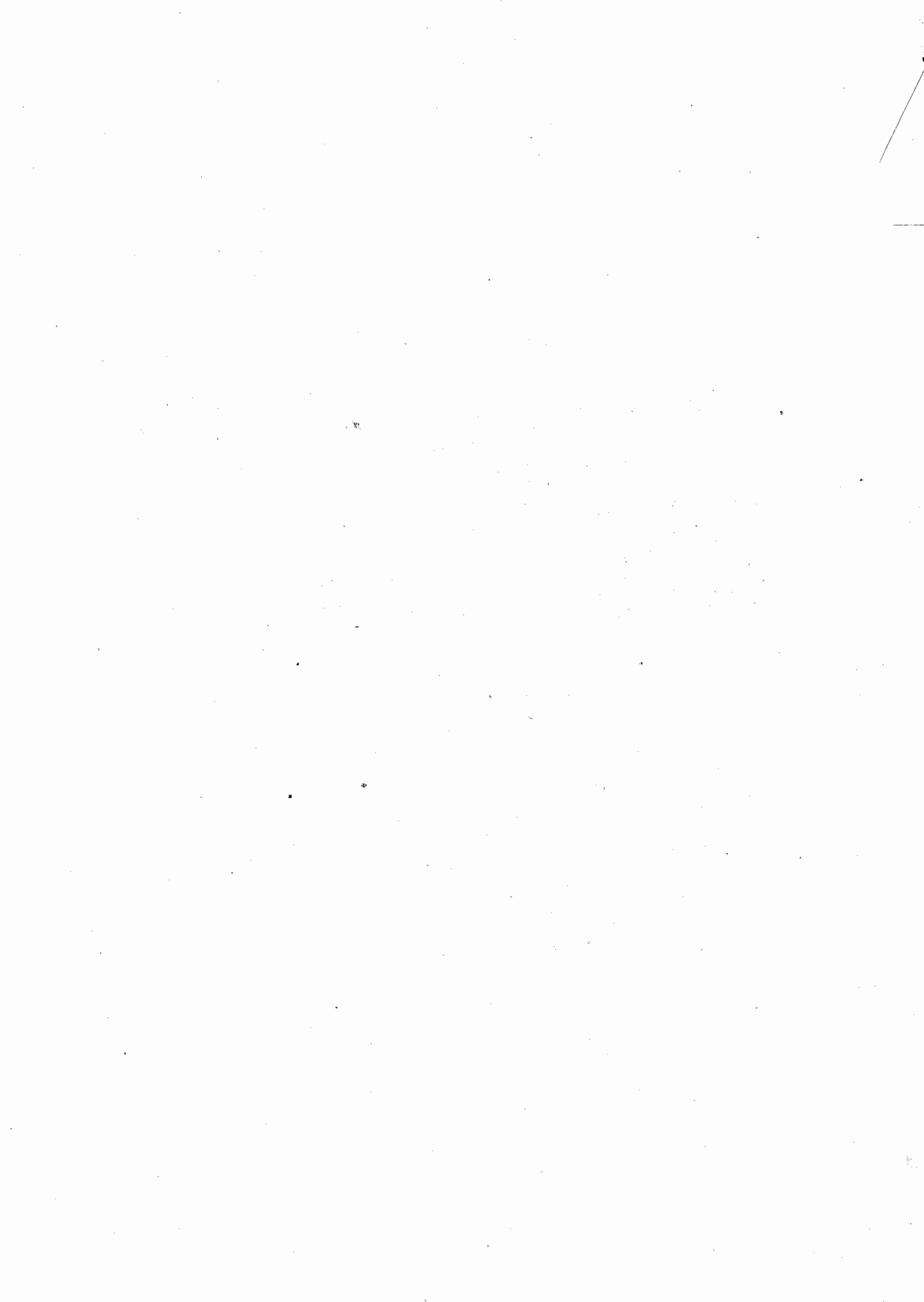


The
DAUGHTER of the ISLES,

CANTATA

by

HENRY WASSA.



