

Tappster, Dryngker

English part song c. 1475

The musical score consists of three staves of music in common time (indicated by '2'). The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The lyrics are written below the notes.

Staff 1 (Treble Clef):

- Line 1: Dryng-ker fyll a-no-ther ale a - nonn god sende us good
- Line 2: Dryng-ker a - nonn have i do. god sende us good
- Line 3: Tapp-ster fyll a-no-ther ale have i do. god sende us good

Staff 2 (Alto Clef):

- Line 1: sal - - - - e A - vale the stake, a-vale
- Line 2: sal - - - - e A - vale the stake, a-vale
- Line 3: sal - - - - e A - vale the stake, a- vale_

Staff 3 (Bass Clef):

- Line 1: here is good ale y - found - - - - -
- Line 2: here is good ale y - found - - - - -
- Line 3: here is good ale y - found - - - - -

20

-e. and y to thee and let the cuppe goe_____

-e. Drynke to me and y to thee and let the cuppe goe

-e. Drynke to me and y to thee and let the cuppe goe_____

25

round - - - - - e.

round - - - - - e.

round - - - - - e.

MONTGOMERY. C.M.

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"Remember now thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them." -- Ecc. 12:1.

C Major Isaac Watts, 1719.

Justin Morgan, 1790.

Ear - ly, my God, with-out de - lay, I haste to seek Thy face; My thirst-y spir - it faints a - way, With
 Ear - ly, my God, with-out de - lay, I haste to seek Thy face; My thirst-y spir - it faints a - way, With
 Ear - ly, my God, with-out de - lay, I haste to seek Thy face; My thirst-y spir - it faints a - way, With

out Thy cheer- ing grace; So pil - grims on the scorch-ing sand, Be-neath a burn - ing sky, Long for a
 out Thy cheer- ing grace; So pil - grims on the scorch - ing sand, Be-neath a burn - ing sky,
 out Thy cheer- ing grace; So pil - grims on the scorch-ing sand, So pil-grims on the scorch-ing sand, Be-neath a burn - ing sky,
 So pil-grims on the scorch-ing sand, So pil-grims on the scorch - ing sand, Be-neath a burn - ing sky,

cool-ing stream at hand Long for a cool-ing stream at hand, Long for a cool-ing stream at hand, And they must drink or die. die.
 Long for a cool-ing stream at hand, And they must drink or die. Long for a cool-ing stream at hand, And they must drink or die. die.
 Long for a cool-ing stream at hand, Long for a cool-ing stream at hand, And they must drink or die. die.
 Long for a cool-ing stream at hand, Long for a cool-ing stream at hand, And they must drink or die. die.

The Lark and twa Corbies

MDSandler

$\text{♩} = 92$

$\text{♩} = 92$

p
Ah oo the
O the Lark in the mor-ning, she ri - ses from her nest_ and she climbs through the
Oo_____ oo_____ oo_____ oo_____ Ah oo the

piano is optional

7

air with the dew on her breast. Just like the lit - tle pret - ty plough-boy she'll
air with the dew on her breast. Just like the lit - tle pret - ty plough-boy she'll
air with the dew on her breast. Just like the lit - tle pret - ty plough - boy she'll

p

12

and at night she will re - turn to her own nest a -
whis - tle and sing, and at night she will re - turn to her own nest a -
whis - tle and sing, and at night she will re - turn to her own nest a -
whis - tle and sing, and at night she will re - turn to her own nest a -

17

gain. she ri - ses from her nest, and she
gain O the Lark in the mor - ning she ri - ses from her nest, and she
gain. O the Lark in the mor - ning she ri - ses from her nest, and she
gain. she ri - ses from her nest,

she ri - ses from her nest, she ri - ses from her nest, she ri - ses from her nest, she ri - ses from her nest,

22

q = 92

climbs through the air with the dew on her breast.

climbs through the air with the dew on her breast.

climbs through the air with the dew on her breast. I heard twa

climbs through the air with the dew on her breast. As I was walk-ing all a-lane, I heard twa

q = 92

28

"Where shall we gang and dine the day? O,

The tane un-to the t'oth-er did say, O, "Where shall we gang and dine the day? O,

cor-bies mak-in'a mane; The tane un-to the t'oth-er did say, O, "Where shall we gang and dine the day? O,

cor-bies mak-in'a mane; The tane un-to the t'oth-er did say, O, "Where shall we gang and dine the day? O,

34

Where sall we gang and dine the day?" "In be-hint yon auld fail dyke, I wot there lies a new slain knight; And

Where sall we gang and dine the day?" "In be-hint yon auld fail dyke, I wot there lies a new slain knight; And

Where sall we gang and dine the day?" "In be-hint yon auld fail dyke, I wot there lies a new slain knight; And

Where sall we gang and dine the day?" "In be-hint yon auld fail dyke, I wot there lies a new slain knight; And

40

nae-bo-dy kens that he lies there, O, But his hawk,his hound,& his la - dy fair_ O, his hawk,his hound & his la - dy

nae-bo-dy kens that he lies there, O, But his hawk,his hound,& his la - dy fair_ O, his hawk,his hound & his la - dy

nae-bo-dy kens that he lies there, O, But his hawk,his hound,& his la - dy fair_ O, his hawk,his hound & his la - dy

nae-bo-dy kens that he lies there, O, But his hawk,his hound,& his la - dy fair_ O, his hawk,his hound & his la - dy

45

fair.
fair.
fair. His hound is to the hunt-in' gane, His hawk to fetch the wild-fowl hame, His lady's taen a - no-ther
fair. His hound is to the hunt-in' gane, His hawk to fetch the wild-fowl hame, His lady's taen a - no-ther

51

Ye'll sit on his white hause
Ye'll sit on his white hause
mate O, So we may mak our din-ner sweet O, so we may mak our din-ner sweet Ye'll sit on his white hause
mate O, So we may mak our din-ner sweet O, so we may mak our din-ner sweet Ye'll sit on his white hause

57

bane, And I'll pike out his bonny blue een; Wi ae lock_ o his gow-den hair O We'll theek our nest when it grows
 bane, And I'll pike out his bonny blue een; Wi ae lock_ o his gow-den hair O We'll theek our nest when it grows
 bane, And I'll pike out his bonny blue een; Wi ae lock_ o his gow-den hair O We'll theek our nest when it grows
 bane, And I'll pike out his bonny blue een; Wi ae lock_ o his gow-den hair O We'll theek our nest when it grows

63

bare O, we'll theek our nest when it grows bare Mo-ny a one for him makes mane, But nane sall ken where he_is
 bare O, we'll theek our nest when it grows bare Mo-ny a one for him makes mane, But nane sall ken where he_is
 bare O, we'll theek our nest when it grows bare Mo-ny a one for him makes mane, But nane sall ken where he_is
 bare O, we'll theek our nest when it grows bare But nane sall ken where he_is

bare O, we'll theek our nest when it grows bare But nane sall ken where he_is
 bare O, we'll theek our nest when it grows bare But nane sall ken where he_is
 bare O, we'll theek our nest when it grows bare But nane sall ken where he_is
 bare O, we'll theek our nest when it grows bare But nane sall ken where he_is

