte Duet part is recommended.

Band parts can also be had.

SONG DANCES.

I.

TO THE SKYLARK.

James Hogg.

Wilfred Bendall.

Allegretto. $\text{♩} = 48.$

Piano introduction in G minor, 3/4 time. The right hand features a melodic line with trills and grace notes. The left hand provides harmonic support with chords and a bass line. Dynamics include *f* and *sf*. Pedal markings are present at the end of the piece.

1st Soprano.

Bird of the wil - derness! Blithesome and cum - berless, Sweet be thy ma - tin, o'er

2nd Soprano.

Bird of the wil - der - ness! Blithesome and cum - ber - less, Sweet be thy ma - tin, o'er

Contralto.

Bird of the wil - der - ness! Blithesome and cumber - less, Sweet be thy ma - tin, o'er

Piano accompaniment for the first vocal entry. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f*. Pedal markings are present.

moorland and lea! Em - blem of hap - pi - ness!

moorland and lea!

Blessed is thy dwelling place:

moorland and lea!

Piano accompaniment for the second vocal entry. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *f* and *p*. Pedal markings are present.

31 Oct. 19, 1905, 75

p *CRESC.*
 O! to a - bide in the des-ert with thee. *p*
 O! to a - bide in the des-ert with thee, O! to a -
 O! to a -

CRESC. *f* *p*

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

rit. *f*
 - bide in the des-ert with thee. thee. Wild is thy lay, and loud,
 - bide in the des-ert with thee. thee. Wild is thy lay, and loud,
 - bide in the des-ert with thee. thee. Wild is thy lay, and loud,

rit. *f*

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

Far in the dow-ny cloud: Love gives it e - ner-gy, Love gave it
 Far in the dow-ny cloud: Love gives it e - ner-gy, Love gave it
 Far in the dow-ny cloud: Love gives it e - ner-gy, Love gave it

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

birth. *P* Where on thy dew - y wing, Where art thou jour - ney - ing?

birth. Thy

birth. *P* Where on thy dew - y wing,

P lay is in hea - ven, *dim.* Thy love is on earth.

Where art thou jour - ney - ing?

dim. *CRIST.*

P Then, when the gloam - ing comes, Low in the

P Then, when the gloam - ing comes, Low in the

P Then, when the gloam - ing comes, Low in the

f p

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

CRESC. *f*

hea-ther blooms, Sweet will thy wel-come And bed of love be: Em-blem of

CRESC. *f*

hea-ther blooms, Sweet will thy wel-come And bed of love be: Em-blem of

CRESC.

heather blooms, Sweet will thy wel-come And bed of love be:

CRESC. *f*

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

hap-pi-ness!

p

hap-pi-ness! Blest be thy dwell-ing place!

O! to a-bide in the

p

rit. al fine. *p*

O! to a-bide _____ with thee.

rit. al fine. *p*

O! to a-bide in the des-ert with thee.

f *rit. al fine.* *p*

des-ert with thee, O! to a-bide in the des-ert with thee.

f *rit. al fine.*

II. TO A NIGHTINGALE.

Barry Cornwall.

Wilfred Bendall.

Tempo di Minuetto.

1st SOPRANO. *p*
Thy

2nd SOPRANO. *p*
Thy

CONTRALTO. *p*
Thy

Tempo di Minuetto. ♩ = 92.

PIANO. *f* *p*

voice is sweet, is sad, is clear, — And yet, me - thinks — 't should flow un -

voicé is sad, — is clear, And yet, me -

voice is sad, — is clear, And yet, me -

seen, Like hid - den ri - vers that we hear, — Sing - ing a -

- thinks 't should flow unseen, Like hid - - den ri - vers that we hear, Sing -

- thinks 't should flow unseen, Like hid - - den ri - vers that we hear, — Sing -

- mongst the for - est green. De - lay, de-lay! till dow - ny

- ing a-mongst the for- est green.

- ing a-mongst the for- est green.

p

eve, In - - to her twi - light woods hath flown, in -

CRESC. to her twi - light woods hath flown.

f

p De -

CRESC.

Too
 In-to her twi - light woods hath flown, Too
 -lay, de-lay till dōw-ny eve In-to her woods hath flown, Too

soon, mu-sician, dost thou grieve, Love bloomest best like thought a - lone.
 soon, dost thou grieve, Love bloomest best like thought a - lone.
 soon, dost thou grieve, Love bloomest best like thought a - lone.

