

IN PRAISE OF SONG

PART-SONG

WRITTEN AND COMPOSED EXPRESSLY FOR THE
BERKS, BUCKS AND OXON. COMPETITIVE MUSICAL FESTIVAL, OXFORD, 1904

BY
C. HUBERT H. PARRY.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro.

SOPRANO. *mf* Should there be some hap - less wights Plea - sure-worn to wea - ri-ness, And *p*

ALTO. *mf* Should there be some hap - less wights Plea - sure-worn to wea - ri-ness, And *p*

TENOR. *mf* Should there be some hap - less wights Plea - sure worn to wea - ri-ness, And *p*

BASS. *mf* Should there be some hap - less wights Plea - sure-worn to wea - ri-ness, And *p*

(For practice only.) *mf* *p*

Allegro. $\text{♩} = 92.$

Animato.

des - ti - tute of life's de - lights, Let them sing a song or twain, 'Twill

des - ti - tute of life's de - lights, Let them sing a song or twain, 'Twill

des - ti - tute of life's de - lights, Let them sing a song or twain, 'Twill

des - ti - tute of life's de - lights, Let them sing a song or twain, 'Twill

Animato. *f*

IN PRAISE OF SONG.

heart - en them to cheer - i - ness And make them feel, make them feel, . . . and make them
 heart - en them to cheer - i - ness And make them feel, and make them
 heart - en them to cheer - i - ness And make them feel, and make . . . them
 heart - en them to cheer - i - ness And make . . . them feel, . . . and make them feel a -

mf *cres.* *poco rit.*

feel a - live a - gain. Should men's lives be shorn of . . . mirth,
 feel a - live a - gain. Should men's lives be shorn of mirth,
 feel a - live a - gain. Should men's lives be shorn of mirth,
 - live, a - live a - gain. Should men's lives be shorn of mirth,
 - live, a - live a - gain. Should men's lives be shorn of mirth,
 - live, a - live a - gain. Should men's lives be shorn of mirth,

a tempo. *Poco meno mosso.* *p* $\text{♩} = 86.$

Wreck'd by Fate's un - kind - li - ness, And their days, their days of lit - tle
 Wreck'd by Fate's un - kind - li - ness, And their days . . . of lit - tle
 Wreck'd by Fate's un - kind - li - ness, And their days . . . of lit - tle
 Wreck'd by Fate's un - kind - li - ness, And their days . . . of lit - tle

p

IN PRAISE OF SONG.

worth, Let them seek in Mu - sic peace, To wean them from their
 worth, Let them seek in Mu - sic peace, To wean them from their
 worth, Let them seek in Mu - sic peace, To
 worth, Let them seek in Mu - sic peace, To

hope - less - ness, . . . And so . . . from sor - row find re - lease,
 hope - less - ness, . . . And so . . . from sor - row find re - lease,
 wean them from their hope - less - ness, And so . . . from sor - row find re - lease,
 wean them from their hope - less - ness, And so . . . from sor - row find re - lease,

Poco meno mosso. and so from sor - row find re - lease. . . *Allegro vivace.* When our days are
 and so from sor - row find re - lease. . . When our days are
 and so from sor - row find re - lease. . . When our days are
 and so from sor - row find re - lease. . . When our days are

IN PRAISE OF SONG.

cres. full of joy, Brimming o'er with glad-ness and good, *mf* And for - got is all an - noy,
cres. full of joy, .. Brimming o'er with glad-ness and good, *mf* And for - got is all an-hoy,
cres. full of joy, .. Brim-ming o'er with glad-ness and good, *mf* And for - got is all an-noy,
cres. full of joy, .. Brimming o'er with glad-ness and good, *mf* And for - got is all an-noy,

mf Sing - ing still will tell the tale, *mf* Sing - ing still will fit the mood, With de -
mf Sing - ing still will tell the tale, *mf* Sing - ing still will fit the mood, With de -
mf Sing - ing still will tell the tale, *mf* Sing - ing still will fit the mood, ..
mf Sing - ing still will tell the tale, .. Sing - ing still will fit the mood, With de -

poco rit. - light that can - not fail, that can - not fail. ..
poco rit. - light that can - not fail, that can - not fail. ..
poco rit. .. With de - light that can - not fail, that can - not fail. ..
poco rit. - light that can - not fail, that can - not fail. ..

IN PRAISE OF SONG.

1st Chorus. *Vivace.* ♩ = 180.