69

gane; Oer his white banes, when they are bare O, The wind sall blaw for e - ver - mair O, the wind sall blaw for e-ver
gane; Oer his white banes, when they are bare O, The wind sall blaw for e - ver - mair O, the wind sall blaw for e-ver
gane; Oer his white banes, when they are bare O, The wind sall blaw for e - ver - mair O, the wind sall blaw for e-ver
gane; Oer his white banes, when they are bare O, The wind sall blaw for e - ver - mair O, the wind sall blaw for e-ver

75 *mf* $\text{♩} = 92$ *p*

mair. e-ver mair. e- ver mair. O the lark in the mor-ning, she ri -ses from her
mair. e-ver mair. e- ver mair. O the lark in the mor-ning, she ri -ses from her
mair. e-ver mair. e- ver mair. O the lark in the mor-ning, she ri -ses from her
mair. e-ver mair. e- ver mair. O the lark in the mor-ning, she ri -ses from her

mf $\text{♩} = 92$ *p*

81

nest, and she climbs thru the air with the dew on her breast. Just
nest, and she climbs thru the air with the dew on her breast. Just
nest, and she climbs thru the air with the dew on her breast. Just
nest, and she climbs thru the air with the dew on her breast. Just

86

like the lit - tle pret - ty plough-boy she'll whis - tle and sing and at night she will re -
like the lit - tle pret - ty plough-boy she'll whis - tle and sing and at night she will re -
like the lit - tle pret - ty plough-boy she'll whis - tle and sing and at night she will re -
like the lit - tle pret - ty plough-boy she'll whis - tle and sing and at night she will re -

91

turn to her own nest again and at
turn to her own nest again and at
turn to her own nest again and at

94

ritenuto -----

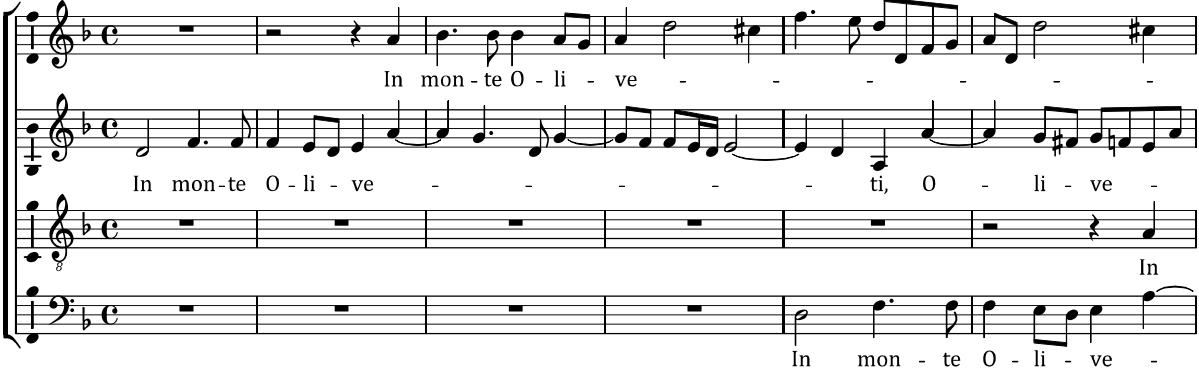
night she will re - turn to her own nest again.
night she will re - turn to her own nest again.
night she will re - turn to her own nest again.

ritenuto -----

Responsoria pro Die Mercurii Sancto

No. 1: In monte Oliveti

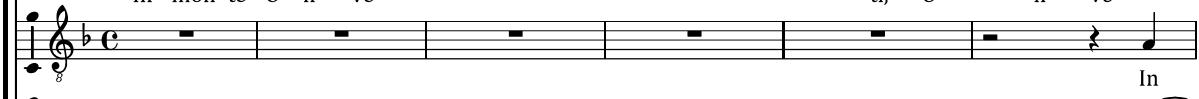
J.D. Zelenka
ZVV 55/1

Sop. 

In mon - te O - li - ve - - - - -

Alt. 

In mon - te O - li - ve - - - - -

Ten. 

In

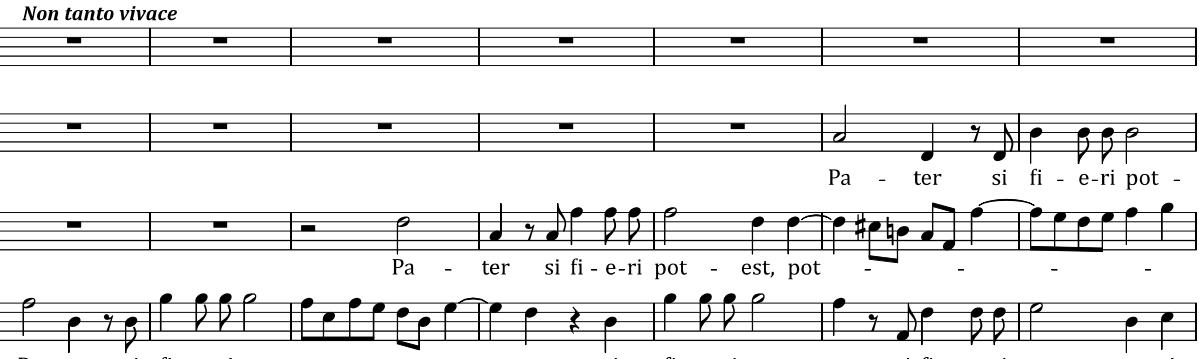
Bass 

In mon - te O - li - ve - - - - -



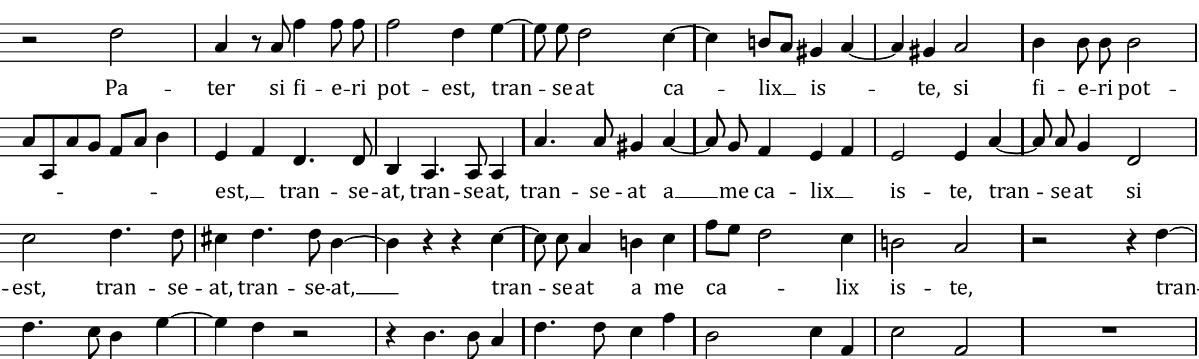
- ti o - ra - vit, o - ra - vit ad Pat - rem:
- ti o - ra - vit ad Pat - rem:
mon - te O - li - ve - - - - - ti o - ra - vit ad Pat - rem:
- ti o - ra - vit ad Pat - rem:

