

# QUEEN AIMÉE

OR

THE MAIDEN'S CROWN

CANTATA FOR FEMALE VOICES

THE POETRY WRITTEN BY

JETTY VOGEL

THE MUSIC COMPOSED BY

EBENEZER PROUT.

(OP. 21.)

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90.	O grateful evening ...	Carl Reinecke	2d.	128.	Waken not the sleeper (2 voices) ...	Carl Reinecke	2d.
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5.	O Skylark, for thy wing ...	Henry Smart	4d.	28.	Welcome to this place (4 voices) ...	Sir H. R. Bishop	3d.
58.	O Lord, Thou hast searched (Surrexit Pastor Bonus), 4 voices ...	Mendelssohn	6d.	72.	What can the stars be ...	Joachim Raff	2d.
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19.	O sing to God (Noël) ...	Ch. Gounod	6d.	87.	When two are lovers ...	Carl Reinecke	2d.
69.	Our home shall be on this bright isle ...	Henry Smart	4d.	11.	Where are the angels, mother? ...	J. L. Hatton	3d.
94.	Over a grave ...	Carl Reinecke	2d.	140.	Where deepest shadows ...	Franz Abt	2d.
105.	O why, if thou art mine ...	M. Hauptmann	2d.	34.	With a laugh, as we go round ...	W. S. Bennett	4d.
99.	Pangbourne ...	F. Corder	3d.	131.	Woe to him (2 voices) ...	Carl Reinecke	2d.
141.	Parting beam of daylight ...	Franz Abt	2d.	103.	Ye shining stars ...	R. Wüstr	3d.
36.	Peace ...	Dr. Hiller	3d.	32.	Yet once again ("Magic Flute") ...	Mozart	2d.
64.	Peace ...	G. Roberti	3d.	12.	Youth, Joy, and Hope ...	J. L. Hatton	4d.

(To be continued.)

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OR,

## THE MAIDEN'S CROWN.

THE Maidens having sought early on May morning for flowers wherewith to crown their May-day Queen, discuss, while weaving their wreaths, on whom the choice should fall. A sign is indicated which betokens the rightful Sovereign, and her comrades, recognising that one among their number pre-eminently fulfils these conditions, elect her with acclamations to the vacant throne.

LILIAN ... *Soprano.*                      ROSE ... *Mezzo-Soprano.*  
CLARE ... *Contralto.*

### PRELUDE.

#### I.—TRIO.

##### THE NEST IN THE MAY-BUSH.

There was joy where the throstle had builded  
Her home in the blossoming may:  
And hope now her long watch has gilded,  
Her nestlings are with her to-day!  
Her mate on the bough sits beside her,  
And warbles the song they love best;  
But alas, for the blossoms that hide her!  
And alas for the fear in her breast!  
Yet rejoice ere the May-bloom be faded!  
In life's happy morning be gay!  
Not alone may the sky soon be shaded,  
But it will not be always May.

For the maids of the village were maying  
When the year in the springtime was young,  
Till the woodlands were stirred with their playing,  
Till they echoed the songs that they sung.  
But little they thought 'mid their pleasure,  
As they rifled the boughs of their bloom,  
Of fear for a tender heart's treasure,  
Hid away in the may-bushes' gloom.  
But rejoice ere the May-bloom be faded!  
In life's happy morning be gay!  
Not alone may the sky soon be shaded,  
But it will not be always May.

The maidens return home with laughter  
That floats down the sweet summer wind;  
Though the blossoms shall wither hereafter,  
Though they leave but a ruin behind.

They but thought of the May-bloom all pearly  
They had pulled while the May-day was young,  
Of how fair were the woodlands thus early,  
And the song that the throstle had sung.  
Then rejoice ere the May-bloom be faded!  
In life's happy morning be gay!  
Not alone may the sky soon be shaded,  
But it will not be always May.

#### 2.—CHORUS.

We have been to the woodland this May morn-  
ing fair,  
To gather the garland our May queen should  
wear,  
Through the wood ran a whisper that summer  
was near,  
The hawthorn in white as a bride did appear;  
And each snowy blossom cried "Pluck me, I  
pray,  
To twine in the wreath of the Queen of the May!"

The bluebell was bright as the sky overhead,  
The glades where she grew were with azure out-  
spread;  
The windflower frail bowed her head to the breeze,  
The woodruff was fragrant and wild 'neath the  
trees,  
And each starry blossom cried "Pluck me, I pray,  
To twine in the wreath of the Queen of the May!"

The cowslip and orchid grew tall in the grass,  
The violet breathes forth her scent as we pass:  
In the dingle the stars of the primrose were seen,  
The forget-me-not clustered the rushes between,  
And each fragrant blossom cried "Pluck me, I  
pray,  
To twine in the wreath of the Queen of the May!"

31019, Novello, 1.75

## 3.—CHORAL RECITATIVE.

Aye! Queen of May! But unknown still our  
Queen!  
How may we choose the rival claims between?  
On whose fair forehead place the woven flowers  
Sought in the woodland in these morning hours?

