

JOHN PARK'S SONGS

Δημόσιο Κεντρική Βιβλιοθήκη Βέροιας

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ΚΙΝΗΤΗ ΒΙΒΛΙΟΘΗΚΗ

Θήκη Βέροιας

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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

78



John Ruskin

Home & Macdonald Lith.

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

SONGS

COMPOSED AND IN PART WRITTEN

BY THE LATE

REV. JOHN PARK, D.D.

ST ANDREWS.

WITH INTRODUCTORY NOTICE BY

PRINCIPAL SHAIRP, LL.D.,

ST ANDREWS.

LEEDS:

ARCHIBALD RAMSDEN, 12 & 13 PARK ROW

LONDON: ARTHUR ALLISON, 40 WARDOUR STREET

1872

ENTERED AT STATIONERS' HALL.

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Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

HOME AND MACDONALD,
Engravers and Printers, Edinburgh.

THE REV. JOHN PARK, D.D.,

MINISTER OF THE FIRST CHARGE OF ST ANDREWS,

POET AND MUSICIAN.

IF a stranger happened to enter the huge, gaunt, old Parish Church of St Andrews any Sunday between the years 1854 and 1864, he would probably be at once arrested by the appearance and bearing of the minister who then spoke from the pulpit there. The first look at that thoughtful and solemn, but not stern, countenance, might for a moment recall pictures of some great Puritan divine or Covenanting preacher of the bygone time. But the deep, sweet voice, tremulous with suppressed emotion, the powerful yet tender intonation, bespoke a mind which, while it had not rejected the firm outlines of the old Scottish teaching, had tempered them with a mellower and more expansive spirit. The opening prayer was expressed neither in the well-known Old Testament phrases, so long habitual in the extempore prayers of Scotland, nor in the set liturgical language towards which modern usage tends. Earnest, solemn, even deeply reverential, it was yet stamped with the individuality of him who uttered it. The sermon that followed was elevated in spirit, large in thought, beautiful in illustration, quite beyond the common order of sermons. There was in this preaching no shadow of intolerance or asperity, yet no laxity nor loosening of the bonds of definite truth; full of charity towards those who differed, it was yet loyal to all Christian verities as his Church conceives them. Without display of eloquence, or attempt at effect, the discourse flowed on equably from end to end, in that pure style and subdued beauty which is the transpiration of a nature itself beautiful. The thought was penetrated with feeling, but not excited; calm, but never dull.

When the service was over, you would go away impressed with the weighty words and calm wisdom you had heard, and interested in the man who had spoken them. You had been listening, you felt, not merely to a good preacher, but to a man altogether unlike the common order of men. The words you had heard had not been reached by straining after lofty flights; but were evidently overflowings from an habitually high level of life.

When, led by the interest awakened, you began to hear more about the man, you would learn that Dr Park was not like most other men or ministers; his soul was one that dwelt apart, and, while rich in all natural human sympathies, had tastes and interests of his own. You found that while he walked about the old city with benign looks and gentle greetings for all, he was in reality intimate with few. He shrunk sensitively from places of ordinary concourse,—from the throng and bustle of life. He was no business man, in the usual sense of the word; he disliked platforms, was no adept at drawing up minutes, took no pleasure in moving amendments to minutes. Public meetings he had no heart for, and carefully shunned; Presbyterian meetings his face was never seen in. His gentle spirit shrunk from the collisions of men and the strife of tongues.

To many persons such retiring habits seemed unintelligible—perhaps blameable. The parish minister, they thought, ought to be ready to answer the beck of every one; above all, ready to hold forth on all public occasions, and on all sorts of subjects. If such is the only standard of a

clergyman's duty, it must be owned that Dr Park fell far short of it. And perhaps even those who esteemed him most, could have wished that he could have shrunk less sensitively both from public and private resorts of men. But these feelings, if they existed, were tempered by the thought, how valuable to the community it was to have such a man moving among them,—one whose whole mind was conversant only with high thoughts and devout aspirations, and who, in all his bearing and conduct, set before his people a sample of something purer, greater, nobler, than ordinary men even dream of. There were some at least who felt that such a man did to his fellow-men other and rarer service than the busiest functionary could do. If you might sometimes regret that you did not know more of him, and see him oftener, you could not but feel that all you did know tended to elevate you—that from intercourse with him you always came away with feelings made sweeter, more harmonious, more serene. And you were convinced that whatever else might be wanting, it could not but be a blessing to the community that a man of this stamp, so removed from all the commonplace even of good men, should live amongst them, and speak to them each Sunday his pure, unworldly thoughts.

For these Sunday services he was wont to prepare himself with great and scrupulous care. He felt to the last the solemnity of the preacher's office, and never entered the pulpit without a certain awe. This often gave rise to a nervousness which, though unobserved by others, was painful to himself; and this feeling did not wear off, but rather increased with time. His serious efforts were spent on his sermons; but these, rich in thought and graceful often in expression as they were, hardly give any notion how much he lived in imagination, how intensely he loved the beautiful. His heart was penetrated with the love of Beauty, and of those Arts in which that love expresses itself. Poetry, Painting, Music, all three, but especially Music, were his familiar relaxations, the delight of his leisure hours. And in each of these, when his more serious duties allowed, he became not merely a passive recipient of what others have wrought, but himself an artistic worker. On subjects connected with poetry I several times conversed with him, and though I do not remember that he ever himself began the subject, yet, when drawn on to speak of it, he more or less opened his mind, and you saw

how deep was his passion for poetry, how much it had entered into his thoughts. While still a young man, he had twice gone on a pilgrimage to Rydal Mount, and had conversed with the venerable Sage who still dwelt there. Some notes of those conversations, I believe, still remain, which may perhaps even yet see the light. A conception, but not an adequate one, of his poetic power, may be got from the words of his own in the following collection, which he fitted to appropriate melodies.

His fondness for drawing first, and afterwards for Painting, was hardly less strong than his love of Poetry. The sketches which he has left are enough to shew that, had Painting ever been to him more than an occasional amusement, he might have attained to high excellence in it. But of all the fine arts, Music was the one for which he had the deepest passion. He belonged to a family in which the love and power of music was native, and he took to it as a bird does to the air. Though entirely self-taught, he became for an amateur, according to the testimony of those who used to hear him play, an unusually fine performer. He has left behind him compositions in many styles,—Song-melodies, Dance-Music, Sonatas,—of which those contained in the following collection are but a small sample.

It may be easily conceived that the life of one so retiring, so artistic, and so meditative, had few striking incidents or adventures. Men like him live inwardly, rather than outwardly, so that there is little of external event for the eye to see or the pen to record.

His native place was the town of Greenock, on the Firth of Clyde, where he was born in 1804. His school training he received first in Greenock, afterwards at a boarding-school in Paisley. With him, as with most native-bred Scots, school time seems to have counted for little, college life for much. When he left school he went to Glasgow University,—the usual resort of all the abler youth belonging to western Scotland. He partook of that warmer, more imaginative temperament which seems to belong more to the west of Scotland than to the east, and which has always greatly enriched the student life in Glasgow University. Is it that in the western people there is more Celtic blood to warm their veins? or is it that the milder atmosphere of the west is more quickening to feeling and imagination than the dour and

repressing east winds, driving men in upon themselves?

The chief fact of Dr Park's College time at Glasgow, was his intimate friendship with Alexander Scott, his fellow-townsmen, and son of the then parish minister of Greenock. Mr Scott became early known as the friend and assistant of Edward Irving, when the crisis of that great Preacher's career in London fell upon him. About the year 1830, when the Church of Scotland, by some evil destiny, took to stoning her prophets, Alexander Scott was one of the victims. About the same time, and acting under the same impulse, though on somewhat different grounds, her church courts cast out Edward Irving, John Macleod Campbell, and Alexander Scott. It may well be doubted whether she has ever since contained within her borders, three men, the equals of these in the spiritual sphere, whom she could cast out. Mr Scott afterwards became the Principal of Owen's College, Manchester, and continued to the end of his life the intimate friend of Dr Macleod Campbell, of Mr Maurice, and of Mr Erskine of Linlathen. All who knew him used to express their regret that he had never by writing left any worthy record of his rare powers. Mr Erskine used to say, that of all the men of thought he had known—and he had known many in his time—Alexander Scott he believed to be the most original thinker, and the most profound. This man was Dr Park's chief friend during his years at Glasgow College, and the different courses they took in life never abated the warmth of their early friendship.

Before finishing his theological studies, Dr Park passed one session at the University of Aberdeen. His chief friends there were Dr Mearns, and the members of the family of Dr Gerard, who was then Professor of Divinity in Aberdeen. When he received licence as a preacher of the gospel, he became assistant first to Dr Steele of the old West Church of Greenock, afterwards to Dr Grigor, then the aged minister of Bonhill, in Dumbartonshire. In this last position he was succeeded by Mr Candlish, afterwards the well-known Free Church leader, with whom Dr Park at that time was very intimate. The man whose friendship embraced two men of such different character as Alexander Scott and Dr Candlish, must have been wide in his range of sympathy. His first independent charge was as minister of a Presbyterian

congregation in Liverpool, where he continued for eleven years.

During the latter part of this period, Scotland was agitated by that great ecclesiastical strife which was to rend in twain the Presbyterian Church. In that controversy Dr Candlish was becoming known as the young and fiery leader, while Dr Park, it may well be believed, was glad to be in Liverpool, out of reach of the turmoil. When the crisis came, he adhered to the Church in which he had been brought up and ordained; and after the Disruption he was called to the parish of Glencairn, in Dumfriesshire.

Glencairn is a beautiful pastoral valley, running down to Nithsdale from the west. The place, with its beauty and quiet, suited well Dr Park's meditative temper. In that congenial retirement it was that he composed many of his songs and much of his music. While preparation of his sermons was here, as always, his first care, it is interesting to know how his musical genius worked together with that more sedate employment. One who lived much with him at that time, still tells how, when he had sat long at his desk, and got embarrassed in some difficult line of thought or argument, suddenly he would spring up, and retire to a vacant room in which stood a piano. Thence he would be overheard striking out discord upon discord, each jarring and entangling the other, here and there interspersed with notes "in sad, perplexed minors." After a time there would stream off from his hand a flood of harmony free and full. Straightway he would return to his study with mind calmed and cleared; and the sequel of his sermon would flow from his pen as easy and lucid as that burst of harmony had done from his fingers. To the uninitiated it is a thing inexplicable, what sympathy there can be between a process of thought and a strain of music.

"In vain with dull and tuneless ear,
They linger by soft music's cell,
And in their heart of hearts would hear
What to her own she deigns to tell.
'Tis misty all, both sight and sound."

But those who have music eminently in their nature, feel otherwise. They know that there is no thought, no mood of mind, no emotion possible to man, which has not its correspondent in instrumental harmony, and may not be expressed by it.

So was it with Dr Park in music. He found then, and all his life through, not only a delightful enjoyment, not only a quickener of his mental vision, but a continual solace and refuge when cares pressed heavily.

After eleven years in the rural seclusion of Glencairn, he quitted it when requested to undertake the first charge of the Collegiate Parish Church of St Andrews. The atmosphere of Glencairn was in some ways more congenial to Dr Park's temperament than that of a University town. There, besides the large congregation habitual to the parish church, he had for auditors in winter, professors and students—persons generally supposed to be critical—and in summer the large number of strangers who resort to what is now a favourite sea-side watering-place. Dr Park was, of course, by character and attainments, more fitted than most men to instruct these different kinds of hearers. But 'great intellectual efforts,' as men speak, or any semblance of display, he had no liking for. He did not care to be ranked among the aristocracy of talent. Of him as of another it may be said, that 'he instinctively shut up before literary display, and pomp, and donnishness,—faults which are said to beset academical societies.' In this new sphere, however, he bore himself with a native dignity which commanded the respect of all, and with a gracious benignity which won their way to many hearts. Yet he lived, as I have said, 'apart.' Those who knew him at all would gladly have known him more; but they felt that there was at the centre an inner circle of reserve, within which he did not care that any eye should intrude. The strain of Sunday duty was felt perhaps more severely at St Andrews than at Glencairn, and it did not grow less but rather more as time went on. The calls to small pieces of business, to committee meetings, and to numberless other matters which come so thick on a minister in a town, must have been more distasteful to Dr Park than to most men. And it must be said that he spent as little time as possible on these things. He left them to those who have at once more taste and more aptitude for them. Neither did parochial visitation or organisation occupy so much of his time as they do with many ministers. But his reserve and his fear of speaking too much of sacred things, perhaps rendered what he did the more impressive. All the time of

his stay in St Andrews, his very presence was a powerful though silent witness for good. No one, I believe, remembers to have heard a word fall from his lips that was alien to the most serious view of life. And many, in looking back, are aware that his sojourn among them shed a beautiful, if somewhat pensive light on all the places and scenes through which he passed.

His more serious duties in St Andrews left little leisure for the cultivation of his artistic tastes. Sometimes his figure might be seen, as in his solitary walks he paused on some sea headland, and, shading his eyes with his hand on his forehead, gazed intensely on one of those beautiful sunsets which the wide horizon around the old city unfolds. But there were things he could only fully enjoy when his short summer or autumn holiday came. It had been his custom from boyhood, once a year, when the vacation allowed, to leave ordinary cares behind, and turn to scenes where Beauty is supreme. Sometimes he would go, as on a pilgrimage, among the Cathedrals of England, every one of which, it is believed, in his time he visited. Oftener he would plunge all alone into the least frequented byways of the Highlands. There, as he wandered on for the most part solitary, the craving for poetry, painting, and melody, long restrained, now found full and free outlet. His note-books, which he carried with him, remain striking records of the things with which his imagination was then busy all day long. Vivid sketches of mountain ranges, solitary peaks, boat-covered sea lochs, the Glen-garry Hills, Ben More Coigach, Sulvein, and many another,—crumbling castles, solemn brotherhoods of trees, intermingled with the notes of some wild, sweet air, taken down from the singing of some Highland lass, then the rough draft of some song or lyric as it was first dashed off—these make up his jottings by the way. It was on some such journey on foot through the Aberdeenshire Highlands that he picked up from a country girl an old tune, to which he set the well-known words,—

"I would I were where Goudie rins,
At the back o' Benachie."

This song, given by Dr Park to a friend, passed into the hands of the late Finlay Dun, and was by him given to the world. It has long been a popular song; but few, as they sang or heard it, have known that it was to Dr Park they owed the preservation

of the melody and the composition of the so appropriate words. This, perhaps, the world did not care to know, and the author did not care to tell them. Such brief holidays coming once a year were almost the only leisure he had for any kind of creation. And in his case, as in that of most artistic persons, creation required leisure. Thus, strong as was his natural bent towards the arts, they never formed his serious occupations. And to reach the highest excellence they must be made so. With him they were the relaxations, delightful relaxations of life, not its engrossing pursuit. He dashed off his compositions as they rose unbidden, and thought little more of them. It never occurred to him to seek fame through these accomplishments, nor even carefully to associate his name with anything he had made. Often, when asked by his relatives to publish some of his things, he would reply, 'No; I will leave them all in your hands, and, when I am gone, you may do what you will with them.'

As to the poetry of the songs, now for the first time made public, it is of a high, though not of the highest, lyrical order. Elevated thought, pure and delicate feeling, noble aspiration, breathe through all the songs; and the expression of these sentiments here and there reaches a fine felicity. But perhaps there is not any song which, touching the highest note, carries that out faultlessly from end to end. To Burns, and perhaps to one or two others, and that only in their happiest mood, was given that magical power of expression, that consummate lyrical perfection. Perhaps Burns, when at his very best, sang out some of his most perfect songs, as the skylark sings its music in the clouds. Yet, even he had often to labour hard before he could utter the feelings that were in him, so as to satisfy himself. Perhaps Dr Park never set himself painfully to train his power of expression to that elaborate finish which can be attained by dint of art. Yet everywhere in his songs you have the natural gush, the woodland warble that belongs to lyrical genius. To form a just estimate of the Poetry of these songs, it must be remembered that they were rather the lonely communings of a heart with itself,—the overflow by which it relieved its fulness—than compositions written for the eyes of strangers. Moreover, in composing them all, the music was uppermost in the author's thoughts—the words were entirely subordinate to the inspiring melody that was singing

itself through his soul. Had he been composing words to be written down and read in a book, he would no doubt have given them more literary finish. As they stand, they are not the less, but the more, for their very defects, full of the true music of the heart. No other land possesses a larger band of native lyrists than Scotland does,—songsters who have made the air of their country musical with their melodies. To that large and honoured company Dr Park has added one more name—a name to be ranked, not, indeed, among the few great masters, but certainly in the order next to these.

Those who pay attention to the words of some of these songs, and who do not yield to the too common belief that poets use fine words, meaning little or nothing by them, will overhear in many, and distinctly hear in some, a deep undertone of sadness as for some object loved and lost. This, if rumour vaguely heard speaks true, came from no mere phantasy, but had a real and very deep root in the affections. What that wound may have been, I know not. If he ever spoke of it to any one, they are not now living; and none of those younger than himself would have ventured to allude to it, even had they desired to do so. It is enough to know that there is believed to have been some real ground for the sadness that breathes through many of his songs, and that it found its only utterance in stray melodies of word and music.

This would well accord with that interesting theory which Keble has propounded, that poetry is often the natural relief of minds overpowered by some absorbing idea, or strong emotion, or imaginative regret, for which, from some cause or other, they have never found a direct outlet. Poetry, he tells us, expresses those strong or deep emotions which need relief, but cannot endure publicity. Of these feelings it is at once a revelation and a veil. One is often reminded of this view of Keble's in many of the cadences of Dr Park's written songs, and perhaps a practised ear might discover it in the tones of his melodies.

For it was in Music that Dr Park was most truly at home. Painting, or the expression of beauty through form and colour, he touched with a part of his being; poetry, or the expression in words of beautiful thought and feeling, he touched with a larger part of it. But Music was his native element; his whole being was immersed in it; through this channel all that was deepest and best in

him most naturally and freely uttered itself. From infancy he had taken to it, and, entirely self-taught, soon acquired full mastery of the art. But it was only in the society of his family and a few chosen friends that he sat down to the piano and gave free rein to his powers. Very few of his parishioners were ever allowed the privilege of hearing him. This may have been because he knew well the prejudice that existed in Scotland against a minister being seen to touch a piano or other instrument. Or it may have come from that modesty and reserve which often accompanies genius, and makes gentle hearts shrink from baring

“—to the rude world's withering view
Their treasure of delight.”

From whatever cause it may have been, he never played in general society. But when the doors were closed, and a small circle of relatives and friends, with perhaps one or two real musicians, were gathered round him, he would sit down, and let loose without stint the full tide of music that lay pent within. Far into the night it would flow on, that varied stream of harmony; his own compositions alternating with those of the great masters, ranging through the whole scale of merit, from the simplest Scottish ballad tunes to the highest symphonies of Mozart or Beethoven. Those who heard him then felt, what others since have felt, when studying these remains, that it was not so much any exquisitely finished bits as the cumulative power of the whole, which leave on the mind the total impression of a large and richly endowed soul naturally overflowing into song.

The melodies contained in this collection form but a small part of the music which he composed. What their exact rank may be, as compared with those of other composers, it is not for one who has no technical knowledge of music to presume to say. They are highly esteemed by some skilled musicians who have had an opportunity of trying their quality. It is for this reason, and in the hope that they may give pleasure to many who knew nothing of their author, that they are now offered to the world, so long after the hand that first played them has been laid in the dust.