13 *Non tanto vivace*



Pa - ter si fi - e-ri pot -
Pa - ter si fi - e-ri pot - est, pot -
Pa - ter si fi - e-ri pot - est, si

20



Pa - ter si fi - e-ri pot - est, tran - seat ca - lix_ is - te, si fi - e-ri pot -
est, tran - se-at, tran - seat, tran - se-at a me ca - lix_ is - te, tran - seat si
- est, tran - se-at, tran - se-at, tran - seat a me ca - lix is - te, tran -
fi - e-ri pot - est tran - seat, tran - se-at a me ca-lux is - te,

27

- est tran - seat a_____ me tran - se-at,____ tran - seat a me ca - lix is - te, ca -
fi - e-ri pot - est, tran - se-at,____ tran - seat, a_____ me ca -
- seat si fi - e-ri pot - est, tran - seat a_____ me ca -
tran - seat si fi - e-ri pot - est, tran - se-at a me ca - - - lix is - te,

34

- lix is - te! Spi - ri-tus quidem promp - tus est, promp - - - tus
- lix is - te! Spi - ri - tus qui - dem promptus est, promp - - - tus
- lix is - te! Spi - ri - tus qui - dem promptus est, promp - - - tus
ca - - lix is - te! Spi - ri - tus qui - dem promptus, promp - - - tus

41

est, ca - ro au-tem in -
est, ca - ro au-tem in - fir - ma, in -
est, ca-ro au-tem in-fir - ma, in - infir -
est ca-ro autem in-fir - ma, in - fir - ma,

48

- fir - ma, in - fir - - - ma, in - fir - - - ma,
- fir - ma, ca - ro au-tem in - fir - - - ma, in - fir - - - ma.
- ma, ca - ro au-tem in - fir - - - ma,
ca - ro au-tem in - fir - - - ma, in - fir - - - ma.

55 *Grave*

Vi - gi - la - te, et o - ra - te!

Vivace solo

ut non in - tre - tis in - ten - ta -
solo

Vi - gi - la - te, et o - ra - te!

Vi - gi - la - te, et o - ra - te!

Vi - gi - la - te, et o - ra - te!

62

- ti-o - nem, in ten - ta - ti-o - nem. Spi - ri - tutti

- ta - ti-o - nem, ten - ta - ti-o-nem, ten - ta - ti-o - nem. Spi - ri - tutti

solo

ut non in - tre - tis in - ten - ta - ti-o - nem. Spi - ri - tutti

ut non in - tre - tis in - ten - ta - ti-o - nem. Spi - ri - tutti

Spi - ri - tutti

69

- dem promp - tus est, promp - tus est, ca - ro au - tem in - fir -

- tus qui - dem promp - tus est, promp - tus est, ca - ro au - tem in - fir - ma,

- dem promp - tus est, promp - tus, promp - tus est

- dem promptus, promptus est, caro

75

- ma, in - fir - ma, ca - ro au - tem in - fir - ma.

in - fir - ma, in - fir - ma.

ca - ro au - tem in - fir - ma, ca - ro au - tem in - fir - ma.

au - tem in - fir - ma, in - fir - ma, ca - ro au - tem in - fir - ma, in - fir - ma.

No. 2: Tristis est anima mea

ZWV 55/2

Grave e piano

Sop. *c* Tris - tis est a - nima me - a us - que ad mor - tem, us - que ad

Alt. *c* Tris - tis est a - nima me - a, tris - tis, tris - tis est, us - que ad

Ten. *c* Tris - tis est a - nima me - a, tris - tis est, us - que ad mortem, us -

Bass *c* Tris - tis est a - nima me - a us - que ad mor - tem, us - que ad mor - -

Non tanto grave

mor - - tem! Sus - ti - ne - te hic et vi - gi-la-te me - cum. Nunc

mor - - tem! Sus - ti - ne - te hic et vi - gi-la-te me - cum. Nunc vi-de-bitis

que ad mor - tem! Sus - ti - ne - te hic et vi - gi-la-te me - cum. Nunc

tem! Sus - ti - ne - te hic et vi - gi-la-te me - cum. Nunc

Vivace

vi-de-bitis tur - bam quæ cir-cum - dabit me, nunc vi - de - bitis tur - bam quæ cir - cum -

tur - - - - bam quæ cir-cum - da-bit me, cir-cum - dabit me, nunc vide - bitis

quæ cir-cum - dabit me,

Nunc vi - de - bitis tur - - - - bam

- dabit me, cir - cum - - dabit, cir - cum - da-bit me, quæ

tur - - - - bám quæ cir - cum - da-bit me,

quæ cir - cum - da-bit me, tur - bam, nunc vi-de - bitis tur - bam, vi -

quæ cir - cum - da-bit me, cir - cum - da-bit me, nunc vi-de-bitis tur - bam, nunc vi -

29

cir-cum - da-bit me,
nunc vi - de - bitis tur - bam quæ cir - cum - da-bit me!
nunc vide - bitis tur - bam quæ cir - cum - da-bit me!
de - bitis tur - bam quæ cir - cum - da-bit me, cir-cum - da-bit, cir - cum - da-bit me!
- de - bitis tur - bam, quæ cir-cum - da-bit, cir - cum - da-bit me! Vos fu-gam

36

Vos fu - gam ca - pi - e -
Vos fu - gam ca - pi - e -
Vos fu - gam ca - pi - e -
ca - pi - e - tis,___

43

tis, vos fu - gam ca - pi - e -
tis, vos fu - gam ca - pi - e -
tis, vos fu - gam ca - pi - e -
vos fu - gam ca - pi - e - tis,___

49

tis, fu - gam capi - e -
tis, fu - gam capi - e -
tis, fu - gam capi - e -
tis, ca - pi -
tis, fu - gam capi - e - tis,___

6

56

tis, capi e - tis, fu - gam ca-pi - e - tis, fu - gam capi - e - tis, vos
tis, fu - gam capi - e - tis, fu - gam capi - e - tis, ca-pi - e -
vos

63

tis, fu - gam capi - e - tis, ca - pi - e - tis, et e - go -
tis, fu - gam ca - pi - e - tis, fu - gam capi - e - tis, et e -
tis, fu - gam capi - e - tis, fu - gam capi - e - tis.
fu - gam ca - pi - e - tis, fu - gam capi - e - tis.

