

Fly Not So Swift,  
My Dear  
*For SATB Chorus &  
String Orchestra*

Kemble Stout

# Fly Not So Swift, My Dear

$\text{♩} = 144$

Kemble Stout

Soprano 

Alto

Tenor

Bass

$\text{♩} = 144$

Violin I

Violin II

Viola

Violoncello

Rit. A tempo

S. 4 *mf*  
 dear, Fly not so swift, my dear, be-hold me dy - ing, If

A. *mf*  
 dear, Fly not so swift, my dear, be-hold me dy-ing, If

T. *mf*  
<sub>8</sub> dear, my dear, be - hold me dy-ing, If

B. *pp* *mf*  
 Fly not so swift, my dear, be-hold me dy - ing, If

Rit. A tempo

Vln. I  
 Vln. II *mf*  
 Vla. *mf*  
 Vc. *pp* *mf*

12

S. 8  
 not a smil - ing glance for all my cry - ing, Fly not so swift, Fly

A. f  
 not a smil - ing glance for all my cry - ing, Fly

T. 8  
 not a smil - ing glance for all my cry - ing,

B.  
 not a smil - ing glance for all my cry - ing,

12

Vln. I  
 f

Vln. II  
 f

Vla.

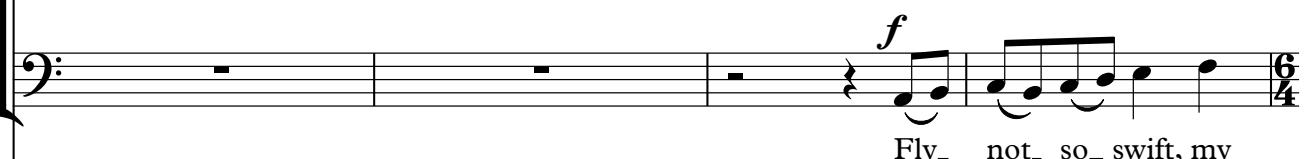
Vc.

13

S. 

A. 

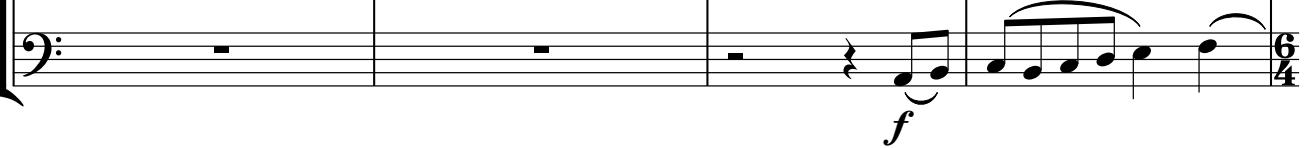
T. 

B. 

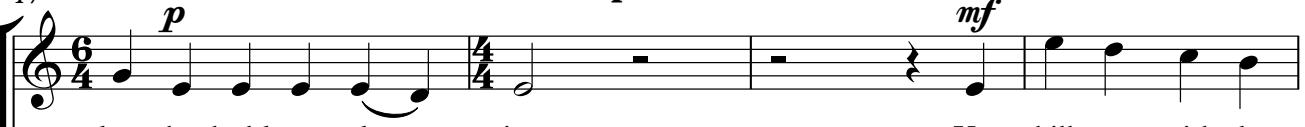
Vln. I 

Vln. II 

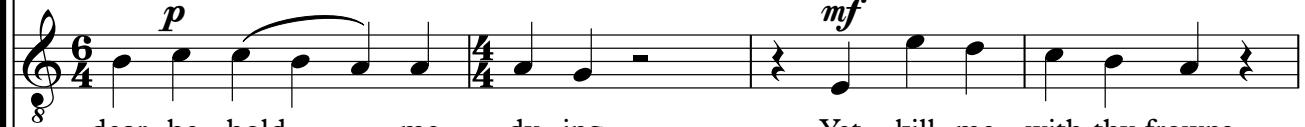
Vla. 

Vc. 