147731

The
DAUGHTER OF THE ISLES,
A Cantata,

In Honor of the Marriage of

Her Royal Highness The Princess Alice,

Words by Arthur Matthison.

MUSIC BY

HENRY LESLIE.

Ent. Sta. Hall.

Price 8^s/=

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THE DAUGHTER OF THE ISLES.

CANTATA.

Words by ARTHUR MATTHISON.

HENRY LESLIE OP: 19.

N^o 1. CHORUS. "BRING YE HUGE BRANCHES"

Bells.

ALLEGRETTO.

Wind.

11/17/29 S. Baker

SOPRANO. *f* Bring ye huge branches from oaks of old Eng... land Twine ye fair flow'rs from her

ALTO. *f* Bring ye huge branches from oaks of old Eng... land Twine ye fair flow'rs from her

TENOR. *f* Bring ye huge branches from oaks of old Eng... land Twine ye fair flow'rs from her

BASS. *f* Bring ye huge branches from oaks of old Eng... land Twine ye fair flow'rs from her

PIANO. *f*

woods and her meads Spread the wide folds of her banners of glo.... ry

woods and her meads Spread the wide folds of her banners of glo.... ry

woods and her meads Spread the wide folds of her banners of glo.... ry

woods and her meads Spread the wide folds of her banners of glo.... ry

8a

Build the broad arches and deck the proud steeds.... Build the broad arches and

Build the broad arches and deck the proud steeds Build the broad arches and

Build the broad arches and deck the proud steeds.... Build the broad arches and

Build the broad arches and deck the proud steeds.... Build the broad arches and

8a

deck the proud steeds.

deck the proud steeds.

deck the proud steeds.

deck the proud steeds.

8a

f Let the full song of our loy-al de-vo-tion. Grandly re-sound. Grand-ly re-sound.

f Let the full song of our loy-al de-vo-tion. Grandly re-sound. Grand-ly re-sound.

f Let the full song of our loy-al de-vo-tion. Grandly re-sound. Grand-ly re-sound.

f Let the full song of our loy-al de-vo-tion. Grandly re-sound. Grand-ly re-sound.

Grand-ly re-sound o'er the land, o'er the main. Grand-ly re-sound o'er the land, o'er the main.

Grand-ly re-sound o'er the land, o'er the main. Grand-ly re-sound o'er the land, o'er the main.

Grand-ly re-sound o'er the land, o'er the main. Grand-ly re-sound o'er the land, o'er the main.

Grand-ly re-sound o'er the land, o'er the main. Grand-ly re-sound o'er the land, o'er the main.

No-ble and Yeo-man. Ma-tron and Mai-den. No-ble and Yeo-man. Ma-tron and Maiden In

No-ble and Yeo-man. Ma-tron and Mai-den. No-ble and Yeo-man. Ma-tron and Maiden In

No-ble and Yeo-man. Ma-tron and Mai-den. No-ble and Yeo-man. Ma-tron and Maiden In

No-ble and Yeo-man. Ma-tron and Mai-den. No-ble and Yeo-man. Ma-tron and Maiden In

ju-bi-lant cho-rus swell the re-frain, In ju-bi-lant cho-rus swell the re-frain

ju-bi-lant cho-rus swell the re-frain, In ju-bi-lant cho-rus swell the re-frain

ju-bi-lant cho-rus swell the re-frain, In ju-bi-lant cho-rus swell the re-frain

ju-bi-lant cho-rus swell the re-frain, In ju-bi-lant cho-rus swell the re-frain

Fair be their fu-ture Joy with them stay Love make their life-time

Fair be their fu-ture Joy with them stay Love make their life-time

Fair be their fu-ture Joy with them stay Love make their life-time

Fair be their fu-ture Joy with them stay Love make their life-time

One sum_mer day Love make their life...time One sum...mer day.....

One sum_mer day Love make their life...time One sum...mer day.....

One sum_mer day Love make their life...time One sum...mer day.....

One sum_mer day Love make their life...time One sum...mer day.....

Love make their life...time

Love make their life...time

Love make their life...time

Love make their life...time

Love make their life...time

One sum...mer day One sum_mer day One sum_mer day.