70

va - dam im - mola - ri pro vo - bis, im - mola - ri pro -
go va - dam im - mola - ri pro vo - bis, et e - go va - dam im - mola - ri pro vo -
bis, et e - go va - dam im - mola - ri pro vo -
bis, et e - go va - dam im - mola - ri pro vo -
bis, et e - go va - dam im - mola - ri pro vo -
bis, et e - go va - dam im - mola - ri pro vo -
bis.

78

Largo solo *Andante*

vo - - bis, im - mola - ri pro vo - bis! Ec - ce!
im - mola - ri pro vo - - bis, pro vo - - bis! Ec - ce! ap - pro -
bis, pro vo - - bis, im - mola - ri pro vo - bis! Ec - ce! ap - pro - pinquatho -
vo - - bis, pro vo - - bis, im - mola - ri pro vo - bis! Ec - ce! ap - pro - pinquatho -

87

ap - pro - pinquat ho - ra, et Fi - lius ho - minis
 -pin-quat ho - ra, ap - pro-pin - quat ho - ra, et Fi - lius ho - mi - nis
 -ra, ap - pro - pinquat ho - ra, et Fi - lius ho - minis, et Fi - lius ho - minis tra-

95

tra-de - tur, tra-de - tur in ma-nus pecca - to - rum. tutti fu - gam capi -
 tra-de - tur, tra - de - tur in ma - nus pecca-to - rum. tutti fu-gam capi - e -
 -de - tur, tra-de - tur in ma-nus pecca - to - rum. Vos fu-gam ca-pi - e - tis, tutti
 Vos fu - gam

103

-e - - tis, vos fu - gam ca - pi - e - tis, fu - gam capi-e - tis, fu -
 - - tis, fu - gam capi-e - tis, vos fu - gam ca - pi - e - tis, fu -
 - fu - gam capi-e - tis, fu - gam capi-e - tis, fu - gam capi-e -
 ca - pi - e - - tis, fu - gam capi - e - - tis, fu - gam capi -

109

- gam capi-e - tis, fu - gam capi-e - - tis, vos fugam ca - pi -
 - gam capi-e - - tis, fu - gam capi - e - - tis, vos fu-gam ca-pi - e - -
 - - tis, fu - gam capi-e - - - tis, fu - gam capi - e - - tis,
 - e - - tis, fu - gam capi - e - - tis, fu - gam capi -

8

116

- e - - tis, ca - pi - e - - tis, fu - gam capi - e - tis, fu - gam capi -
- - - tis, vos fu - gam ca - pi - e - - tis, fu - gam capi - e -
8 vos fu - gam ca - pi - e - tis, fu - gam capi - e - - tis, fu - gam capi - e -
- - - tis, fu - gam capi - e - tis, fu - gam capi - e - - tis, fu -

123

- e - - tis fu - gam capi - e - tis, fu - gam capi - e -
- - - tis, capi - e - tis, fu - gam, fu - gam capi - e - - tis, vos fu - gam ca - pi - e -
8 - tis fu - gam capi - e - tis fu - gam capi - e - tis, fu - gam ca - pi -
- gam capi - e - - - - - tis, fu - gam capi - e - - tis, fu -

129

- - tis, et e - go va - dam im - mola - ri pro vo - bis, im - mo -
- - tis, capi - e - tis, et e - go va - dam im - mola - ri pro vo - bis, et e - go va - dam im - mola -
8 - e - - tis, et e - go va - dam im -
- gam capi - e - tis, et e - go va - dam

138

- la - - ri pro vo - - bis, vo - bis, im - mo-la - ri pro vo - bis!
- ri pro vo - bis, im - mo-la - ri pro vo - - bis, pro - vo - bis, pro vo - - bis!
8 - mo-la - ri pro vo - - bis, pro vo - - - - - bis!
im - mola - - ri pro vo - - bis, pro vo - - - - - bis, pro vo - bis, pro vo - - bis!

3. Abschied vom Walde

O Thäler weit, o Höhen

Edition Peters 8165 - Breitkopf & Härtel Serie 16 No. 127 M.B.127

Gedicht: Josef von Eichendorff (10.Mär.1788 - 26.Nov.1857) 1810

Felix Mendelssohn-Bartholdy (3.Feb.1809 - 4.Nov.1847)

Op. 59 No. 3 componirt 1843

Andante non lento.

Soprano (S): O Thä - ler weit, o Hö - hen, o schö - ner grü - ner Wald, du
Im Wal - de steht ge - schrie - ben ein stil - les ern - stes Wort vom
Bald werd' ich dich ver - las - sen, fremd in die Fer - ne geh'n, auf

Alto (A): O Thä - ler weit, o Hö - hen, o schö - ner grü - ner Wald, du
Im Wal - de steht ge - schrie - ben ein stil - les ern - stes Wort vom
Bald werd' ich dich ver - las - sen, fremd in die Fer - ne geh'n, auf

Tenor (T): O Thä - ler weit, o Hö - hen, o schö - ner grü - ner Wald, du
Im Wal - de steht ge - schrie - ben ein stil - les ern - stes Wort vom
Bald werd' ich dich ver - las - sen, fremd in die Fer - ne geh'n, auf

Bass (B): O Thä - ler weit, o Hö - hen, o schö - ner grü - ner Wald, du
Im Wal - de steht ge - schrie - ben ein stil - les ern - stes Wort vom
Bald werd' ich dich ver - las - sen, fremd in die Fer - ne geh'n, auf

5 mei - ner Lust und We - hen an - dächt' - ger Auf - ent - halt! Da
rech - ten Thun und Lie - ben, und was des Men - schen Hort. Ich
bunt - be - weg - ten Gas - sen des Le - bens Schau - spiel seh'n. Und

6 mei - ner Lust und We - hen an - dächt' - ger Auf - ent - halt! Da drau - ßen
rech - ten Thun und Lie - ben, und was des Men - schen Hort. Ich ha - be
bunt - be - weg - ten Gas - sen des Le - bens Schau - spiel seh'n. Und mit - ten

7 mei - ner Lust und We - hen an - dächt' - ger Auf - ent - halt! Da drau - ßen
rech - ten Thun und Lie - ben, und was des Men - schen Hort. Ich ha - be
bunt - be - weg - ten Gas - sen des Le - bens Schau - spiel seh'n. Und mit - ten

8 A mei - ner Lust und We - hen an - dächt' - ger Auf - ent - halt! Da drau - ßen
rech - ten Thun und Lie - ben, und was des Men - schen Hort. Ich ha - be
bunt - be - weg - ten Gas - sen des Le - bens Schau - spiel seh'n. Und mit - ten

Soprano (S) voice parts:

10: *cresc.* - drau -ßen stets be - tro - gen, saust die ge - schäft' - ge Welt; schlag'
ha - be treu ge - le - sen die Wor - te, schlicht und wahr, und mich
mit - ten in dem Le - ben wird dei - nes Ernst's Ge - walt

