

# TWELVE CANONS

FOR TWO-PART FEMALE CHORUS

(OR TWO SOLO VOICES)

WITH ACCOMPANIMENT FOR THE PIANOFORTE

COMPOSED BY

## CARL REINECKE

OP. 163.

THE ENGLISH TRANSLATION BY THE REV. J. TROUTBECK, D.D.

*Price One Shilling and Sixpence; or singly:—*

126.	IN LIFE IF LOVE WE KNOW NOT	...	...	...	...	...	...	2d.
127.	THE ROSE IS QUEEN	...	...	...	...	...	...	2d.
128.	WAKEN NOT THE SLEEPER	...	...	...	...	...	...	2d.
129.	GOOD-NIGHT...	...	...	...	...	...	...	2d.
130.	EAT THE FRUIT, BUT GIVE THE SEED	...	...	...	...	...	...	2d.
131.	WOE TO HIM THAT, WHEN LIFE DOTH CLOSE	...	...	...	...	...	...	2d.
132.	LOOK UPWARD	...	...	...	...	...	...	2d.
133.	HAPPINESS EVER IS FUGITIVE FOUND	...	...	...	...	...	...	2d.
134.	A CHRISTMAS CAROL	...	...	...	...	...	...	2d.
135.	O BRAUTIFUL VIOLET	...	...	...	...	...	...	2d.
136.	PRAYER ON THE WATERS	...	...	...	...	...	...	2d.
137.	INVITATION TO THE DANCE	...	...	...	...	...	...	2d.

LONDON & NEW YORK  
NOVELLO, EWER AND CO.

# IN LIFE IF LOVE WE KNOW NOT

A DUET FOR FEMALE VOICES  
(CANON IN THE FOURTH BELOW)

TRANSLATED FROM THE GERMAN OF FRIEDRICH V. BODENSTEDT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY  
**CARL REINECKE**  
(Op. 163, No. 1).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

*Allegretto.*

1ST VOICE.

2ND VOICE.

PIANO.

*p*

*Ped.* \* *Ped.* \* *Ped.* \*

*mf*

In life if love we

*mf*

In

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

know not, 'Tis as vines where tendrils grow not,

life if love we know not, 'Tis as vines where ten-drills

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

IN LIFE IF LOVE WE KNOW NOT.

In life if faith a - bound not, 'Tis as vines where grapes . . are  
 grow not, In life if faith a - bound not, 'Tis as

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

found not, are found not, as vines where grapes are  
*dim.* vines where grapes . . . are found not, are . . found not,

*dim.* *p* *Ped.* \* *Ped.* \*

found not,  
 as vines where grapes are found not,

*Ped.* \* *Ped.* \* *cres.* \*

If then of all, all fate be  
 If then of all,

*f* *Ped.* \* ( 85 )

IN LIFE IF LOVE WE KNOW NOT.

leave thee, These two be - ware . . . it  
 all fate be - leave thee, These two be -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

leave thee, these two be . . .  
 ware . . . it leave thee,

*dim.* *p*

*Ped.* \* *Ped.* \*

ware . . . it leave thee. *mf* In  
 these two be - ware . . . it leave thee. *calando.*

*p* *dolce.* *calando.*

*Ped.* \* *Ped.* \* *Ped.* \*

*a tempo.* life if love we know not, 'Tis as vines where tendrils  
*a tempo.* *mf*  
 In life if love we know not,

*mf a tempo.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

IN LIFE IF LOVE WE KNOW NOT.

grow not, in life if faith a - bound not, 'tis as

'Tis as vines where tendrils grow not, in life if faith a -

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

vines where grapes . . are found not, are found not,

- bound not, 'tis as vines where grapes . . are found not, are . .

*dim. p dim. p dolce.*

*Ped. \* Ped. \* Ped. \**

as vines where grapes are found . . . . . not.

found not, as vines where grapes are found not.

*pp*

*Ped. \* Ped. \* Ped. \**

# THE ROSE IS QUEEN

A DUET FOR FEMALE VOICES

(CANON BY INVERSION)

TRANSLATED FROM THE GERMAN OF FRIEDRICH V. BODENSTEDT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## CARL REINECKE

(Op. 163, No. 2).

London: NOVELLO, BWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

*Allegretto grazioso.*

1ST VOICE.

2ND VOICE.

PIANO.