CRSC. *dim.*

P Cease, cease a while! thy ho - ly strain Should be a -
P Cease, cease a while! thy ho - ly strain Should be a -
P Cease, cease a while! thy ho - ly strain Should be a -

P

- mongst the si - lence born.

- mongst the si - lence born. Thy heart may then un -

- mongst the si - lence born.

- fold its pain,

p Lean - ing up - on its bri - dal

rit.

a tempo
p Thy voice is sweet, is sad, is clear, And yet, me - thinks — 't should flow un -

p Thy voice is sad, — is clear, And yet, me -

thorn. Thy voice is sad, — is clear, And yet, me -

a tempo
p

seen, Like hid-den ri-vers that we hear, Sing-ing a -

- thinks't should flow un-seen, Like hid - - den ri-vers that we hear, Sing -

- thinks't should flow un-seen, Like hid - - den ri-vers that we hear, Sing -

- mongst the for - est green. De - lay, de-lay! till dow - ny

- ing a-mongst the for-est green.

- ing a-mongst the for-est green.

p

p

eve, In — to her twi-light woods hath flown, in -

CRASC.

- to her twi - light woods hath flown.

f

p

De -

CRASC.

f

Too

In-to her twi - light woods hath flown. Too

- lay, de-lay! till dow-ny eve In-to her woods hath flown. Too

soon, mu-sician, dost thou grieve, Love bloomest best like thought a - lone.

soon, dost thou grieve, Love bloomest best like thought a - lone.

soon, dost thou grieve, Love bloomest best like thought a - lone.

CRASC.

dim.

alio

III. TWILIGHT.

Anon.

Wilfred Bendall.

Allegretto. ♩ = 120.

Piano introduction in 4/4 time, marked *Allegretto* with a tempo of ♩ = 120. The music is in G major and consists of four measures. The right hand features a flowing eighth-note melody, while the left hand provides harmonic support with chords and single notes.

1st Soprano.
Gen - tle twi - light, come! — And spread thy peaceful wings, A -

2nd Soprano.
Gen - tle twi - light, come! And spread thy peaceful wings, A -

Contralto.
Gen - tle twi - light, come! And spread thy peaceful wings, A -

P

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

The first system of the vocal score features three vocal parts (1st Soprano, 2nd Soprano, and Contralto) and piano accompaniment. The vocal lines are in G major and follow the lyrics provided. The piano accompaniment includes a piano (*P*) dynamic and a series of pedal markings (*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **) indicating where to depress the sustain pedal.

CRSC.
- long the shore, with fai - ry hum, And mys - tic, mys - tic mur - mur - ings:

CRSC.
- long the shore, with fai - ry hum, And mys - tic, mys - tic mur - mur - ings:

CRSC.
- long the shore, with fai - ry hum, And mys - - tic mur - mur - ings:

CRSC.

The second system of the vocal score continues the vocal parts and piano accompaniment. It features three vocal parts and piano accompaniment. The vocal lines are in G major and follow the lyrics provided. The piano accompaniment includes a *CRSC.* (Crescendo) marking and a fermata over the final measure of the piano part.

10717

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12 2nd Soprano.

Come while the lake is still, And mute the bree-zes play, And

p *CRESC.*

birds with many an art-less trill, Shall sing thy roun-de-lay, shall

CRESC.

1st Soprano. *p* *CRESC.*
 2nd Soprano. And birds with many an art-less trill, Shall sing, shall
 sing thy roun-de-lay, Shall sing
 Contralto. *p* *CRESC.*
 And birds with many an art-less trill, Shall sing, shall

CRESC.

sing thy roun-de-lay Gen-tle twi-light come! And
 thy roun-de-lay Gen-tle twi-light come! And
 sing thy roun-de-lay Gen-tle twi-light come! And

f a tempo
f a tempo
f a tempo

rit. *f a tempo*

Ped * *Ped* * *Ped* *

accel. un poco

spread thy peaceful wings, *accel. un poco* and spread thy peaceful
 spread thy peaceful wings, and spread thy peaceful wings, and
 spread thy peaceful wings.

accel. un poco

*Ped. * Ped. * Ped. ** *Tempo I^o*

wings, A - long the shore, with fai - ry hum, And
 spread thy peace - ful wings, with fai - ry
 A - long the shore, with hum, And