As music had been his chief delight all his life long, so it was in a strange way associated with its close. At Christmas time 1864, Dr Park received a severe shock by the sudden tidings of the death

of his nephew, a young physician in Greenock, for whom he had a specially deep affection. Dr Paton was a young man of high promise, and of rare self-devotion. When a great plague of typhus fell on Greenock towards the close of 1864, he never day or night relaxed his attendance on the sufferers, was himself seized with the fever, and fell a victim—one of five medical men who did so—to his devotion to duty. Dr Park never seemed to recover this blow. For the remaining months of his life his nephew's fate was always in his mind, and the thought of it seemed to prey upon his health. Yet, in the spring of 1865 he threw himself with his wonted interest into the performances of the St Andrews Choral Society, of which he was president, and which he had done much to encourage. On the night when this society gave its annual concert, Dr Park was present and on the platform, heartily enjoying the music. The selections of sacred music, which formed a large part of the concert, had been all concluded, and the Hallelujah Chorus alone remained for the close. When the music of the chorus began, Dr Park stood up, and the audience followed his example. He had just turned to one beside him and said, ‘Is not this glorious?’ when he sank to the ground smitten with paralysis. When removed to an adjoining room, he opened his eyes and said to his physician and friend, ‘Is not this death?’ He lingered till next morning, but never spoke again.

He was laid in the beautiful and interesting burying-ground which surrounds the ruins of the Cathedral. There, a little to the west of the old Tower of St Regulus, when you have wandered past the tombs of many generations of Professors of the University and Doctors of the Church, beyond the graves of Samuel Rutherford, and his successor, the pious Halyburton, in a spot aloof from the rest, is Dr Park's grave. It is a retired nook, which, unless carefully sought for, might easily be passed unnoticed. A small and modest tablet let into the wall, bearing his name and the date of his birth and death, alone marks the spot.

To those who knew him, this quiet and sequestered nook seems a fitting resting-place for the gifted but retiring Dr Park, according well with his

Secretum iter et fallentis semita vitæ.

I N D E X.

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WITH THE SUNSHINE AND THE SWALLOWS.

WORDS BY SIR J. NOEL PATON, R.S.A.

MUSIC BY JOHN PARK.

VOICE. *RATHER QUICK.*

With the sun-shine, and the swal-lows, and the

PIANO.

flow-ers, She is com-ing, my be-lov-ed, o'er the

sea ! And I sit a lone and count the wea-ry

hours, Till she com-eth in her beau-ty back to

me, to me, Till she

com-eth in her beauty back to me: And my

heart will not be qui..et, But in a "pur-ple ri..ot," Keeps

e..ver mad..ly beating At the thought of that sweet meeting, When she

com..eth with the summer oer the sea; All the

sweetness of the South, On the ro..ses of her mouth, All the

fer-vour of its skies, In her gen-tle northern eyes, As she

com-eth, my be-lov-ed, home to me! With the

Rall:

a Tempo.

sunshine, and the swal-lows, and the flow-ers, She is

com-ing, my be-lov-ed, o'er the sea! And I

sit a lone and count the weary hours, Till she
 cometh in her beauty back to me, to
 me, Till she cometh in her beauty back to
Rall.
 me.

No more o' nights the shiv'ring North com.

... plains, But blithe birds twitter in the crimson

dawn ; No more the fai...ry frost-flow'rs fret the

panes , But snow-drops gleam by gar - den - path and

lawn; And at times a white cloud wingeth From the

Southland up and bringeth A warm wind o - dour la - den, From the

bowr's of that fair Ai - den Where she lingers by the blue Tyr - rhe - nian

sea; And I turn my lips to meet Its

kisses, faint and sweet, For I know from her's they've brought The

message, rapture fraught, "I am com-ing, love, with summer home to

Rall:

a Tempo.

thee"..... With the sun-shine, and the swal-lows, and the

flow-ers. She is com-ing, my be-lov-ed, o'er the

sea! And I sit a lone and count the wea...ry

hours, Till she com...eth in her beau...ty back to

me,..... to me, Till she

Cres:

com...eth in her beau...ty back to me!

Rall:

f

HOW BEAUTIFUL YOUR PRESENCE.

WORDS BY WORDSWORTH.

MUSIC BY JOHN PARK.

VOICE.

PIANO.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a voice staff and a piano staff. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: 'How beauti-ful your presence, how be-nign, how be-nign, Ser-vants of God..... who not a thought will share with the vain world; Who'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

How beauti-ful your presence, how be-nign, how be-nign,

Ser - - - vants of God..... who

not a thought will share with the vain world; Who

out-wardly as bare as win-ter trees, yield no fal-la-cious

sign, That the firm soul is cloth'd with fruit di-vine.

ANDANTINO.

Such..... priest, when ser-vice worth-y of his care— Has

p dolce

call'd him forth to meet the com - mon air, Might

seem a saint - ly i - mage from its shrine des - cend - ed;

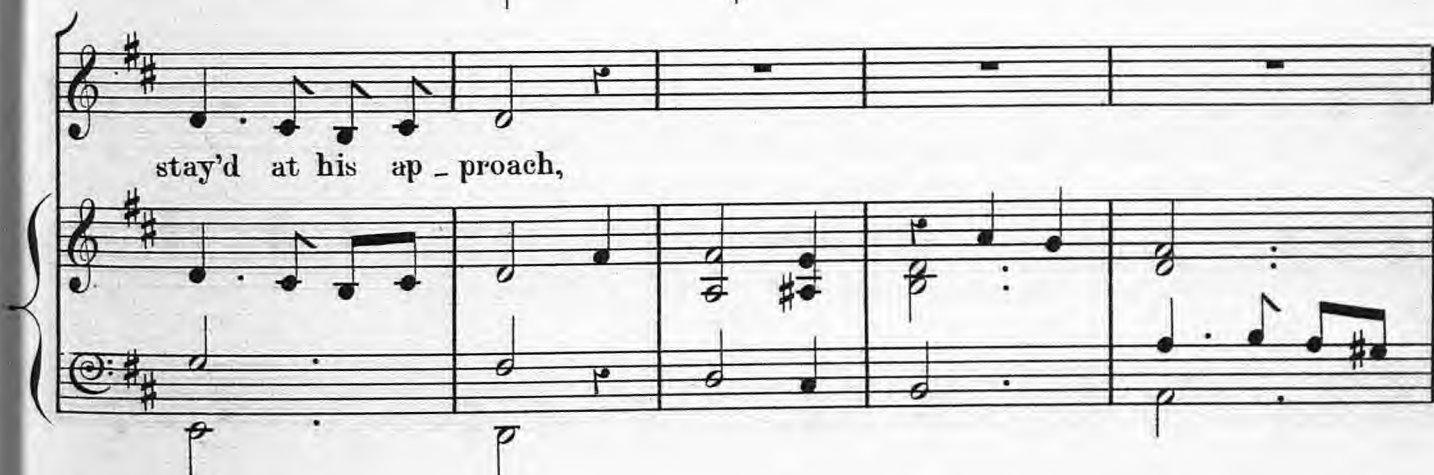
sf



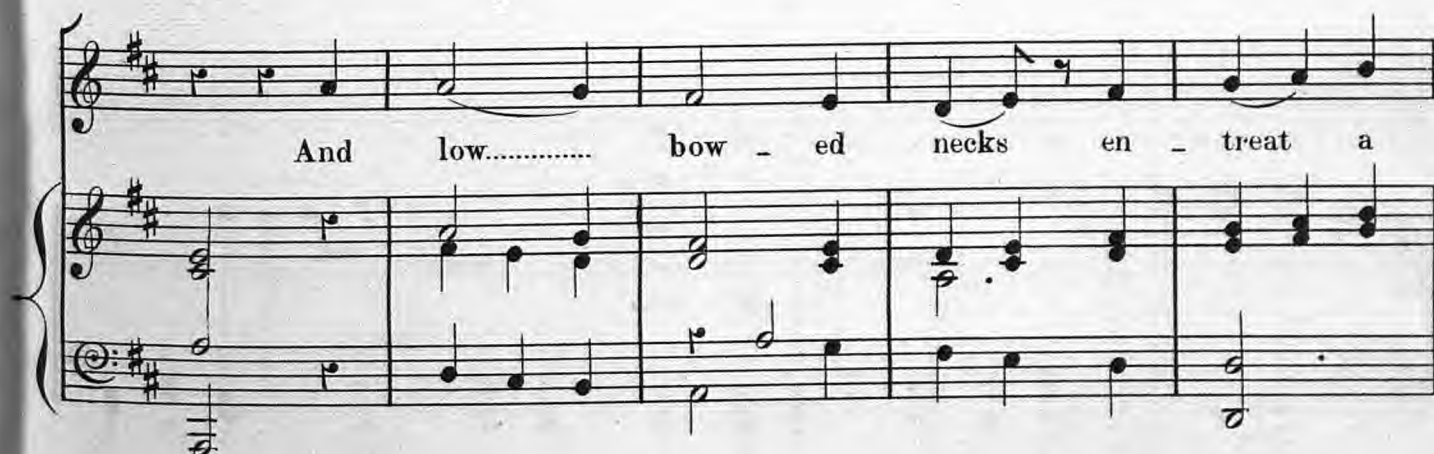
First system of a musical score. It features a vocal line on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has two sharps (F# and C#). The lyrics are: "Hap - py are the eyes that meet the ap - pa -".



Second system of the musical score. The vocal line continues with the lyrics: "ri - tion, E - vil thoughts are". The piano accompaniment provides harmonic support.



Third system of the musical score. The vocal line continues with the lyrics: "stay'd at his ap - proach,". The piano accompaniment continues with chords and moving lines.



Fourth system of the musical score. The vocal line continues with the lyrics: "And low..... bow - ed necks en - treat a". The piano accompaniment concludes the system.

be - ne - die - tion from his voice or hand:

Whence grace, by which the heart can un - der - stand, And

ritard. al Fine
vows that bind the will, in si - lence made.

SWIFTER FAR THAN SUMMER'S FLIGHT.

WORDS BY SHELLEY.

MUSIC BY JOHN PARK.

ANDANTE CON MOTO.

VOICE.

PIANO.

p

cres

rallentando.

a tempo.

Swift _ er far than Summer's flight, Swift _ er far than

hap - py Night, Swift _ er far than Youth's de - light,

Thou art come and gone: As the earth when

p

leaves are dead, As the night when sleep is sped,

cres. *rall.* *p*

As the heart when joy is fled, I am left lone, a -

6/8

Allegretto con moto.

lone. The

p *sf*

6/8

swal - - - low Sum - mer comes a - gain,

The ow - - - let Night re - sumes her reign,

But the wild swan..... Youth..... is

fain..... to fly..... with thee, false..... as

rall.

thou.

piu mosso.

p *rallentando.*

My heart each day de - sires the morrow,

ff *p stacc.*

Andante. *rall.*

Sleep itself is turn'd to sorrow, Vainly would my winter

rallentando.

borrow Sunny leaves from a - ny bough.

dim. p legato. *andante.*

Tempo primo.

Li - lies for a bri - dal bed, Ro - ses for a matron's head,

Vio - lets for a maid - en dead, - Pan - sies let my flow - ers be:

On the liv - ing grave I bear, Scatter them with - out a tear,

rallentando molto al fine.

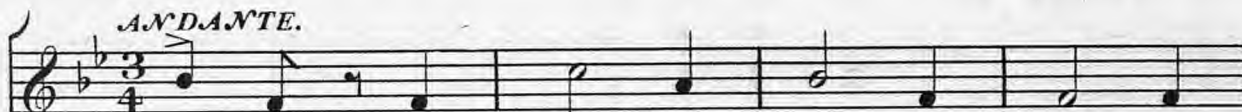
Let no friend how e - ver dear, Waste one tear, one sigh for me.

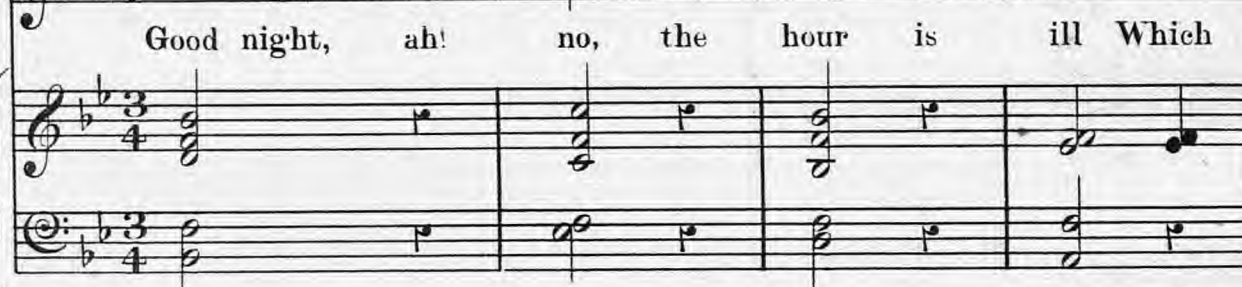
GOOD NIGHT! AH NO.

WORDS BY SHELLEY

MUSIC BY JOHN PARK.

ANDANTE.

VOICE. 

PIANO. 

Good night, ah! no, the hour is ill Which



se - - vers those it should u - nite;

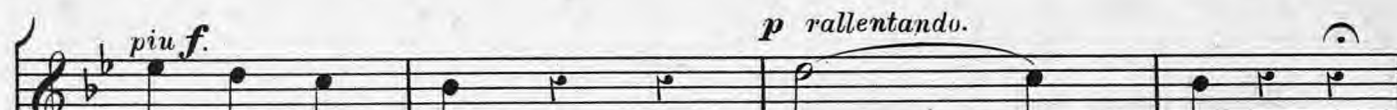


Allegro spiritoso.

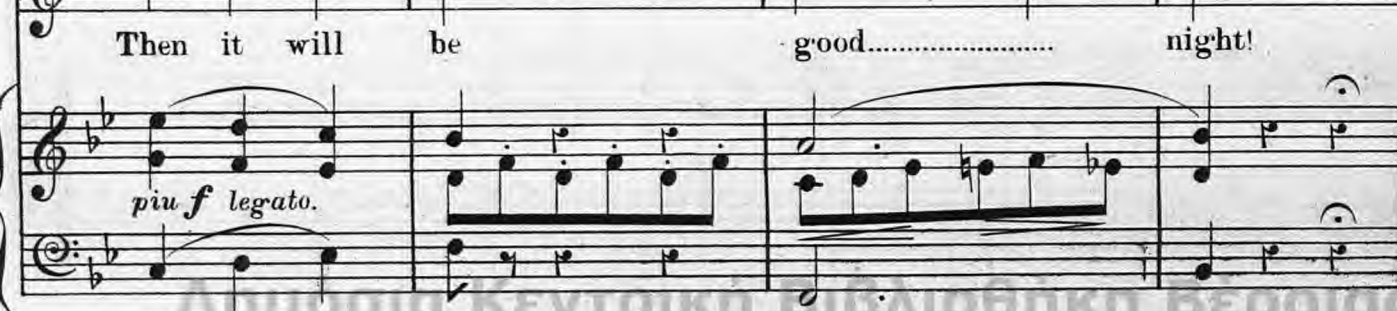


Let us..... re - main to - ge - ther..... still,

stacc. 

piu f. 

Then it will be good..... night!

p rallentando. 

piu f legato.

Andante.

How can I call..... the lone night good,

Allegretto.

Though thy sweet wish-es wing..... its flight?

Allegro moderato.

Be it not said, be it not thought,

rall.

be it not un - - - der - stood,.....

rall.

a tempo.

Then it will be..... good.....

a tempo.

..... night.

Piu Allegro. dolce. *p*

To hearts which near each o - ther move From

ev - ning close till morn - ing light,

The night is good; because, my

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. The key signature has two flats (B-flat major).

love, They nev-er say,..... they nev-er

The second system of the musical score. The vocal line continues with a half note F#4, followed by quarter notes G4, A4, and Bb4, then a half note G4. The piano accompaniment continues with the same rhythmic pattern. The key signature remains B-flat major.

say..... good night, They nev-er say.....

The third system of the musical score. The vocal line begins with a half note F#4, followed by quarter notes G4, A4, and Bb4, then a half note G4. The piano accompaniment continues with the same rhythmic pattern. The key signature remains B-flat major.

good.....night, *f* Good night, ah! no; the hour is

The fourth system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with the same rhythmic pattern. The key signature remains B-flat major. A forte (*f*) dynamic marking is present above the vocal line.

ill Which se - vers those it should u - nite;

Allegro spiritoso.

Let us..... re - main to - ge - ther..... still,—

Then it will be..... good..... night,

Then it will be good..... night,.....



good - night, good - night.

This system contains the first two staves of music. The top staff is a single melodic line in G-flat major (one flat). The bottom staff is a piano accompaniment in G-flat major, featuring a steady eighth-note bass line and a more active treble line with chords and moving lines.



good.....

This system contains the third and fourth staves. The top staff continues the vocal melody with a long note followed by a dotted line. The piano accompaniment continues with similar rhythmic patterns, including some triplet-like figures in the treble.



night!

This system contains the fifth and sixth staves. The top staff has a vocal line with a long note followed by a dotted line. The piano accompaniment features a more complex texture with sixteenth-note runs in the treble and a steady bass line.



p *p*

This system contains the seventh and eighth staves. The piano accompaniment is prominent, with a wide interval in the bass and a melodic line in the treble. The system concludes with a double bar line.

OH FOR THE MOONLIGHT.

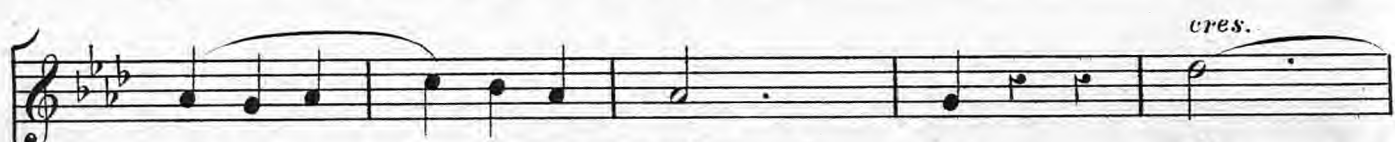
WORDS AND MUSIC

BY JOHN PARK.

ALLEGRO CON MOTO.

VOICE.  Oh for the moon - - - light!

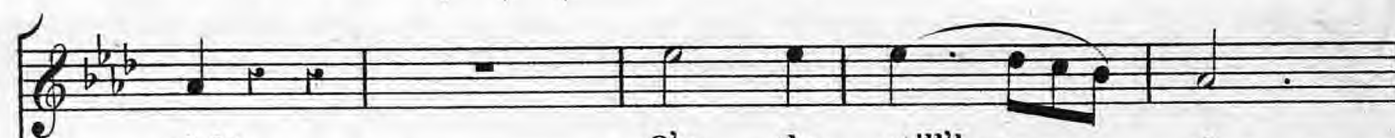
PIANO. 

 soft ly re - veal - - - ing All *cres.*

 *cres.*

 the pale charms of the ves - - - tal *p*



 night, O'er the still'd o - - -



cean ra - - - diant - ly steal - - - ing; While

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat major). It begins with a half note 'cean', followed by a quarter rest, then a quarter note 'ra', a quarter rest, a quarter note 'diant', a quarter rest, a quarter note 'ly', a quarter rest, a quarter note 'steal', a quarter rest, a quarter note 'ing', and finally a half note 'While'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady eighth-note accompaniment in the right hand and a similar eighth-note accompaniment in the left hand, with some chords and single notes interspersed.

earth grows faint and heav'n

The second system continues the musical score. The vocal line starts with a half note 'earth', followed by a dotted half rest, then a half note 'grows', a dotted half rest, a half note 'faint', a dotted half rest, a half note 'and', a dotted half rest, and finally a half note 'heav'n'. The piano accompaniment continues with the same eighth-note accompaniment pattern, with some chords and single notes interspersed.