4.—RECITATIVE AND AIR.—*Mezzo-Soprano.*

ROSE.

List to a legend of the olden days,  
Of other choice and other prize than ours:  
Culled from among the world-renowned lays—  
Listen, my sisters, as ye twine your flowers!

Upon the breezy hills that rise  
Above the plains of Troy,  
He lay, deep sunk in fragrant thyme,  
The princely shepherd boy.  
And thither, veiled in rosy clouds,  
The rival trio came:  
Each claimed to be the fairest fair,  
And he should judge their claim.

A golden apple was the prize  
In Paris' hand that lay,  
And Beauty, Power, and Wisdom stood  
Before him on that day.  
Ah, blind of heart and dull of mind,  
To give to her the prize!  
For Power brings Honour in her train,  
And Wisdom maketh wise.

## 5.—CHORAL RECITATIVE.

No golden apple is the prize to-day,  
But woven wreath that soon shall fade away:  
No princely shepherd shall decide the choice,  
It shall be given by each maiden's voice.

6.—DUET.—*Soprano and Contralto.*

LILIAN AND CLARE.

Silent aye is Beauty's claim,  
Yet she speaks and speaketh well;  
Hearts that Wisdom might not tame  
Bow before her magic spell.  
Coral lips and curls of gold,  
Glancing light in youthful eyes,  
Charms and graces manifold—  
These shall surely win the prize.

Who denies the power of song?  
Who is deaf to music's voice?  
Spells to melody belong,  
Bid the listening heart rejoice.  
Strings that vibrate, reeds that sound,  
Keys Cecilia might have played,  
Skill in these shall here be found—  
Choice by these may well be swayed.

Wielded by a master-hand  
See for all the pencil speak,  
Glowing on the canvas stand,  
Beauty's bloom or mountain peak.  
Gleaming white the marble shows,  
Silent speaks of joy or pain—  
Music frozen to repose:  
Surely Art the prize shall gain.

## 7.—CHORUS.

Who is the chosen the garland to wear?  
Who is our Queen on this May morning fair?  
Not alone Beauty victorious is now,  
Hers not the garland to wear on her brow:  
Birth has no claim to be crownèd our Queen;  
Gentle or simple we reck not, I ween.  
Not alone Talent, how bright tho' it shine,  
Not even Genius, with aspect divine.  
These we acknowledge with praise and renown,  
Honour they claim, but they claim not the crown.  
The May-day is fleeting, the moments are few:  
Maidens, dear maidens, the choice lies with you.

8.—SOLO.—*Contralto.*

CLARE.

One sign and one only betokens our Queen:  
By this you may know her where'er she is seen.  
The gentlest, most loving, the light of her home,  
A light-bearer, too, where'er she may roam;  
Around her a halo of kindness is shed,  
And each jarring word in her presence falls dead.

## 9.—CHORUS WITH TRIO.

'Tis Aimée, beloved, our dearest and best!  
On her gentle forehead our May-crown shall rest!  
Never may her power be less!  
Never may she cease to bless!  
Joy betide her gentle reign!  
Rule till May-day comes again!  
We crown her with this wreath to-day,  
Our Queen of Hearts and Queen of May!

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# QUEEN AIMÉE

OR

## THE MAIDEN'S CROWN.

### Nº 1. PRELUDE

TRIO. THE NEST IN THE MAY-BUSH.

Jetty Vogel.

Ebenezer Prout, Op.21.

SOPRANO I  
SOLO.

SOPRANO II  
SOLO.

ALTO  
SOLO.

PIANO.

*Allegretto.* ♩ = 100.

There was joy where the thros-tle had  
 There was joy where the thros-tle had  
 There was joy where the throstle had

build-ed Her home in the blossom-ing May, And  
 build-ed Her home in the blossom-ing May, And  
 build-ed Her home, her home in the blossom-ing

hope now her long watch has gild-ed, Her nest-lings are with her to-  
 hope now her long watch has gild-ed, Her nest-lings are with her to-  
 May, And hope now her long watch has gild-ed, Her nest-lings are with her to-

day!  
 day! *mf* Her  
 day! *mf* Her

mate on the bough sits be - side... her, And war - bles the song they love  
 mate on the bough sits be - side... her, And war - bles the song they love

*P*  
 But a - las for the blos - soms that hide her! And a -  
 best,  
 best,

- las for the fear in her breast! Yet re - joice ere the May - bloom be  
 Yet re - joice ere the May - bloom be  
 Yet re - joice ere the May - bloom be

fa - ded, In life's hap-py morn - ing be gay — Not a -

fa - ded, In life's hap-py morn - ing be gay — Not a -

fa - ded, In life's hap-py morn - ing be gay Not a -

- lone may the sky soon be sha - ded, But it will not be al - ways

- lone may the sky soon be sha - ded, But it will not be al - ways

- lone may the sky soon be sha - ded, But it will not be al - ways

May, it will not be al - ways May.