Tempo I^o

rall. f p a tempo

mys - tic, mys - tic mur - mur - ings. Yon lit - tle gol - den
rall. f p
 hum, And mys - tic mur - mur - ings. Yon
rall. f p
 mys - tic, mys - tic mur - mur - ings. *a tempo*

rall. fz p

star— Hath filled his urn a - new, To aid thy stealthy
lit - tle gol - den star, Hath filled his urn a - new,

To

cresc.

flight from far, A - mid the depths of blue, Yon lit - tle gol - den
Yon

aid— thy steath-y flight, A - mid the depths of blue.

rit. *a tempo*

cresc. *f* *p* *a tempo*

star, Hath filled his urn a - new, To aid thy stealthy
lit - tle gol - den star, Hath filled his urn a - new,

To

cresc.

flight from far, A - mid the depths of blue.

A - broad the

aid thy stealthy flight A - mid the depths of blue. A - broad the

glow-worm tries, With liv - ing lamp, to greet Thy light fall from the

glow-worm tries, With liv - ing lamp, to greet Thy light fall from the

P Yon lit - tle gol - den

balm - y skies, And hith - er guide thy feet. Yon

balm - y skies, And hith - er guide thy feet. *P*

star, Hath filled his urn a - new, To
lit - tle gol - den star, Hath filled his urn a -

CRESC.

aid thy stealth-y flight from far, A - mid the depths of
-new, To aid thy flight from far, A - mid the depths of
rall.
rall.
rall.
A - mid the depths of blue, of

blue.
blue.
blue.

a tempo

p
Gen - tle twi - light, come! — And spread thy peace - ful wings, A -

p
Gen - tle twi - light, come! And spread thy peace - ful wings, A -

p
Gen - tle twi - light, come! And spread thy peace - ful wings, A -

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

cresc.
- long the shore with fai - ry hum, And mys - tic, mys - tic mur - mur - ings:

cresc.
- long the shore with fai - ry hum, And mys - tic, mys - tic murmur - ings:

cresc.
- long the shore with fai - ry hum, And mys - - tic murmur - ings:

cresc.
8

2nd Soprano.

p
Come while the lake is still, And mute the bree - zes play, And

p
cresc.

birds with many an art-less trill, Shall sing thy roun-de - lay, shall

1st Soprano. *p* *CRISC.*

2nd Soprano. And birds with many an art - less trill, Shall sing, shall
sing thy roun - de - lay, Shall sing —

Contralto. *p* *CRISC.*

And birds with many an art - less trill, Shall sing, shall

sing thy roun - de - lay. Gen - tle twi - light come! — And

— thy roun - de - lay. Gen - tle twi - light come! And

sing thy roun - de - lay. Gen - tle twi - light come! And

f

f

f

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

accel. un poco

spread thy peace-ful wings, — *accel. un poco* And

spread thy peace-ful wings, And spread thy peace-ful

spread thy peace-ful wings, *accel. un poco*

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

Tempo I^o

spread thy peace-ful wings, A - long the shore with fai-ry

wings, and spread thy peace-ful wings

A - long the shore — with

Tempo I^o

rall. *f*

hum, And mys - tic, mys - tic mur - - mur - ings.

rall. *f*

with fai - ry hum And mys - tic mur - - mur - ings.

rall. *f*

hum, And mys - tic, mys - tic mur - - mur - ings.

rall. *f* *sf*

IV. THE RAIN IS FALLING.

Barry Cornwall.

Wilfred Bendall.

Tempo di Valse.

1st SOPRANO. *p*

2nd SOPRANO. *p*

Tempo di Valse. ♩ = 54.

PIANO. *p*

wind is loud, The morn-ing is hi-ding Be - hind a

wind is loud, The morn-ing is hi-ding Be - hind a

cloud, The stars are scat-tered By dawn of day,

cloud, The stars are

CRISC.

but

CRISC.

but

CRISC.

scat-tered By dawn of day, But where is my lo-ver?

Contralto.

But where is my lo-ver? but

CRISC.

where is my lo - ver? where is my lo - ver? A - way far a -

where is my lo - ver? where is my lo - ver? A - way far a -

where is my lo - ver? where is my lo - ver? A - way far a -

1. - way! The - way!

2. - way! The - way!

- way! - way! Ah! the sky it chang - eth, The

1. - way! The - way!