..... grows bright: Oh! for the

The third system continues the musical score. The vocal line starts with a dotted half rest, followed by a half note 'grows', a dotted half rest, a half note 'bright:', a dotted half rest, a half note 'Oh!', a dotted half rest, and finally a half note 'for the'. The piano accompaniment continues with the same eighth-note accompaniment pattern, with some chords and single notes interspersed.

moon - - light, sweet re - col - lec - tions

The fourth system concludes the musical score. The vocal line starts with a half note 'moon', a quarter rest, a half note 'light,', a quarter rest, a half note 'sweet', a dotted half rest, a half note 're', a quarter rest, a half note 'col', a quarter rest, a half note 'lec', a quarter rest, and finally a half note 'tions'. The piano accompaniment continues with the same eighth-note accompaniment pattern, with some chords and single notes interspersed.

cres.

Rise..... with its beau - - - ty like

cres.

songs..... o'er..... the sea,

p

f

Then,..... and then on - - ly, my

si - - - lent af - fec - - tions Are bright - - end by

rallentando.

hope, as they lin - - - ger on thee,

rallentando.

in tempo. *rall.*

on thee, as they lin - - - ger on

in tempo. *rall.*

in tempo.

thee.

in tempo.

Oh! for the moon - - light! oft

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G, followed by a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a half note F, and a quarter note G. The lyrics "Oh! for the moon - - light! oft" are written below the notes. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

..... in its lus - - tre, Mem' - - - ry has

The second system of the musical score. The vocal line continues with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a half note F, and a quarter note G. The lyrics "..... in its lus - - tre, Mem' - - - ry has" are written below the notes. The piano accompaniment continues with chords and a simple bass line.

brood - - - ed and fan - - - cy has soar'd;

The third system of the musical score. The vocal line continues with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a half note F, and a quarter note G. The lyrics "brood - - - ed and fan - - - cy has soar'd;" are written below the notes. The piano accompaniment continues with chords and a simple bass line.

Fan - - - cy, who flies from the

The fourth system of the musical score. The vocal line continues with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note D, a quarter note E, a half note F, and a quarter note G. The lyrics "Fan - - - cy, who flies from the" are written below the notes. The piano accompaniment continues with chords and a simple bass line.

fond..... ones that trust her, Mem' -

- ry, who mourns what shall ne'er..... be re -

stord; Yet, oh for the moon -

light, bet - - - ter to wan - - - der,

Weav - - - ing be - neath..... it our vi - -

- - - - - sions of bliss,

Than

in the toil of am - bi - tion to squan - - der.

Hope, Love, and Faith..... on a false

rallentando. *a tempo.*
world like this, like this, on a

rall. - - - *tempo.*
false world like this.

p

THIS HOWLING WIND.

WORDS AND MUSIC

BY JOHN PARK.

VARIAMENTE CON ESPRESSIONE.

VOICE.

ALLEGRO MODERATO.

PIANO.

p

cres. *dim.*

1. This

howl - ing wind o'er sea and sky Ca - reers wi' death and

cres.

dim. *p*

sor - row, And many a wo - ful heart and eye Shall

p

cres. *Teneramente.*

weep the com - ing mor - row; But yet I dream a -

cres.

mid this tide, So fu - rious, wild, and win - try, Of the

fair - est eyes on a - ny side Of the Lord Reay's

cres - cen - do. *dim.*

coun - try.

cres. *dim.* *p* *cres.*

2. Now

cres. *f* *p* *p*

lulls the gale, but up - wards fly The

cres. roar - ing sur - ges round us; *dim.* Nor

p e'er could reach a drown - ing cry To

cres. the wild shores that *p* bound us; *Teneramente.* Where soon for us the

dirge may rise From caves, the sea - sprites chan - try, Whose

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment (grand staff) features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. The key signature has two flats (B-flat major).

sound now dims the blu - est eyes In the Lord Reay's

cres - cen - do. dim.

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, Bb4, and A4. The piano accompaniment maintains the eighth-note pattern. Dynamic markings 'cres - cen - do.' and 'dim.' are present under the piano part.

coun - try.

cres. dim. p cres.

The third system of the musical score. The vocal line has a half note rest followed by a quarter note G4. The piano accompaniment continues with the eighth-note pattern. Dynamic markings 'cres.', 'dim.', 'p', and 'cres.' are present under the piano part.

3. The

cres. f p p

The fourth system of the musical score. The vocal line has a half note rest followed by a quarter note G4. The piano accompaniment features a more complex eighth-note pattern. Dynamic markings 'cres.', 'f', 'p', and 'p' are present. The key signature changes to one flat (F major) in the final measure.

moon shines out, Oh! pale and fair Is

cres. she whose lamp is burn - - ing, *dim.* Through

p lone - ly night and storm - - y air, To

cres. wel - come my re - turn - - ing: *p* And

The last verse to be sung slowly but not too slowly.

Teneramente.

see, how dear - - ly you - der lies The

well known bay's old ent - ry, Where our

sail shall greet the fair - est eyes In the Lord Reay's
cres - cen - do. dim.

coun - try.

THERE WAS ANCE A MAY.

WORDS BY GRIZEL BAILLIE.

MUSIC BY JOHN PARK.

MODERATELY SLOW:

VOICE.

PIANO.

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the voice part with the lyrics 'There was ance a May, and she lo'ed na' men, She' and the piano accompaniment. The second system continues the voice part with 'big-git her bonny bow'r down in yon glen; But now she cries "dool and' and the piano accompaniment. The third system shows the voice part with 'well - a - day, Come down the green gate and come here a - way. When' and the piano accompaniment. The piano part features a steady accompaniment with chords and moving lines in both hands. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'MODERATELY SLOW'.

There was ance a May, and she lo'ed na' men, She

big-git her bonny bow'r down in yon glen; But now she cries "dool and

well - a - day, Come down the green gate and come here a - way. When

bon - ny young Johnnie cam' ow'r the sea, He said he saw naething sae

p

love - ly as me; He hecht me, baith rings and mony braw things, And

were na' my heart licht I wad dee.

f

His kin were for ane of a high - er de - gree, Said,

"what wad he do wi' the likes o' me;" Al -

tho' I was bon - ny I was na for John - ny, And

were na my heart licht I wad dee. His

bon - net stood aye fu round on his brow, His

auld ane look'd bet - ter than mo - ny ane's new; But

now he lets't wear o - ny gate it will hing, And

casts him - self dow - ie up - - on the corn - bing.

Oh! were we young as we ance hae been, We had been gal_lop_in'

p
down on yon green, And link_in' it ow_er the li_ly white lea, And

were na my heart licht I wad dee.

p

THE HAPPY RETURN.

"When day was declining"

WORDS AND MUSIC

BY JOHN PARK.

ANDANTE MODERATO.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is marked *ANDANTE MODERATO.*

The score is divided into three systems. The first system shows the voice part and the piano accompaniment. The piano part begins with a piano (*p*) dynamic. The second system shows a crescendo (*cres.*) leading to a piano (*p*) dynamic. The third system shows another crescendo (*cres.*) leading to a piano (*p*) dynamic.

While day was de - clin - ing, But eve's star still

shin - ing, I sought, long a stran - ger, The home of my

love; The sweet.....birds were sing - ing, And

all the sky ring - ing, With notes of glad wel - come a -

round..... and a - bove: But oh!.....with what

p
feel - ing I heard,.....gent - ly steal - ing; Her

own voice in song through the gloom..... of the

grove.

She sang of the days when we lov'd in our

childhood, And wept as it seem'd that those hours were.....

o'er; She sang:..... of the vows..... we had

pledg'd in the wild wood, And call'd for the wan - der - er

home - - ward once more: And then,.....midst her

sigh - ing, she heard..... me re - ply - ing In

p

song, which we both lov'd, in sea - - - sons of

sf

yore.

Oh! bless - ings on song, 'tis a spring of pure

plea_sures, In grief or in glad_ness, on land or on

sea; In boy - hood or age..... the heart

bounds to its mea_sures, 'Tis the plaint of the slave, and the

shout..... of the free: And bless - - ings on

song that the best..... of all trea - sures, My

p

heart's tru - est love, it brought kind - - ly to

sf

me.

SIGH NO MORE LADIES.

"Much ado about nothing."

WORDS BY SHAKESPERE.

MUSIC BY JOHN PARK.

ALLEGRETTO.

VOICE. 

Sigh no more la - dies, sigh no more, Men were deceiv - ers

PIANO. 

ev - er; One foot in sea and one on shore, To



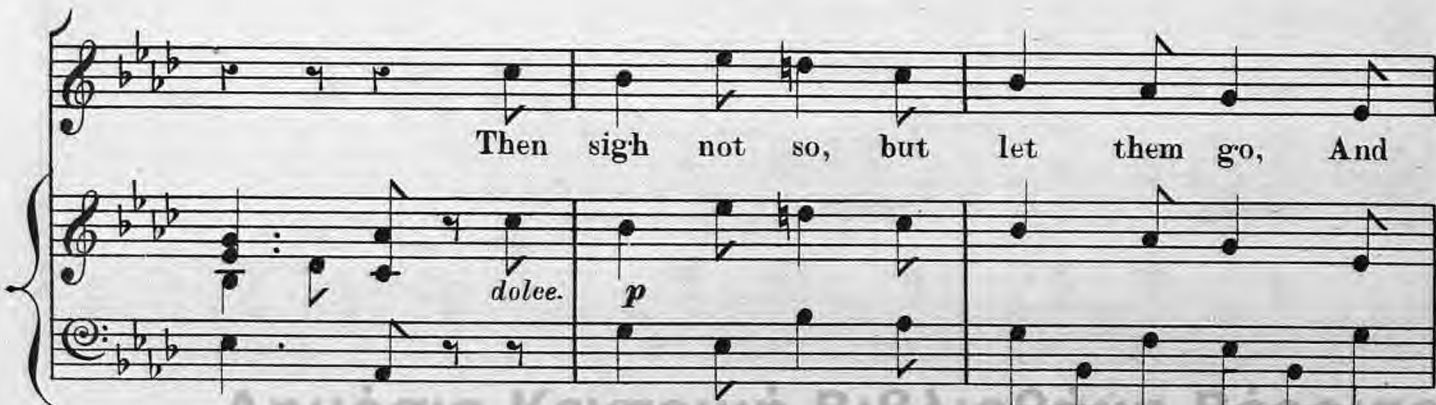
one thing con - stant nev - er.

cres.



Then sigh not so, but let them go, And

dolee. p



rall. *a tempo.*

be you blythe and bon - ny, Con - vert - ing all your

rall. *a tempo.*

rall.

songs of woe, your songs of woe..... In - to

rall.

Allegro spiritoso.

Hey non - ny, non - ny, hey non - ny,

sf p sf p sf p sf p

non - ny, all your songs..... of woe in - to hey non - ny,

non - ny, hey non - ny, non - ny, hey non - ny,

non - ny, All your songs..... of woe in - to hey non - ny,

non - ny.

ff

Allegretto.

Sing no more, la - dies, sing no more, Of dumps so dull and

hea - - vy, The fraud of men was ev - er so, Since

summer first was leaf - y.

Then sigh not so, but let them go, And

be you blythe and bon - - - ny, Con - vert - ing all your

ral - len tan - do. molto.
songs of woe, your songs of woe..... In - to

Allegro spiritoso.
Hey non - ny, non - ny, hey non - ny,

non - ny, all your songs..... of woe in - to hey non - ny,

non - ny, hey non - ny, non - ny, hey non - ny,

non - ny, All your songs..... of woe in - to hey non - ny,

non - ny.

ff

THY BROW OF MARBLE.

MUSIC BY JOHN PARK.

ANDANTE NON TROPPO.

VOICE.

PIANO.

The musical score is written for voice and piano. The voice part is on a single staff, and the piano part is on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'ANDANTE NON TROPPO'. The lyrics are written below the voice staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

Thy brow of mar-ble
gleaming, Tho' still and cold it seems, Like a
star - lit lake is teeming To me, with sky-born
dreams; Like a star - lit lake is teem-ing To

rallen. *a tempo.*

me, with sky - born dreams. Thy pen - sive eye so

shriv - en Of earth - ly pas - sion, tells..... Of the

bright lights of that heav'n, On which it calm - ly

dwells.

The light in which thou

movest, Gives glo - ry to the day, And the

love with which thou lov - est, Shall nev - er, nev - er know de -

cay.

SERENADE.

WORDS AND MUSIC

BY JOHN PARK.

ANDANTE MA NON TROPPO.

PIANO.

The musical score is written for piano and voice. The piano introduction consists of four systems of staves. The first system is marked 'PIANO.' and 'ANDANTE MA NON TROPPO.' The piano part is in 3/4 time, key of B-flat major. The vocal melody enters in the second system, marked 'sf' (sforzando) and 'p' (piano). The lyrics 'Now have the moun - tain spi - rits' are written below the vocal staff. The piano accompaniment continues throughout the vocal phrase.

Now have the moun - tain spi - rits

hung Their man - tles of mist on the moun - tain side;

p legato Now have the heralds of morn - ing flung The joy of her *cres.*

com - ing o'er meadow and tide: *Cheerfully.*

p Wea - ri - ly now the stars re -

tire, For the skies are glow - ing gai - ly; The

fai - ries have hush'd their moon - light choir, And o - ver the

wold their va - pour - y fire, Though danc - ing e'en yet, shines

pale - ly: Then rise, oh! rise, the day - light is

springing, In glo - ry up wing - ing from yon bright sea; Un -

close those eyes, the bree - zes are bring - ing The balm - i - est

o - dours of morn for thee.

Know'st thou the

voice which woos thee now? Soft - li - er far in thine

ear 'twould speak, Oh! come let the dawn see her light in thy

brow, And glow in the ro-ses which tinge thy cheek.

Mer - ri - ly

rocks the ship in the bay, And the sai - lers are cheer - ing

loud - ly; And the her'n is shriek - ing and soar - ing a -

way, And landward the lark springs up in the ray, And

ca - rols her ma - tin hymn proud - ly. Then rise, Oh!

rise, the hea - vens are ring - ing With cho - ris - ters sing - ing from

cloud and tree, Un - close those eyes, the hours are

wing-ing, And morn-ing with - out thee is night to me.

The musical score is written for a voice and piano. The key signature has four flats (B-flat, E-flat, A-flat, D-flat), and the time signature is common time (C). The score consists of five systems. The first system includes the vocal melody and piano accompaniment. The second and third systems show the vocal line as a whole rest, indicating a long pause or breath. The fourth and fifth systems continue the piano accompaniment. The score ends with a double bar line.

VILLAGE BELLS.

WORDS BY ALLAN PARK PATON.

MUSIC BY JOHN PARK.

ANDANTE MA NON TROPPO.

PIANO. *p* *cres.* *p*

cres.

Vil - lage Bells! I hear ye

swel - ling In the paus - es

p

of the blast, From be - side the

sf *dolce* *p*

i - vied dwell - ing Where my youth - ful

days were past; Though your tone seems

p

wild and threat'ning Fly - ing round these

drea - ry fells, Hap - py hopes for

me are bright - ning In your mu - sic,

Vil - lage Bells! In your mu - sic, Vil - lage

Bells!

Vil - lage Bells! she sings in hea - ven

Who, be - neath your tree - - veild

tower, On a gold - en Au - tumn ev'ning;

But for us a mourn - ful hour,

By yon grave my young hand pressing,

Heard your chimes like fun' - ral bells,

And in pray - er breath'd the bless - ing

Now so pre - cious, Vil - - lage Bells!

Now so pre - cious, Vil - lage Bells.

Vil - lage Bells! when - e'er your

mur - mur Min - gles in..... my true love's

sleep, Chase all dreams which might a -

larm her, By a peal de - vout - ly

deep: Ye have al - ways hail'd our meetings,

Ye have tim'd our sad fare - wells,

Stars,..... be kind, your mer - ri - est greetings May be

com - ing, Vil - - lage Bells! May be com - ing,

Vil - lage Bells!

pp

p *Red.*

UNDER THE GREENWOOD TREE.

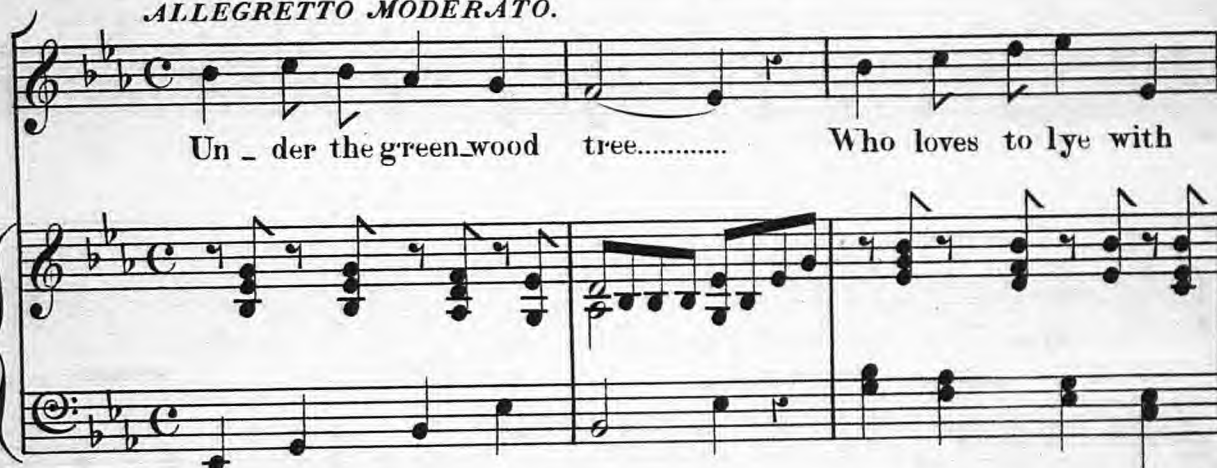
"As you like it!"

WORDS BY SHAKESPERE.

MUSIC BY JOHN PARK.

ALLEGRETTO MODERATO.

VOICE.



hither; Come hi - ther, come hi - ther, come hi - - - ther;

Here..... shall he see No.....

e - ne-my, But win - ter and rough wea - ther, But

win - ter and rough weather; Here shall he see no



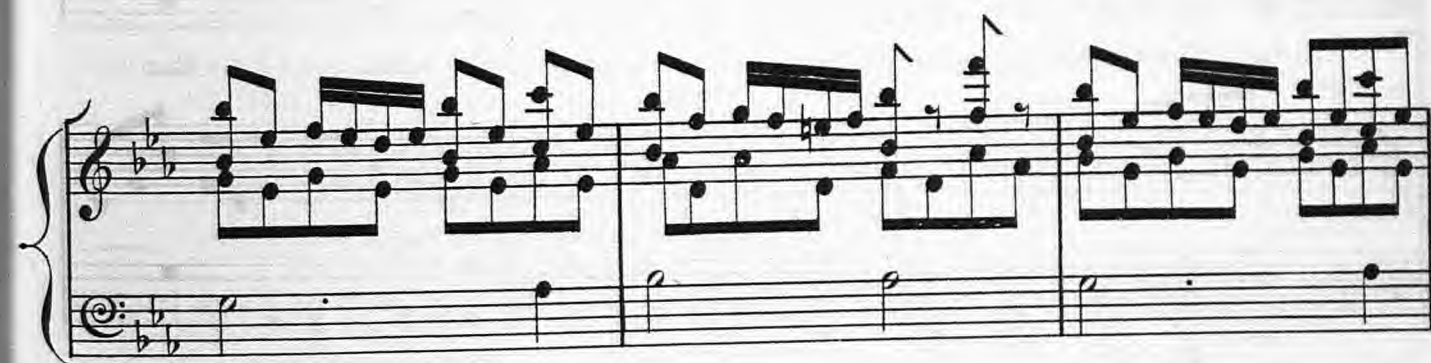
First system of a musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics "e - ne-my, But win - ter and rough weather," are written below the vocal line.

e - ne-my, But win - ter and rough weather,



Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics "win - ter.....and rough weather." are written below the vocal line.

win - ter.....and rough weather.



Third system of the musical score, continuing the vocal and piano parts.



Fourth system of the musical score, concluding the vocal and piano parts on this page.

Who doth ambi - tion shun, And love's to live i' the sun,.....