Rit.                            A tempo

S.  dear, be-hold me dy - ing. Yet kill me with thy

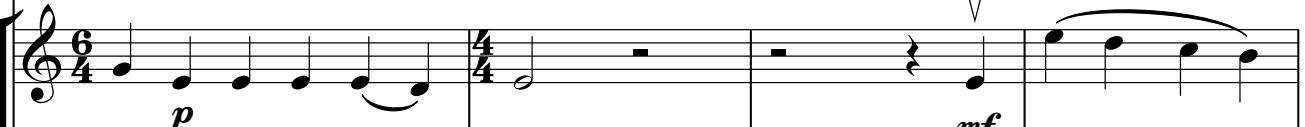
A.  dear, be-hold me dy - ing. Yet kill me with thy frowns

T.  dear, be - hold me dy - ing. Yet kill me with thy frowns

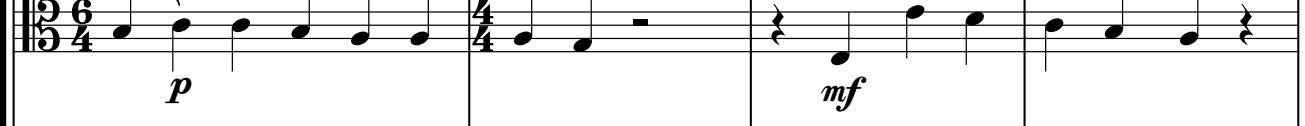
B.  dear, be-hold me dy - ing, Yet kill me with thy frowns

Rit.                            A tempo

Vln. I 

Vln. II 

Vla. 

Vc. 