11: *f* -
stets be - tro - gen, saust die ge - schäft' - ge Welt; schlag'
treu ge - le - sen die Wor - te, schlicht und wahr, und mich
in dem Le - ben wird dei - nes Ernst's Ge - walt

12: *f* -
stets be - tro - gen, saust die ge - schäft' - ge Welt; schlag'
treu ge - le - sen die Wor - te, schlicht und wahr, und mich
in dem Le - ben wird dei - nes Ernst's Ge - walt

13: *cresc.* - Da drau -ßen stets be - tro - gen, saust die ge - schäft' - ge Welt; schlag'
Ich ha - be treu ge - le - sen die Wor - te, schlicht und wahr, und mich
Und mit - ten in dem Le - ben wird dei - nes Ernst's Ge - walt **B**

14: noch ein - mal die Bo - gen um mich, du grü - nes Zelt, schlag'
durch mein gan - zes We - sen ward's un - aus-sprech - lich klar, und mich
Ein - sa - men er - he - ben, so wird mein Herz nicht alt,

15: noch ein - mal die Bo - gen um mich, du grü - nes Zelt, schlag'
durch mein gan - zes We - sen ward's un - aus-sprech - lich klar, und mich
Ein - sa - men er - he - ben, so wird mein Herz nicht alt,

16: *f* noch ein - mal die Bo - gen um mich, du grü - nes Zelt, schlag'
durch mein gan - zes We - sen ward's un - aus-sprech - lich klar, und mich
Ein - sa - men er - he - ben, so wird mein Herz nicht alt,

17: *pp* noch ein - mal die Bo - gen um mich, du grü - nes Zelt, schlag'
durch mein gan - zes We - sen ward's un - aus-sprech - lich klar, und mich
Ein - sa - men er - he - ben, so wird mein Herz nicht alt,

18: *cresc.* - - - *sf* noch ein - mal die Bo - gen um mich, du grü - nes Zelt, schlag'
durch mein gan - zes We - sen ward's un - aus-sprech - lich klar, und mich
Ein - sa - men er - he - ben, so wird mein Herz nicht alt,

19: *dim.* noch ein - mal die Bo - gen um mich, du grü - nes Zelt! *p*
durch mein gan - zes We - sen ward's un - aus - sprech - lich klar.
Ein - sa - men er - he - ben, so wird mein Herz nicht alt.

20: *dim.* noch ein - mal die Bo - gen um mich, du grü - nes Zelt! *p*
durch mein gan - zes We - sen ward's un - aus - sprech - lich klar.
Ein - sa - men er - he - ben, so wird mein Herz nicht alt.

21: *dim.* noch ein - mal die Bo - gen um mich, du grü - nes Zelt! *p*
durch mein gan - zes We - sen ward's un - aus - sprech - lich klar.
Ein - sa - men er - he - ben, so wird mein Herz nicht alt.

Bass (B) voice parts:

Bo - - - - gen um mich, du grü - - - nes Zelt!
We - - - - sen ward's un - aus - sprech - - - lich klar.
he - - - - ben, so wird mein Herz nicht alt.

There is an old belief

Songs of Farewell No. 4

J. G. Lockhart
(1794-1854)

C. H. H. Parry
(1848-1918)

Alla breve = 70

Soprano I *p* There is an old be - lief, That on some so - lemn shore, Be -

Soprano II *p* There is an old be-lief, *poco cresc.* That on some so-lemn shore,

Alto *p* There is an old be - lief, That on some so-lemn shore, Be -

Tenor *p* There is an old be - lief, *poco cresc.* That on some so-lemn shore,

Bass I *p* There is an old be-lief, *poco cresc.* That on some so - lemn shore, Be -

Bass II *p* There is an old be - lief, That on some so - lemn shore, Be -

Rehearsal only *p* *poco cresc.*

5

S yond the sphere of *p* grief dear friends shall meet once more,

A *p* Be - yond the sphere of grief dear friends shall

T yond the sphere of *p* grief dear friends shall meet once more,

B *p* Be - yond the sphere of grief dear friends shall meet once

B yond the sphere of *p* grief dear friends shall meet, dear friends shall

J

poco animando

S dear friends shall meet, ***pp*** shall meet once more.

poco animando

A meet, ***pp*** shall meet once more. Be -

poco animando

T shall meet, ***pp*** shall meet once more. Be-yond the sphere of

poco animando

B friends shall meet, ***pp*** shall meet once more. Be-yond the sphere of

poco animando

B more, ***pp*** shall meet once more. Be-yond the sphere of

poco animando

meet, ***pp*** shall meet once more.

poco animando

pp

J

10

S *mf* Be-yond the sphere of Time and Sin, and Fate's

yond the sphere of Time and Sin, *mf* Be - yond the sphere of

A Time and Sin, *mf* Be - yond the sphere of Time and Sin,

T 8 *mf* Be-yond the sphere of Time and Sin, *mf* Be - yond the sphere of

B Time and Sin, *mf* Be - yond the sphere of Time and

mf Be - yond the sphere of Time and

mf

S con - trol, *dolce* 15 Se-rene in change-less
A Time and Sin and Fate's con - trol, *p* Se - rene in change-less
T and Fate's con - trol, *dolce* *p* Se - rene
B 8 Time and Sin and Fate's con - trol, *p* Se - rene in change-less prime
B Sin and Fate's con - trol, *dolce* Se - rene in
B Sin and Fate's con - trol,
p dolce

S prime of bo - dy and of
A prime in change-less prime, se - rene in change-
T 8 in change - less
B change - less prime of bo - dy and of
B Se - rene in change-
p

Soul, se - rene in change- less prime in change-less prime ***pp*** of
 less prime, se - rene in change-less prime ***pp*** of

prime, in change-less prime, Se - rene in change-less prime ***pp*** of

8 less prime se - rene in change - less prime ***pp*** of

soul Se - rene in change - less prime ***pp*** of
 less prime, se - rene in change - less prime ***pp*** of

pp

dim. e rit. ***a tempo*** ***25***

bo - dy and of soul. ***f*** That creed I fain would keep, ***p*** That hope I'll ne'er for -
 bo - dy and of soul. ***f*** That creed I fain would keep, ***p*** That hope I'll ne'er for -

8 bo - dy and of soul. ***f*** That creed I fain would keep, ***p*** That hope I'll ne'er for -

bo - dy and of soul. ***f*** That creed I fain would keep, ***p*** That hope I'll ne'er for -
 bo - dy and of soul. ***f*** That creed I fain would keep, ***p*** That hope I'll ne'er for -

dim. e rit. ***a tempo*** ***f*** ***p***

Soprano (S) vocal line:

dolce poco cresc. go. *pp* E - ter - nal be the sleep, *mf* E -

dolce poco cresc. go. *pp* E - ter - nal be the sleep, *mf* E - ter - nal be the

dolce poco cresc. go. *pp* E - ter - nal be the sleep. *mf* E - ter - nal be the

poco cresc.