Seek - ing the food he eats, And pleas'd with what he gets, Come

hi - ther, come hither, come hi - ther; Come hi - ther, come hither, come

hi - - - ther; Here shall he see

No..... e - ne-my, But win - ter and rough

wea - ther, But win - ter and rough wea - ther,

Here shall he see No e - ne-my, But win - ter and rough weather,

Win - ter and rough wea - ther.

rall. *ff*

COME AWAY, COME AWAY DEATH.

Twelfth Night'

WORDS BY SHAKESPERE.

MUSIC BY JOHN PARK.

RATHER SLOWLY.

VOICE.

1. Come a - way, come a - way, Death; And in

PIANO.



sad cy - press let me be laid; Fly a - way, fly a - way



breath; I am slain by a fair cru - el



maid. My shroud of white, stuck all with yew,

The first system of the musical score. The vocal line is in G minor (three flats) and 4/4 time. It begins with a half note G4, followed by a quarter rest, then a half note A4, a quarter note Bb4, a half note C5, a quarter note D5, a half note E5, a quarter note F5, a half note G5, and a quarter note A5. The piano accompaniment consists of a treble and bass staff. The treble staff has a half note G4, a quarter rest, a half note A4, a quarter note Bb4, a half note C5, a quarter note D5, a half note E5, a quarter note F5, and a half note G5. The bass staff has a half note G3, a quarter rest, a half note A3, a quarter note Bb3, a half note C4, a quarter note D4, a half note E4, a quarter note F4, and a half note G4.

O, pre - pare it! My part of death,

The second system of the musical score. The vocal line continues with a half note Bb4, a quarter rest, a half note C5, a quarter note D5, a half note E5, a quarter note F5, a half note G5, and a quarter note A5. The piano accompaniment continues with a half note G4, a quarter rest, a half note A4, a quarter note Bb4, a half note C5, a quarter note D5, a half note E5, a quarter note F5, and a half note G5.

no one so true, so true,..... so true,..... Did

The third system of the musical score. The vocal line continues with a half note Bb4, a quarter rest, a half note C5, a quarter note D5, a half note E5, a quarter note F5, a half note G5, and a quarter note A5. The piano accompaniment continues with a half note G4, a quarter rest, a half note A4, a quarter note Bb4, a half note C5, a quarter note D5, a half note E5, a quarter note F5, and a half note G5.

share..... it.

The fourth system of the musical score. The vocal line continues with a half note Bb4, a quarter rest, a half note C5, a quarter note D5, a half note E5, a quarter note F5, a half note G5, and a quarter note A5. The piano accompaniment continues with a half note G4, a quarter rest, a half note A4, a quarter note Bb4, a half note C5, a quarter note D5, a half note E5, a quarter note F5, and a half note G5.

Teneramente.

2. Not a flow'r, not a flow'r sweet, On my

ritard. *a tempo.*

black cof-fin let there be strewn; Not a friend, not a friend

greet My poor corpse, where my bones shall be

thrown: A thou - sand thou - sand

sighs to save, Lay me, O..... where Sad

true lov - er nev - - er find my grave, To

weep,..... to weep..... there!.....

p

THE FISHER WIFE'S SONG.

MUSIC BY JOHN PARK

WITH SPIRIT.

VOICE.

PIANO.

I'll gar our guid - man trew That I'll sell the

la - dle, If he win - na buy to me A

new side - sad - dle, To ride frae the kirk, and

tae the kirk, An' roun' a - bout the toun—

f Stan' a - boot, ye fish - er jauds, An' gie my gown room;

ff Stan' a - boot, ye fish - er jauds, An' gie my gown

room.

dim.

I'll gar our guid - man trew That I'll..... tak' the

fling - strings, If he..... win - na buy to me Twal

bon - nie gowd rings, Ane for il - ka fin - ger, And

f

two for il - ka thoom_ Stan' a - boot, ye fish - er jauds, An'

ff

gie my gown room; Stan' a - boot, ye fish - er jauds, An'

gie my gown room.

YES, THOU MAY'ST SIGH.

The Glee Maiden's Song in "The fair Maid of Perth" Chap. 30.

WORDS BY WALTER SCOTT.

MUSIC BY JOHN PARK.

MESTO E MISTERIOSO.

VOICE.

Yes, thou may'st sigh, And look once more at all a-round, At

PIANO.

Lento.

stream and bank. and sky and ground, at sky and ground:

Thy life its fi - nal close hath found, And

Lento.

allegretto.

thou..... must die.

f

p *f* *morendo.* *pp*

Allegretto.

Yes, lay thee down, And while thy struggling sen - ses flutter,

Bid the grey monk his soul - mass mut - ter,

Lento.

And the deep bell its death-tone ut-ter-

Allegretto.

Thy life is gone!

f

p *f* *p*

Teneramente. *Allegretto.*

Be not a - fraid,..... 'Tis but a pang and then a thrill, A -

fe - ver fit, and then a chill, and then a chill;

Solemnly. And then, an end of hu - man ill, *Allegretto.* And

thou..... art dead!

f

p *f* *pp*

IN THE GREY DAWN OF MORNING.

BY JOHN PARK.

RATHER SLOWLY.

VOICE.

PIANO

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line and a piano accompaniment. The piano accompaniment is written for a grand piano, with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 3/4. The tempo is marked 'RATHER SLOWLY'. The lyrics are: 'In the grey dawn of morning 'tis pleasant to hear The larks in the sky, and the echoes so clear, But 'tis sweeter at ev'ning, when homeward I fare, To hear my dear girl sing an'. The piano accompaniment features a steady bass line and chords in the treble staff.

In the grey dawn of morning 'tis pleasant to hear The

larks in the sky, and the echoes so clear, But 'tis sweeter at

ev'ning, when homeward I fare, To hear my dear girl sing an

old I_rish air, Oh 'tis sweeter at ev'_ning when homewards I

fare, To hear my dear girl sing an old I_rish air.....

p

rall

2

2nd For to slan - der ere - a - tion I'm sure 'twould be

Tempo primo.

wrong, But we can't, like the larks, un - der - stand their sweet

song, And no e - cho in na - ture could ev - er com - pare, With my

p

sweet No - rah singing an old I - rish air, Oh, no e - cho in

rall.

na - ture could ev - er com - pare, With my sweet No - rah singing an

in tempo.

old I - rish air.....

rall.

2

3rd Oh! some sing more loud_ly, and some with more show, But it's

in tempo.

al_ways like birds singing what we dont know, While my heart's e_choes

p dolce.

wake, and I'm freed from all care, When my dear No_rah sings me an

cres.

old I_rish air, Oh! my heart's e_choes wake, and I'm freed from all

legato.

care, When my dear No-rah sings me an old I-rish air.....

f p

rall. *a tempo.*

rall. *p sf sf p*

THE DEER ARE AWAY TO THE SILVER WOOD.

WORDS AND MUSIC

BY JOHN PARK.

PIANO. *DOLCE.*

The deer are a-way to the sil - ver wood, And the sheep in the hill - - side

broom, The old hound bays at the dis - tant flood, And the

stars peep forth in the gloom; Oh sweetly sang the night in gale, "My

love is fair and true;" She heard an an - swer

down the vale, And off to him she flew:.....

Would I could tell so sweet a tale,..... Love of mysoul to

you.....

Why tar - ries the la - dy..... moon to - night, The

sky is clear and chill,..... The mountain line with

frost grows white, And the elves are out on the hill; I

heard the stock-dove when she sang, "My love is fair and

true," Deep in the wood an an - swer rang, And

The first system of the musical score. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, and a quarter note Bb4. The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a steady eighth-note bass line in the left hand.

she de-part - ed too..... Is there no breeze can

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, and a quarter note Bb4. The piano accompaniment continues with the same flowing eighth-note melody and steady eighth-note bass line.

find a tongue, Love of my soul, for you.....

The third system of the musical score. The vocal line begins with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, and a quarter note Bb4. The piano accompaniment continues with the same flowing eighth-note melody and steady eighth-note bass line.

The fourth system of the musical score. The vocal line consists of three whole rests. The piano accompaniment continues with the same flowing eighth-note melody and steady eighth-note bass line.

First system of a musical score. It features a vocal line with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The vocal line has three measures of whole rests. Below it is a piano accompaniment with a grand staff (treble and bass clefs). The right hand of the piano has a complex, fast-moving melody with many beamed sixteenth and thirty-second notes. The left hand has a simpler accompaniment with eighth and quarter notes.

Second system of the musical score. The vocal line continues with three measures of whole rests. The piano accompaniment continues with its complex texture. The right hand of the piano features a series of beamed notes, and the left hand provides a steady accompaniment.

Third system of the musical score. The vocal line begins with the lyrics "The knight for slum - ber drains the cup, And the". The melody is composed of quarter and eighth notes. The piano accompaniment continues with its characteristic fast-moving right hand and steady left hand.

Fourth system of the musical score. The vocal line continues with the lyrics "pil - grim quaffs the stream,..... But the vio - let's dew, I've". The melody flows through the system with various note values. The piano accompaniment remains consistent with the previous systems.

drank it up, And sweet-ly I shall dream, For

in mine ear a lin - net sings, "Your love is fair and

true And Heav'n or-dain - ing mean - er things, Shall

grant you meet him too?..... Blest be the hour this



love of me brings, Love of my soul, to you.....

This system contains the first staff with vocal melody and lyrics, and a grand staff (treble and bass clef) for piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.



This system continues the piano accompaniment from the first system. The right hand maintains a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes. The key signature remains three flats.



This system continues the piano accompaniment. A fermata is placed over a measure in the right hand, indicated by a dotted line and the number '8'. The key signature remains three flats.



This system concludes the piano accompaniment. It features a final cadence with a whole note chord in the right hand and a half note in the left hand. The key signature remains three flats.

WHEN ISRAEL OF THE LORD BELOVED.

Rebecca's Hymn (from "Ivanhoe")

WORDS BY Sir WALTER SCOTT.

MUSIC BY JOHN PARK.

ANDANTE RELIGIOSO.

VOICE.

PIANO.

1st When Is - rael, of the Lord be - lov'd, Out of the

land of bon - dage came, Her fa - thers' God be -

fore her mov'd An aw - ful Guide, in smoke and

flame; By day a - long th'as - to - nish'd lands, The

cloud - y pil - lar gli - ded slow, By night, A - ra - bia's

erim - son sands, Re - turn'd the fie - ry co - lumn's glow.

2nd No por - tents now our foes a - maze, For - sa - ken Is - rael

wan - ders lone, Our fa - thers would not know Thy ways, And Thou hast

left them to their own; But oh! when stoops on Ju - dah's path, In

shade and storm, the fre - quent night, Be Thou long - suff' - ring,

slow to wrath, A burn - ing and a shin - ing light.

SWEETER IS ONE SWEET VOICE TO ME.

WORDS AND MUSIC

BY JOHN PARK.

VOICE.

Sweet - er is one sweet voice to

PIANO.

me, Than the pæ - ans of fame, tho' the whole world

sing; Wel - com - er one soft... sigh would

be, Than all..... the fra - grance of ear - ly.....

spring: For 'tis my love's smile would make fame so

sweet, What were lau - rels worth but to gar - land her

feet? And 'twere my love's love, dear as heavn's own

light, Would make win - ter warm, and the spring time

bright.

Dear - - er her love..... a - long life's

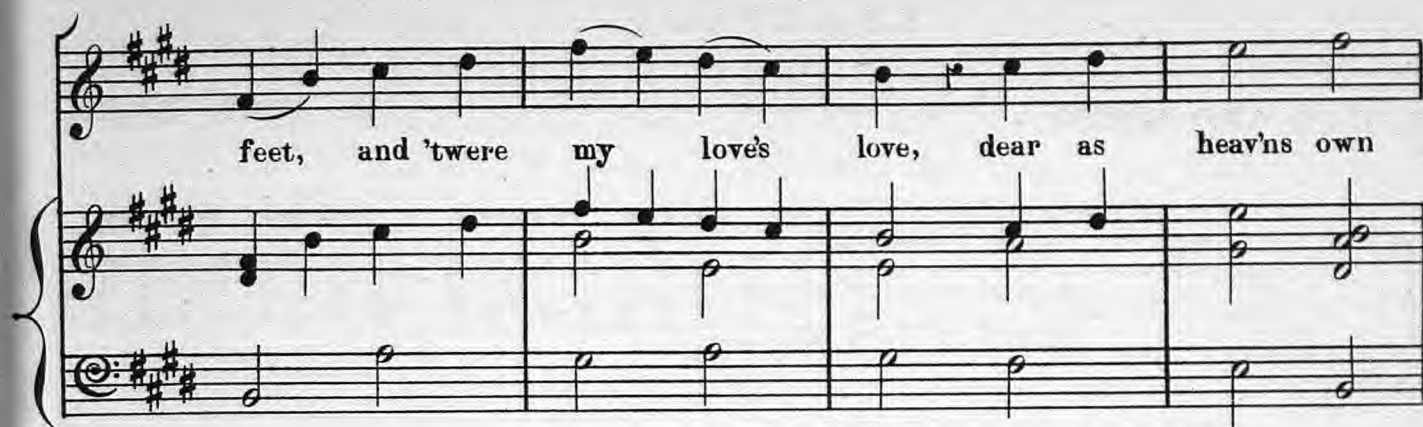
way, Than all o - ther pri - zes I've gain'd or....

lost; Strife and de - ceit can - not dark - en my

day, When the tru - est of all is the one I love

most: For 'tis my love's smile would make fame so

sweet, And 'tis my love's smile would throw kings at her



feet, and 'twere my love's love, dear as heav'n's own

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are written below the vocal line.



light, Would make win - ter gay, and the sum - mer

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. A fermata is placed over the final note of the vocal line.



bright.

This system contains the third line of the musical score. It begins with the word "bright." followed by a piano accompaniment section. The piano part features a melodic line in the right hand and a bass line in the left hand. The lyrics "bright." are written below the first measure.



This system contains the fourth line of the musical score. It continues the piano accompaniment from the previous system. The piano part features a melodic line in the right hand and a bass line in the left hand. The system ends with a double bar line.

SERENADE.

WORDS AND MUSIC

BY JOHN PARK.

ANDANTE MODERATO.

PIANO.

The musical score is written for piano and consists of five systems of music. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked *ANDANTE MODERATO*. The score includes various dynamic markings: *pp* (pianissimo), *cres.* (crescendo), *sf* (sforzando), *p* (piano), *dim.* (diminuendo), and *dolce.* (dolce). The notation includes treble and bass staves, with a grand staff bracket on the left. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The score concludes with a double bar line and repeat dots.

Lento.

As a rose - bud when 'tis sha - - ken By the

Lento.

breath of an an - gel's wing, Gent - ly wa - ken, oh gent - ly

wa - ken, Softest ma - tins for thee.....we bring; In the

ear - ly dawn be - fore thee I sing my fare - well

strain, Let it pass like a vi - sion o'er thee, As thou

The first system of the musical score. The vocal line (treble clef) begins with a half note 'strain,' followed by a series of eighth and sixteenth notes. The piano accompaniment (grand staff) features a flowing eighth-note pattern in the right hand and a more static bass line in the left hand. The key signature is D major (two sharps).

turn - est to sleep a - gain.

The second system of the musical score. The vocal line continues with a half note 'turn - est to sleep' and a final half note 'a - gain.' The piano accompaniment continues with its characteristic eighth-note texture. The key signature remains D major.

As the

The third system of the musical score. The vocal line has a half rest followed by a half note 'As the'. The piano accompaniment continues with its eighth-note pattern. The key signature remains D major.

star - - - light up - on the o - cean Sheds a

The fourth system of the musical score. The vocal line begins with a half note 'star - - - light up - on the o - cean' followed by a half note 'Sheds a'. The piano accompaniment continues with its eighth-note pattern. The key signature remains D major.

deep tho' a dis - tant ray, As the tide by a gen - tle

mo - tion Bears the bark on its breast a - -

way; E - ven so hast thou shed up - on me, The pure

light of thy beau - ty's spell; E - ven so has that beau - ty

won me, By a pow'r which I can - not quell.

pp *rall.*

Minore.

ADAGIO MA NON TROPPO.

Lo! the mist from the lakes..... and foun - tains, Like my

grief, ri - ses dark..... and dense; While the

pale moon up - on the moun - tains, Sends her

bright ray to warn me hence: If a

dear - dream my song..... hath bro - ken And sent

back to its na - - tive sky, Oh! for-give me the words I've

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note 'back', followed by a quarter note 'to', a quarter note 'its', a half note 'na -', a quarter note 'tive', and a half note 'sky,'. There is a long rest for the next measure, followed by a half note 'Oh!', a quarter note 'for-give', a quarter note 'me', and a half note 'the words I've'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with single notes.

spo - ken, And bid fare - - - well,

The second system of the musical score. The vocal line continues with a half note 'spo -', a quarter note 'ken,', a half note 'And', a quarter note 'bid', and a half note 'fare - - - well,'. There is a triplet of eighth notes above the 'And' and 'bid' measures. The piano accompaniment continues with similar patterns.

but with a sigh Bid fare - - -

The third system of the musical score. The vocal line has a half note 'but', a quarter note 'with', a half note 'a', a quarter note 'sigh', and a half note 'Bid fare - - -'. There is a fermata over the 'Bid fare' measure. The piano accompaniment continues.

well, bid fare - - - well,

The fourth system of the musical score. The vocal line has a half note 'well,', a quarter note 'bid', and a half note 'fare - - - well,'. There is a fermata over the 'fare' measure. The piano accompaniment concludes with a final chord.

in Tempo.

fare - - - - - well!

rallent. p staccato.

legato.

accelerando.

ritard. f

"BRING THE BOWL WHICH YOU BOAST."

WORDS BY SIR WALTER SCOTT.

MUSIC BY JOHN PARK.

Allegro spiritoso.

VOICE. Bring the bowl which you boast, Fill it up to the brim, Here's to

PIANO.

him we love most, And to all who love him; Brave gal-lants, stand

up, And a - vaunt ye base carles, Were there death in the cup,

death in the cup, Were there death in the cup, Here's a health, to

King Charles! ...

Were there death ... in the

Were there death in the cup, Were there death in the

Were there death ... in the

... Here's a health to King Charles!

cup, ... to King Charles!

cup, ... to King Charles!

cup, ... to King Charles!

... Here's a health to King Charles!

cup, ... to King Charles!

cup, ... to King Charles!

cup, ... to King Charles!

Tho' he wan - ders through dan - gers, Un - aid - ed, un - known, De -

pen - dent on strangers, Es - trang'd from his own; Tho'tis un - der our

breath, A - midst for - feits and perils, Here's to ho - nour and faith,

ho - nour and faith, Here's to ho - nour and faith, and a health to

King Charles!.....

Here's to ho - - nour, ho - nour and faith,...

Here's to ho - nour and faith, Here's to ho - nour and faith,...

Here's to ho - - nour, ho - nour and faith,...

..... And a health to King Charles!.....

..... to King Charles!.....

..... to King Charles!.....

..... to King Charles!.....

..... to King Charles!.....

Allegro moderato.

Let such ho - nours a - bound, As the times can af - ford, The

knee on the ground, And the hand on the sword, But the time shall come

round, When 'mid Lords, Dukes and Earls, The loud trumpets shall sound, The

trum - pets shall sound, loud trum - pets shall sound, Here's a health to

King Charles!.....

Here's a health..... to King Charles!

The loud trum - pets shall sound, The loud trum - pets shall sound,

The loud..... trum - pets shall sound,

.... Here's a health to King Charles!.....

.... to King Charles!.....

.... to King Charles!.....

.... to King Charles!.....

WHEN YOUTH MADE ALL BRIGHT.

WORDS AND MUSIC

BY JOHN PARK.

ANDANTE CON SENTIMENTO.

VOICE.

When youth made all bright up - on land or

PIANO.

sea,..... And life was de - light, how I lov'd thee; The

dream was false, and my hope was vain, Yet oh! for one

day of those days a - gain,.....