*rit.* *mf* *a tempo.*

The Rose is queen when flow'rs are fra-grance

*rit.* *a tempo.* *mf*

The

*f* *rit.* *mf a tempo.*

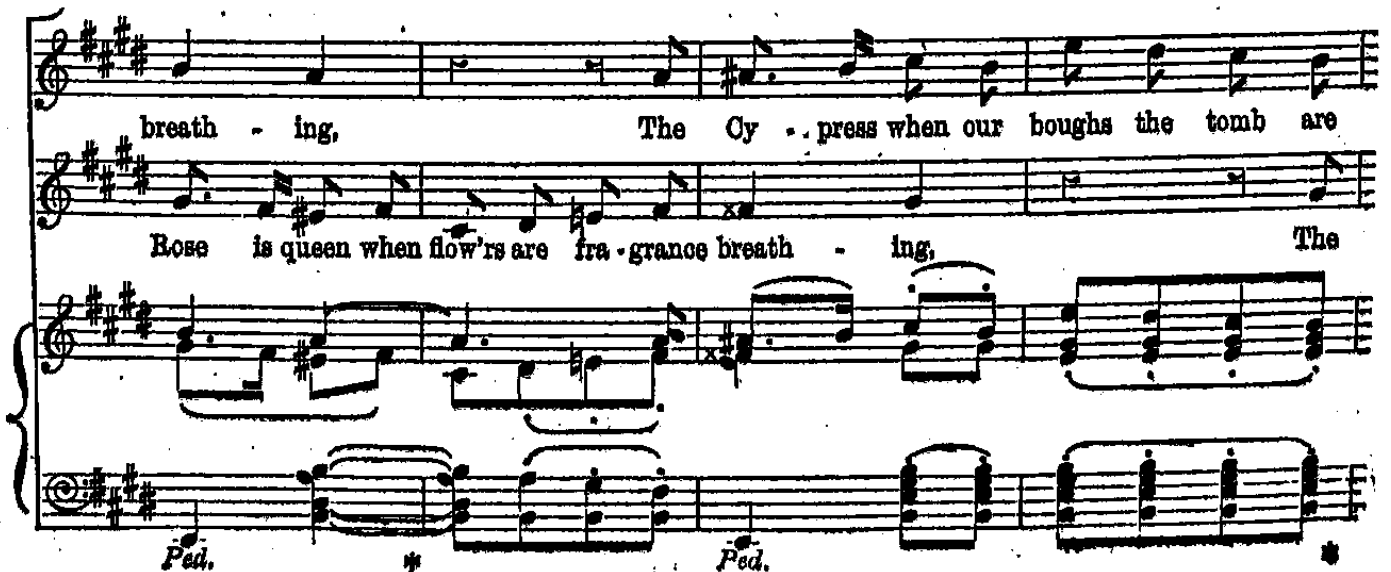
*Ped.* \* *Ped.* \* *Ped.* \*



breath - ing, The Cy - press when our boughs the tomb are

Rose is queen when flow'rs are fra-grance breath - ing. The

*Ped.* \* *Ped.* \*



THE ROSE IS QUEEN.

wreath - ing, are wreath - ing; De - light thy -  
 Cy - press when our boughs the tomb are wreath - ing, are wreath - ing;

*p* *mf*

Ped.

self, as on through life . . . thou far - - est, With  
 De - light thy - self, as on through life . . . thou

*mf*

\* Ped. \* Ped. \* Ped. \*

fra - grance, if still . . . in mind the  
 far - - est, With fra - grance, if

*f*

Ped. \* Ped. \* Ped. \*

tomb thou bear - - est, de -  
 still . . . in mind the tomb thou bear - - est,

*mf*  
*dim.* *p*

Ped. \* Ped. \* Ped. \*

THE ROSE IS QUEEN.

light thy-self, as on thro' life thou far - est, with fragrance, if in  
 de - light thy-self, as on thro' life thou far - est,

*mf*

mind the tomb thou bear - est, if still in  
 with fragrance, if in mind the tomb thou bear - est,

*Ped.* \* *Ped.* \* *Ped.*

mind . . . the tomb thou bear - - est,  
 if still in mind . . . the tomb thou

*p*

thou bear - est. . .  
 bear - est.

*p*

*Ped.*

\* *Ped.*

\* *Ped.*



# WAKEN NOT THE SLEEPER

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## CARL REINECKE

(Op. 163, No. 3).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Andante con moto.*

1ST VOICE.