One sum...mer day One sum_mer day One sum_mer day.

One sum...mer day One sum_mer day One sum_mer day.

One sum...mer day One sum_mer day One sum_mer day.

Bells.

The first system of the score consists of a piano introduction. It features four staves: three treble clefs and one bass clef. The melody is primarily in the treble clefs, with a supporting bass line in the bass clef. The music is in a major key and 4/4 time, characterized by a steady, rhythmic accompaniment.

Sing we then joy-ful-ly while we en-wreathe Gar-land and co-ro-nal, blos-som and spray.

Sing we then joy-ful-ly while we en-wreathe Gar-land and co-ro-nal, blos-som and spray,

Sing we then joy-ful-ly while we en-wreathe Gar-land and co-ro-nal, blos-som and spray,

Sing we then joy-ful-ly while we en-wreathe Gar-land and co-ro-nal, blos-som and spray,

The second system contains the vocal melody and piano accompaniment for the first line of the hymn. It includes four vocal staves (three treble clefs and one bass clef) and a piano accompaniment section with two staves (treble and bass clefs). The lyrics are repeated for four different voices. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.

Blithe be our greet-ing song, loud and wide-sound-ing Let the air ring with our

Blithe be our greet-ing song, loud and wide-sound-ing Let the air ring with our

Blithe be our greet-ing song, loud and wide-sound-ing Let the air ring with our

Blithe be our greet-ing song, loud and wide-sound-ing Let the air ring with our

The third system contains the vocal melody and piano accompaniment for the second line of the hymn. It follows the same layout as the first system, with four vocal staves and a two-staff piano accompaniment. The lyrics are repeated for four different voices. The piano accompaniment continues to support the vocal lines with a consistent harmonic structure.

ca-den-ces gay Let the air ring with our ca-den-ces gay Let the air ring

ca-den-ces gay Let the air ring with our ca-den-ces gay Let the air ring

ca-den-ces gay Let the air ring with our ca-den-ces gay Let the air ring

ca-den-ces gay Let the air ring with our ca-den-ces gay Let the air ring

Let the air ring with our ca-den-ces gay. Bright be their fu...ture Joy with them stay

Let the air ring with our ca-den-ces gay. Bright be their fu...ture Joy with them stay

Let the air ring with our ca-den-ces gay. Bright be their fu...ture Joy with them stay

Let the air ring with our ca-den-ces gay. Bright be their fu...ture Joy with them stay

Love make their life....time One sum-mer day Love make their life....time One sum-mer

Love make their life....time One sum-mer day Love make their life....time One sum-mer

Love make their life....time One sum-mer day Love make their life....time One sum-mer

Love make their life....time One sum-mer day Love make their life....time One sum-mer

stringendo.

day Bright be their fu...ture Joy with them stay Joy.....

day *stringendo.* Bright be their fu...ture Joy with them stay Joy.....

day *stringendo.* Bright be their fu...ture Joy with them stay Joy.....

day *stringendo.* Bright be their fu...ture Joy with them stay Joy.....

day Bright be their fu...ture Joy with them stay Joy.....

..... with them stay. Love make their life...time One summer day Love....

.... with them stay. Love make their life...time One summer day Love....

..... with them stay. Love make their life...time One summer day Love....

.... with them stay. Love make their life...time One summer day Love....

Love Love make their

Love Love make their

Love Love make their

Love Love make their

life...time One sum - mer day Joy joy with them

life...time One sum - mer day Joy joy with them

life...time One sum - mer day Joy joy with them

life...time One sum - mer day Joy joy with them

stay Joy Joy Joy with..... them

stay Joy Joy Joy with them

stay Joy Joy Joy with them

stay Joy Joy Joy with them

stay.....

stay.....

stay.....

stay.....

N^o. 2. RECITATIVE. — THE KNIGHT.

Soft...ly thy beams O morning sun, Up - on her casement pour.

Blend me your o - d'rous breaths O matin dew! O fresh sweet air! To make pure incense

for my fair one's shrine. Ca - rol ye birds, and ye O blooming flow'rs In

fragrant whispers call my lov'd one forth.