Four vocal staves and one piano accompaniment staff. The music is in 3/4 time with a key signature of two flats. The lyrics are: . . . Though ri - vals in song, In song we u - nite: Were our deeds e'er so

2nd Chorus.

Vivace.

♩ = 180. *cres.*

Four vocal staves and one piano accompaniment staff. The music is in 3/4 time with a key signature of two flats. The lyrics are: Though ri - vals in song, In song we u - nite: Were our

Vivace. ♩ = 180.

Piano accompaniment for the final section. It consists of two staves (treble and bass clef) in 3/4 time with a key signature of two flats. The music is marked *Vivace.* and includes dynamic markings *mf* and *cres.*

IN PRAISE OF SONG.

wrong, Our song . . . must be right. . . It up - lifts us, un - binds us, Wher -

wrong, Our song . . . must be right. . . It up - lifts us, un - binds us, Wher -

wrong, Our song . . . must be right. . . It up - lifts us, un - binds us, Wher -

wrong, Our song . . . must be right. . . It up - lifts us, un - binds us, Wher -

deeds'er so wrong, Our song must be right. . . It up - lifts us, un - binds us, Wher -

deeds'er so wrong, . . . Our song must be right. It up - lifts us, un - binds us, Wher -

deeds'er so wrong, Our song must be, . . . must be right. It up - lifts us, un - binds us, Wher -

deeds'er so wrong, Our song must be right. . . It up - lifts us, un - binds us, Wher -

IN PRAISE OF SONG.

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.
 - ev - er it finds us, And helps us, helps us, helps us,

cres.
 - ev - er it finds us, And helps us, and helps us, To re -

cres.
 - ev - er it finds us, And helps us all day To re-joice on our way, to re -

cres.

IN PRAISE OF SONG.

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: " - joice, to re - joice, to re - joice, to re - joice, to re - joice, to re - joice on our - joice, to re - joice, to re - joice, to re - joice, to re - joice on our - joice, to re - joice, to re - joice, to re - joice on our helps us To re - joice, to re - joice, to re - joice on our - joice on our way, to re - joice on our way, to re - joice, to re - joice, - joice, to re - joice, to re - joice on our".

- joice, to re - joice, to re - joice, to re -

- joice, to re - joice, to re - joice on our

- joice, . to re - joice, . to re - joice,

- joice, to re - joice on our way, to re - joice, . to re - joice on our

- joice, . to re - joice, . to re - joice, to re - joice on our

helps us To re - joice, to re - joice, to re - joice on our

- joice on our way, to re - joice on our way, to re - joice, to re - joice,

- joice, to re - joice, to re - joice on our

IN PRAISE OF SONG.

- joice on our way, to re - joice, . . . and be
way, on our way, to re - joice, . and be
to re - joice, . to re - joice, re - joice, .
way, to re - joice, . to re - joice on our way, and be
way, to re - joice, to re - joice, and be
way, to re - joice, to re - joice. to re -
to re - joice, to re - joice, to re - joice, . and be
way, to re - joice, . to re - joice on our way, and be

The musical score consists of ten staves. The first seven staves are vocal lines in G major, with lyrics printed below each staff. The eighth staff is a piano accompaniment in G major, featuring chords and a melodic line. The ninth and tenth staves are piano accompaniment in G major, with the right hand playing chords and the left hand playing a bass line. The score is written in a single system with a brace on the left side.

IN PRAISE OF SONG.

strong, to re-joice on our way, to re-joice on our way, . and be

strong, to re-joice, to re-joice . on our way, and be strong, and be

. and be strong, to re-joice, to re-joice on our way, . and be strong, . and be

strong, re-joice and be strong, re-joice, re-joice, and be

strong, to re-joice on our way, . to re-joice on our way, . and be

-joice on our way, to re-joice, . to re-joice on our way, and be strong, . and be

strong, . to re-joice, . to re-joice, . to re-joice, . and be

strong, re-joice, and be strong, re-joice, re-joice, and be

IN PRAISE OF SONG.

The musical score consists of eight vocal staves and a piano accompaniment. Each vocal staff has the lyrics: "strong, . . . to re-joice on our way, and . . . be strong." The piano accompaniment features a "Three-bar rhythm." section and a "rit." section. The score is written in a key signature of one flat and a 2/2 time signature.

Also published in Novello's Tonic Sol-fa Series, No. 1380, price 1½d.