2ND VOICE.

PIANO.

Wa - ken not the  
sleep - er from his hap - py dream - ing, Were his world more wide in  
seem - ing, Aught so fair couldst thou be shew - ing As his dream is now be - stow - ing?

*p* *p*

*Ped.* \* *Ped.* \*

*piu f*

WAKEN NOT THE SLEEPER.

*mf*  
Wa - ken not the

*mf*  
Wa - ken not the sleep - er from his sweet and hap - py

sleep - er from his sweet and hap - - py dream, Were his

dream, Were his world more wide in seem - ing, Aught so fair couldst

*Ped.* \* *Ped.* \*

world more wide in seem - ing, Aught so fair couldst thou be shew - ing As his

thou be shew - ing As his dream is now be - stow - ing!

WAKEN NOT THE SLEEPER.

dream is now be - stow - ing, Wak - en not the sleep - er from his  
 Wak - en not the sleep - er from his hap - py dream . . .

*Ped.* \*

hap - py dream . . . ing, Were his world more wide in  
 - ing, Were his world more wide in seem - ing, Aught so fair couldst

*Ped.* \* *Ped.* \*

seem - ing, Aught so fair couldst thou be shewing as his dream is now be - stow - ing?  
 thou be shew - ing as his dream is now be - stow - ing?

*p* *pp*

*Ped.* \* *Ped.* \*

# GOOD-NIGHT

A DUET FOR FEMALE VOICES

(CANON IN THE SECOND BELOW)

TRANSLATED FROM THE GERMAN OF VICTOR BLÜTHGEN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## CARL REINECKE

(Op. 163, No. 4).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Andante.*

1ST VOICE. Good - night, good - night, good - night, good -

2ND VOICE. Good - night, good - night,

*Andante.*

PIANO. *p*

*rall.* *pp*

- night! The eye, of see - ing, wea - ry, When the

*rall.* *pp*

good - night, good - night! The eye, of

*dim.* *rall.* *pp*

*Ped.* \*

fair - est things look dull and drear - y, Cares not to seek the light.

see - ing wear - y, When the fair - est things look dull and drear - y, Cares not to

# GOOD-NIGHT.

Good-night, good-night, Good-night, good -  
seek the light. Good-night, good - night.

night, good - night, good-night ! The winds are  
Good-night, good-night, good-night, good - night !

si - lence keep - ing, And the flow'rs are with the chil - dren sleep - ing; Sleeps too the  
The winds are si - lence keep - ing, And the flow'rs are with the chil - dren

sun - shine bright. Good-night, good - night.  
sleep - ing; Sleeps too the sun - shine bright. Good-night, good -

*p* *Ped.* \* *Ped.* *rall.* \* *pp*  
*p* *Ped.* \* *rall.* *pp*  
*pp* *dim.* *rall.* *pp* *Ped.* \*  
*pp* *Ped.* \*  
*p* *Ped.* \*

GOOD-NIGHT.

Lo, pin - ions bright, lo, pin - ions  
 night. Lo, pin - ions bright,

*Ped.* \*

bright! Their earth - ward way are wing - ing Guar - dian  
 lo, pin - ions bright! Their earth - ward

*rall.* *pp* *pp*  
*dim.* *rall.* *pp*

*Ped.* \*

an - gels, hymns ce - les - tial sing - ing All through the live - long night,  
 way are wing - ing Guar - dian an - gels, hymns ce - les - tial sing - ing All through the

the live - long night.  
 live - long night, the live - long night.

*p* *p*

*Ped.* *Ped.* \* *Ped.* \*

# EAT THE FRUIT, BUT GIVE THE SEED

A DUET FOR FEMALE VOICES  
(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

MUSIC COMPOSED BY

## CARL REINECKE

(Op. 163, No. 5).