May, — it will not be al - ways May.

May, — it will not be al - ways May.

For the

*mf*

*p*

maids of the vil - lage were may - ing,      When the year in the spring-time was

young,      Till the wood-lands were stirred with their play - ing,      Till they

But lit - tle they thought 'mid their  
 ech - oed the songs that they sung.

But lit - tle they thought 'mid their

*p sempre*

plea - sure, As they rif - led the boughs of their bloom, Of  
 plea - sure, As they rif - led the boughs of their bloom, Of fear for a ten - der heart's

*p*

fear for a ten - der heart's trea - sure, Hid a - way in the May - bush - es'  
 trea - sure, Hid a - way in the May - bush - es' gloom, in the May - bush - es'

gloom, But re-joice ere the May-bloom be fa - ded, In  
 But re-joice ere the May-bloom be fa - ded, In  
 gloom, But re-joice ere the May-bloom be fa - ded, In

*f* *f* *f*

*CRSC.* *f*

life's hap-py morn - ing be gay; — Not a - lone may the sky soon be  
 life's hap-py morn - ing be gay; — Not a - lone may the sky soon be  
 life's hap-py morn - ing be gay; — Not a - lone may the sky soon be

sha - ded, But it will not be al-ways May, it will not be al-ways  
 sha - ded, But it will not be al-ways May, — it will not be al-ways  
 sha - ded, But it will not be al-ways May, — it will not be al-ways

May.

May.

May.

*f*

*f*

The maidens re-turn home with

The maidens re-turn home with

The maid-ens re - turn home with

*f*

laugh-ter That floats down the sweet summer wind, Though the

laugh-ter That floats down the sweet summer wind, Though the

laugh-ter That floats down the sweet summer

*f*



blossoms shall with - er here - af - - ter, Though they leave but a ru - in be -  
 blossoms shall with - er here - af - - ter, Though they leave but a ru - in be -  
 wind, Though the blos - soms shall with - er here - af - ter Though they leave but a ru - in be -

- hind. They but thought of the May - bloom all pear - ly, They had  
 - hind. They but thought of the May - bloom all pear - ly, They had  
 - hind. They but thought of the May - bloom all pear - ly, They had

*p* *cresc.*

pulled while the Mayday was young, Of how fair were the woodlands thus ear - ly, And the  
 pulled while the May - day was young, Of how fair were the woodlands thus ear - ly, And the  
 pulled while the May - day was young, Of how fair were the woodlands thus ear - ly, And the

*p*

song that the thros-tle had sung, Then re-joyce ere the May-bloom be fa-ded, In

song that the thros-tle had sung, Then re-joyce ere the May-bloom be fa-ded, In

song that the throstle had sung, Then re-joyce ere the May-bloom be fa-ded, In

lifes happy morn-ing be gay! Not a-lone may the sky soon be sha-ded, But it

lifes happy morn-ing be gay! Not a-lone may the sky soon be sha-ded, But it

lifes happy morn-ing be gay! Not a-lone may the sky soon be sha-ded, But it

will not be al-ways May, it will not be al-ways May.

will not be al-ways May, it will not be al-ways May.

will not be al-ways May, it will not be al-ways May.

Nº2. CHORUS. WE HAVE BEEN TO THE WOODLAND.

*Tempo di Valse*  $\text{♩} = 60.$

PIANO.

First system of piano accompaniment. The treble clef part features a melodic line with eighth and sixteenth notes, often beamed together. The bass clef part provides harmonic support with chords and a steady eighth-note accompaniment. Dynamics include *f* and accents.

SOPRANO I. *P*

SOPRANO II. *P*

ALTO. *P*

We have been to the  
We have been to the  
We have been to the

Second system of the score, including vocal parts and piano accompaniment. The vocal parts enter with the lyrics "We have been to the". The piano accompaniment continues with chords and a melodic line, marked with *P* and accents.

wood-land this May-morn-ing fair, To ga-ther the gar-land our  
wood-land this May-morn-ing fair, To ga-ther the gar-land our  
wood-land this May-morn-ing fair, To ga-ther the gar-land our

Third system of the score, including vocal parts and piano accompaniment. The vocal parts continue with the lyrics "wood-land this May-morn-ing fair, To ga-ther the gar-land our". The piano accompaniment provides accompaniment for the vocal lines.