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat major). It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

One day..... of those days a -

The second system continues the musical score. The vocal line has a half rest followed by a half note G4, then a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

gain!

The third system concludes the musical score. The vocal line has a half rest followed by a half note G4, then a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

The fourth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat major). It begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

When the Spring first show_ers her buds on the tree, A_midst

fragrance and flow_ers I think of thee, For a light is

gone, and a song is o'er, Which no Spring's dawn can

ev_er re_store,.....

No Spring's dawn can ev - er re - store.

When the Winter winds

wa - ken the de - so - late sea, With a heart more for - sa - ken

I think of thee, Of thee, and the hopes which were once my

boast, Ere their bloom and thy faith were wi-ther'd and lost,.....

..... Wi - - - ther'd,

wi - - - ther'd and lost.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Yet, tho' life has no longer its charms for

The second system continues the musical piece. The vocal line has a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment continues with its characteristic eighth-note pattern.

me,.....And tho' sor-row grows stron - ger I'll think of thee, Till the

The third system of the score shows the vocal line with a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment maintains the eighth-note pattern.

green turf is o - ver my heart's last lair, And the

The fourth system concludes the page. The vocal line features a whole rest, followed by a half note G, a quarter note A, and a half note B. The piano accompaniment continues with the eighth-note pattern.

cres. *R*

wrongs of thy lov_er lie si - lent there,.....

Si - - - - - lent

there.

THE SAUL'S SANG.

WORDS AND MUSIC

BY JOHN PARK.

CON ESPRESSIONE.

PIANO.



dern black shadow lyes sleeping in the lake, The bird is in her nest and the

deer in his brake. Oh

bles_sed is the si_lence, and bles_sed is the lichte,... And

bles_sed is the singing bird that sleeps in the tree, And the

air is mix'd wi' balm on this lang summer - nichte, But

a' this world's love-li-ness is wear-i-some to me, For its

hame, hame, hame wad I be Hame, hame to mine ain countrie.

Oh the pure *gva* fair skies o' my ain dear hame! The

rich *gva* wee flou - ries that nev - er had a name! The

high brichtemountains and the stream sae blue! Oh Heav'n tak me hame, for I'm

wear - ied noo! Thou'rt

fair, bon-nie Earth, and some o' thine are fair,..... For

I have seen a heav'nly heart, where i_thers couldna see, But I

should-na look on sin and I daur-na look on care, A -

las! the world is fu' o' baith, and that a-bais-es me, And its

cres.

rall.

hame, hame, hame wad I be! Hame, hame to mine ain countrie.

rall. *f*

a tempo.

Oh, there's joy there now where there's nae mair sin While

here I am far frae my ain dear kin, The true love's want_ing that

gva.....

I maun hae a - lane, And on - ly to the stars..... can

I mak my mane. Oh

bles - sed is the si - lence, and bles - sed is the lichte,.... And

bles - sed is the pure heart that pure aye shall be, But my

ain countrie is far a - way, far a - way this nichte, And

there the hearts that tru - ly love are wea - ry - ing for me, Oh 'tis

hame, hame, hame wad I be! Hame, hame to my ain countrie.

dim.

MY FAINT SPIRIT.

WORDS BY SHELLEY.

MUSIC BY JOHN PARK.

VOICE. *RECITATIVE.*

My faint spirit was sitting in the light Of thy looks, my love;

PIANO.

p *piu mosso* *meno mosso*

It pant-ed for thee like the hind at noon For the brooks, my love.

p *piu mosso*

Allegro.

f *p*

Thy Barb, whose

hoofs out speed the tem - pest's flight, Bore thee

far..... from me, Bore thee far..... from

rall. *a tempo*
me; My heart, (for my weak feet were wea - ry soon) did com -

rall. *In tempo*

pa - nion thee, My heart did com -

The first system of the musical score. The vocal line (treble clef) begins with a dotted quarter note 'pa', followed by an eighth note 'nion', a quarter rest, and then 'thee,'. The piano accompaniment (grand staff) features a flowing eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand. The key signature has two flats (B-flat major).

pa - nion thee, My heart, (for my weak feet were wea - ry

The second system of the musical score. The vocal line continues with 'pa - nion thee,' followed by a dotted quarter note, then 'My heart, (for my weak feet were wea - ry'. The piano accompaniment continues with the same eighth-note melody. The key signature remains B-flat major.

soon) did com - pa - nion thee. Oh! swift - er

rall. rall. Andante con espressione

The third system of the musical score. The vocal line has 'soon) did com - pa - nion thee.' followed by 'Oh! swift - er'. The piano accompaniment features a 'rall.' (rallentando) section followed by an 'Andante con espressione' section. A repeat sign is present at the end of the piano part. The key signature remains B-flat major.

far than swift - est storm or steed,

sf

The fourth system of the musical score. The vocal line concludes with 'far than swift - est storm or steed,'. The piano accompaniment features a 'sf' (sforzando) dynamic marking. The key signature remains B-flat major.

Or the death..... they

bear, The heart which ten - der thought clothes like a

dove With the wings of care.

Allegro agitato.

rall. In the battle,

in the need, Shall mine cling to thee,..... Nor

rall.

Andante. claim one smile, nor claim one smile for all the

com - - fort, love,..... It may bring to thee.

cres. ff

MONTGOMERY'S MISTRESS.

WORDS BY ALLAN CUNNINGHAM.

MUSIC BY JOHN PARK.

TENERAMENTE E SEMPLICE.

VOICE.

PIANO.

The musical score is written for voice and piano. It consists of three systems of music. Each system has a voice line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo/mood is indicated as 'TENERAMENTE E SEMPLICE'. The lyrics are written below the voice line.

O nature lavish'd on my love, Each charm and winning grace, 'Tis a
glad thing for sad eyes To look up on her face;..... She's
sweeter than the sun-ny air, In which the lin-net sings, While

she looks thro' her clust'ring hair, Which o'er her forehead hings, Oh

I could look on my true love, Till I grew to the ground; There's

none like her in love - liness, Search all the world round.

Her looks are like the May-day dawn, When light comes on the

streams;..... Her eyes are like the star of love, Which

o'er the gloaming beams;..... And when she walks, the

brook - rose seems Un - worth - y of her foot,..... And

rall.

when she sings, the lark that hears Will ev_ermore be mute; And

from her eyes there streams such light, And from her lips such sound, The

mould which made my love is lost, And nev_er shall be found.

* TEARS, IDLE TEARS.

From "The Princess"

WORDS BY ALFRED TENNYSON.

MUSIC BY JOHN PARK.

ANDANTE MODERATO.

VOICE.

PIANO.

The musical score is written for voice and piano. It consists of three systems of music. The first system shows the voice part with the lyrics "Tears, i_dle tears, I know not what they mean," and the piano accompaniment. The piano part has a dynamic of *f* (forte) for the first measure, then *p* (piano) for the rest. The second system continues the voice part with "Tears, i_dle tears, I know not what they mean, Tears from the" and the piano accompaniment. The piano part has a dynamic of *p* (piano). The third system continues the voice part with "depth of some di_vine des_pair Rise in the heart, and" and the piano accompaniment. The piano part has a dynamic of *p* (piano). The tempo is marked *ANDANTE MODERATO.* and the time signature is 2/4. The key signature has three flats (B-flat, E-flat, A-flat).

Tears, i_dle tears, I know not what they mean,

Tears, i_dle tears, I know not what they mean, Tears from the

depth of some di_vine des_pair Rise in the heart, and

* BY PERMISSION.

cres.

ga-ther to the eyes, In looking on the hap - py Au - tumn

cres. *cres.* *cres.*

fields, And thinking of the days, the days..... that are no

more.

cres.

dolce.

Fresh as the first beam

p

p
glitt'ring on a sail That brings our friends up from the un - der -

con duolo. *f*
world, Sad as the last which reddens o - ver one That

con passione *f* *rall.*
sinks with all we love be - low..... the verge; So sad, so

a tempo. *rall.* *a tempo.* *rall.*
fresh, so sad, so fresh, the days, the days that

are..... no..... more.

p *cres.* *p*

Teneramente. *p*

Dear as re - mem - ber'd kisses af - ter death, And

cres. *dim.*

sweet as those by hopeless fancy feign'd On lips that are for

f *con passione. teneramente. p dolce.*

others; Deep as love, Deep as first love, and

dolce. p

con passione. cres.

wild with all re - gret; Oh Death in Life, Oh Death in

f *Ad.* *cres.* *

p

Life, the days,..... the days..... that are.....

no..... more.

p *pp*

WHEN DAISIES PIED.

"Love's labour lost!"

WORDS BY SHAKESPEARE.

MUSIC BY JOHN PARK.

CHEERFULLY AND IN MODERATE TIME.

VOICE.

PIANO.

When

dai_sies pied, and vio_lets blue, And la_dy-smocks all sil_ver-white, And

cuc_koo-buds of yel_low hue, Do paint the meadows with delight; The

cuckoo then on ev' - ry tree Pro -

sf

claims the spring, while thus sings he;

Cuckoo, Cuckoo, Cuckoo;

Cue - - koo, Cuckoo, O word of cheer, Which

tempo

Chorus.

wel - comes May to warm the year; Cuc - koo, Cuc_koo, O

word of cheer, Which wel - comes May to warm the year.

dim. *p*

cres. *p*

cres. *f*

When shepherds pipe on oat-en straws, And merry larks are ploughmen's clocks, When

turtles build, and rooks, and daws, And maid-ens bleach their sum-mer smocks, The

cuckoo then, on ev - ry tree, Pro -

claims the spring, while thus sings he;

Cuckoo, Cuckoo, Cuckoo; Cuc -

mf

Cho^s
koo, Cuckoo, O word of cheer, Which welcomes May to warm the year; Cue -

f

koo, Cuckoo, O word of cheer, Which welcomes May to warm the year.

rit. *p*

p

cres. *f*

Slower.

When i - cicles hang by the wall, And Dick the shepherd blows his nail, And

Tom bears logs in - to the hall, And milk comes fro - zen home in pail, When

blood is nipt, and ways be foul - Then

night - ly sings the star - ing owl, To -

mf

who, To - - who, To -

p

Chor^s

whit, to-who, a mer-ry note, While greas-y Joan doth keel the pot; Tu-

whit, to-who, a mer-ry note, While greas-y Joan doth keel the pot.

rall.

rall. *mf*

f *p*

f

Original time, but with pauses.

When all aloud the wind doth blow, And coughing drowns the parson's saw, And

f *dolce*

birds sit brooding in the snow, And Ma-rian's nose looks red and raw, When

p *f*

roast-ed crabs hiss in the bowl, Then

night-ly sings the star-ing owl, To -

who,..... To - - who,..... Tu -

whit, to_who, a mer_ry note, While greasy Joan doth keel the pot; Tu -

whit, to_who, a mer_ry note, While greasy Joan doth keel the pot.

rall.

rall.

p

f

RETURN, SWEET SISTER ELLEN.

MUSIC BY JOHN PARK.

ANDANTE GRAZIOSO.

PIANO.



Re - turn, sweet sis - ter El - len, come Where

p



lov - ing looks shall greet thee; And kind ones smile thy wel - come home, And

cres.



dearest friends shall meet thee; Re - turn, and with thy cheerful face, Re -

p

store our home its for-mer grace, For all our plea-sant

cres.

fan-cies, And all our songs and dan-ces, And

all our mirth, by field or hearth, Were ev-er best with El-len!

cres. f dim.

cres. p

The sum-mer brings your fav'-rite flow'rs, As if the sky had

p

rain'd them; The rose and jas-mine round our bow'rs, Are

clust'-ring where you train'd them; And o-ther ro-ses

cres. *p*

bloom for you, You'll see them blush, 'neath eyes of blue, For



some one's plea - sant fan - - cies, And some one's songs and

This system contains the first line of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal line.



dan - - - ces, And some one's mirth, by field or hearth, Are

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. A crescendo marking 'cres.' is visible in the piano part.



marr'd, when want - ing El - len.

This system contains the third line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line. Dynamic markings 'dim.' and 'dolce' are present in the piano part.



This system contains the fourth line of the musical score. It continues the piano accompaniment. A piano marking 'p' is visible in the lower staff.

HER HAIR WAS DARK AS THE RAVEN'S PLUME.

WORDS AND MUSIC

BY JOHN PARK.

ANDANTE MODERATO.

VOICE.

PIANO.

mf

Dim:

Pia

Her

hair was dark as the ra.....ven's plume, And

state...ly her mien as the ce...dar tree, And the

Pia

nec...ta...rine neer had her young cheek's bloom, Who

first heard the ac...cents of love from me. A-

...las! while I gaz'd on her dark hair flow...ing, And

Pia

saw, at my sighs, her young cheek glowing,— Little thought

Dim:
I of my bright star's wane;— The dim wreath of

Dim: *pp*

Rall:
death was around her then.

Pia Rall: *Pia* *For* *Pia*

She died, like the eve of a sum mer's night:—

Pia

Hush'd as the mar...ble her lips' sweet tone; And tho'

Pia

round me young eyes are glan....cing bright, They

mf

woo not my heart from the one that's gone: The

heart's passion — flow'r o_pens once, and e....ver The

dove will droop when its mate must se...ver, —

mf
Life may change me, but ne'er a.....gain, Can

For *Dim:*

Rall:
I feel the love that was round me then.

Pia Rall:

Cres: *Pia* *For*

HYMN OF PAN.

WORDS BY SHELLEY.

MUSIC BY JOHN PARK.

ALLEGRO MODERATO.

VOICE.

PIANO.

cres.

From the

f

fo - - rests and highlands We come,..... we

come ;..... From the riv - er-girt is - lands, where

loud..... waves..... *p* cres - - cen - - do

dim. are dumb *recitato.* List' - ning to my sweet *recitato.*

a tempo

pipings.
gva.....

a tempo

gva..... The.....

wind in the reeds and the rush - - - es, The

p

bees on the bells of thyme, The

birds on the myr - - tle bushes, The

ci_cale a - bove in the lime, And the

li_zards be_low in the grass,..... Were as

si - - - - - lent,

si - - - - - lent *gr*a..... as

ev - - er old..... Tmo - - lus was,.....

Andante.

Listning to my sweet pip_ings.

legato

Li - - quid Pe_ne - - us was flow - - - - - ing, And

all dark Tem - pe lay..... In Pe - lion's sha - dow, out_

grow - - ing The light of the dy - - ing

gives ad lib.

day,..... The light..... of the dy - - ing

p

day,.....

f *f*

p

Recit.

Speed - ed with my sweet pip - ings.

The Si - le - ni, and

stacc. *p* *f*

Syl - - vans, and Fauns, And the Nymphs, and the Nymphs, *gva*

And the Nymphs of the woods and waves, *gva*.....



To the edge of the moist riv-er - lawns, And the

p *cres.* *p*



brink of the dew - - y caves,..... To the edge of the moist river-



lawns, And the brink of the dew - - y



caves,..... And all that did

gva

then at - tend and fol - low, All that did

then at - tend and fol - low, *p* Were si - - - - - lent with

love, *ral - len - - tan - do* in
Si - - lent with love, As

tempo you now, A-pol-lo, as you now. A-pol-lo, *recit.* *rallen.* With en-vy of my sweet

a tempo

pipings.

L.H.

gva.....

sang of the danc - ing stars, I sang of the dæ - dal

earth, And of Hea - ven, and the gi - ant wars, And

Love, and Death, and Birth, —..... And

ff *p*

then I chang'd my pip-ings, — Singing, singing,

a tempo
How down the vale, the vale..... of Menalus,

dolce

I pur-sued a maid-en and clasp'd

a

reed:

The first system of the musical score. It begins with a reed part on a single staff, followed by a piano accompaniment consisting of two staves (treble and bass clef). The reed part has a melodic line with some rests. The piano accompaniment features a more complex, flowing melody in the right hand and a supporting bass line in the left hand.

I pur_sued a maid - - en, I pur_sued a

The second system of the musical score. It features a vocal line on a single staff with the lyrics "I pur_sued a maid - - en, I pur_sued a". The piano accompaniment continues with two staves, maintaining the melodic and harmonic structure from the previous system.

maid - - - en,..... I..... pursued a maid - en and

The third system of the musical score. The vocal line continues with the lyrics "maid - - - en,..... I..... pursued a maid - en and". A triplet of eighth notes is marked above the first part of the vocal line. The piano accompaniment features a dense, rhythmic pattern in the right hand and a steady bass line in the left hand.

clasp'd, clasp'd a reed: Gods and men, we are all de - lu - ded

The fourth system of the musical score. The vocal line concludes with the lyrics "clasp'd, clasp'd a reed: Gods and men, we are all de - lu - ded". The piano accompaniment continues with two staves, providing a harmonic foundation for the vocal line.

thus! It breaks in our bo-som and then we bleed: All wept,

all wept, all wept, As I

a tempo.

think both ye now would, If en - - -

vy or

age had not fro - - - zen your blood,..... At the

ral - - len - tan - do
sor - row of my sweet pip - ings.

gva.....

gva.....

THE MILLER'S DAUGHTER.

*WORDS BY ALFRED TENNYSON,

MUSIC BY JOHN PARK.

ALLEGRO CON SPIRITO.

VOICE.

PIANO.

It

is the mil...ler's daugh...ter, And she is grown so dear, so dear, That

I would be the jew.....el That trembles at her ear; For

*BY PERMISSION.

hid in ring.....lets day and night, I'd touch her neck so

sf *sf*

warm and white, For hid in ring...lets day and night, I'd

touch her neck so warm and white, It is the mil...ler's

daugh.....ter and she is grown so dear. *L.H.*

A little slower.

L. H.

And

I would be the gir.....dle A.....bout her dain.....ty,

dain.....ty waist, And her heart would beat a..gainst me,..... In

Rall:

sor.....row and..... in rest:

And

I should know if it beat right, I'd clasp it round so

close and tight, And I should know if it beat right, I'd

clasp it round so close and tight, It is the mil ... lers

Rall:
daugh ter And she is grown so

a Tempo.

dear .

And I would be the

neck.....lace, And all day long to

fall and rise Up.....on her balm.....y

bo.....som, With her laugh.....ter or..... her

Rall:

sighs, And I would lie so

light, so light, I scarce should be un.....

...clasp'd at night, And I would lie so

light, so light, I scarce should be un ---

- clasped at night, It is the mil...ler's

Rall:

daugh...ter And she has grown.... so dear.

Rall: *in Tempo.*

sf *p*

AS THE WINE'S ROSY HUE.

WORDS FROM THE FRENCH.

MUSIC BY JOHN PARK.

ALLEGRO MODERATO

VOICE.

PIANO.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano part is on two staves (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO MODERATO'. The lyrics are written below the voice staff. The score consists of four systems of music. The first system has two lines of music. The second system has two lines of music. The third system has two lines of music. The fourth system has two lines of music. The piano part provides harmonic support for the voice, with various chords and melodic lines. The lyrics are: 'As the wine's ro-sy hue in my wine-cup was gleaming, A but-ter-fly thought it some bright summer flow'r, And it stay'd as it flew on its course, fond-ly dream-ing, 'Twould re-vel a minute, then fly..... to its bow'r.'

As the wine's ro-sy hue in my wine-cup was gleaming, A
but-ter-fly thought it some bright summer flow'r, And it
stay'd as it flew on its course, fond-ly dream-ing, 'Twould
re-vel a minute, then fly..... to its bow'r.

piu lento.

But the juice of the vine it no

ritardando.

soon_er had tasted, Than it fold_ed its wings as it no more would stray;... Now

A tempo primo.

ro_ses and wood_bine your bright hues are wast_ed, For ne'er from the wine-cup 'twill

wan_der a_way.

p

THE CRUSADER'S RETURN.

WORDS BY SIR WALTER SCOTT.

MUSIC BY JOHN PARK.

Recitativo ma in tempo giusto.