24

21

S. *p* frowns, yet kill me with thy frowns. The Sa-tyrs o'er the lawns full

A. *p* Yet kill me with thy frowns. The Sa-tyrs o'er the lawns full

T. *p* 8 Yet kill me with thy frowns. The Sa-tyrs o'er the lawns full

B. *p* Yet kill me with thy frowns. The Sa-tyrs o'er the lawns full

24

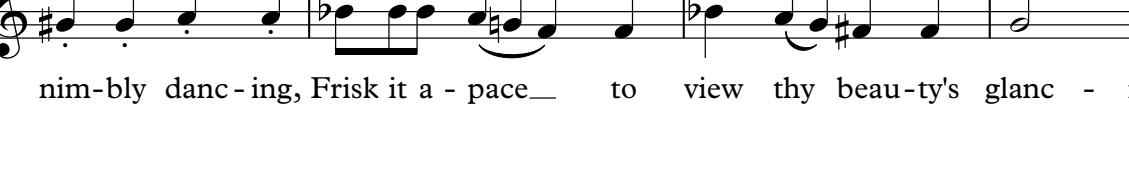
Vln. I *p*

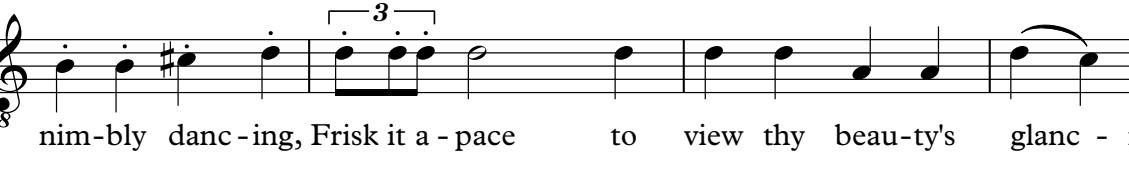
Vln. II *p*

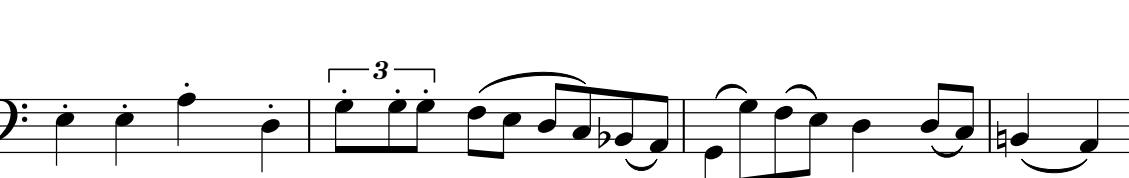
Vla. *p*

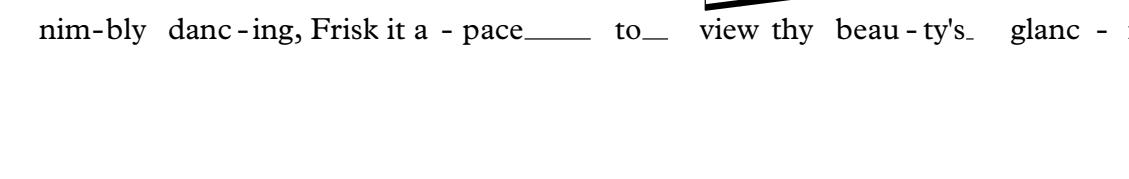
Vc. *p*

25

S.   
nim-bly danc-ing, Frisk it a - pace to view thy beau-ty's glanc - ing. The

A.   
nim-bly danc-ing, Frisk it a - pace to view thy beau-ty's glanc - ing. The

T.   
nim-bly danc-ing, Frisk it a - pace to view thy beau-ty's glanc - ing. The

B.   
nim-bly danc-ing, Frisk it a - pace to view thy beau-ty's glanc - ing. The

Vln. I   
3  
pp

Vln. II   
3  
pp

Vla.   
3  
pp

Vc.   
3  
pp

29

S. Sa-tyrs o'er the lawns full nim - bly danc-ing, Frisk it a - pace to

A. Sa-tyrs o'er the lawns full nim - bly danc-ing, Frisk it a - pace to

T. 8 Sa-tyrs o'er the lawns full nim - bly danc-ing, Frisk it a - pace to

B. Sa-tyrs o'er the lawn full nim - bly danc-ing, Frisk it a - pace to

Vln. I

Vln. II

Vla.

Vc.

34

S. 32

view thy beau-ty's glanc - ing. See how they coast the downs\_\_\_\_\_

A.

view thy beau-ty's glanc - ing. See how they

T.

view thy beau-ty's glanc - ing. See

B.

view thy beau-ty's glanc - ing. See how they coast the

34

Vln. I

Vln. II

Vla.

Vc.

35

S. *f*  
See how they

A. *pp f*  
coast the downs. See how they coast the downs. See how they

T. *pp f*  
8 how they coast the downs. See how they coast the downs. See how they

B. *pp f*  
downs. See how they coast the downs. See how they

Vln. I *f*

Vln. II *pp f*

Vla. *pp f*

Vc. *pp f*

37

S. coast the downs.

A. *f* coast the downs. Fain wouldst thou turn and

T. *f* coast the downs. Fain wouldst thou

B. coast the downs.

Vln. I -

Vln. II *f*

Vla. - *f*

Vc. -

39

S. *f*  
 Fain wouldst thou turn and yield them their de -

A.  
 yield them their de-light their de -

T.  
 8 turn and yield them their de - light their de -

B.  
*f*  
 Fain wouldst thou turn and yield them their de -

Vln. I  
*f*

Vln. II

Vla.

Vc.  
*f*

**Rit.**                   **A tempo**

**S.** *p* light. But that thou fear'st lest I should'st steal a sight Fly—

**A.** *p* light. But that thou fear'st lest I should'st steal a sight

**T.** *f* <sup>8</sup> light. But that thou fear'st lest I should'st steal a sight

**B.** *p* light. But that thou fear'st lest I should'st steal a sight

**Rit.**                   **A tempo**

**Vln. I** *p*

**Vln. II** *p*

**Vla.** *f*

**Vc.** *p*

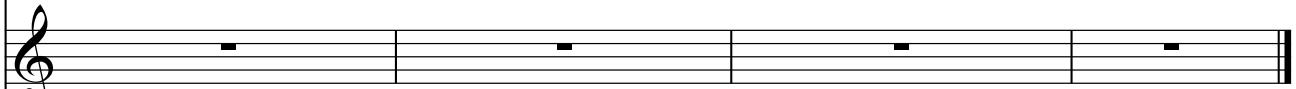
**46****Rit.**

S. 

not so swift, Fly not so swift, Fly not so swift, my dear.

A. 