*poco rall.* *a tempo* *pp*

May-Queen should wear, Through the wood ran a whis-per that

May-Queen should wear, Through the wood ran a whis-per that

May-Queen should wear, Through the wood ran a whis-per that

*poco rall.* *a tempo* *pp*

*CRSC.*

sum-mer was near, The haw-thorn in white as a bride did ap-

*CRSC.*

sum-mer was near, The haw-thorn in white as a bride did ap-

*CRSC.*

sum-mer was near, The haw-thorn in white as a bride did ap-

*CRSC.*

*p*

-pear, And each snow-y blos-som cried

*p*

-pear, And each snow-y blos-som cried

*p*

-pear, And each snow-y blos-som cried

*f* *p*

*CEESC.* *f*

"Pluck me, I pray To twine in the wreath of the Queen of the

*CEESC.* *f*

"Pluck me, I pray To twine in the wreath of the Queen of the

*CEESC.* *f*

"Pluck me, I pray To twine in the wreath of the Queen of the

*CEESC.* *f*

May."

May."

May."

*p*

The blue - bell was

*p*

bright as the sky o - ver head, The glades where she grew were with

The wind - flow - er frail bowed her  
a - zure out - spread,

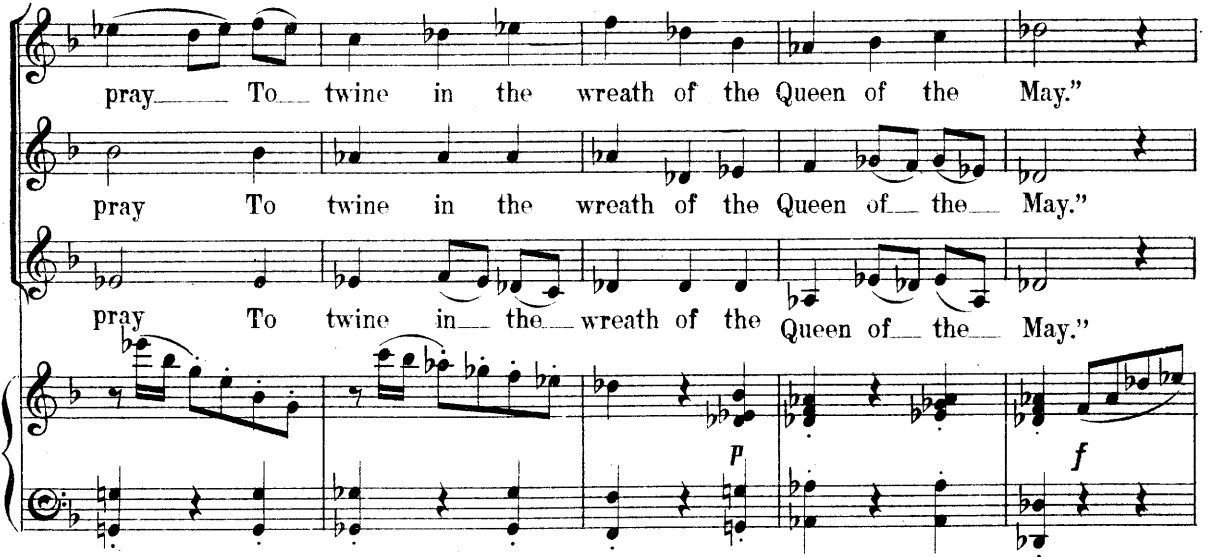
*p*

The wood - ruff was frag - rant and  
head to the breeze,

*p*

wild 'neath the trees, And each star - ry blos - som cried "Pluck me, I  
And each star - ry blos - som cried "Pluck me, I  
And each star - ry blos - som cried "Pluck me, I

*f*



pray To twine in the wreath of the Queen of the May."

pray To twine in the wreath of the Queen of the May."

pray To twine in the wreath of the Queen of the May."

*P* *f*




The cow-slip and orchid grew tall in the

The cow-slip and orchid grew tall in the

The cow-slip and orchid grew tall in the

The cow-slip and orchid grew tall in the

*P*

*poco rall. a tempo*  
*CRSC.*

grass, The vi - o - let breathes forth her scent as we pass, In the  
grass, The vi - o - let breathes forth her scent as we pass, In the  
grass, The vi - o - let breathes forth her scent as we pass, In the

*poco rall. a tempo*

din - gle the stars of the prim - rose were seen, The for -  
din - gle the stars of the prim - rose were seen, The for -  
din - gle the stars of the prim - rose were seen, The for -

*CRSC.*

- get - me - not clus - tered the rush - es be - tween,  
- get - me - not clus - tered the rush - es be - tween,  
- get - me - not clus - tered the rush - es be - tween,

*f*



*p* And each frag-rant blos-som cried "Pluck me, I pray To  
*p* And each frag-rant blos-som cried "Pluck me, I pray To  
*p* And each frag-rant blos-som cried "Pluck me, I pray To

*CRASC.* *f*

*p* *CRASC.* *f*

*p* *CRASC.* *f*

twine in the wreath of the Queen of the May, To twine in the wreath  
 twine in the wreath of the Queen of the May, To twine in the wreath  
 twine in the wreath of the Queen of the May, To twine in the wreath

*ff* *ff* *ff*

*f*

of the Queen of the May!"  
 of the Queen of the May!"  
 of the Queen of the May!"