VOICE. High deeds a-chieved of knight-ly fame, From

PIANO



Pa-les-tine the champion came, The Cross up-on his



shoul-der borne, Bat-tle and blast had dimm'd and torn, Each



dint up... on his batter'd shield Was to... ken of a

fough... ten field; And thus be... neath his la... dy's bow'r He

sung, as fell.... the twi..... light hour.

pp

Marziale.

Joy to the fair! thy knight behold! Re-

--turn'd from yon-der land of gold, No wealth he brings, nor

wealth..... can need_ save his good arms and

bat-tle steed; His spurs to dash a-against a

foe, His lance and sword to lay him

The first system of the musical score. The vocal line (treble clef) begins with a half rest, followed by a quarter note G4, a half note A4, a quarter note Bb4, a half note C5, a quarter note D5, a half note E5, a quarter note F5, and a half note G5. The piano accompaniment (grand staff) features a left hand with a series of chords and a right hand with a melodic line. The key signature has two flats (B-flat major).

low; Such all the tro - phies of his toil,

The second system of the musical score. The vocal line continues with a half rest, followed by a quarter note G4, a half note A4, a quarter note Bb4, a half note C5, a quarter note D5, a half note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with a series of chords and a melodic line. The key signature has two flats (B-flat major).

Such, and the hope of Te...kla's smile!

The third system of the musical score. The vocal line continues with a half rest, followed by a quarter note G4, a half note A4, a quarter note Bb4, a half note C5, a quarter note D5, a half note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with a series of chords and a melodic line. The key signature has two flats (B-flat major).

The fourth system of the musical score. This system contains only the piano accompaniment (grand staff). The left hand continues with a series of chords, and the right hand continues with a melodic line. The key signature has two flats (B-flat major).

Joy to the fair! my name unknown, Each deed and all its

praise thine own; Then oh unbar this

churlish gate, the night dew falls, the

hour is late, In ur'd to Syria's glowing breath - I

p *Cres:*

feel the north breeze chill as death; Let

grate...ful heart quell mai...den shame, And

grant him love who brings thee fame."

ff

STILL TO THEE AND ONLY THEE.

WORDS AND MUSIC

BY JOHN PARK.

Andante ma non troppo.

VOICE.

Still to thee, and on-ly thee, my rest-less heart is

PIANO.



turn-...ing; Still to thee, as barks at sea fly homeward from the

Rall:



Dolce. p in Tempo.

storm; Thou a-lone can'st guide me on, tho' o-ther's lights are

sf



Rall:

burn...ing; Theirs may shine, but on...ly thine pre--serves my bo--som

in Tempo.

warm . Still to thee, and on...ly thee, my rest-less heart is

in Tempo.

turn.....ing; Still to thee, as barks at sea fly homeward from the

Rall:

storm.

I have past 'neath skies o'er-cast, Since thou hast ceas'd to

cheer me, Hope her-self, like dewless plants, hath droop'd for many an

Rall:

hour; Tho' I lov'd where-e'er I rovd, Yet thou wert e-ver

near me; Thwarting still the i-dle skill which

Rall
Cres:

sought to spurn thy power.

Still to thee and

Rall:

in Tempo.

on.....ly thee, my rest...less heart is turn.....ing;

Still to thee, as barks at sea fly home-ward from the

Rall:

storm.

Still it lives, and still it gives, that nameless pow'r which

taught me From the first, earth's chains to burst, And

Rall: live but for thy sake; *Dolce. p a Tempo.* We must part, but

in my heart shall dwell what thou hast brought me,

Rall:

Till I reach the bed from which I'll ne...ver more a

Rall:

wake. Still to thee, and on...ly thee, my

a Tempo.

rest...less heart is turn.....ing, Still to thee, as

barks at sea Fly home...ward from the storm.

Rall:

TAKE ME WITH THEE O'ER THE MOUNTAINS.

WORDS AND MUSIC

BY JOHN PARK.

TRANQUILLO.

PIANO.

The musical score is written for piano and voice. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'TRANQUILLO.' and the dynamics are 'PIANO.'.

Take me with thee o'er the mountains Far where'er those soft blue eyes

Gleam be-side the deep wood foun-tains, Where thy peace-ful dwell-ing lies.

Oft thou'st said, how lov'd and lone - ly These thy na - tive

woodlands were; Now they want thy pre - sence on - ly,

Take me with thee, lov'd one, there, Take me with thee, lov'd one, there.

gra:

Sum-mer will be dark with-out thee, Sum-mer pleasures

dull and drear; That blest light which dwells a-bout thee,

Brightens all the va-rying year. Friends are lov'd, but thou art dear-er,

Ay! to part from them was pain; But from thee how far se-ver-er,

Let us nev - er part a - gain, Let us ne - ver part a - gain.

Could I know thou wert in glad - ness, And not half sus -

pect thy truth? Could I know thou wert in sad - ness,

And not fly to cheer and soothe. Oh if it be

love thou showest, By that smile then where-so - e'er.....

Be the home to which thou goest, Take me with thee, lov'd one, there,

Take me with thee, lov'd one; there.

RIDE WE, RIDE WE.

WORDS AND MUSIC

BY JOHN PARK.

MOLTO ALLEGRO CON BRIO

VOICE.

PIANO.

f *p* *f* *p*

1st Ride we, ride we,
2nd Here we go, my

p *cres.* *f*

mer_ry men all! Gallant_ly tramp it o_ver the Bor_der:
gallant grey mare, Up with your head, lass! fast_er and fast_er!

Now we're kick'd out from bow_er and hall, Fortune is off with what
 Ay you may snuff the morning's keen air, You are as fond of fun

we could af_ford her. Now ye wild sin_ners, Come
 as..... your mas_ter. Deuce take the hindmost!

fight for your dinners, Hur - rah!.....
 Bra_vest who find most! Hur - rah!.....

..... and tramp, tramp, Nev_er ask "may we go?"
 and tramp, tramp, Nev_er say "may we go?"



Catch what we can! Tramp and a-way we go,
 Catch what ye can! Tramp and a-way we go,



a-way we go,
 a-way we go,



ff
 Hoogh!
 Hoogh!



f **p**

3rd Ride the breeze, my honest blue plaid; Of-ten be-fore you've
 4th Ride we, ride, what ev-er be-fall, Stick to the laws your

stream'd as a warn-ing; Out of your sheath, my trust-y old blade,
 pov-er-ty teach-es, He who won't wish good luck to us all,

There will be work for the Doctor by morn-ing. Yonder's the moon too,
 Rock be his sad-dle, and cobweb his breech-es! Now, ye lank sinners,

Cheer her my merry crew! Hur-rah!.....
 Look out for your dinners! Hur-rah!.....

..... And tramp, tramp, Nev_er ask "may we go?" Catch what we can,
 And tramp, tramp, Nev_er ask "may we go?" Catch what ye can

Tramp and a_way we go! away we go,
 Tramp and a_way we go! away we go,

Hoogh!
 Hoogh!

ff

f *p* *f*

dimin. al Fine.

p *pp* *ppp*

rall

JESU! BLESS OUR SLENDER BOAT.

WORDS BY WORDSWORTH.

MUSIC BY JOHN PARK.

RELIGIOSO.

VOICE.

PIANO.

Je.....su! bless our slen.....der boat,

The first system of the musical score. It features a voice part on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The tempo/mood is marked 'RELIGIOSO.' The lyrics are 'Je.....su! bless our slen.....der boat,'.

By the cur.....rent swept a.....long;—

The second system of the musical score. It continues the voice and piano parts from the first system. The lyrics are 'By the cur.....rent swept a.....long;—'.

Loud its threat'nings, let them not Drown the mu... sic

Cres:

of a song— Breath'd thy mer... cy to im... plore,

Dim: *Pia*

mf Where these trou... bled wa... ters roar.....

For *Dim:*

Pia Guide our bark a... mong the waves;

Pia

Cres:

Thro' the rocks our pass...age smooth; Where the whirl...pool

Cres:

frets.... and raves.... Let thy love its

Pia

an...ger soothe:— All our hope is placed in Thee—

mf *Dim:*

Mi...se...re...re Dom...i...ne!.....

Cres: *Dim:*

WHEN THE LAMP IS SHATTER'D.

WORDS BY SHELLEY.

MUSIC BY JOHN PARK.

VOICE.

PIANO.

When the lamp is shatter'd, The
light in the dust lies dead; When the cloud..... is
scat - ter'd, The rain - bow's glo - ry is shed; When the
lute..... is brok - en, Sweet

tones are re - mem - ber'd not; When the

lips..... have spok - - - en, Lov'd

ac - cents are soon for - got. As mu - sic and splendour Sur -

vive not, sur - vive not the lamp and the lute, The

heart's e - choes ren - der No..... song when the spi - rit is

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "heart's e - choes ren - der No..... song when the spi - rit is". The piano accompaniment consists of a treble and bass staff. The treble staff has a continuous eighth-note pattern, while the bass staff has a simpler harmonic accompaniment.

mute: No song, but sad dirg - es Like the

The second system of the musical score. The vocal line continues with the lyrics "mute: No song, but sad dirg - es Like the". The piano accompaniment continues with the same rhythmic patterns as the first system.

wind through a ru - in'd cell, Or the mournful

The third system of the musical score. The vocal line continues with the lyrics "wind through a ru - in'd cell, Or the mournful". The piano accompaniment features triplets in the treble staff, indicated by a '3' and a slur over three eighth notes.

surges That ring..... the dead seaman's knell.

The fourth system of the musical score. The vocal line concludes with the lyrics "surges That ring..... the dead seaman's knell." The piano accompaniment also concludes with a double bar line.

When hearts have once ming - led, Love first leaves the

well - built nest; The weak one is sing - led To en - dure, to en -

dure what it once poss - est: Oh Love! who be -

wail - est The frailty of all things here, Why choose you the

frail - est For your cra - dle, your home, and your bier?

It's passions will rock thee, As the

storms rock the ra - vens on high;

Bright rea - - son will mock thee, Like the

sun..... from a win - - try

sky: From thy

nest ev' - ry raf - ter Will rot,.....

..... and thine ea - - gle home Leave thee na - ked to

laugh - ter, When leaves fall, when

ral - len

leaves fall, and cold winds come, When

tan - do. Andante tempo primo.

leaves fall and cold

winds..... come.

I ARISE FROM DREAMS OF THEE.

WORDS BY SHELLEY.

MUSIC BY JOHN PARK.

PIANO.

The musical score is written for a voice and piano. It begins with a piano introduction in G major, 4/4 time, consisting of five measures. The piano part is marked "PIANO." and features a simple harmonic accompaniment. The vocal melody enters in the second measure of the piano introduction. The lyrics are: "I a - rise from dreams of thee, of thee, In the first sweet sleep of night, In the". The tempo markings "rall." and "a tempo." are present. The score is written on four systems of staves, with the piano part on the bottom staff of each system and the vocal melody on the top staff. The key signature is one sharp (F#) and the time signature is 4/4.

I a - rise from dreams of thee, of
rall.
a tempo.
thee, In the first sweet sleep of night, In the

first sweet sleep of night,.....When the winds are breath-ing

low,..... And the stars are shin-ing bright: I a-

rall. *a tempo.* *rall.*
rise from dreams of thee, And a spi-rit in my

a tempo.
feet Has led me,— who knows how? To thy

cham - ber win - dow, sweet!

Andantino.

The wan - dering' airs they faint On the

dark and si - lent stream, — The

Cham - pak o - dours fail..... Like

sweet thoughts in a dream; The

night - in - - gale's com - plaint, It

dies up - on her heart, As

I must up - on thine, As I must up - on

thine,..... Be - lov - - ed as thou art! Be -

cres.

ff

lov-ed, be - lov-ed, be - lov - - ed as thou

p

f

art!

Oh lift me from the grass! I die, I faint, I

fail! Let thy love in kiss - es rain On my

lips and eye - lids pale; My cheek is cold and

white, a - las! My heart beats loud and fast;

Oh! press it close to thine a-gain, Oh! press it close to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "Oh! press it close to thine a-gain, Oh! press it close to". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of two flats. It features a steady rhythm with chords and single notes.

thine..... a - gain, Where it will break at

The second system continues the musical score. The vocal line has a long note on "thine" followed by a dotted line and then "a - gain, Where it will break at". The piano accompaniment continues with similar harmonic support.

last, at last, at last,

The third system features the repeated lyrics "last, at last, at last,". The vocal line has a melodic line with some grace notes. The piano accompaniment has a more active texture with eighth and sixteenth notes.

Where it will break at last.

The fourth system concludes the phrase with the lyrics "Where it will break at last." The vocal line ends with a long note. The piano accompaniment ends with a final chord and a double bar line. A *pp* (pianissimo) marking is visible in the piano part.

MIDNIGHT IS BROODING.

WORDS AND MUSIC

BY JOHN PARK.

VOICE.

PIANO.

Mid - night is brooding o'er the

star - less o - cean; Bright - ly shine, my lamp, tho' stars grow dim,

Shine like the love of her whose lone de - vo - tion Night - ly soars to Heav'n, and

prays for him.

Blow, gent - ly blow, thou home - ward breeze, Or

tell me where my own true love is roam - ing;

Long, long my lamp o'er storm - y seas Hath

beam'd to guide his flag, and hail his com - ing.

At times me-thinks I hear his sweet voice call me,

f

Start - ing swells my heart, but all is lone;

Child - like dreams and child-like fears ap-pal me, But with-out him life's best

light is gone. Blow, gent - ly blow, thou home-ward breeze, Or

tell me where my own true love is roam - ing;

Long long my lamp o'er storm - y seas Hath

beam'd to guide his flag and hail his com - ing.

p

Hark! the wild surge moans, A - las, how of - ten The

on - ly re - quiem o'er a lov'd one's grave; Dark

o - cean, oh! if pray'r's thy wrath can soft - en, Spare my lov'd,

spare my lov'd, spare my lov'd, my beauti - ful, my brave. *a tempo*

rall.

Blow, gent-ly blow, thou home ward breeze, Or tell me where my own true

love is roam - ing, Long long my lamp o'er storm-y seas Hath

shone to guide his flag and hail his com-ing.

ORPHEUS WITH HIS LUTE.

Henry 8th

WORDS BY SHAKESPERE.

MUSIC BY JOHN PARK.

PIANO. *p dolce.*



cres. *p* *tr*

Or - pheus with his Lute, made trees..... And the moun - tain



tops that freeze, Bow them - selves, Bow them - selves,



tr
Bow them - selves when he did sing,

To his mu - sic, plants and flow'rs
p stacc.

a tempo.
Ev - - er spring, as sun and show'rs There had made,

rall.
there had made, there had made a last - ing
rall. cres. f

spring, *p* *rall.* There had made a

a tempo. *rall.*

last - ing spring, *rall.* There had made a

rall.

last - - ing spring.

a tempo.

dim *p*

dolce.

Ev'-ry thing that heard him play, Ev'n the bil - lows of the sea,

Hung their heads, hung their heads, hung their heads and then lay

by. In sweet mu - sic

p stacc.

is such art, Kil - ling care and grief of heart Fall a - sleep,

fall a_sleep, fall a_sleep..... or hearing die,

Fall a_sleep or hear - - ing die,

a tempo.

rall.

Fall a_sleep or hear - ing die.

rall.

a tempo.

dim.

p

I DO CONFESS.

WORDS ANONYMOUS.

MUSIC BY JOHN PARK.

VOICE.

PIANO.

The first system of the musical score. The voice part is on a single staff with a treble clef, showing three measures of whole rests. The piano accompaniment is on two staves (treble and bass clefs), showing three measures of music. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

I do con - fess thou'rt smooth and fair, And

The second system of the musical score. The voice part continues with the lyrics "I do con - fess thou'rt smooth and fair, And". The piano accompaniment continues with the same musical notation as the first system.

I might have been brought to love thee, Did

The third system of the musical score. The voice part continues with the lyrics "I might have been brought to love thee, Did". The piano accompaniment continues with the same musical notation as the previous systems.

I not find the slight - est pray'r That

lips could move had pow'r to move thee, And I can leave thee

now a - lone As worth - y to be lov'd by

none.

I do confess thou'rt sweet, yet find Thee such an unthrift of thy

sweets, Thy fa - - vours are but like the wind That

kiss - eth ev' - ry thing it meets.

And since thou lov'st..... with more than one, Thou'rt

worth_y to be lov'd by none.

The morn - ing-rose that un - touch'd stands,

Arm'd with her briars, how sweet she smells;..... But

pluck'd and strain'd thro' ru - der hands, Her sweet no long-er with her

dwells, But scent and beau - ty both are gone, And

leaves fall from her one by one.

Such fate, ere long; shall

thee be_tide; When thou hast liv'd and lov'd a while, With

sear flow'rs thou'lt be thrown a_side, And I shall sigh, while some shall

smile..... To see thy love..... for ev - ry one, Hath

brought thee to be lov'd by none.

SEA SONG.

WORDS AND MUSIC

BY JOHN PARK.

VOICE.

PIANO.

The musical score is written for voice and piano. It begins with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The voice part starts with a whole rest for the first four measures, followed by a half note in the fifth measure. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with chords. Dynamics include *p* (piano) and *cres.* (crescendo). The second system features the word "How" at the end of the voice line. The third system includes the lyrics "sweet_ly, but how swift_ly too, the qui-et day goes by,.... When". The piano part continues with various chordal and melodic textures, including a *dim.* (diminuendo) marking.

I can hear my true love's voice, and see his bright black eye; Though

loud-ly roars the gale, and wild-ly swells the sea, The

pre-sence of my gal-lant mate makes this a calm to me.

To be a-way from all the world but him I like the best, And lone-li-ly se-

cure, like two eag-les in their nest, To live for this is life enough, all

o-ther life to me, Is like yon spar of tossing wreck up - on the surging

sea.

Id ra_ther far be here my love, Id ra_ther far be here, With worldly comforts

few in sooth, and less of worldly cheer; Id ra_ther in a pri_son dwell than

queen it on a throne, With thee, for in the prison, love, thou wouldst be mine a_

lone.

p

So lay thee down be - side me love, and let us sleep a - way All troubled visions

of the night, and cankers of the day; Nor think that wordly grief a - gain shall

ev - er cloud our brow, But dream that we shall aye be blest, as tru - ly we are

now.

p

A PLEASANT MUSIC FLOATS ALONG THE MERE.

WORDS BY WORDSWORTH.

MUSIC BY JOHN PARK.

ANDANTE.

PIANO.

The musical score is written for piano and violin. The piano part is in 3/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked *ANDANTE*. The piano part consists of a single system of two staves (treble and bass clef) with a brace on the left. The violin part is written on a single staff with a treble clef. The score is divided into five systems. The first system shows the piano introduction. The second system introduces the violin obbligato. The third and fourth systems continue the piano and violin parts. The fifth system concludes the piece. The piano part features a variety of chords and single notes, while the violin part plays a melodic line with some trills and slurs. The overall mood is peaceful and serene.

A plea - sant mu - sic floats a - long the

mere..... From monks in E - ly chaunt - - ing;

chaunt - ing near,.....

While as Ca - nute, the king is row - - -

ing by.....

The first system of the musical score. The vocal line (treble clef) begins with a whole note rest, followed by a half note G, a quarter note A, and a half note B, all tied to the next system. The piano accompaniment (grand staff) consists of a right hand with a series of chords and a left hand with a steady bass line. The key signature is D major (two sharps).

"My oars-men," quoth the might-y king, "draw near!....."

The second system of the musical score. The vocal line continues with the lyrics "My oars-men," quoth the might-y king, "draw near!.....". The piano accompaniment features a right hand with chords and a left hand with a bass line. Dynamics markings *f* (forte) and *p* (piano) are present. The key signature remains D major.

That we..... the sweet voice of the

The third system of the musical score. The vocal line continues with the lyrics "That we..... the sweet voice of the". The piano accompaniment continues with chords and a bass line. The key signature remains D major.

monks may hear."