*pp*  
Fly not so swift, Fly not so swift, my dear.

T. 

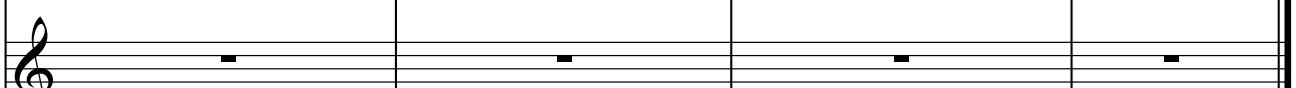
8  
not so swift, Fly not so swift, my dear.

B. 

*pp*  
Fly not so swift, my dear.

**46****Rit.**

Vln. I 

Vln. II 

Vla. 

Vc. 

*pp*

Soprano

# Fly Not So Swift, My Dear

Kemble Stout

$\text{♩} = 144$

**pp**

Fly\_ not\_ so\_ swift, Fly\_ not\_ so\_ swift, Fly not so swift, my\_ dear, Fly not so swift, my

6 **Rit.** **A tempo**

**mf**

dear, be-hold me dy - ing, If not a smil - ing glance for all my cry -

11 **f** **12**

ing, Fly\_ not\_ so\_ swift, Fly\_ not\_ so\_ swift, Fly not so swift, my\_ dear, Fly not so

16 **Rit.** **A tempo**

**mf**

swift, my dear, be-hold me dy - ing. Yet kill me with thy

21 **p** **24**

frowns, yet kill me with thy frowns. The Sa-tyrs o'er the lawns full nim-bly danc-ing,

26

Frisk it a- pace to view thy beau-ty's glanc - ing. The Sa-tyrs o'er the lawns full

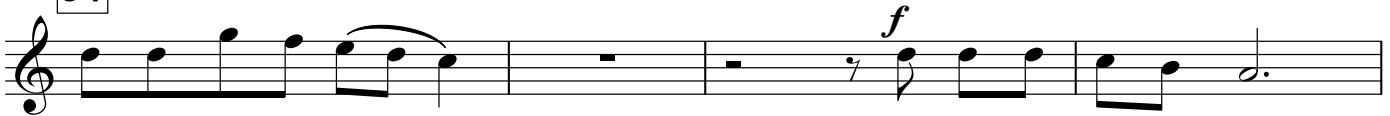
30

nim - bly danc-ing, Frisk it a-pace to view thy beau - ty's glanc - ing. See

## Soprano

2

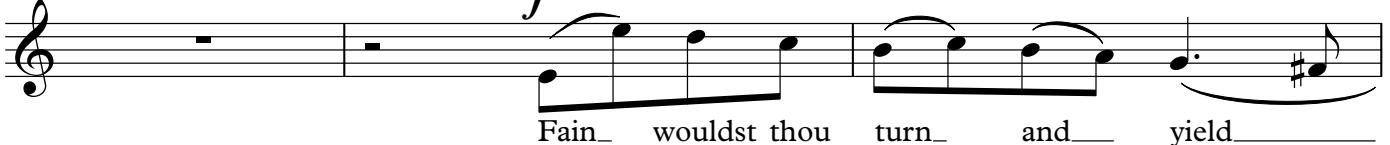
34



how they coast the downs—

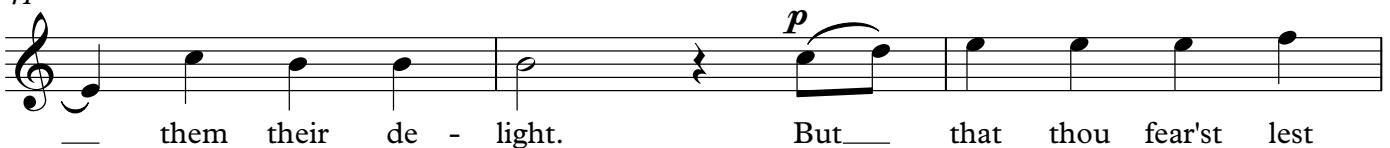
See how they coast the downs.