The musical score consists of four systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The time signature is common time (C). The key signature is one flat (B-flat). The lyrics are written below the vocal line. The piano accompaniment features sustained chords and melodic lines that support the vocal melody.

THE FAIR SUN OF MY HEART.

N^o 3. SERENADE... THE KNIGHT.

Music by HENRY LESLIE.

ANDANTE
CANTABILE.

The

roseate blush of morn.....ing The starry lamps hath veild The

cour_sers of haught Phœ....bus The Eastern hill have scald. Thy

cre - scen - do

lus trous rays O Sun God, To me no joys im part Till

f she rise in her beau ty The fair sun of my heart Till

p

f she rise in her beau ty The fair sun of my

heart.

QUASI RECITATIVE.

p AGITATO.

Night, dark night is round me, Its gloom and sadness mine.

The first system of music features a vocal line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

cre- - - - - scen - - - - - do. *f*
 Dawn breaks not in full glo.....ry Till she shall deign..... to

The second system continues the vocal line with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a more active bass line with eighth notes. The vocal line ends with a half note on G4, followed by a half note on A4, and a quarter note on B4. The piano accompaniment ends with a half note on G3.

shine..... Dawn breaks not in full

The third system shows the vocal line with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment continues with chords and a bass line. The vocal line ends with a half note on G4, followed by a half note on A4, and a quarter note on B4. The piano accompaniment ends with a half note on G3.

glo.....ry. Till she shall deign to shine. *O*

The fourth system shows the vocal line with a half note on G4, followed by quarter notes on A4, B4, and C5. The piano accompaniment features a more active bass line with eighth notes. The vocal line ends with a half note on G4, followed by a half note on A4, and a quarter note on B4. The piano accompaniment ends with a half note on G3.

Lat.tice! cru..el Lat.tice! Thy lea-fy bar-ri-ers part, Ap..

-pear and beam up.....on.... me O fair sun of my heart Ap..

cres - - - - - *f* *dim.*
-pear and beam up.....on.... me O fair sun of my heart Appear and.

cres - - - - - *f* *dim.*

beam..... up.....on... me O fair sun of my heart Appear and

cre - - - - scen - - - - do.

beam,.... ap.....pear and beam up...on me up...on me ap -

cre - - - - scen - - - - do.

f

dim.

-pear and beam up.....on me O fair sun of... my heart.

dim.

3 p 3

8a

fair sun of my heart. O fair..... sun of my heart. O fair sun of my

heart.

WITH SOFTER RADIANCE.

Nº 4. RECITATIVE. "THE BRIDE"

Music by HENRY LESLIE.

ANDANTE GRAZIOSO.

VOICE.

PIANO.

The first system of the musical score consists of two staves. The upper staff is for the voice, marked 'VOICE.', and contains a single whole note with a fermata. The lower staff is for the piano, marked 'PIANO.', and contains five measures of music. The piano part begins with a dynamic marking of 'p' and features a series of triplets in the right hand, with corresponding chords in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

The second system continues the piano accompaniment. The voice line remains silent with a fermata. The piano part continues with triplets in the right hand and chords in the left hand. The key signature and time signature remain the same as in the first system.

RECIT.

With

The third system is marked 'RECIT.' and 'With'. The voice line now has a recitative line with a fermata. The piano accompaniment changes, featuring a series of triplets in the right hand and chords in the left hand. The key signature and time signature remain the same.

softer radiance glows the sky this morn The birds sing sweeter

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The vocal line contains the lyrics "softer radiance glows the sky this morn" followed by "The birds sing sweeter". The piano accompaniment includes a triplet of eighth notes in the right hand and sustained chords in the left hand.

And the fair flow'rs that cluster round my casement— Than is their wont— a

The second system continues the vocal line with the lyrics "And the fair flow'rs that cluster round my casement— Than is their wont— a". The piano accompaniment features a long, sustained chord in the left hand and a triplet of eighth notes in the right hand.

richer fra-grance breathe. *a tempo andante.*

The third system concludes the vocal line with the lyrics "richer fra-grance breathe." and the tempo marking "*a tempo andante.*". The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand.