*ff*

N<sup>o</sup> 3. CHORAL RECIT. AYE! QUEEN OF MAY!

*Moderato.* ♩ = 96.

SOPRANO & ALTO  
TUTTI unis.

PIANO.

*f* Aye! Queen of May! *P* But un-known still our

Queen! How may we choose the

*cresc.*

ri-val claims be-tween? On whose fair

*cresc.*

fore-head place the wov - - - en flowers,

Sought in the wood-land in these morn-ing hours?

*p*

N<sup>o</sup> 4. RECIT. AND AIR. LIST TO A LEGEND OF THE OLDEN DAYS.

*Andante.* ♩ = 84.

MEZZO SOPRANO SOLO.

PIANO.

*mp Ped.* \* *pp* *Ped.* \* *mp Ped. sim.*

ROSE. *Recit. (in tempo)*

List to a leg - end of the old - en days, Of

oth - er choice and oth - er prize than ours,

Culled from a - mong the world - re - nown - ed lays,

List - en my Si - sters, as ye twine your flowers!

AIR.  
*Andantino.* ♩ = 88.

Up -

*p*

*p*

The first system of the score features a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

- on the bree - zy hills that rise A - bove the plains of

The second system continues the vocal line with the lyrics "- on the bree - zy hills that rise A - bove the plains of". The piano accompaniment continues with the same rhythmic pattern.

Troy, He lay, deep sunk in frag - rant thyme, The prince - ly shep - herd

The third system continues the vocal line with the lyrics "Troy, He lay, deep sunk in frag - rant thyme, The prince - ly shep - herd". The piano accompaniment continues with the same rhythmic pattern.

boy. And thi - ther, veiled in ro - sy - clouds, The ri - val tri - o

The fourth system concludes the vocal line with the lyrics "boy. And thi - ther, veiled in ro - sy - clouds, The ri - val tri - o". The piano accompaniment continues with the same rhythmic pattern.

came; Each claimed to be the fair-est fair, And

he should judge their claim.

*crusc.* *p*

A gold-en ap-ple was the prize, In

Pa-ris' hand that lay, And Beau-ty,— Power, and

Wis - dom stood Be - fore him on that day.

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The vocal line begins with the lyrics "Wis - dom stood Be - fore him on that day." The piano accompaniment includes a *cresc.* marking and a dynamic accent (>) over a chord.

Ah, blind of heart, and dull of mind, To give to her the

The second system continues the vocal line with the lyrics "Ah, blind of heart, and dull of mind, To give to her the". The piano accompaniment features a dynamic marking of *p* and several dynamic accents (>) over the chords.

prize! For Power brings Hon-our in her train, And Wis-dom mak - eth

The third system continues the vocal line with the lyrics "prize! For Power brings Hon-our in her train, And Wis-dom mak - eth". The piano accompaniment includes a *rall.* marking and dynamic accents (>) over the chords.

wise.

The fourth system concludes the vocal line with the word "wise." The piano accompaniment includes a *mf* marking and the instruction *a tempo*. The system ends with a double bar line and repeat signs.

Nº 5. CHORAL RECIT. NO GOLDEN APPLE IS THE PRIZE TO-DAY.

*Listesso tempo.* ♩ = 88.

TUTTI unis.

No gold-en ap-ple is the prize to-

PIANO.

*p*

- day. But wov-en wreath that soon shall fade a-

*CRSC.*

way; No prince-ly shep-herd shall de-cide the

*f* *p*

choice, It shall be giv-en by each maid-ens voice.

*f* *f*

N<sup>o</sup> 6. DUET. SILENT AYE IS BEAUTY'S CLAIM.*Larghetto.* ♩ = 112.

SOPRANO I.

CONTRALTO.

PIANO.

*Larghetto.**con Ped.*

LILIAN.

CLARE.

Si - lent aye — is — Beau - ty's claim, Yet she

Si - lent aye — is — Beau - ty's claim, Yet she

speaks, — and speak - eth well: Hearts that Wis - - dom might not

speaks, — and speak - eth well: Hearts that Wis - - dom might not

tame — Bow be - fore her ma - - gie spell. Co - ral lips — and curls of

tame Bow be - fore her ma - gie spell. Co - ral



gold, Glanc - ing light in youth - ful eyes, Charms and  
 lips and curls of gold, Glanc - ing light in youth - ful

gra - ces ma - ni - fold, These shall sure - ly win - the -  
 eyes, Charms and gra - ces ma - ni - fold, These shall sure - ly win - the -

prize.  
 prize.

Who de -

- nies the power of— song? Who is deaf to— Mu - sic's voice?

*f* *mf*

Spells to me - lo - dy— be— long, Bid the listen - ing heart re -

*f* *dim.*

joice, Strings that vi - - brate, reeds that

Strings that vi - - brate reeds that sound, Keys Ce -

*p*

sound, Keys Ce - ci - - lia might have played, Skill in -

- ci - - lia— might have played— Skill in— these— shall here be

these shall here be found, Choice by these may well be swayed.

found, Choice by these Choice by these may well be swayed.