38

*f*

Fain wouldst thou turn and yield—

41

*p*

them their de - light. But that thou fear'st lest

44

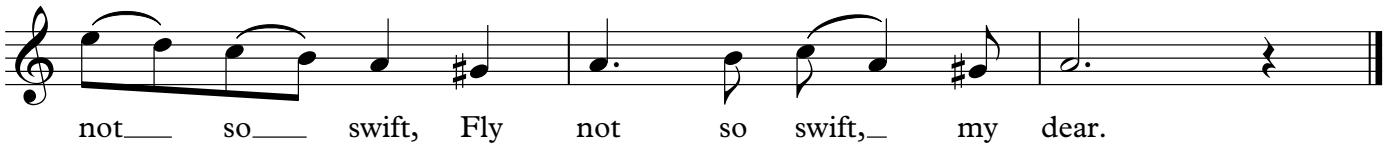
**Rit.****A tempo***pp*

46



I should'st steal a sight Fly not so swift, Fly

47

**Rit.**

not so swift, Fly not so swift, my dear.

Alto

# Fly Not So Swift, My Dear

Kemble Stout

$\text{♩} = 144$

*pp*

Musical score for the first line of the song. The tempo is indicated as  $\text{♩} = 144$  and dynamics are marked as *pp*. The vocal line consists of eighth and sixteenth notes, with lyrics: "Fly not so swift, Fly not so swift, my".

Musical score for the second line of the song. The vocal line continues with lyrics: "dear, Fly not so swift, my dear, be-hold me". The section ends with a dynamic marking of *A tempo* and *mf*.

Musical score for the third line of the song. The vocal line continues with lyrics: "not a smil - ing glance for all my cry - ing, Fly". The section ends with a dynamic marking of *f*.

Musical score for the fourth line of the song. The vocal line continues with lyrics: "not so swift, Fly not so swift, my dear, Fly".

Musical score for the fifth line of the song. The vocal line continues with lyrics: "not so swift, my dear, be - hold me dy - ing. Yet". The section ends with a dynamic marking of *mf*.

Musical score for the sixth line of the song. The vocal line continues with lyrics: "kill me with thy frowns Yet kill me with thy". The section ends with a dynamic marking of *p*.

Musical score for the seventh line of the song. The vocal line continues with lyrics: "frowns. The Sa - tyrs o'er the lawns full nim - bly danc - ing,". The section ends with a dynamic marking of *mf*.

## Alto

2

26

Frisk it a - pace\_\_\_\_\_ to view thy\_ beau - ty's glanc - ing. The

29

Sa - tyrs o'er the lawns full nim - bly danc - ing, Frisk it a - pace\_\_\_\_\_ to

32

34

view thy\_ beau - ty's glanc - ing. See how they

35

coast the downs. See how they coast the downs. See how they

37

coast the downs. Fain wouldst thou turn and

39

yield them their de - light their de -

42

Rit. A tempo

light. But that thou fear'st lest I shouldst steal a sight

46

Rit.

Fly not so swift, Fly not so swift, my dear.

Tenor

# Fly Not So Swift, My Dear

Kemble Stout

$\text{♩} = 144$

**1**

**pp**

Fly not so swift, my dear,

**5**

**Rit.**

**A tempo**

**mf**

my dear, be - hold me dy - ing, If

**8**

**12**

not a smil - ing glance for all my cry - ing,

**13**

**f**

Fly not so swift, my dear, my

**17**

**p**

**Rit.**

**A tempo**

**mf**

dear, be - hold me dy - ing. Yet kill me with thy frowns

**21**

**p**

**mf**

Yet kill me with thy frowns. The Sa-tyrs o'er the lawns full

**25**

**3**

**pp**

nim - bly danc-ing, Frisk it a-pace to view thy beau - ty's glanc - ing. The

## Tenor

2

29

Sa - tyrs o'er the lawns full nim - bly danc - ing, Frisk it a - pace to

32

view thy beau - ty's glanc - ing.

34

See

35

how they coast the downs. See how they coast the downs. See how they

37

coast the downs. Fain wouldst thou turn and yield them

40

their de - light their de - light. But

43

Rit.