RECIT. *Allegro.*
Hark! on the air melodious accents rise. Speak to my

The fourth system begins with the tempo marking "*RECIT. Allegro.*". The vocal line contains the lyrics "Hark! on the air melodious accents rise. Speak to my". The piano accompaniment includes an acceleration marking "*accel.*" and a forte dynamic marking "*f*".

Agitato.

heart and say. My love is near. Ah! joy! Ah!

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the lyrics "heart and say. My love is near. Ah! joy! Ah!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

joy! They tell me he is here. Ah! joy!.....

The second system continues the musical score. The vocal line has the lyrics "joy! They tell me he is here. Ah! joy!.....". The piano accompaniment continues with similar rhythmic patterns, including some chords and melodic lines.

Allegro.

.... They tell me he is here.

The third system of the musical score features the vocal line with the lyrics ".... They tell me he is here.". The piano accompaniment includes dynamic markings: *p* (piano) and *f* (forte). The tempo is marked *Allegro*.

tr
calando.

The fourth system shows the piano accompaniment continuing. It includes the marking *tr* (trill) and *calando.* (ritardando). The system concludes with a double bar line.

WAKES THE MORNING.

Nº 5. AIR. THE BRIDE.

ANDANTINO.

Music by HENRY LESLIE.

VOICE.

PIANO.

Wakes the morn.ing From the day spring. Night's dim

sha dows soft.ly flee. To my win.dow Float sweet num bers, Gen.tle

he.ralds un...to me. Gentle

he.ralds un...to me Gentle he.ralds un.to me

Ten-der ac-cents, To my fond heart, Soon their

sua.....sive way shall win Friendly casement Ope thy por-tals Let love's

mes-sage en...ter in Let love's mes-sage en....ter

in Let..... love's message en...ter in. Ten...der

ac_cents. To my fond heart Ten.....der ac.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the lyrics 'ac_cents. To my fond heart Ten.....der ac.....'. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

.....cents To my fond..... heart, my

The second system continues the vocal line with the lyrics '.....cents To my fond..... heart, my'. The piano accompaniment continues with similar chordal and melodic patterns.

fond..... heart Tender ac..... cents to my fond

The third system features a vocal line with the lyrics 'fond..... heart Tender ac..... cents to my fond'. The piano accompaniment includes a prominent melodic line in the right hand that spans across the system.

heart.

The fourth system shows the vocal line ending with the word 'heart.'. The piano accompaniment concludes with a final chord and a double bar line.

Nº 6. PART SONG FOR MIXED VOICES.

Music by HENRY LESLIE.

mf ALLEGRETTO.

SOPRANO.
From your coral cham - bers speed ye Gold - hair'd daugh - - - - ters of the sea.

ALTO.
From your coral cham - bers speed ye Gold - hair'd daugh - - - - ters of the sea.

TENOR:
From your coral cham - bers speed ye Gold - hair'd daugh - - - - ters of the sea.

BASS.
From your coral cham - bers speed ye Gold - hair'd daugh - - - - ters of the sea.

PIANO.
mf ALLEGRETTO.

Bear your wealth of pearl and am - - - - ber Bring the gift and bend the knee...

Bear your wealth of pearl and am - - - - ber Bring the gift and bend the knee.

Bear your wealth of pearl and am - - - - ber Bring the gift and bend the knee.

Bear your wealth of pearl and am - - - - ber Bring the gift and bend the knee.

cre - - -

Come ye o'er the sil - - - - vry tide. Ho - mage pay the Roy - - - - al Bride. Come ye

Come ye o'er the sil - - - - vry tide. Ho - mage pay the Roy - - - - al Bride. Come ye

Come ye o'er the sil - - - - vry tide. Ho - mage pay the Roy - - - - al Bride. Come ye

Come ye o'er the sil - - - - vry tide. Ho - mage pay the Roy - - - - al Bride. Come ye

cre - - -

scen do

o'er the sil...vry tide. Ho...mage pay the Roy...al Bride.

o'er the sil...vry tide. Ho...mage pay the Roy...al Bride.

o'er the sil...vry do tide. Ho...mage pay the Roy...al Bride.

o'er the sil...vry tide. Ho...mage pay the Roy...al Bride.

scen do

mf

From the lakes and lea...fy co...verts Where ye nymphs and Dry...ads dwell.