2. - way! The - way!

rain, the sun, As the hope that we cher-ish Is lost... or

CRESC.

CRESC.

Ped. *

What care for the sha-dows, If

What care for the shadows, what care for the sha-dows, If

won. What care for the shadows, what care for the sha-dows, If

CRESC. *f*

CRESC. *f*

CRESC. *f*

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

hearts be gay? What use in the sum-mer, If friends de -

hearts be gay? What use in the sum-mer, If friends de -

hearts be gay?

p

p

p

-cay? The

-cay? The

rall.

What use in the sum-mer, If friends de-cay?

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, both in a key with one flat (B-flat major or D minor). The lyrics are '-cay?' and 'The'. The bottom staff is the piano accompaniment, featuring a melodic line in the right hand and a harmonic line in the left hand. A 'rall.' (rallentando) marking is placed above the piano accompaniment. The lyrics 'What use in the sum-mer, If friends de-cay?' are written below the piano staff.

East — is brigh-ter: The wind is still: The sun — is

East — is brigh-ter: The wind is still: The sun — is

a tempo

The second system of the musical score consists of three staves. The top two staves are vocal lines with the lyrics 'East — is brigh-ter: The wind is still: The sun — is'. The bottom staff is the piano accompaniment, marked 'a tempo'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The lyrics are written below the piano staff.

ris-ing Be - yond the hill, It com-eth, it shin-eth, The

ris-ing Be - yond — the hill,

CRSC.

CRSC.

The third system of the musical score consists of three staves. The top two staves are vocal lines with the lyrics 'ris-ing Be - yond the hill, It com-eth, it shin-eth, The' and 'ris-ing Be - yond — the hill,'. The bottom staff is the piano accompaniment, marked 'CRSC.' (crescendo). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The lyrics are written below the piano staff.

dawn is day.

CRESC.

It com-eth, it shin-eth, The dawn is

day, And the step of my lo - ver, the step of my

And the step of my lo - ver, the step of my

the step of my

lo - ver comes this way, comes this way.

lo - ver, the step of my lo - ver, It comes this way.

lo - ver, the step of my lo - ver, It comes this way.

rall.

V. DAMETUS.

(HIS JIGGE IN PRAISE OF HIS LOVE.)

Anon.

Date unknown.

Wilfred Bendall.

Allegro moderato. *mf*

1st SOPRANO. Jol-ly shepherd

2nd SOPRANO. Jol-ly shepherd

CONTRALTO. Jol-ly shepherd

Allegro moderato. ♩ = 116. *f* *mf*

PIANO. Jol-ly shepherd

shepherd on a hill, On a hill so mer-ri - ly, On a hill so

shep - herd on a hill, On a hill so mer-ri - ly, a hill so

shep - herd on a hill, On a hill so mer-ri - ly, a hill so

cheer-i - ly — Fear not, shepherd, there to pipe thy fill, Fill

cheer-i - ly Fear not, shep - herd, there to pipe, Fill

cheer-i - ly Fear not, shep - herd, there to pipe, thy

ev - ry dale, fill ev - ry plain, Both sing and say, Love
 ev - ry dale, fill ev - ry plain, Both sing and say, Love
 fill, Fill ev - ry dale, fill ev - ry plain, Both sing and say, Love

feels no pain, Fill ev - ry dale, fill ev - ry plain, Both sing and say, Love
 feels no pain, Fill ev - ry dale, fill ev - ry plain, Both sing and say, Love
 feels no pain, Fill ev - ry dale, fill ev - ry plain, Both sing and say, Love

feels no pain. Jol - ly shep - herd, shepherd on a green,
 feels no pain. Jol - ly shep - herd on a
 feels no pain. Jol - ly shep - herd on a

On a green so mer-ri-ly, On a green so cheer-i-ly, Be thy voice shrill,
 green, On a green so cheer-i-ly
 green, — on — a — green so cheer-i-ly, On a green so

Be thy mirth seen, Both sing and
 Heard to each swain, seen to each trull —
 cheer - i - ly

CRESC.