A tempo

46

2

Rit.

that thou fear'st lest I should'st steal a sight

Bass

# Fly Not So Swift, My Dear

## Kemble Stout

**Rit.**

**3** *pp* Fly\_ not\_ so\_ swift, my dear, be-hold me dy -

**A tempo** *mf* ing, If not a smil - ing glance for all my cry - ing,

**12** **3** *f* Fly\_ not\_ so\_ swift, my

**Rit.** **A tempo** *mf* dear, be - hold me dy - ing, Yet kill me with thy frowns

**21** **24** *p* *mf* Yet kill me with thy frowns. The Sa-tyrs o'er the lawns full

**25** *pp* nim-bly danc ing, Frisk it a-pace to view thy beau-ty's glanc - ing. The

**29** Sa-tyrs o'er the lawn full nim - bly danc - ing, Frisk it a - pace to

**32** *f* view thy beau - ty's glanc - ing. See how they coast the

## Bass

2

35

downs. See how they coast the downs. See how they

37

2

coast the downs. Fain wouldst thou turn and

41

Rit.

yield them their de - light. But that thou fear'st lest I should'st steal a

45 A tempo

46

Rit.

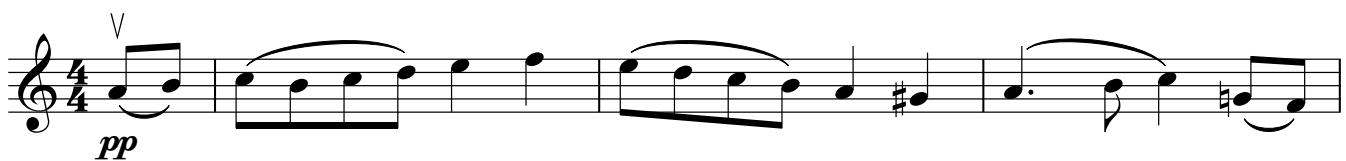
sight Fly\_ not\_ so\_ swift, my dear.

Violin I

## Fly Not So Swift, My Dear

 $\text{♩} = 144$ 

Kemble Stout



4

Rit.

A tempo

8

12

13

17

Rit.

A tempo

21

24

25

29

## Violin I

2

Musical score for Violin I, page 2, featuring six staves of music:

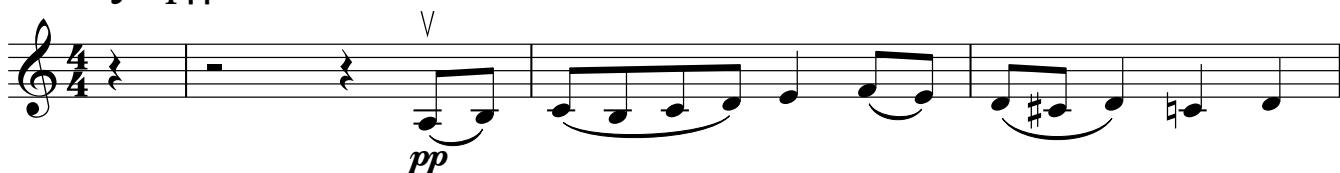
- Staff 1 (Measures 32-34): Treble clef. Measure 32: 8th-note pairs. Measure 33: 8th-note pairs. Measure 34: 8th-note pairs, dynamic **f**, boxed measure number 34.
- Staff 2 (Measure 35): Treble clef. Dynamic **f**.
- Staff 3 (Measure 39): Treble clef. Dynamic **f**.
- Staff 4 (Measure 42): Treble clef. Dynamic **p**. Performance instruction: **Rit.** (ritardando), **A tempo** (tempo恢复正常).
- Staff 5 (Measure 46): Treble clef. Dynamic **pp**.

## Violin II

# Fly Not So Swift, My Dear

Kemble Stout

$\text{J} = 144$



4

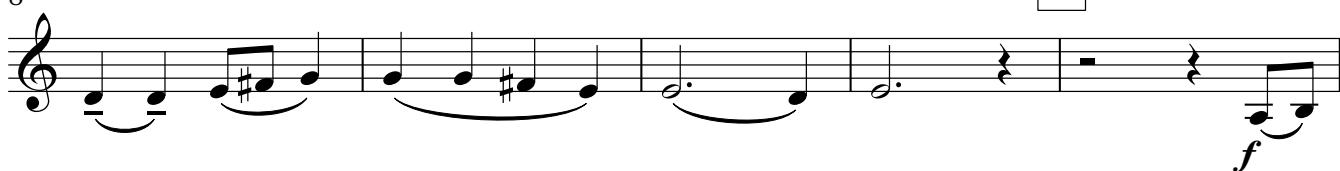
Rit.