From the lakes and lea...fy co...verts Where ye nymphs and Dry...ads dwell,

From the lakes and lea...fy co...verts Where ye nymphs and Dry...ads dwell,

From the lakes and lea...fy co...verts Where ye nymphs and Dry...ads dwell,

mf

Cull the fresh wild flow'rs of Na...ture Leaf and bud from dale and dell.

Cull the fresh wild flow'rs of Na...ture Leaf and bud from dale and dell.

Cull the fresh wild flow'rs of Na...ture Leaf and bud from dale and dell.

Cull the fresh wild flow'rs of Na...ture Leaf and bud from dale and dell.

From the haunts where... in ye hide, Come! sa-lute the Ro...yal Bride From the *cre*

From the haunts where... in ye hide, Come! sa-lute the Ro...yal Bride From the *cre*

From the haunts where... in ye hide, Come! sa-lute the Ro...yal Bride From the *cre*

From the haunts where... in ye hide, Come! sa-lute the Ro...yal Bride From the

scen haunts where... in ye hide, Come sa...lute the Roy...al Bride.

scen haunts where... in ye do hide, Come sa...lute the Roy...al Bride.

scen haunts where... in ye do hide, Come sa...lute the Roy...al Bride.

haunts where... in ye hide, Come sa...lute the Roy...al Bride.

mf Lo! she comes, the high...born maid...en Ten...dril fair from no...ble vine.

mf Lo! she comes, the high...born maid...en Ten...dril fair from no...ble vine.

mf Lo! she comes, the high...born maid...en Ten...dril fair from no...ble vine.

mf Lo! she comes, the high...born maid...en Ten...dril fair from no...ble vine.

Pre...cious gift from gra...cious Giv...er Might...est of her prince...ly line

Pre...cious gift from gra...cious Giv...er Might...est of her prince...ly line

Pre...cious gift from gra...cious Giv...er Might...est of her prince...ly line

Pre...cious gift from gra...cious Giv...er Might...est of her prince...ly line

Lov...ing pa...rent Friend and Guide Of the young and Roy...al Bride Lov...ing

Lov...ing pa...rent Friend and Guide Of the young and Roy...al Bride Lov...ing

Lov...ing pa...rent Friend and Guide Of the young and Roy...al Bride Lov...ing

Lov...ing pa...rent Friend and Guide Of the young and Roy...al Bride Lov...ing

Lov...ing pa...rent Friend and Guide Of the young and Roy...al Bride Lov...ing

pa...rent Friend and Guide Of the young and Roy...al Bride.

pa...rent Friend and Guide Of the young and Roy...al Bride.

pa...rent Friend and Guide Of the young and Roy...al Bride.

pa...rent Friend and Guide Of the young and Roy...al Bride.

pa...rent Friend and Guide Of the young and Roy...al Bride.

BRIDAL MARCH.

Nº 7.

HENRY LESLIE.

The musical score is presented in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a dynamic marking of *f* (forte). The music features a variety of textures, including arpeggiated chords, sixteenth-note patterns, and triplet figures. The final system concludes with a triplet of chords in the right hand.

First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace. The key signature is two sharps (F# and C#). The music features a complex texture with many beamed notes and rests.

Second system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace. The key signature is two sharps (F# and C#). The music continues with similar complex textures.

1st TRIO.

Third system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace. The key signature is two sharps (F# and C#). The time signature is common time (C). The music begins with a piano (*p*) dynamic and features several triplet markings (3) in the treble staff.

Fourth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace. The key signature is two sharps (F# and C#). The music continues with complex textures.

Fifth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace. The key signature is two sharps (F# and C#). The music continues with complex textures.