say, — Love's joy is full — Both sing and say, Love's joy is full,
 Both sing and say, Love's joy is full,
 Both sing and say, Love's joy is full,
 Both sing and say, Love's joy is full, Both sing and say, Love's joy is full,

f

prît. Love's joy is full. *a tempo* In ev-'ry jigge, in—

prît. Love's joy is full. *a tempo* In ev-'ry jigge, in—

prît. Love's joy is full. *a tempo* In ev-'ry jigge, in—

prît. Love's joy is full. *a tempo* In ev-'ry jigge, in—

rit. *a tempo*

ev - 'ry — lay, Both sing and say, Love lasts for aye! In

ev - 'ry lay, Both sing and say, Love lasts for aye! In

ev - 'ry lay, Both sing and say, Love lasts for aye! In

CRSC.

f ev - 'ry jigge, in ev-'ry lay, Both sing and say, Love lasts for aye!

f ev - 'ry jigge, in ev-'ry lay, Both sing and say, Love lasts for aye!

f ev - 'ry jigge, in ev-'ry lay, Both sing and say, Love lasts for aye!

f ev - 'ry jigge, in ev-'ry lay, Both sing and say, Love lasts for aye!

VI. SONG SHOULD BREATHE.

Barry Cornwall.

Wilfred Bendall.

Tempo di Mazurka. ♩ = 116.

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *f* (forte). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes.

1st Soprano. *p* Song should breathe of scents and flow-ers,

2nd Soprano. *p* Song should breathe of scents and flow-ers,

Contralto. *p* Song should breathe of scents and flow-ers,

The vocal parts for the first system are for 1st Soprano, 2nd Soprano, and Contralto. Each part begins with a rest followed by the lyrics. The piano accompaniment continues with a dynamic marking of *p* (piano) and features a more active melodic line in the right hand.

CRSC. Song should like a ri-ver flow, — Song should bring back

CRSC. Song should like a ri-ver flow, Song should bring back

CRSC. Song should like a ri-ver flow, Song should bring back

The second system continues the vocal parts and piano accompaniment. It includes dynamic markings of *CRSC.* (crescendo) above the vocal lines and *CRSC.* below the piano accompaniment. The piano part features a more complex rhythmic pattern with chords.

scenes and hours That we loved, Ah, long a - go! —

scenes and hours That we loved, Ah, long a - go! — Song from ba-ser

scenes and hours That we loved, Ah, long a - go! —

thoughts should win us: Song should charm us out of woe:

CTESC.

Song should stir the heart with - in us, Like a patriot's friend - ly

CTESC.

p Song should breathe of scents and flow-ers;
 blow. *p* Song should breathe of scents and flow-ers;
p Song should breathe of scents and flow-ers;

CRSC. Song should like a ri-ver flow, — Song should bring back
CRSC. Song should like a ri-ver flow, Song should bring back
CRSC. Song should like a ri-ver flow, Song should bring back

scenes and hours — That we loved, Ah, long a - go! —
 scenes and hours That we loved, Ah, long a - go! —
 scenes and hours That we loved, Ah, long a - go! —

1st Soprano.

P
 Pain and pleasures, all man do - eth, War and peace, and ill and wrong;

All things that the soul sub - du - eth Should be vanquish'd, too, by song.

Contralto.

Song should spur the mind to du - ty, Nerve the weak, and stir the strong;

Ev-'ry deed of truth and beau - ty Should be crowned by star-ry song.

P
 Song should breathe of scents and flowers, Song should like a ri - ver flow;
P
 Song should breathe of scents and flowers, Song should like a river flow;
P
 Song should breathe of scents and flowers, Song should like a river flow;

CRASE.
 Song should bring back scenes and hours That we loved, Ah, long a - go! —

CRASE.
 Song should bring back scenes and hours That we loved, Ah, long a - go! —

CRASE.
 Song should bring back scenes and hours That we loved, Ah, long a - go! —

CRASE.

Song should spur the mind to du - ty, Nerve — the weak and

Song should spur the mind to du - ty, Nerve the weak and

Song should spur the mind to du - ty, Nerve the weak and

CRASE.

stir the strong Ev - - ry deed of truth and beau-ty Should be

stir the strong Ev-'ry deed of truth and beau - ty — Should be

stir the strong Ev - - 'ry deed of truth and beau-ty Should be

ff

crowned by star-ry song, by star - - ry song,
 crowned by star-ry song, be crowned by star-ry song,
 crowned by star-ry song, be crowned by star-ry song,

ff
 by star - - ry song.
ffp
 by star - - ry song.
ff
 by star - - ry song.

ff

Ped. *

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PREFACE TO THE NINTH EDITION.

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