## A tempo



8

12



13



17

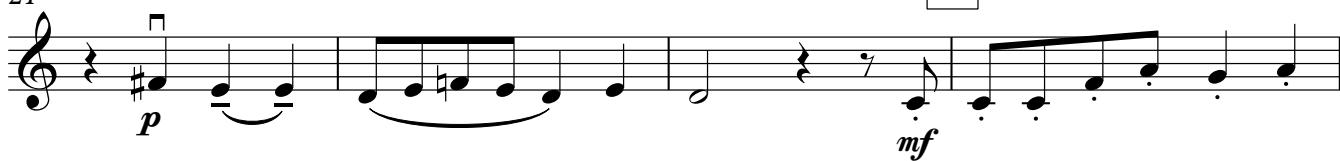
Rit.

## A tempo



21

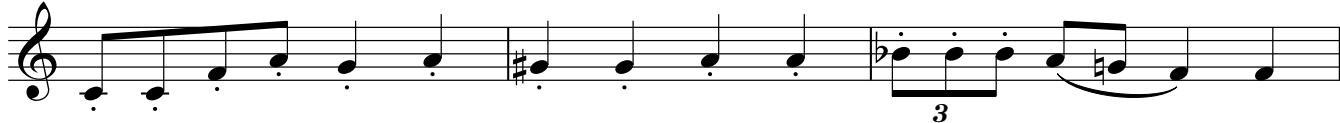
24



25



29



## Violin II

2

32

**34**

36

40

44      **Rit.**      **A tempo**      **46**      **2**      **2**      **Rit.**

## Viola

# Fly Not So Swift, My Dear

Kemble Stout

$\text{♩} = 144$

Musical score for the first section of the piece. The score consists of two staves. The top staff is for the soprano voice and the bottom staff is for the piano. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '4'). The vocal line begins with a rest, followed by a melodic line starting on G4. The piano accompaniment features eighth-note chords. The dynamic marking 'pp' (pianissimo) is placed below the piano staff.

5

Rit.

## A tempo

Musical score for strings section, measures 11-12. The score consists of two staves. The top staff uses a bass clef, a key signature of one sharp, and a time signature of  $\frac{6}{4}$ . It features a sixteenth-note pattern: a dotted half note followed by a sixteenth note, a eighth note, a sixteenth note, a sixteenth note, and a sixteenth note. The bottom staff uses a bass clef, a key signature of one sharp, and a time signature of  $\frac{4}{4}$ . It shows a eighth note, a sixteenth note, a sixteenth note, and a sixteenth note. Measure 12 begins with a dynamic marking *mf*.

9

12

A musical score for a single instrument, likely a bassoon or double bass. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a bass clef and a 15/8 time signature. The bottom staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a bass clef. The music begins with a melodic line consisting of eighth and sixteenth notes, followed by a sustained note on the second staff. The score concludes with a fermata over the final note on the second staff.

13

The musical score consists of two staves. The top staff begins with a bass clef, a key signature of one sharp, and a common time signature (indicated by a 'C'). It features a sixteenth-note pattern starting with a rest, followed by a grace note, a sixteenth note, a eighth note, another grace note, and a sixteenth note. The dynamic 'f' (fortissimo) is indicated below the staff. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It shows a sustained eighth note followed by a sixteenth note, a eighth note, and a sixteenth note. The section concludes with a measure of rests and a key signature change to four sharps, indicated by a '6' above the staff and a '4' below it.

17

Rit.