Sixth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff brace. The key signature is two sharps (F# and C#). The music continues with complex textures.

cre scen

do dim

f

cre scen do.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The music includes a dynamic marking of *f* (forte) and various rhythmic patterns.

Second system of musical notation, continuing the piece with similar rhythmic and melodic motifs.

Third system of musical notation, showing more complex rhythmic structures and melodic lines.

Fourth system of musical notation, featuring a prominent triplet of eighth notes in the right hand.

Fifth system of musical notation, continuing the melodic and harmonic development.

Sixth system of musical notation, concluding the page with a final cadence and a double bar line.

2nd TRIO.

The first system of the 2nd Trio consists of two staves. The upper staff begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking *p* is placed at the beginning of the lower staff.

The second system continues the musical piece. It features a first ending bracket labeled *8a* that spans across the upper staff. The lower staff includes dynamic markings *cres.* and *fp* (fortissimo piano).

The third system continues the musical piece. It features a first ending bracket labeled *8a* that spans across the upper staff.

The fourth system continues the musical piece. It features a first ending bracket labeled *8a* that spans across the upper staff. A dynamic marking *f* (forte) is placed in the lower staff.

The fifth system continues the musical piece with further melodic and harmonic development in both staves.

The sixth system concludes the musical piece on this page with final chords and melodic lines.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes complex chordal textures and melodic lines, with a triplet of eighth notes marked with a '3' in the treble clef.

Second system of musical notation, continuing the piece. It features a triplet of eighth notes in the treble clef and a melodic line in the bass clef.

Third system of musical notation, showing further development of the melodic and harmonic material.

Fourth system of musical notation, characterized by a more active bass line and sustained chords in the treble.

Fifth system of musical notation, featuring a prominent melodic line in the treble clef and a rhythmic accompaniment in the bass.

Sixth system of musical notation, concluding the page with a final melodic flourish in the treble and a steady bass accompaniment. It includes a triplet of eighth notes in the treble clef.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains complex chordal textures and melodic lines, including several triplet markings (indicated by a '3' above the notes). The bass staff provides a steady accompaniment with a mix of eighth and quarter notes.

Second system of musical notation, starting with a measure rest labeled '8a' above the treble staff. The treble staff continues with melodic and harmonic development. The bass staff features prominent triplets of eighth notes, creating a rhythmic drive.

Third system of musical notation, continuing the piece with similar textures. It includes several triplet markings in both the treble and bass staves, maintaining the rhythmic complexity.

Fourth system of musical notation, marked with '8a' above the treble staff. This system shows a dense arrangement of chords and moving lines in both staves, with a focus on harmonic richness.

Fifth system of musical notation, featuring intricate chordal patterns and melodic fragments. Triplet markings are used throughout to add rhythmic interest.

Sixth system of musical notation, concluding the page with a measure rest labeled '8a' above the treble staff. The final measures feature a series of chords in the bass staff, while the treble staff has a more active melodic line.

N^o 8. RECITATIVE. "THE BRIDE"

RECIT.

MAESTOSO.

Farewell beloved home! Serenely in my heart thy pleasant memories
 dwell. Thine image ever will rest And tingewith yet a brighter ray My future
 joys. Turn, oh! my soul, in grateful reverence turn, And thank that pow'r benign
 Who dowers my life..... with so much hap..... pi.....ness.

The musical score consists of four systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked 'MAESTOSO' and the style is 'RECIT.'. The lyrics are: 'Farewell beloved home! Serenely in my heart thy pleasant memories dwell. Thine image ever will rest And tingewith yet a brighter ray My future joys. Turn, oh! my soul, in grateful reverence turn, And thank that pow'r benign Who dowers my life..... with so much hap..... pi.....ness.'

FOUNT OF LOVE.

N^o 9. PRAYER.

VOICE

ADAGIO.

PIANO.

The first system of the score features a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano part consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The tempo is marked 'ADAGIO.' and the dynamic is 'sf' (sforzando). The music is in common time (C).

Fount of Love I bow a-dore Thee, Hear my fer-vent hymn of praise.