Tenor (T) vocal line:

8 go. *p* E - ter - nal be the sleep, E - ter -

Bass (B) vocal line:

go. *dolce poco cresc.* *pp* E - ter - nal be the sleep, *mf* E - ter -

go. *dolce poco cresc.* *pp* E - ter - nal, E - ter - nal, *mf* E -

Piano accompaniment (Bass clef, #2 time):

pp dolce poco cresc.

S sleep, ***p*** E - ter - nal, ***p*** If not to wa - ken ***pp*** so. **50**
 sleep, ***p*** E - ter - nal, ***p*** If not to wa - ken ***pp*** so.
 A sleep, ***p*** E - ter - nal, ***p*** If not to wa - ken ***pp*** so.
 T 8 sleep, ***p*** E - ter - nal, ***p*** If not to wa - ken so.
 B sleep, ***p*** E - ter - nal, ***p*** If not to wa - ken ***pp*** so.
cresc.
Slower ***cresc.***
p ***cresc.*** ***pp***

Les fleurs et les arbres

1

Texte : Camille SAINT-SAËNS

Op. 68 n° 2

Camille SAINT-SAËNS (1835 - 1921)

Allegretto moderato

SOPRANOS *dolce* *cresc.* *mf*

ALTOS *dolce* *cresc.* *mf*

TÉNORS *dolce* *cresc.* *mf*

BASSES *dolce* *cresc.* *mf*

PIANO (pour répétition) *p* *cresc.* *mf*

8 *dim.*

ors, les é - maux, La mer, les fon - tai - nes, Les monts et les plai - nes Con - so -

ors, les é - maux, La mer, les fon - tai - nes, Les monts et les plai - nes Con - so -

8 *dim.*

ors, les é - maux, La mer, les fon - tai - nes, Les monts et les plai - nes Con - so -

8 *dim.*

ors, les é - maux, La mer, les fon - tai - nes, Les monts et les plai - nes Con - so -

dim.

Révision : 12/05/2005

Alex'Not

15

- - lent, con - so - lent nos maux. Les bron - zes, les
- - lent, con - so - lent nos maux. Les fleurs et les ar - bres, Les bron - zes, les
8 - - lent, con - so - lent nos maux. Les fleurs et les ar - bres,
- - lent, con - so - lent nos maux.

15

22

mar - bres, La mer, les fon - tai - nes, Les monts et les plai - nes
mar - bres, La mer, les fon - tai - nes, Les monts et les plai - nes Con -
8 La mer, les fon - tai - nes, Les monts et les plai - nes
Les ors, les é - maux, _____ Les monts et les plai - nes

22

30

Con - so - lent nos maux.
Nature é - ter - nel - le, Na -
Con - so - lent nos maux.
Con - so - lent nos maux.

30

38

cresc.

ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! Na -
ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! Na -
8 ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs! Na -
ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou - leurs!

38

cresc.

45

ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou -

ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou -

8 ture é - ter - > nel - le, Tu sem - bles plus bel - le Au sein des dou -

ture é - ter - nel - le, Tu sem - bles plus bel - le Au sein des dou -

45

53

leurs ! Et l'art nous do - mi - ne, Sa flamme il - lu - mi - ne Le rire et les pleurs,

cresc.

leurs ! Et l'art nous do - mi - ne, Sa flamme il - lu - mi - ne Le rire et les pleurs,

cresc.

8 leurs ! Et l'art nous do - mi - ne, Sa flamme il - lu - mi - ne Le rire et les pleurs,

cresc.

leurs ! Et l'art nous do - mi - ne, Sa flamme il - lu - mi - ne Le rire et les pleurs,

53

cresc.

61

dim.

sa flam - - - me il - lu - mi - ne Le rire et les
dim.

sa flam - - - me il - lu - mi - ne Le rire et les
dim.

8 sa flam - - - me il - lu - mi - ne Le rire et les
dim.

sa flam - - - me il - lu - mi - ne Le rire et les
dim.

sa flam - - - me il - lu - mi - ne Le rire et les
dim.

61

pleurs,

p

pp

le ————— rire ————— et ————— les pleurs.

p

pleurs, sa flamme il - lu - mi - ne Le rire et les pleurs, et ————— les pleurs.

pp

8 pleurs, le ————— rire ————— et ————— les pleurs.

p

pleurs, et ————— les pleurs.

ppp

70

p

ppp

pleurs,

p

ppp

LUX AETERNA

A choral setting of *Nimrod* from the Enigma Variations.

Text from the
Requiem Mass

EDWARD ELGAR
Arranged by John Cameron

Adagio ($\text{J} = 48$)

The musical score consists of eight staves, each representing a different vocal part. The parts are: TREBLE 1, TREBLE 2, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BASS 1, and BASS 2. The music is set in common time with a key signature of four flats. The vocal parts sing the text "Lux aeterna luceat eis, lux aeterna luceat eis". The dynamics are marked with "sempre molto legato" and "ppp poco cresc." at the beginning of each phrase, followed by "pp" and "pp" for the final notes. The score concludes with a repeat of the "Adagio" section, indicated by a brace and the text "(for rehearsal only)".

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6

p

- ter - na Do - mi - ne: Cum sanc - tis tu - is in ae - ter-num, Qui - a pi - us es. _____

p

- ter - na Do - mi - ne: Cum sanc - tis tu - is in ae - ter-num, Qui - a pi - us es. _____

p

- ter - na Do - mi - ne: Cum sanc - tis in ae - ter - num, Cum sanc - tis

p

- na ae - ter - na: Cum sanc - tis in ae - ter - num, Cum sanc - tis

p

lux ae - ter - na: Cum sanc - tis in ae - ter-num, Qui - a pi - us es.

p

lux ae - ter - na: Cum sanc - tis in ae - ter-num, Qui - a pi - us es.

p

Do - mi - ne: Cum sanc - tis in ae - ter-num,

p

Do - mi - ne: Cum sanc - tis in ae - ter - num,

6

p

11 *ppp*

Lux ae-ter - na lu - ce - at e - is lux per - pe - tu-a Do-mi -

Lux ae-ter - na lu - ce - at lux per - pe - tu-a Do -

ae - ter - na lu - ce - at lux per - pe - tu - a,

ae - ter - na lu - ce - at lux per - pe - tu - a,

lux_ ae - ter - na lu - ce - at e - is, Lux

Ae - ter - na lu - ce - at e - is, Lux per -

lux_ ae - ter - na lu - ce - at e - is,

ae - ter - na e - is,

ppp

11 *ppp*

15

- ne, Cum sanctis tuis in aeternum, lux perpetua lu -

- mi-ne, Sanctis tuis in aeternum, lux perpetua - a

Cum sanctis tuis, lux perpetua - a

Cum sanctis tuis, cum sanctis in ae - ter - num lu -

sanc - tis tu - is, lux per - pe - tua lu -

pe - tu - a, sanctis tuis, cum sanctis Lux, lu - ce -

Cum sanctis tuis, lux per - pe - tu - a

Sanc - tis tu - is in lux per - pe - tu - a

16

19

-ce - at e - is, lu - ce - at e - is, lu - ce - at e - is.