## A tempo

21

24

*p*

*mf*

25

Musical score for bassoon part, page 10, measures 11-12. The score is in common time (indicated by 'C') and key signature of one sharp (indicated by 'F#'). The bassoon part consists of two staves. The first staff begins with a dotted half note followed by a dotted quarter note, then a dotted eighth note with a sharp sign, another dotted eighth note, and a dotted quarter note. The second staff begins with a dotted eighth note followed by three dotted sixteenth notes, then a dotted quarter note. The bassoon then plays a series of eighth notes: a dotted eighth note, a solid eighth note, a solid eighth note, a dotted eighth note, a solid eighth note, a solid eighth note, a dotted eighth note, a solid eighth note, a solid eighth note, a dotted eighth note, a solid eighth note, a solid eighth note, and a dotted eighth note. The dynamic is marked 'pp' at the end of the measure. Measure numbers '11' and '12' are indicated below the staff.

29

A musical score for piano, page 3, featuring ten measures of music. The key signature is B-flat major (two flats), and the time signature is common time (indicated by 'C'). The music consists of two staves. The top staff uses a treble clef, and the bottom staff uses a bass clef. Measures 1-10 show a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 10 concludes with a single eighth note on the first beat of the measure.

Viola

2

32

34

A musical score for Viola. Measure 32 starts with two eighth notes followed by a sixteenth-note rest. Measure 33 begins with a sixteenth note, followed by a eighth note, a sixteenth-note rest, and a sixteenth-note rest. Measure 34 starts with a sixteenth note, followed by a eighth note, a sixteenth-note rest, and a sixteenth-note rest. The dynamic is **f**.

35

A musical score for Viola. The measure consists of a continuous line of eighth notes. The dynamic is **pp**, followed by **f**, and then **f** again.

39

A musical score for Viola. The measure consists of a continuous line of eighth notes. The dynamic is **pp**, followed by **f**, and then **f** again.

42

Rit.

A tempo

A musical score for Viola. The measure starts with a sixteenth-note rest, followed by a eighth note, a sixteenth-note rest, and a eighth note. The dynamic is **f**. The instruction "Rit." follows, and then "A tempo".

46

Rit.

A musical score for Viola. The measure starts with a sixteenth-note rest, followed by a eighth note, a sixteenth-note rest, and a eighth note. The dynamic is **pp**. The instruction "Rit." follows.

Violoncello

# Fly Not So Swift, My Dear

Kemble Stout

$\text{♩} = 144$

3

*pp*

Rit.

A tempo

*mf*

8

12

17

21

24

25

29

32

34

## Violoncello

35

Musical score for bassoon part, measures 11-12. The score is in bass clef. Measure 11 starts with a dotted half note followed by a rest. The next two notes are eighth notes with a fermata over them, dynamic *p*, followed by a sixteenth-note pattern. Measure 12 begins with a sixteenth-note pattern, dynamic *f*, followed by eighth notes and a sixteenth-note pattern.

39

Musical score for bassoon part, measures 1-2. The score consists of two measures on a bass clef staff. Measure 1 starts with a rest followed by a dynamic *f*. The first note is a quarter note with a vertical stroke, and the second note is a eighth note with a vertical stroke. Measure 2 begins with a eighth note with a vertical stroke, followed by a eighth note with a vertical stroke, a eighth note with a vertical stroke, and a eighth note with a vertical stroke. Measures 1 and 2 are separated by a vertical bar line.

42

Rit.

## A tempo

Musical score for bassoon part, measures 1-2. The score consists of two staves. The top staff shows a bass clef, a common time signature, and a key signature of one sharp. The bottom staff shows a bass clef and a common time signature. Measure 1 starts with a half note followed by a quarter note, then a eighth note tied to a sixteenth note. Measure 2 starts with a eighth note tied to a sixteenth note, followed by a quarter note, then a eighth note tied to a sixteenth note. The dynamic marking *p* is placed below the first measure.

46

Rit.

Musical score for bassoon, page 10, measures 1-2. The score consists of two measures on a bass clef staff. Measure 1 starts with a rest followed by a fermata over a note. Measure 2 begins with a note tied to the previous measure, followed by a sixteenth-note pattern: (B4) (A4) (G4) (F#4). The dynamic ***pp*** is indicated below the notes. Measure 3 starts with a eighth-note (E4), followed by a dotted half note (D4), and ends with a fermata over a note.