*mf*

Wiel - ded by - a - mas - ter hand, See for all the pen - cil

Wiel - ded by - a - mas - ter hand, See for all the pen - cil

*cresc.* *f* *dim.*

Wiel - ded by - a - mas - ter hand, See for all the pen - cil

Wiel - ded by - a - mas - ter hand, See for all the pen - cil

*p*

speak, Glow - ing on the can - vas stand Beau - ty's

speak, Glow - ing on the can - vas stand Beau - ty's

*cresc.*

bloom or- moun - - tain peak. Gleam - ing white — the mar - ble

bloom or- moun - tain peak. Gleam - ing

shows, Si - lent speaks of - joy or - pain, Mu - sic

white — the mar - ble shows, Si - lent speaks of - joy or -

*rall.*

fro - zen to re - pose, Mu - sic fro - zen to re -

*rall.*

pain, Mu - sic fro - zen to re - pose, Mu - sic fro - zen to re -

*a tempo* *f*

- pose, Sure-ly Art — the prize shall gain, sure-ly Art the prize shall

*f a tempo*

- pose, Sure-ly Art — the prize shall gain, sure-ly Art the prize shall

*a tempo* *f* *p*

*cresc.* *f*

gain, sure - ly Art the prize shall gain, sure - ly Art the

gain, sure - ly Art the prize shall gain, sure - ly Art the

prize shall gain!

prize shall gain!

*p* *f*

*dim.*

*p* *dim.* *pp*

# No. 7. CHORUS. WHO IS THE CHOSEN THE GARLAND TO WEAR?

*Allegro.* ♩. = 92.

PIANO.

First system of piano introduction. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes. The tempo is marked *Allegro* at 92 beats per minute.

Second system of piano introduction. The right hand continues with a melodic line of eighth notes, and the left hand plays a steady accompaniment of chords.

SOPRANO I.

*f*

SOPRANO II.

ALTO.

Who is the cho - sen the gar - land to

Who is the cho - sen the gar - land to

Who is the cho - sen the gar - land to

Piano accompaniment for the first vocal entry. The right hand features a melodic line with slurs, and the left hand plays a rhythmic accompaniment. The dynamic is marked *5f*.

wear? Who is our Queen — on this May morning fair? Not a-lone

wear? Who is our Queen — on this May morning fair? Not a-lone

wear? Who is our Queen — on this May morning fair?

Piano accompaniment for the second vocal entry. The right hand continues with a melodic line, and the left hand provides harmonic support. The piece concludes with a final cadence.

Beau - - - ty vic - to - rious is now, Hers not the  
 Beau - - - ty vic - to - rious is now, Hers not the  
 Not a - lone Beau - ty vic - to - rious is now, Hers not the

gar - - - land to wear on her brow,  
 gar - - - land to wear on her brow,  
 gar - - - land to wear on her brow,

*mf*  
 Birth has no claim to be crown - ed our Queen,

*mf*  
Not a - lone

*mf*  
Gen - tle or sim - ple we reck not I ween.

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The dynamic marking *mf* is placed above the staff. The lyrics "Not a - lone" are written below the notes. The middle staff is another vocal line, also with a treble clef and one flat key signature. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The dynamic marking *mf* is placed above the staff. The lyrics "Gen - tle or sim - ple we reck not I ween." are written below the notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Ta - - - lent, how bright though it shine,

*crusc.*  
Not e - ven

*crusc.*  
Not e - ven

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The lyrics "Ta - - - lent, how bright though it shine," are written below the notes. The middle staff is another vocal line, also with a treble clef and one flat key signature. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The dynamic marking *crusc.* is placed above the staff. The lyrics "Not e - ven" are written below the notes. The bottom staff is a piano accompaniment with a grand staff. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The dynamic marking *crusc.* is placed above the staff.

Ge - - - nius with as - pect di - - vine.

Ge - - - nius with as - pect di - - vine.

*f*

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The lyrics "Ge - - - nius with as - pect di - - vine." are written below the notes. The middle staff is another vocal line, also with a treble clef and one flat key signature. It begins with a whole rest, followed by a half note G4, a quarter note F4, and a quarter note E4. The lyrics "Ge - - - nius with as - pect di - - vine." are written below the notes. The bottom staff is a piano accompaniment with a grand staff. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. The dynamic marking *f* is placed above the staff.



Piano introduction with arpeggiated chords in the right hand and block chords in the left hand.

*ff*  
These we ac - know - ledge with praise and re - nown,  
*ff*  
These we ac - know - ledge with praise and re - nown,  
*ff*  
These we ac - know - ledge with praise and re - nown,

Vocal and piano accompaniment for the first system of lyrics. The piano part features arpeggiated chords in the right hand and block chords in the left hand.

