

CHARM ME ASLEEP

(TO MUSICKE, TO BECALME HIS FEVER)

FOUR-PART SONG

THE WORDS WRITTEN BY HERRICK

THE MUSIC COMPOSED BY

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Andante con moto.
pp

SOPRANO
Charm me a - sleep, and melt me so With thy de - li - - cious

ALTO.
Charm me a-sleep, and melt . . me so With thy de - li - - cious

TENOR.
Charm me a-sleep, and melt me so With thy de - li - - cious

BASS.
And melt me so With thy de - li - cious

(For practice only.)
pp

num - - bers, . . . That be - ing ra - - vish'd, hence I go A -

num - - bers, . . . That be - ing ra - - vish'd, hence I . . go A -

num - - bers, . . . That be - ing ra - - vish'd, hence I go A -

num - - bers, That be - ing ra - vish'd, hence I go A -

CHARM ME ASLEEP.

way in ea - sy slum - bers. Ease my sick head, And make my bed, . .
 way in ea - sy slum - bers. Ease my sick head, And make my bed, . . and
 way in ea - sy slum - bers. Ease my sick head, And make my bed, . . and
 way in ea - sy slum - bers, a-way in ea - sy slum

p

Ease my sick head, And make my bed, Thou Power that canst sev - er, thou Power that canst
 make my bed, Thou Power that canst sev - er, thou Power that canst
 make my bed, Thou Power that canst sev - er, thou Power that canst
 bers. Ease my sick head, Thou Power that canst sev - er From me this

f

sev - er From me this ill, . . From me this ill; . . . And quick - ly
 sev - er From me . . this ill, this ill; . . . And quick - ly
 sev - er From me this . . ill, this ill; . . . And quick - ly
 ill, . . Thou Power that canst sev - er From me . . this ill; . . . And quick - ly

p *f* *pp*

CHARM ME ASLEEP.

still, and quick-ly still, . . . Though thou . . . not kill, . . . though thou not kill My

still, and quick-ly still, Though thou not kill My fe-ver, my

still, . . . and quick-ly still, Though thou not kill . . . My fe-ver, my

still, . . . and quick-ly still, Though thou not kill My fe - -

fe-ver, my fe-ver, my fe-ver.

fe-ver, my fe-ver, my fe-ver.

fe-ver, my fe-ver, my fe-ver.

- ver, And quick-ly still My fe-ver, And quick-ly still My fe-ver.

Thou sweetly canst con-vert the same From a con-su-ming, con-su-ming fire, . .

Thou sweetly canst con-vert . . the same From a con-su-ming fire, . .

Thou sweetly canst con-vert the same From a con-su-ming, con-su-ming fire, . .

Thou sweetly canst con-vert the same . .

CHARM ME ASLEEP.

p
 In - to a gen - tle - lick - ing flame, And make . . . it . . .
 In - to a gen - tle - lick - ing flame, And make . . . it
p
 In - to a gen - tle - lick - ing flame, And make it, . . . make . . . it
 In - to a gen - tle - lick - ing flame, And make it . . . thus ex -

The first system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The lyrics are: "In - to a gen - tle - lick - ing flame, And make . . . it . . ." on the first line, "In - to a gen - tle - lick - ing flame, And make . . . it" on the second line, "In - to a gen - tle - lick - ing flame, And make it, . . . make . . . it" on the third line, and "In - to a gen - tle - lick - ing flame, And make it . . . thus ex -" on the fourth line.

thus ex - pire. . . Then make me weep My pains . . . a - sleep, And
 thus ex - pire. . . Then make . . . me weep . . . My pains . . . a - sleep, And
 thus ex - pire. . . Then make . . . me weep . . . My pains . . . a - sleep, And
 - pire. . . Then make me weep My pains a -

The second system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature changes to two flats (Bb, Eb), and the time signature remains common time (C). The music continues with a piano (*p*) dynamic. The lyrics are: "thus ex - pire. . . Then make me weep My pains . . . a - sleep, And" on the first line, "thus ex - pire. . . Then make . . . me weep . . . My pains . . . a - sleep, And" on the second line, "thus ex - pire. . . Then make . . . me weep . . . My pains . . . a - sleep, And" on the third line, and "- pire. . . Then make me weep My pains a -" on the fourth line.