The fourth system of the musical score. The vocal line concludes with the lyrics "monks may hear." followed by a double bar line. The piano accompaniment also concludes with a double bar line. The key signature remains D major.

8.....

8.....

8.....

He lis_tens!

p *cres.*

all past con - quests, and all schemes Of

fu - ture, va - - - nish - ing like

pp *p*

emp - - ty dreams; Heart.....

touch'd, and hap - ly not with - out a tear,..... The

roy - - al mins - trel, ere the choir..... is

still, And while his free bark skims the smooth.....

flood..... a - long,..... Gives to..... that

rap - ture,

1

8.....

1

Gives to that rap_ture an ac - cord - - - ant

rhyme.....

Oh..... suff' - ring earth! Oh.....

suff' - ring earth, be thank-ful! be thankful!

Stern - est clime And rud - est age are sub - - - - ject

to the thrill, sub - - ject to the thrill Of

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Heav'n de - scend - ed pi - e - ty and song.

violin. *3* *3* *3* *3* *3*

The second system of the musical score. The vocal line continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment continues with the eighth-note pattern. A violin solo (treble clef) enters with a triplet of eighth notes (G4, A4, Bb4) and continues with more triplets.

The third system of the musical score. The piano accompaniment continues with the eighth-note pattern. The violin solo continues with triplets of eighth notes, moving up the scale.

The fourth system of the musical score. The piano accompaniment continues with the eighth-note pattern. The violin solo continues with triplets of eighth notes, moving up the scale.

I'LL MEET THE FAIR LASSIE.

WORDS AND MUSIC

BY JOHN PARK.

VOICE.

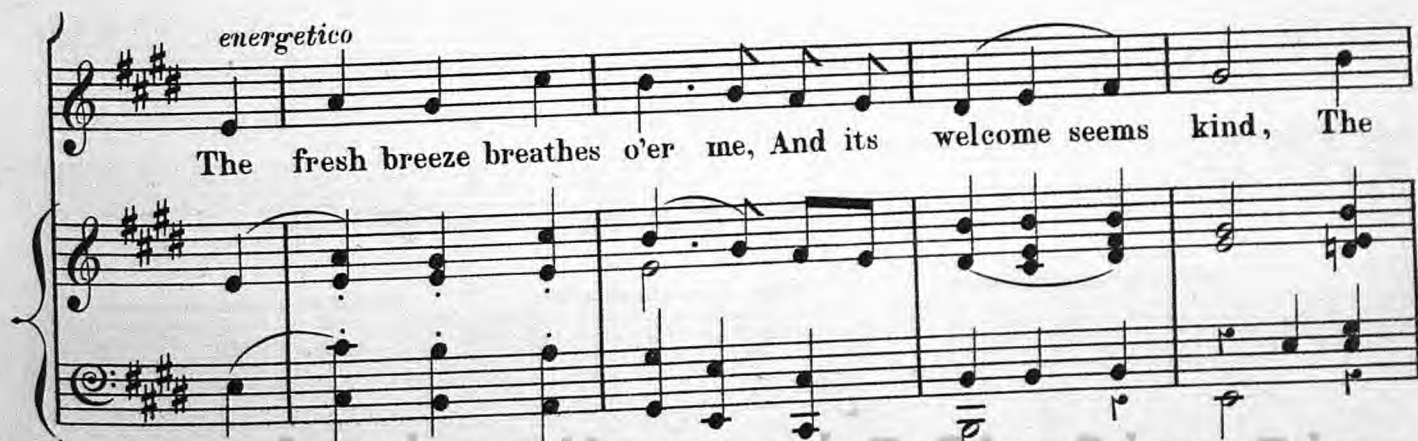
PIANO.

ALLEGRO NON TROPPO, IN TEMPO GIUSTO.



energetico

The fresh breeze breathes o'er me, And its welcome seems kind, The



bright West's be - fore me, And the grey East be - hind; The

lambs and the plo - ver, I lis - ten a - lone, And a

blythe tryst-ed lover, O'er the muir I hie on; The

lambs and the plo - ver, I lis - ten a -

lone, While a blythe tryst-ed lov - er O'er the mu

on.

gva.....

gva.....

p dolce, slower

Her ho-ney breath's sweet - er Than the breeze in its mirth, Her

kind eyes glance meet - er For hea - ven than earth; Her

f form without fault, *p* As her heart without stain, *cres.* And she's

o'er yon brown hill, And waits me in its glen; Her

cres.

form with-out fault, Her heart with-out stain, And she's

o'er yon brown hill, And waits me in its glen.

gna.....

gna.....

f spiritoso

Then swift be thy mo - tion, Thou day-beam of power! And.

rall. *a tempo*

haste thee from o - cean, Thou calm gloam - ing hour! When

p

bright stars are gleaming In the blue depths o'the sea, I'll

meet the fair las - sie That's dear - est to me,

rall.

dear - est to me, Oh dear - est to me, I'll

a tempo allegro

meet the fair las - sie That's dear - est to me.

gva.....

gva.....

LIKE TO THE DEPTH OF THE MOUNTAIN FALL.

WORDS BY ALLAN PARK PATON.

MUSIC BY JOHN PARK.

PIANO.



The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.



Like to the depth of the

The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The melody begins with a whole rest, followed by a series of eighth and sixteenth notes.



moun - tain fall, Where the white wa - ters boil..... in

The second line continues the vocal melody and piano accompaniment. The piano part features a more active melody in the right hand.



spray..... Clus - ter'd with thousands of fai - ry bells

The third line concludes the vocal melody and piano accompaniment. The piano part ends with a final chord.

all, Ev - er ris - - - ing, ris - - - ing and

fall - - ing, fall - - ing a - way, Is this

high fount - ed life with its ed - dies of toil, And its

bell - like hopes..... so fair, That with

sprite paint - ed globes ev - er up - ward boil..... And a -

rise..... but to melt..... in - to air, And a -

rise..... but to melt but to melt..... in - to

air.

But like the sun - bow in its spray set, An

an - gel path arch - ing the stream..... In whose

glo - ry all hea - ven - ly co - lours are met, And which

makes the heart glad by its gleam..... And which makes the heart

glad glad..... with its gleam, Is that

rall. *a tempo.*

rall. *a tempo.*

hope of a life free from sor - row and care

Ev - er bent o - ver us here, Which

shines in the hea - viest mists of des - pair..... And

p *ral* - *len* - *tan* -

co_lours with joy ev'-ry tear And co_lours with joy ev'-ry

8.....

ral *len* - *tan* -

do. *a tempo.*

tear..... co - lours with joy with

do. *a tempo.*

rall. *a tempo.*

joy..... ev' - ry tear.

rall

A JUNE SONG.

WORDS AND MUSIC

BY JOHN PARK.

MODERATO
AFFETUOSO.

p

Cres:

gva

p legato.

Through the deep val ... ley.

p

gleaming, the tor..rents are streaming, And ea.....gles a -

loft in the cloud.....less sky ; — The

dew...y grass springing, the fo .. rest birds sing - ing; All

ge ... nial on earth, and all glo ... rious on

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a half note Bb4, and a quarter note G4. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

high..... Let us wan..... der Love ! and

The second system of the musical score. The vocal line continues with a half note A4, a quarter note Bb4, a half note C5, and a quarter note Bb4. The piano accompaniment maintains its rhythmic pattern, with some harmonic changes in the right hand.

fly..... the throng, Whose cares would dim so

The third system of the musical score. The vocal line continues with a half note C5, a quarter note Bb4, a half note A4, and a quarter note G4. The piano accompaniment features a more active right hand with sixteenth-note patterns.

fair a day, While the deer in the glades, and the

The fourth system of the musical score. The vocal line continues with a half note F#4, a quarter note E4, a half note D4, and a quarter note C4. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

thrushes sweet song, Make joy in the woods, The

wild...e...ring woods, the flow...e...ry woods of

bright Loch...Tay.—

f

Dolce.

And thy ra...ven hair wreathing with

p

wild ro...ses breath...ing Less rose than the

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "wild ro...ses breath...ing Less rose than the". The piano accompaniment consists of a right hand with a flowing eighth-note melody and a left hand with a steady eighth-note bass line.

lips on whose mu...sic I'll dream, Once

The second system of the musical score. The vocal line continues with the lyrics "lips on whose mu...sic I'll dream, Once". The piano accompaniment maintains the same rhythmic pattern, with the right hand playing a melodic line and the left hand providing harmonic support.

more I will crown thee, my hearts queen to own thee, And

The third system of the musical score. The vocal line continues with the lyrics "more I will crown thee, my hearts queen to own thee, And". The piano accompaniment features a more complex texture with chords and moving lines in both hands.

deck thee a throne by the moun...tain stream; Then a-

The fourth system of the musical score. The vocal line concludes with the lyrics "deck thee a throne by the moun...tain stream; Then a-". The piano accompaniment provides a final harmonic resolution.

way, — my Love! those gen.....tle

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat major). The lyrics are "way, — my Love! those gen.....tle". The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats. The music is in a 4/4 time signature.

eyes,.... (From white Ben..... more, to the

The second system of the musical score. The vocal line continues with the lyrics "eyes,.... (From white Ben..... more, to the". The piano accompaniment continues with the same instrumental texture.

blue..... sea..... line,....) Shall gaze up...on

The third system of the musical score. The vocal line continues with the lyrics "blue..... sea..... line,....) Shall gaze up...on". The piano accompaniment continues with the same instrumental texture.

Al.....pine scenes and skies, And

The fourth system of the musical score. The vocal line concludes with the lyrics "Al.....pine scenes and skies, And". The piano accompaniment concludes with the same instrumental texture.

then..... they'll smile, kindly

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'then..... they'll smile, kindly'.

smile, dearly smile their de-

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are 'smile, dearly smile their de-'.

- light..... to mine.

Dim: *f*

This system contains the third line of the musical score. It includes the lyrics '- light..... to mine.' and dynamic markings '*Dim:*' and '*f*'.

This system contains the fourth line of the musical score, showing the continuation of the piano accompaniment and the end of the piece with a double bar line.

THE TWO SPIRITS.

WORDS BY SHELLEY.

MUSIC BY JOHN PARK.

ANDANTE MA NON TROPPO.

VOICE.



PIANO.



sha - dow tracks thy flight of fire,— Night is com - ing!

sha - dow tracks thy flight of fire,— Night is com - ing!

Bright are the re - gions of the air, And a - mong the winds and

beams, It were de - light to wan - der there, Night is

Piu Mosso.

coming! 2nd Spirit The

death - less stars are bright a -

bove; If I would cross..... the

shade of night, With - in my

heart is the lamp of love, And

that..... is day!

And the moon..... will smile..... with

gen - - - tle light On my gold - - - en

plumes,..... wher - e'er they move The

me - - - - - teors will ling' - - - - - er

round my flight, And make.....

trem. ♩ . pp *

night..... day.

1st. Spirit. But if the whirl - winds of dark - ness

wak - en, Hail, and light - ning, and

storm - - - y rain; See!..... the

bounds of the air are shak - en, Night is coming.

The

red swift clouds of the hur-ri-cane Yon de-clin-ing sun have o-ver-

tak-en, The clash of the hail sweeps

o-ver the plain— Night, night..... is

coming!

2nd Spirit. I see..... the light and I

hear..... the sound, I'll sail on the

flood of the tem - pest dark, With the

calm with - - in..... and the light a -

round..... That makes night day.

And thou, when the

gloom..... is deep..... and stark,

Look from thy dull earth slum - - - ber

bound, My moon - light flight thou

then may'st mark On high,.....

far..... a - way:

And a sil - ver shape like thy

ear - ly love will pass, Up - held by her wild and

glitt' - - ring hair; And when thou a - wak'st

on the fra - grant grass, Thou'lt

find..... night day.....

And a sil - - - ver shape like thy ear - ly love will

pass; And when thou a - wak'st, thou'lt find night

day, Thou'lt find night day, Thou'lt

find night day..... *p*

SWEETLY NOW OUR BOAT IS GLIDING.

WORDS AND MUSIC

BY JOHN PARK.

First system of the musical score. It features four staves: three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics for the vocal parts are: "Sweetly now our boat is gliding, Yeo - ho, pull away! The Yeo - ho, pull away! Yeo - ho, pull away!". The piano part provides a harmonic accompaniment with chords and moving lines. A forte (*f*) dynamic marking is present above the first vocal staff.

Second system of the musical score, continuing from the first. It features the same four staves. The lyrics for the vocal parts are: "moon is up and the swell subsi - ding, Yeo - ho, pull a_way! Yeo - ho, pull a_way! Yeo - ho, pull a_way!". The piano accompaniment continues with similar harmonic support. A forte (*f*) dynamic marking is present above the first vocal staff.

Round and round us earth and sky Glide and gleam like scenes of Heaven,

Cares are gone, And friends are nigh; Blest the hour and rarely giv-en;

f
Yeo - ho, pull a-way! Calm-ly now our boat is gliding,
f
Yeo - ho, pull a-way! Calm-ly now our boat is gliding,
f
Yeo - ho, pull a-way! Calm-ly now our boat is gliding,

rall.
Yeo - ho, pull a-way! The moon is up and the swell sub-siding.
rall.
Yeo - ho, pull a-way! The moon is up and the swell sub-siding.
rall.
Yeo - ho, pull a-way! The moon is up and the swell sub-siding.

f
Down the Clyde the sails are gleaming, Yeo - ho, pull a-way!

f
Yeo - ho, pull a-way!

f
Yeo - ho, pull a-way!

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat major). The vocal parts enter with the lyrics 'Down the Clyde the sails are gleaming, Yeo - ho, pull a-way!'. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, with some chords marked with accents.

f
O'er the tide the Clock-light's beaming, Yeo - ho, pull a-way!

f
Yeo - ho, pull a-way!

f
Yeo - ho, pull a-way!

The second system of the musical score continues the vocal and piano parts. It follows the same structure as the first system, with three vocal staves and a piano accompaniment staff. The lyrics continue with 'O'er the tide the Clock-light's beaming, Yeo - ho, pull a-way!'. The piano accompaniment continues with its melodic and harmonic support, including some chords with accents.

Like yon outward bark be we— Ev'n in calm for tra-vel rea-dy,

Like yon beacon o'er the sea, In calm or tem-pest bright and steady!

f

Yeo - ho, pull a-way! Sweetly still our boat is gliding,

f

Yeo - ho, pull a-way! Sweetly still our boat is gliding,

f

Yeo - ho, pull a-way! Sweetly still our boat is gliding,

f *>* *p*

rall.

Yeo - ho, pull a-way! Soon at an-chor she'll be ri-ding.

rall.

Yeo - ho, pull a-way! Soon at an-chor she'll be ri-ding.

rall.

Yeo - ho, pull a-way! Soon at an-chor she'll be ri-ding.

rall.

f
Stretch the oar and skim the a-zure, Yeo - ho, pull a-way!

f
Yeo - ho, pull a-way!

f
Yeo - ho, pull a-way!

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat major). It contains the lyrics "Stretch the oar and skim the a-zure, Yeo - ho, pull a-way!" with a forte (*f*) dynamic marking above the final measure. The second staff is a vocal line in treble clef with the lyrics "Yeo - ho, pull a-way!" and a forte (*f*) dynamic marking. The third staff is a vocal line in bass clef with the lyrics "Yeo - ho, pull a-way!" and a forte (*f*) dynamic marking. The fourth staff is a piano accompaniment in bass clef, featuring a melodic line in the right hand and a harmonic line in the left hand, with a forte (*f*) dynamic marking.

f
Hark! the e-cho joins our measure, Yeo - ho, pull a-way!

f
Yeo - ho, pull a-way!

f
Yeo - ho, pull a-way!

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat major). It contains the lyrics "Hark! the e-cho joins our measure, Yeo - ho, pull a-way!" with a forte (*f*) dynamic marking above the final measure. The second staff is a vocal line in treble clef with the lyrics "Yeo - ho, pull a-way!" and a forte (*f*) dynamic marking. The third staff is a vocal line in bass clef with the lyrics "Yeo - ho, pull a-way!" and a forte (*f*) dynamic marking. The fourth staff is a piano accompaniment in bass clef, featuring a melodic line in the right hand and a harmonic line in the left hand, with a forte (*f*) dynamic marking.

Kind the sleep we'll find to-night, Gen - tle Peace is Labour's daughter,

May our life's eve thus be bright, And calm our hearts as that blue wa-ter,

f Yeo - ho, pull away! *p* Sweetly still our boat is gliding, *f* Yeo - ho,

f Yeo - ho, pull away! *p* Sweetly still our boat is gliding, *f* Yeo - ho,

f Yeo - ho, pull away! *p* Sweetly still our boat is gliding, *f* Yeo - ho,

cres. *ff* pull away! Stars are out and home be_tiding, Yeo heave O!.....

cres. *ff* pull away! Stars are out and home be_tiding, Yeo heave O!.....

cres. *ff* pull away! Stars are out and home be_tiding, Yeo heave O!.....

rall. *ff*

OH! LIFE OF YOUTH.

WORDS AND MUSIC

BY JOHN PARK.

VOICE. *RATHER SLOWLY*

PIANO. *mf* *And.* ** * **

dolce

Oh!

And. ** * ** *p*

life of youth, how like art thou To

that ad - vanc - ing tide, Which

cres. *dim.*

seems, with on - ward fu - - ry now, No

f

dim. fu - - ture bar to bide: Yet

dim.

vain the tide's ad - vanc - - ing might, Its

p

noise and fu - ry vain; It

cres. *dim.*

reach - es but thap - point - ed height, And

cres. *f*

then sub - sides a - gain.

dim. *p* *dim.* *mf* *cres.*

f *cres.* *dim.* A

espressivo.

high - - - er law ap - points its course, And

p

marks its far - thest line, A

cres. *dim.*

high - - - er pow'r than hu - - man force Con - -

f *cres.* *dim.*

trols and limits thine: Then let thy life's ad -

vanc - - ing tide Be peace - ful, pure, and

kind, And when it must at

length subside, 'Twill leave no wrecks be - hind.

rall. dim.

MORE FAIR THAN ANY MORTAL THINGS.

WORDS AND MUSIC

BY JOHN PARK.

VOICE. *ANDANTE.*

PIANO. *Legato.*

gva

gva *loco* *p*

More fair than a.....ny mor.....tal things, Thou need...est

on.....ly An...gel wings, To waft thee to th'e...ter...nal

springs, And bear an An...gel home. No change, sweet

Se.....raph! needs thy face. Thy form is blent in per...fect

grace, Al... ready.... fitted ... for the place Where grief nor

sin can come More fair than a... ny mor... tal

Rit: *a Tempo.*

things, Thou need... est on... ly An... gel wings, To waft thee

to the... ter... nal springs, And bear an An... gel home.

Rall: *pp*

Went thou, of Earth, I'd pray for thee, My min...gled

love and fear would be As rest...less as the wea...ry

sea, That fol...lows aye the moon. But as it

is, When trou...ble driv'n, To think of thee brings thoughts of

Heav'n; Love with-out fear shall there be giv'n, As Heavens

kind-est boon More fair than a ny mor-tal

Rit:

things, Thou need-est on-ly An-gel wings, To waft thee

pp

to th'e-ter-nal springs And bear an An-gel home.

Cres: *gva* *loco* *Rall:* *pp*

BRIGHT THROUGH SCENES OF BEAUTY GLIDING.

WORDS AND MUSIC

BY JOHN PARK.

ALLEGRETTO

VOICE.

1st Bright thro' scenes of beau - ty gli - ding; Were thy face and

PIANO.

form so fair; And - of all there's nought a - bi - ding;

Save thy ra - diant i - mage there. Vain - ly would I

trace in sem - blance Lake or moun - tain, tow'r or tree;

Ev' - ry scene in dear re - mem - brance Melts in - to a

dream of thee.