*ff*  
Ho - - nour they claim, *P* but they claim not the  
*ff*  
Ho - - nour they claim, *P* but they claim not the  
*ff*  
Ho - - nour they claim, *P* but they claim not the

Vocal and piano accompaniment for the second system of lyrics. The piano part features arpeggiated chords in the right hand and block chords in the left hand.

*Vivace.* ♩ = 112.

crown. The May Day is

crown. The May Day is

crown. The May Day is

*Vivace.*

*f* *mf*

fleet - - ing the mo - ments are few, Mai - dens, dear mai - dens, the

fleet - ing the mo - ments are few, Mai - dens, dear mai - dens, the

fleet - ing the mo - - ments are few, Mai - dens, dear mai - dens, the

choice lies with you. The May Day is fleet - ing, the

choice lies with you. The May Day is

choice lies with you. The May Day is fleet - ing, the mo - - ments are

*CR25C.*

mo - - ments, the mo - - ments are few, — the mo - - ments are  
 fleet - - ing, the May Day is fleet - - ing the mo - - ments are  
 few, — the May Day is fleet - - ing the mo - - ments are

*f*

few, — the May Day is fleet - ing, the mo - ments are few, —  
 few, — the May Day is fleet - ing, the mo - ments are few, —  
 few, — the May Day is fleet - ing, the mo - ments are few, —

Mai - - dens, dear mai - dens, the choice lies with you, Mai - dens, dear  
 Mai - - dens, dear mai - dens, the choice lies with you, Mai - dens, dear  
 Mai - - dens, dear mai - dens, the choice lies with you, Mai - dens, dear

mai-dens, the choice lies with you, the choice lies with  
mai-dens, the choice lies with you, the choice lies with  
mai-dens, the choice lies with you, the choice lies with

*ff*

you, the choice lies with you.  
you, the choice lies with you.  
you, the choice lies with you.

*ff*

## Nº 8. SOLO. ONE SIGN, AND ONE ONLY.

Andante.  $\text{♩} = 54.$  CLARE.

CONTRALTO. One sign, and one on - ly, be -

PIANO. *p*

- tokens our Queen, By this you may know her where-e'er she is seen, The

*p*

*CR25C.* *f*

gentlest, mostloving, the light of her home, A light-bearer, too, where-

*PP* *CR25C.* *f*

- e'er she may roam, A - round her a ha - lo of

*p* *p*

kind - ness is spoad, And each jarring word in her presence falls

*pp* *rall.*

*rall.*

N<sup>o</sup> 9. CHORUS with TRIO. (FINALE.) 'TIS AIMÉE BELOVED.

*Vivace.* ♩ = 108.

dead.

*f* *CRESC.*

SOPRANO I. *ff*

'Tis Ai - mée, be - lov - ed our dear - est and

SOPRANO II. *ff*

'Tis Ai - mée, be - lov - ed our dear - est and

ALTO. *ff*

'Tis Ai - mée, be - lov - ed our dear - est and

*ff*

best. *p* *rall.* On her gen-tle forehead our May crown shall rest!

best. *p* *rall.* On her gen-tle forehead our May crown shall rest!

best. *p* *rall.* On her gen-tle forehead our May crown shall rest!

*p* *rall.*

*Allegro.*

LILIAN. SOLO.

*p* Never may her power be

ROSE. SOLO.

*p* Never may her power be

CLARE. SOLO.

*p* Never may her power be

*Allegro.* ♩ = 144.

*mf*

*p*

less, Nev-er\_ may she cease to\_ bless, Joy be - tide her gen - tle

*CRSC.*

less, Nev-er\_ may she cease to\_ bless, Joy be - tide her gen - tle

*CRSC.*

less, Nev-er\_ may she cease to\_ bless, Joy be - tide her gen - tle

*CRSC.*

reign, Rule till May Day comes a - - gain, rule till May Day comes a -

reign, Rule till May Day comes a - - gain, rule till May Day comes a -

reign, Rule till May Day comes a - - gain, rule till May Day comes a -

*TUTTI.*  
*f* -gain. Nev - er\_ may her power be\_ less, Nev - er\_ may she cease to\_

*TUTTI.*  
*f* -gain. Nev - er\_ may her power be less, Nev - er\_ may she cease to\_

*TUTTI.*  
*f* -gain. Nev - er\_ may her power be\_ less, Nev - er\_ may she cease to

bless, Joy be - tide her gen - tle reign, Rule till May Day comes a -

bless, Joy be - tide her gen - tle reign, Rule till May Day comes a -

bless, Joy be - tide her gen - tle reign, Rule till May Day comes a -

*p SOLO.*  
 - gain, rule till May Day comes a - - gain. Nev - er\_ may her power be\_

*p SOLO.*  
 - gain, rule till May Day comes a - - gain. Nev - er\_ may her

*p SOLO.*  
 - gain, rule till May Day comes a - - gain. Nev - er\_ may her



I.  
L.  
S.  
C  
H  
O  
R  
U  
S.

less, Nev-er may she cease to bless.

power be less Nev-er may she cease to bless.

power be less Nev-er may she cease to bless.