give me such re - po - ses, That I, poor I, . . . May
 give me such re - po - ses, That I, poor I, May
 give me such re - po - ses, That I, poor I, May
 - sleep, And give me such re - po - ses, That I, poor I, May think, there-

The third system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature remains two flats (Bb, Eb), and the time signature remains common time (C). The music continues with a piano (*p*) dynamic. The lyrics are: "give me such re - po - ses, That I, poor I, . . . May" on the first line, "give me such re - po - ses, That I, poor I, May" on the second line, "give me such re - po - ses, That I, poor I, May" on the third line, and "- sleep, And give me such re - po - ses, That I, poor I, May think, there-" on the fourth line. The word "cres." is written above the first and second lines of the vocal parts.

CHARM ME ASLEEP.

think, there - by, . . I live and die . . 'Mongst ro - ses, 'mongst ro - ses, I live and
 think, there - by, I live and die 'Mongst ro - ses, 'mongst ro - ses, I live and
 think, there - by, I live and die 'Mongst ro - ses, 'mongst ro - ses, I live and
 - by, I live . . and die 'Mongst ro - ses, 'mongst ro - ses, I live and

f *rall.* *molto rit.*

die . . 'Mongstro-ses. Fall on me like . . a si - lent dew, Or like those maid - en,
 die . . 'Mongstro-ses. Fall on me like a si - lent dew, Or like those
 die . . 'Mongstro-ses. Fall on me like a si - lent dew, Or like those maid - en,
 die 'Mongstro ses. Fall on me like those maid - en

a tempo. *p* *a tempo.* *a tempo.* *a tempo.*

maid - en show'rs, Which, by the peep . . of day, do strew A bap - tism
 maid - en show'rs, Which, by the peep of day, do strew A bap - tism
 maid - en show'rs, Which, by the peep of day, do strew A bap - tism
 show'rs, . . Which, by the peep of day, do strew A . . bap - tism

p *p* *p* *p*

CHARM ME ASLEEP.

o'er the flowers. . . Melt, melt my pains . . . With thy soft strains, . . .

o'er the flowers. . . Melt . . . my pains With thy soft strains, . . .

o'er the flowers. . . Melt . . . my pains With thy soft strains, . . .

o'er the flowers, a bap-tism o'er the flowers.

p

Melt . . my pains With thy soft strains; That hav-ing ease me giv - en, that hav-ing ease me

Melt . . my pains; That hav-ing ease me giv - en, that hav-ing ease me

Melt . . my pains; That hav-ing ease me giv - en, that hav-ing ease me

Melt, melt my pains With thy soft strains; That hav - ing

f

f

f

f

giv - en, With full de - light, I . . leave this light, . . With full de -

giv - en, With full de - light, . . I leave this light, . . With full de -

giv - en, With full . . de - light, I . . leave this light, . . With full de -

ease me giv - en, With full de - light, I leave this light, . . With full de -

f

pp

pp

pp

f

pp

CHARM ME ASLEEP.

- light, with full de - light, . . . And take . . . my flight, . . . and take my flight For
 - light, with full de - light, And take my flight, my flight For
 - light, . . . with full de - light, And take my flight, my flight For
 - light, . . . with full de - light, And take my flight For Hea - -

The first system of the musical score consists of four vocal staves and a grand staff (piano accompaniment). The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music features a melodic line with various intervals and rests, accompanied by a harmonic line. Dynamics include *f* (forte) and *pp* (pianissimo).

Hea - ven, for Hea - - ven, for Hea - - ven. . . .
 Hea - ven, for Hea - - - ven, for Hea - ven. . . .
 Hea - ven, for Hea - - ven, for Hea - - ven. . . .
 - ven, And take my flight For Hea - ven, And take my flight For Hea - ven. . . .

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a grand staff. The lyrics are repeated with slight variations in phrasing. Dynamics include *p* (piano) and *pp* (pianissimo).