lu - ce - at e - is, lu - ce - at e - is.

lu - ce - at e - is, lu - ce - at, lu - ce - at,

-ce - at, lu - ce - at, lu - ce - at e - is,

-ce - at e - is, lu - ce - at e - is, lu - ce - at e -

-at e - is, lu - ce - at e - is, lu - ce - at,

lu - ce - at, lu - ce - at e - is, _____

lu - ce - at, lu - ce - at e - is, _____

19

22

Qui - a pi - us
lu - ce - at e - is, Do - mi -

lu - ce - at e - is, lu - ce - at e - is, lu - ce - at e - is, Do - mi -

lu - ce - at e - is, lu - ce - at e - is, lu - ce - at e - is, Do - mi -

lu - ce - at e - is, Do - mi - ne: lu - ce - at e - is, Do - mi -

lu - ce - at e - is, Do - mi - ne:

lu - ce - at e - is, Do - mi -

Do - mi - ne:

22

26

es. Lux per - pe - tu - a,

- ne. Lux ae - ter - na lu - ce - at, per-pe - tu - a,

- ne. Lux ae - ter - na lu - ce - at, per-pe - tu - a,

ae - ter-na ae - ter - na Lux per - pe - tu - a,

- ne. Lux ae - ter - na lux per - pe - tu - a,

Lux ae - ter-na ae - ter - na lux per - pe - tu - a,

- ne. Lux ae - ter - na lux per - pe - tu - a,

Do - mi - ne. Lux ae - ter - na lux per - pe - tu - a,

30

f

Re - qui - em ae - ter - nam, lux per - pe - tu - a, Do - mi -

f

Re - qui - em ae - ter - nam, lux per - pe - tu - a, Do - mi -

f

Re - qui - em ae - ter - nam, do - na e - is, lux per pe - tua,

f

Re - qui - em ae - ter - nam, do - na e - is, lux per pe - tua, Do - mi -

f

Re - qui - em ae - ter - nam, Re - qui - em,

f

Re - qui - em ae - ter - nam, ae - ter - nam, lux per - pe - tu - a, Do - mi -

f

Re - qui - em ae - ter - nam, do - na e - is, Do - mi -

f

Re - qui - em ae - ter - nam, do - na e - is,

30

f

mf

34

- ne: lux ae - ter - na, Re-qui - em ae-ter - nam do - na e - is,

- ne: et lux ae - ter - na, Re-qui - em ae-ter - nam do - na e - is,

et lux ae - ter - na, Re-qui - em ae - ter-nam do - na e - is,

- ne: et lux ae - ter - na, Re-qui - em ae - ter-nam do - na e - is,

lux ae - ter - na, Re-qui - em ae-ter - nam do - na e - is,

- ne: Lux ae - ter - na, Re-qui - em ae - ter - nam, Re - qui-em ae - ter -

- ne: et lux ae - ter - na, Re - qui - em, Re - qui-em ae - ter -

lux ae - ter - na, Re - qui - em ae - ter - nam,

34

38

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is.

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is.

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is, Do - mi - ne.

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is, Do - mi - ne.

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is, Do - mi - ne.

- nam, Re-qui-em, per-pe-tu-am, Re-qui-em, per-pe-tu - am, do - na e - is, Do - mi - ne.

- nam, Re-qui-em, per-pe-tu-am, Re-qui-em, per-pe-tu - am, do - na e - is.

Re - qui - em, lux per - pe - tu - a, Re - qui - em, do - na e - is.

38

42 rit.

Lux aeterna, Re - qui - em.

42 rit.

Duration c.3' 45"

9/13 (188118)

*Written for and dedicated to Kirsten Anderson & Raemond Jappy
for their Wedding on 6th July 2013*

Peace
A Prayer of St Francis of Assisi

St Francis of Assisi
adapted by Sebastian Temple

Paul Mealor

Adagio, molto espress.

$\text{♩} = c. 76$

rall.

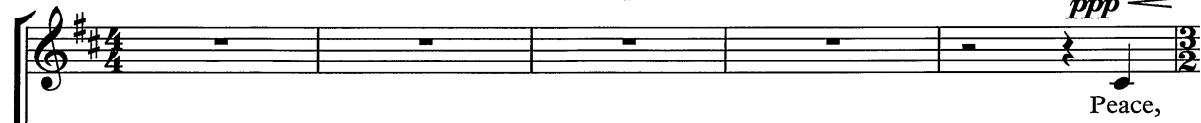
a tempo

rall.

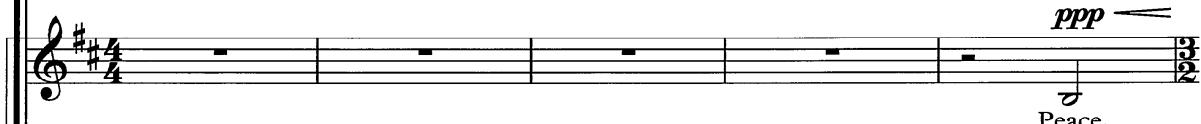
a tempo

ppp

Soprano



Alto



Tenor



Bass



ppp

Adagio, molto espress.

$\text{♩} = c. 76$

rall.

a tempo

rall.

a tempo

Piano
(for
rehearsal
only)



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rall.**a tempo***tutti molto legato (to be sung like a whisper...
an echo emerging from the opening chords)*

6 , ***ppp*** Lord. Make me a chan-nel of your peace: Where

Lord. Make me a chan-nel of your peace: Where

Make me a chan-nel of your peace: Where

Make me a chan-nel of your, of your peace: Where (like an echo)

Make me a chan-nel of your, of your peace: Where (like an echo)

Make me a chan-nel of your, of your peace: Where (like an echo)

Lord. Make me a chan-nel of your, of your peace: Where

rall., **a tempo**

9

rall.

a tempo
mp

there is hat-red, let me bring your love,
Where there is in - ju - ry, your

mp

there is hat-red, let me bring your love,
Where there is in - ju - ry, your

mp

8 there is hat-red, let me bring your love, your love,— Where there is in - ju - ry, your

mp

there is hat-red, let me bring your love,
Where there is in - ju - ry, your

rall.

a tempo

a tempo

15 **ppp** **rall.**

Make me a chan-nel of your peace: Where there's des-pair in life, let me bring

Make me a chan-nel of your peace: Where there's des-pair in life, let me bring

(like an echo)

Make me a chan-nel of your, chan-nel of your peace: Where there's des-pair in life, let me bring

(like an echo)

ppp **rall.**

a tempo

18 **mf**

hope, Where there is dark - ness, on - ly light, And

hope, Where there is dark - ness, on - ly light, And

hope, bring hope, Where there is dark - ness, on - ly light, And

hope, Where there is dark - ness, on - ly light, And

a tempo

rall.