2nd Love - ly was the morn - ing shin - ing; Love - lier far thy

meet - ing smile, Pen - sive too the eve's de - clin - ing,

Sweet - er far thy looks the while; Sweet the sound of

Al - pine foun - tains, But more sweet thy voi - ces tone—

Drea - ry night now veils the moun - tains, Drea - rier that I

am a lone.

A little slower.

And to me, per - haps thou'lt ev - - er

Be the dream which thou art now, Like a gleam up -

on the riv - er, Like a rare bird from the bough:

Thou art come and gone, but o - ver Ev' - ry thought of

this bright shore, Thy fair face and form shall ho - ver,

in tempo p dolce.

Till this heart can beat no more.

rall.

rall.

SAILORS SONG.

WORDS AND MUSIC

BY JOHN PARK.

MAESTOSO

For

Pia

When lab'ring thro' the

mid... night gale, - The ship to lee-ward veer... ing, - How

Pia

like some tem-pest spirits' wail, The toiling seamens' cheer-ing! Ye

ho --- oh! heave oh! Ye ho -- eh heave ho! While,

For *Pia* *sf* *Pia*

o'er the thun-der of the wind, It swells, loud and

slow! But

sad-der yet, tho' tempests sleep, When in his hammock shroud-ed, Poor

Jack's been lowrd in-to the deep By messmates round him crowd-ed, Sounds

pp

ye-----ho! Heave oh! Ye ho-----eh! heave ho! While,

pp

thro' the wave's un-bound-ed grave, the corpse sinks slow!

Rall:

MAGGIORE ALLEGRETTO

Yet

oft, when o'er the tropic seas, The ge_nial trades are blow...ing, the

ship has glad...der sounds than these, While sun...shin's round her

glow...ing; When, yo...ho heave oh! ye...

ho ----- eh! heave ho! Un...furls all sail be --

* Ped.

--fore the breeze, o'er the blue tides flow

... But

oh, when all her toils are o'er, And in.....to port she's

swing ing, How cheer ly sounds that voice once more, A

round her mast head ring ing, Ye ho ho! heave

Oh! Ye ho eh! heave ho! While

wives and sweet hearts smile on shore, wives and sweet hearts

smile on shore, Wives and sweet hearts smile on shore, as the

gva

ship heaves to, Wives and sweethearts

Slower.

Rit.

smile on shore, as the ship heaves to.

Tempo.

f

ff

MI NIAN DHU.

WORDS BY JOHN PARK.

VOICE.

Mi Ni - an Dhu, the hills are bright, And

on this last and love - ly night, I'd fain frae auld Knock -

gow - an's height, Look ow'r the glen wi thee.

The Gaelic Air to which the following words are set was given to me by the Rev: John Thompson of Duddingstone, and bears the name of "Mi Nian Dhu" i.e. My dark Girl.

Nev-er mair we'll tread its heather, Nev-er down the lea,

Lilt-in will we shear the gi-ther, Fu' o'mirth and glee.....

Fortune's blasts o' win-try weather, Drive us o'er the sea, But

long's we're blest wi ane a-no-ther Fie! let fears gae flee.... Yet

see my dear the hills are bright, And on this last and love - ly night, I'd

fain frae auld Knock - gow - an's height, Look ow'r the glen wi'

thee..... Mi Ni - an Dhu, twas

there we met, And Oh! that hour is pre - cious yet, When

first my hon - est vow could get Love's tear - fu' smile frae thee.

Hearts were pledg'd ere ei - ther knew it, What's to be maun be,

Mine was tint ere I could trow o't Wi' that glan - cing ee:.....

Dear's Knockgow-an and the view o't Neer a - gain well see,

Let me gang and tak a-dieu o't *Laoth ma chree wi' thee:.... Mi

Ni - an Dhu! 'twas there we met, And Oh! that hour is

pre - cious yet, When first my hon - est vow could get Love's

tear - fu' smile frae thee.

*Literally "My dear Calf" a Gaelic term of endearment.

THIS WORLD IS THE NURSE OF ALL WE KNOW.

WORDS BY SHELLEY

MUSIC BY JOHN PARK.

ANDANTE.

VOICE

PIANO

This world is the nurse of all we know, This world is the

mo...ther of all we feel, And the coming of death is a fear...ful

blow, To a brain un-en...compass'd with nerves of steel; When

all that we know, or feel, or see, Shall pass, shall

pass like an un...real mys...te...ry.

marcato.

ff *p*

ALLEGRO MODERATO.

Who telleth a tale of un...speak...ing death? Who lifteth the

veil from what is to come? Who painteth the shadows that

First system of musical notation, featuring a vocal line and piano accompaniment in C major, common time.

ALLEGRO MODERATO.

Con energia e ben marcato.

Second system of musical notation, continuing the piano accompaniment.

Third system of musical notation, including the vocal line with the lyrics "Oh! man, hold thee on in".

Fourth system of musical notation, including the vocal line with the lyrics "courage of soul, Thro' the storm y shades of thy".

world...ly way, And the bil...lows of cloud that a

...round.... thee roll Shall sleep,..... shall sleep,.....

..... shall sleep..... in the light of a wond'rous

day : Oh! man,

hold thee on..... In cou.....

rage of soul,

Oh! man, hold thee

on in cou..rage of soul, Through the storm.....y

clouds of thy world.....ly way, And the bil.....lows of

cloud that a.....round..... thee roll, Shall sleep in the

light, sleep in the light, in the

light of a.....wond'rous day

ff

Oh! man, hold thee on in courage of

soul, Hold thee on, and the stor.....my clouds, that

round thee roll..... Shall sleep in the light, in the

light of a wond'rous day, Shall

Rallentando. *a Tempo.*

sleep,..... shall sleep,..... in the

light of a wond'rous day, Oh

man, hold thee on, *Rall:* in courage of

soul . *ff*

FAREWELL TO NORTHMAVEN.

WORDS BY SIR WALTER SCOTT.

MUSIC BY JOHN PARK.

ALLEGRO MODERATO.

VOICE. Farewell to Northma-ven, Grey

PIANO

Hillswicke farewell! To the calms of thy

ha-ven, The storms on thy fell,— To each



breeze that can va --- ry The mood of thy main, And to

thee, bon -- ny Ma --- ry! We meet not a --- gain.

pp

ANDANTE.

The vows thou hast broke, On the

wild cur --- rents fling them; On the

quick sand and rock, Let the

Mer -- maid --- en sing them; New sweet -- ness they'll

give Her be -- wil der - ing strain; -- But there's

one who will never Be --- lieve them a -- gain.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "one who will never Be --- lieve them a -- gain." The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. It features a series of chords and moving lines that support the vocal melody.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. It features a series of chords and moving lines that support the vocal melody.

Oh! were there an is --- land, Tho' e --- ver so

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "Oh! were there an is --- land, Tho' e --- ver so". The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. It features a series of chords and moving lines that support the vocal melody.

wild, Where wo --- man could smile, And no

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat major). The lyrics are "wild, Where wo --- man could smile, And no". The piano accompaniment is written in two staves (treble and bass clefs) with the same key signature. It features a series of chords and moving lines that support the vocal melody.

man be be -- guil'd, — Too tempt-ing a snare to poor *sf*

mor-----tals were giv'n, And the hope would fix

there, That should an --- chor in Heav'n.

MAY SONG.

WORDS AND MUSIC

BY JOHN PARK.

ANDANTE MODERATO.

BASS SOLO.
con energico

VOICE.

PIANO.

From land to land the tor-rent pours, Of life and

light and wealth and joy The Maker's boun - ty still en -

dures, God's love no win - ters e'er des - troy, Come forth, be -

hold a cloudless sky! Come forth, be - hold a bright green

TREBLE SOLO.

dolce

p

sempre p

TENOR SOLO.
con energia

land! Come, youths and mai - dens, while each eye Is lit with

p

TWO TREBLES.

health, come hand in hand, And round the pole, on this fair

BASS VOICE.

And round the pole, on this

day, Sing all, sing all, The Song of May, And round the

fair day, and round the pole on this fair day, and round the

pole on this fair day, Sing all, sing all, the Song of

pole on this fair day, Sing all the Song of

May.

f

May.

Oh! virgin daugh-ter of the Sun, We

p

hail thee in thy cloudless light; Thy vict'-ry o-ver win-ter

TREBLE SOLO.

done, We hail thy bridegroom Summer's might! While, forth he

sempre f

leads thee to the plain, Sweet mu-sic swells from land and

sea, And dead things leap to life a - gain, As na - ture

TREBLE & TENOR.

wakes and laughs with glee; Oh! round the pole on this fair

Oh! round the pole on this

day, Sing all, sing all, the Song of May. Around the

fair day, a - round the pole on this fair day, Around the

pole on this fair day, Sing all, sing all, the Song of

pole on this fair day, Sing all the Song of

May.

f

May.

TREBLE SOLO.

Thou'st come at length with heal - ing

p *stacc.*

eye; For thee the sick have yearn'd so long; Thou'st come at

last, with horn heap'd high..... Of..... pro-mise, for the

BASS SOLO.

harvest throng; Thou'st come best sea-son of the year, When hope and

cres. **TENOR SOLO.**

joy at once are ours, And wel-come to thy coming

CHORUS.

here, Shall du-ly sound around our bowers; Oh! round the

CHORUS.

Oh! round the

pole on this fair day, Sing all, sing all, the Song of

pole on this fair day, Oh! round the pole on this May, Oh! round the pole on this fair day, Sing

all, the Song of May.

TRIO.
No labour shall oppress the

BASS VOICE.
No

hours, Nor cares bedim this day of prime, Nor
labour shall oppress the hours, Nor cares bedim this day of

low'ring cloud, nor fly-ing show'rs, Disturb the plea-sures of the
prime. Nor fly-ing show'rs, Disturb the plea-sures of the

TENOR SOLO.
time! The loveliest flow'rs are on the earth, And blandest
time!

TREBLE SOLO.
balm is in the air, And youthful hearts, with simple

CHORUS.

mirth, Awake each o - - ther ev' - ry - where.... To seek the

CHORUS.

To seek the

fields for sport and play, And sing their songs to ge - nial

fields for sport and play, And sing their songs..... to.....

May, To seek the fields, for sport and play, And sing their

ge - nial May, To seek the fields, for sport and play, And sing their

songs to ge - nial May.

dim.

songs to ge - nial May.

GANE WERE BUT THE WINTER CAULD.

WORDS BY ALLAN CUNNINGHAM.

MUSIC BY JOHN PARK.

SLOWLY AND SIMPLY.

VOICE. *Pia*

Gane were but the win ter cauld,

PIANO

Gane were but the snaw, I could sleep in the

Cres:

Dolce.

wild wood, Where prim ro ses blaw.—

Dolce.

Pia Religioso.

Could's the snaw at my head. And

Pia

Rall: in Tempo.

could at my feet, And the fin -- ger o' death's at my

Rall: in Tempo.

Rall:

een, Clos -- ing them to sleep. Let

Rall:

nane tell my fa ----- ther, Or my

mi... ther sae dear, I'll

meet them a' in hea... ven, At the

ten

Dim:

Pia

spring o' the year.

Dim:

For

Dim:

FAREWELL FAIR STRANGER.

BY JOHN PARK.

WORDS AND MUSIC

ANDANTE.
ritard. *a tempo.*

VOICE. Farewell, fair stran-ger, hap-py they Who tend thee

PIANO. *ritard.* *a tempo.*

o'er- thy home-ward way, And hap-py they, oh! hap-py

ritard. *a tempo.* 3

they..... Who hail thee home: Thy

ritard. *a tempo.*

beauty and thy good-ness cast, O'er that one day..... which

gilds the past, A light which in my heart shall last, What

rallentando.
ev-er change or cold-ness come.

a tempo. p cres. f

ritard
Fare-well, fair stran-ger, ma-ny a

a tempo.

ff

one May dream of thee as I have done; But none with

tru-er, oh! none, With tru - - - er love than mine.

rall. *3* *a tempo.*

rall. *a tempo.*

When life's best light seem'd wan'd a-way, Thou

gav'st my path..... a sweet - er ray, And beau-ty now shall

neer de-cay, But gleam aye, e'en..... on life's de - cline.

rall. *3* *a tempo.*

cres. *f* *sf*

This verse slower.
ritard *a tempo.*

The sea swells round thee, but thy bark Has pray'rs which

through the storm-y dark. Shall guide it safe-ly, Shall guide it

safe - - - ly to that shore Where

love and friend - ship's dai - ly hymn, May to thy mem - ry

rend - er dim, But ne'er sur - pass the love of him Whose

voice may nev - er reach thee more.

ritard.

p *a tempo.*

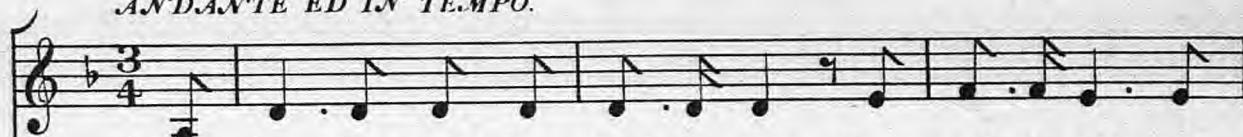
BISHOP HEBER'S PRAYER FOR HIS COUNTRY.

WORDS BY HEBER.

MUSIC BY JOHN PARK.

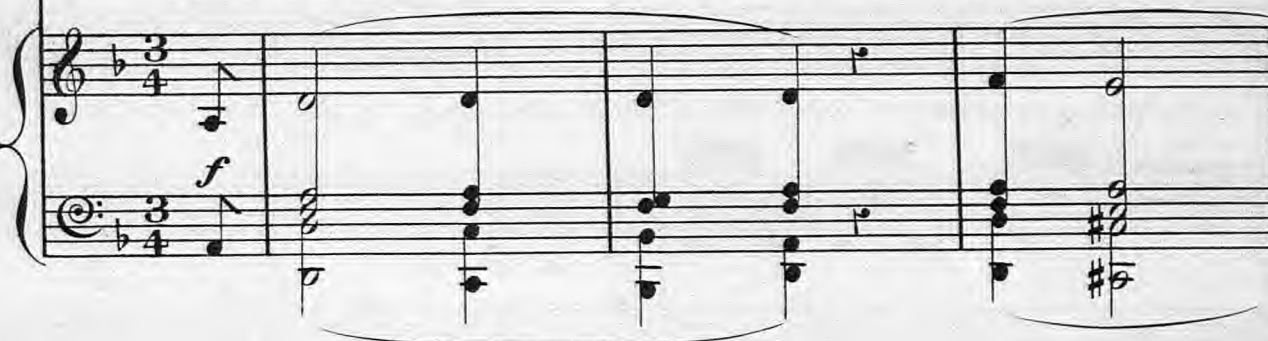
ANDANTE ED IN TEMPO.

VOICE.



From foes that would the land de_vour, From guil_ty pride and

PIANO.



lust of power, From wild se-di-tion's law-less power, From



men - - tal sla-ve-ry; From blind-ed zeal, by



fac - tion led, From gid - dy change, by fan - cy bred, From

poi - sonous er - ror's ser - pent head, Good Lord, pre -

f *dolce.*

serve us free, Good Lord, pre - serve us free!

f

De - fend, O God, with guar - dian hand, The

laws and ru - lers of our land, And grant our church Thy

grace to stand In faith..... and u - ni - ty: The

Spi - rit's help of Thee we crave, That

Thou whose blood was shed to save May'st at Thy se - cond

com - ing have A flock to wel - come Thee,

A flock to wel - come Thee.

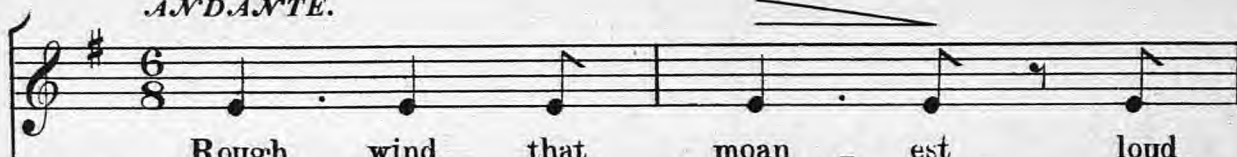
LAMENT.

"ROUGH WIND THAT MOANEST?"

WORDS BY SHELLEY

MUSIC BY JOHN PARK.

ANDANTE.

VOICE. 

Rough wind that moan - est loud

PIANO. 

cres.

Grief too sad for song;..... Wild wind, when



sul - len cloud Knells all the night long;.....



p

Sad storm, whose tears are vain, Bare woods, whose

branch - es stain, Deep caves and drea - ry main,

rall. *f*

rallent.

f *a tempo.*

Wail, for the world's wrong!

f *in tempo.* *agitato*

Wail..... for the world's wrong.

cres. *f*

HOW OFT AT EVE.

WORDS AND MUSIC

BY JOHN PARK.

ANDANTE MODERATO.

VOICE.

PIANO.

p

How

oft at eve, while fan - cy strays In search of bliss be - fore us, The

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 6/8. The tempo is marked 'ANDANTE MODERATO.' The voice part is on a single staff, and the piano part is on two staves. The piano part begins with a piano (p) dynamic. The lyrics are: 'How oft at eve, while fan - cy strays In search of bliss be - fore us, The'.

shroud - ed hopes of o - ther days Come steal - ing sad - ly

by; The mild - ness, the wild - ness Of ear - ly joy.....breathes

o'er us, And lost forms of lov'd ones Rise dim - ly on our

eye.....

And precious are those hours of light Which bring once more a - round us, Through

mourning mem'ry's gath'ring night, The smiles of those we lov'd; While our cares and our

fears Seem like dreams that long have bound us, And our souls long to soar Where the

best have been re - mov'd.....

'Tis gladsome life in morning's air, When youth and health a - wake us, When

life is young and forth we fare, From sad forebodings free: But when drea - ry and

wea - ry, And health and friends for - sake us, Be peace still and bliss, In the

ev'ning hour, for me.....
rall.

DIRGE.

WORDS BY SIR J. NOEL PATON.

MUSIC BY JOHN PARK.

VOICE.

In mine ear a death bell ringeth, And a sad voice ev-er

PIANO.

sing-eth, Time is speed-ing on his way, Night treads on the skirts of

day, All things hast-en to de-cay. Old years re-vive not,

Glo-ry can-not shed Sun-shine up-on the heart..... When

gold - en youth has fled Glo - ry can - not shed Sun - shine up - on the

heart!..... When gold - en youth has fled. *piu mosso.*

dolce.

legato.

The past..... is dead, The pre - sent dies In birth, the

sempre staccato.

faith - - less fu - ture flies Us ev - er;

Ad. *

as in dreams we see Some bright rob'd beauteous phantom

flee, Yet court pur_suit,

When sud-den-ly

In some lone spot she turns.....and we un-

fold A crumb - ling..... corpse ob-scene, or

piu cres - cen - do. **f**

night - hag grizz - ly old.

a tempo.

In mine ear a death-bell ring-eth, And a



sad voice ev-er sing-eth, Time is speed-ing on his



way, Night treads on the skirts of day, All things



hast-en to de-cay.



HOME & MACDONALD
ENGRAVERS AND LITHOGRAPHERS
EDINBURGH.

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

9
Δημόσια Κεντρική Βιβλιοθήκη Βέροιας

A circular stamp from the Ministry of Foreign Affairs of the USSR. The outer ring contains the text "МИНИСТЕРСТВО ИНОУДН. Д. С. С. Р." (Ministry of Foreign Affairs of the USSR) and a star. The inner ring contains the text "1954" and "10.10.54". The center of the stamp is blank.

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No 3

ἀριθ. χρ.

ἡμερομηνία
ἐπιστροφῆς

ΟΝΟΜΑΤΕΠΩΝΥΜΟΝ

ΔΗΜΟΣΙΑ ΒΙΒΛΙΟΘΗΚΗ
ΒΕΡΟΙΑΣ
Αριθ. ελ. 345/1958
ΕΠΕΑ
Επιστήμη

Δημόσια Κεντρική Βιβλιοθήκη Βέροιας