Nev - er, nev - er may her power be

Nev - er, nev - er may her

Nev - er, nev - er may her

*f*

Nev-er! Joy be-tide her gen-tle

Nev-er! Joy be-tide her gen-tle

Nev-er! Joy be-tide her gen-tle

less, Nev-er may she cease to bless,

power be less, Nev-er cease to bless,

power be less, Nev-er cease to bless,

*f*

*p*

reign, Rule till May Day comes a - gain. Joy be - tide  
 reign, Rule till May Day comes a - gain. Joy be - tide  
 reign, Rule till May Day comes a - gain. Joy be - tide

Joy be - tide her gen - tle  
 Joy be - tide her gen - tle  
 Joy be - tide her gen - tle

her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain  
 her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain  
 her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain

her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain  
 her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain  
 her gen - tle reign, Rule till May Day comes a - gain, Rule till May Day comes a - gain, Rule till May Day comes a - gain

- gain. Nev-er may her power

- gain. Nev-er may her power

- gain. Nev-er may her power

- gain. Nev-er

- gain. Nev-er

- gain. Nev-er

be less, Nev-er may she cease to bless, Joy be-

be less, Nev-er may she cease to bless, Joy be -

be less, Nev-er may she cease to bless, Joy be -

may her power be less, Nev-er may she cease to bless, Joy be-

may her power be less, Nev-er may she cease to bless, Joy be -

may her power be less, Nev-er may she cease to bless, Joy be -

SOLI &amp; CHORUS.

-tide her gen - tle reign, Rule till May Day comes a - -

-tide her gen - tle reign, Rule till May Day comes a - -

-tide her gen - tle reign, Rule till May Day comes a - -

gain, rule till May Day comes a - - gain. *ff* We

gain, rule till May Day comes a - - gain. *ff* We

gain, rule till May Day comes a - - gain. *ff* We

crown her, we crown her, with this wreath to -

crown her, we crown her, with this wreath to -

crown her, we crown her, with this wreath to -

- day, Our Queen of Hearts, and Queen of May, our

- day, Our Queen of Hearts, and Queen of May,

- day, Our Queen of Hearts, and Queen of May,

Queen of Hearts, and Queen

our Queen, our Queen of Hearts, and Queen

our Queen, our Queen of Hearts, and Queen

of May.

of May.

of May.





# VOCAL DUETS.

---

## SIX DUETS FOR SOPRANO AND CONTRALTO

COMPOSED BY

**FREDERIC H: COWEN.**

*Price Two Shillings and Sixpence.*

- |                       |                                  |
|-----------------------|----------------------------------|
| No. 1. Echoes.        | No. 4. A thought of home at sea. |
| „ 2. Cleansing Fires. | „ 5. What the birds say.         |
| „ 3. Violets.         | „ 6. Linger, oh gentle Time.     |
- 

## SIX DUETS FOR SOPRANO AND CONTRALTO

COMPOSED BY

**OLIVER KING,**

PIANIST TO HER ROYAL HIGHNESS THE PRINCESS LOUISE (MARCHIONESS OF LORNE).

*Price Two Shillings and Sixpence.*

- |                          |                           |
|--------------------------|---------------------------|
| No. 1. By vale and hill. | No. 4. To Daffodils.      |
| „ 2. The Skylark.        | „ 5. Twilight.            |
| „ 3. Sweet content.      | „ 6. Waiting and meeting. |
- 

## TWELVE VOCAL DUETS

BY

**CIRO PINSUTI.**

*BOOK I.—Price Two Shillings and Sixpence.*

- |                           |                                       |
|---------------------------|---------------------------------------|
| No. 1. After the rain.    | No. 4. I sing because I love to sing. |
| „ 2. Out in the sunshine. | „ 5. Passing away.                    |
| „ 3. I love all things.   | „ 6. The voice of the waterfall.      |

*BOOK II.—Price Two Shillings and Sixpence.*

- |                           |                                       |
|---------------------------|---------------------------------------|
| No. 7. The Mermaids.      | No. 10. Bygone days, or looking back. |
| „ 8. False love and true. | „ 11. Love and friendship.            |
| „ 9. Under the stars.     | „ 12. The Magicians.                  |
- 

## NINE SACRED DUETS

BY

**HENRY SMART.**

*Price Two Shillings and Sixpence.*

- |                                 |                                     |
|---------------------------------|-------------------------------------|
| No. 1. There was joy in heaven. | No. 6. Where the weary are at rest. |
| „ 2. The Lord is my Shepherd.   | „ 7. Vox Matutina.                  |
| „ 3. When brighter suns.        | „ 8. By Babylon's water.            |
| „ 4. Faint not, fear not.       | „ 9. Evening.                       |
| „ 5. The Sabbath bell.          |                                     |
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