21 *pp* *a tempo* *mf*

where there's sad-ness, ev - er joy. O Mas-ter, grant that I may nev - er

pp *mf*

where there's sad-ness, ev - er joy. ah O Mas-ter, grant that I may nev - er

pp *mf*

where there's sad-ness, ev - er joy. ah O Mas-ter, grant that I may nev - er,

pp *mf*

where there's sad-ness, ev - er joy. O Mas-ter, grant that I may nev - er,

rall.

pp *mf*

pp *mf*

poco rit.

24 seek So much to be con-soled as to con - sole; To be

 seek So much to be con-soled as to con - sole; To be

 nev - er seek So much to be con-soled as to con - sole; To be

 nev - er seek So much to be con-soled as to con - sole; To be

poco rit.

pp *mf*

pp *mf*

27 **a tempo**

un-der-stood as to un-der - stand, To be loved, as to love with all my
 un-der-stood as to un-der - stand, To be loved, as to love with all my
 un-der-stood as to un-der - stand, To be loved, as to love with all my
 un-der-stood as to un-der - stand, To be loved, as to love with all my

a tempo

molto rall.

30 *cresc. poco a poco*
(stagger breathing)

soul!

cresc. poco a poco
(stagger breathing)

soul,
love with all my soul, all my soul, love with all my soul,

cresc. poco a poco

soul, love with all my soul, all my soul, love with all my soul,

molto rall.

33 (molto rall.) (cresc. poco a poco)

a tempo ff

rall. a tempo

Make me a chan-nel of your peace: It

(cresc. poco a poco)

, ff

Make me a chan-nel of your peace: It

(cresc. poco a poco)

, ff

all my soul! Make me a chan-nel of your peace, O Lord: It

(cresc. poco a poco)

, ff

my soul! Make me a chan-nel of your, chan-nel of your peace: It

(molto rall.) a tempo

rall. a tempo

36 rall. a tempo

is in par-don-ing that we are par - doned, In giv-ing of our-selves that we re -

is in par-don-ing that we are par - doned, In giv-ing of our-selves that we re -

is in par-don-ing that we are... O Lord, In giv-ing, O Lord,

is in par-don-ing that we are par - doned, In giv-ing of our-selves that we re -

rall. a tempo

molto rall.

39

- ceive, _____ And in dy - ing that we're born to e - ter - nal life.

- ceive, _____ And in dy - ing that we're born to e - ter - nal life.

And in dy - ing that we're born to e - ter - nal life.

- ceive, _____ And in dy - ing that we're born to e - ter - nal life.

molto rall.

a tempo

42

molto rall.

ppp

Make me a chan-nel of your peace: Where there is hat-red, bring your

ppp

Make me a chan-nel of your peace: Where there is hat-red, bring your

ppp (like an echo)

8 Make me a chan-nel of your, of your peace: Where there is hat-red, bring your

ppp (like an echo)

Make me a chan-nel of your, of your peace: Where there is hat-red, bring your

a tempo

molto rall.

49

Soprano: bring your peace.
Alto: bring your peace.
Tenor: Lord, peace.
Bass: Lord, peace.

Galbally Farmer SATB w optional piano

$\text{♩} = 52$

traditional arr. M. Sandler

mf One eve-nin' of late as I hap-pened to stray to the
mf Ah__

mf Ah__

mf Ah

3
Coun-ty Tip-pe-ra - ry I straight made my way to__ dig the po - ta-toes and work by the day, I
Oo_____ Ah
Oo_____ Ah
Oo_____ Ah

5

hired with a Gal-bal - ly far-mer. Ah Oo for the
p mf

Oo I Oo for the
p mf

Oo I asked him how far we were bound for to go, for the
mf

Oo Ah Oo for the
p mf

7

night it was dark and the north-wind did blow, Ah Oo

night it was dark and the north-wind did blow, Ah Oo

night it was dark and the north-wind did blow, my stom-ach was emp-ty, my spir-its were low, for I'd

night it was dark and the north-wind did blow, Ah Oo

9

Well, I well re - col-lect it was Michael - mas night, and
Oo Well, I well re - col-lect it was Michael - mas night, and
got nei - ther whis-key nor por - ter, Well, I well re - col-lect it was Michael - mas night, and
Oo Well, I well re - col-lect it was Michael - mas night, and

11

to a fine sup-ter he did me in-vite: a cup of sour milk that would phy-sic a snipe, Ah! It would
Oh a cup of sour milk that would phy-sic a snipe, it would
Oh a cup of sour milk that would phy-sic a snipe, Ah!
Oh a cup of sour milk that would phy-sic a snipe, Ah!

13

give you the trot-ting dis or ders. Oh! *p* Oh

give you the trot-ting dis - or - ders. Oh! *p* Oh

give you the trot - ting dis - or - ders. The wet old po - ta - toes would poi - son the cats, and the

give you the trot-ting dis - or - ders. *p* Oh

15

It's lit-tle I thought it would e'er be my lot to
mf

It's lit-tle I thought it would e'er be my lot to
mf

barn where my bed was was swar-min'with rats! It's lit-tle I thought it would e'er be my lot to
mf

It's lit-tle I thought it would e'er be my lot to
mf

pp

17

lie in that hole un - til mor-nin'. die die die die die die die die

lie in that hole un - til mor-nin'. die die di di die die die di di die da

lie in that hole un - til mor-nin' die die da die die die die di die di die die di

lie in that hole un - til mor-nin'. die di die die die di di di di

19

die die die da di die di di di die da die die die di die From

die die di die da die da die die di die di di di die die da

die di di di die di die da die die die di die di di die die die die From

die die di die di di die da die die die da die die da

21

what he had said to me I un - der - stood, my bed in the barn it was not ve - ry good, the

Oh! the

what he had said to me I un - der - stood, my bed in the barn it was not ve - ry good, the

The

23

mat-tress was made in the time of the flood, and the blan-kets and sheets in pro- por - tion. It was

mat-tress was made in the time of the flood, and the blan-kets and sheets in pro - por - tion. Oh!

mat-tress was made in the time of the flood, and the blan-kets and sheets in pro - por - tion. Oh!

mat-tress was made in the time of the flood, and the blan-kets and sheets in pro - por - tion. Oh!

mf

25

on this old mi-ser I looked with a frown, straw brought out to make my shake down.
Oo and the straw was brought out for to make my shake down. I
Oo and the straw was brought out for to make my shake down, I
Oo and the straw was brought out for to make my shake down, I

27

Ah! nor the skies a-bove Dar-by O' Lear-y.
wished I had ne-ver seen Gal-bal-ly Town, nor the skies a-bove Dar-by O' Lear-y.
wished I had ne-ver seen Gal-bal-ly Town, nor the skies a-bove Dar-by O' Lear-y.
wished I had ne-ver seen Gal-bal-ly Town, nor the skies a-bove Dar-by O' Lear-y.