The second system continues the vocal line and piano accompaniment. The lyrics are: "Fount of Love I bow a-dore Thee, Hear my fer-vent hymn of praise." The piano part provides harmonic support with chords and moving lines in both hands.

cres - Still watch o'er me. eye be near me Guard my heart, direct my ways

The third system continues the vocal line and piano accompaniment. The lyrics are: "Still watch o'er me. eye be near me Guard my heart, direct my ways". The piano part includes a crescendo marking (*cres*) and a dynamic marking of *f* (forte).

Bless my home my dear ones cherish. Guide her steps who gui- ded mine.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Bless my home my dear ones cherish. Guide her steps who gui- ded mine." The piano part continues with harmonic accompaniment.

Keep our souls in fond com mu nion Bless preserve her grace di vine.....

p cre - - - scen - - - do - - - *f*
Bless, pre serve her Grace Di vine Grace..... Di vine

Grace..... Di vine Bless pre serve..... her

Grace Di vine.....
mo - - - ren - - - do.

Nº 10. FINALE. CHORUS.

ANDANTE - POMPOSO.

SOPRANO. *f* Let the joy-bells

ALTO. *f* Let the joy-bells

TENOR. *f* Let the joy-bells

BASS. *f* Let the joy-bells

PIANO. *f* Let the joy-bells

Bells.

clear and mer...ry..... Clang from e...vry tur-ret high...

clear and mer...ry..... Clang from e...vry tur-ret high...

clear and mer...ry..... Clang from e...vry tur-ret high...

clear and mer...ry..... Clang from e...vry tur-ret high...

Bells.

.... Peal ye cla...rions, loud and chee...ry....

.... Peal ye cla...rions, loud and chee...ry....

.... Peal ye cla...rions, loud and chee...ry....

.... Peal ye cla...rions, loud and chee...ry....

Bells. Bells.

Blaze ye red fires to the sky.....

Blaze ye red fires to the sky.....

Blaze ye red fires to the sky.....

Blaze ye red fires to the sky.....

Bells.

Heart and voice we swell the greet...ing To the new...ly wed...ded pair.

Heart and voice we swell the greet...ing To the new...ly wed...ded pair.

Heart and voice we swell the greet...ing To the new...ly wed...ded pair.

Heart and voice we swell the greet...ing To the new...ly wed...ded pair.

p Pow'r su...preme hear our en...treat...ing To thy throne we raise our pray'r

p Pow'r su...preme hear our en...treat...ing To thy throne we raise our pray'r

p Pow'r su...preme hear our en...treat...ing To thy throne we raise our pray'r Hear

p Pow'r su...preme hear our en...treat...ing To thy throne we raise our pray'r.....

f
 Hear our en...treat...ing To thy throne we raise our prayr Pow'r su...
 To thy throne we raise our prayr Pow'r su...
 our en...treat...ing To thy throne we raise..... our prayr Pow'r su...
 Pow'r su...

preme Hear our en...treat...ing. To thy throne we raise our prayr
 preme Hear our en...treat...ing. To thy throne we raise our prayr
 preme Hear our en...treat...ing. To thy throne we raise our prayr
 preme Hear our en...treat...ing. To thy throne we raise our prayr

f
 Do thou u...nite them Lord,
 Do thou u...nite them Lord,
 Do thou u...nite them Lord,
 Do thou u...nite them Lord.

rall en - tan - do.

Keep them in true ac...cord. Ex...au...di nos..... Hear from thy

Keep them in true ac...cord Ex...au...di nos Hear from thy

Keep them in true ac...cord Ex...au...di nos..... Hear from thy

Keep them in true ac...cord Ex...au...di nos Hear from thy

ho....ly place On the great Sax...on race Make e.....ver shine thy face

ho....ly place On the great Sax...on race Make e.....ver shine thy face

ho....ly place On the great Sax...on race Make e.....ver shine thy face

ho....ly place On the great Sax...on race Make e.....ver shine thy face

God save the Queen..... God save the Queen.

God save the Queen..... God save the Queen.

God save the Queen..... God save the Queen.

God save the Queen..... God save the Queen.