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

*Allegretto. con grazia.*

1ST VOICE. Eat the fruit, but give the seed Back to the earth to

2ND VOICE. Eat the fruit, but give the seed

PIANO. *f con grazia.*

*mf*

cher - ish, That there - from a tree may flour - ish,

Back to the earth to cher - ish, That there - from a

*mf*

*Ped.* \* *Ped.* \*

*cres.* Whence thou . . . mayst gath - er fruit at thy need, yea, fruit mayst

*cres.* tree may flour - ish, Whence thou . . . mayst gath - er fruit at thy

*dim.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

EAT THE FRUIT, BUT GIVE THE SEED.

gath - er,  
need, yea, fruit mayst gath - er. *mf* Eat the fruit, but give the

*Ped.* \*

*mf* Eat the fruit, but give the seed back to the earth, to  
seed back to the earth to cher - ish,

*Ped.* \* *Ped.* \*

cher - ish, that a tree may there-from flour - ish,  
that a tree may there-from flour - ish, Whence thou fruit mayst

*Ped.* \* *Ped.* \*

*p* Whence thou fruit mayst ga - ther at thy need.  
ga - ther at thy need. *un poco calando.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



# WOE TO HIM THAT, WHEN LIFE DOTH CLOSE

A DUET FOR FEMALE VOICES

(CANON BY AUGMENTATION)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK


THE MUSIC COMPOSED BY


## CARL REINECKE


(Op. 163, No. 6).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 & 51, QUEEN STREET (E.C.)

*Adagio.*

1st VOICE.  Woe to him that, when life doth close, Shall not to

2nd VOICE.  Woe to him,

PIANO.  *Adagio.* *sfp* *p* *Ped.* \*

 an - y one his love have shewn; And woe to the gob - let which to pie - ces

 that, when life doth close, shall not . . . to an - y

PIANO.  *f* *dim.* *Ped.* \*

EAT THE FRUIT, BUT GIVE THE SEED.

gath - er,  
 need, yea, fruit mayst gath - er. *mf* Eat the fruit, but give the

*mf* Ped. \*

*mf* Eat the fruit, but give the seed back to the earth, to  
 seed back to the earth to cher - ish,

*mf* Ped. \* Ped. \*

cher - ish, that a tree may there-from flour - ish,  
 that a tree may there-from flour - ish, Whence thou fruit mayst

*mf* Ped. \* Ped. \*

*p* Whence thou fruit mayst ga - ther at thy need.  
 ga - ther at thy need. *un poco calando.*

*p* Ped. \* Ped. \* Ped. \* Ped. \*

# LOOK UPWARD

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## CARL REINECKE

(Op. 163, No. 7).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Lento ma non troppo.*

1ST VOICE.

2ND VOICE.

PIANO.

(In this Canon the first part should be sung by more voices than the second.)

Look

*p*

*Lento ma non troppo.*

*p*

*cres.*

*f*

*Ped.* \* *Ped.* \*

*cres.*

up - ward, when thy mind on earth's con - fu - sion pon - ders, And mark the

Look up - ward, when thy mind on earth's con - fu - sion pon - ders, And

*p*

*Ped.* \* *Ped.* \*

*p*

*doles.*

sted - fast stars; . . . not one from du - - ty wan - ders. Al -

mark the sted - fast stars; not one from du - - ty wan - ders.

*f*

*p*

*Ped.* \*

*Ped.* \*

LOOK UPWARD.

*animato.*  
*dolce.*  
 ter - nate, each to oth - er, see, both sun and moon give  
*animato.*  
 Al - ter - nate, each to oth - er, see, both sun and

*piu f*  
 way, al - ter - nate, each to oth - er, both  
*piu f*  
 moon give way, al - ter - nate, each to oth - er,

*p*  
 sun and moon give way; Too nar - row else were the  
*p*  
 both sun and moon give way; Too nar - row

*p*  
 sky for two such orbs . . . as they. Look  
*sempre p*  
 else were the sky for two such orbs . . . as they . . .

*Ped.* \*

# LOOK UPWARD.

up - ward, when thy mind on earth's con - fu - sion pon - ders, and mark the  
Look up - ward, when thy mind on earth's con - fu - sion pon - ders, and

*cres.*  
*cres.*  
*p*  
*Ped.* \*

sted - fast stars; not one from du - - - ty  
mark the sted - fast stars; not one from du - - -

*f* *p* *3*  
*Ped.* \* *Ped.* \* *Ped.* \*

wan - ders, look up - ward, look up - ward, and  
ty wan - ders, look up - ward, look up - ward,

*p* *cres.*  
*Ped.* \* *Ped.* \*

mark the sted - - - fast stars.  
and mark . . . the sted - - - fast stars.

*f*  
*3* *3* *3* *3*  
*Ped.* \* *Ped.* \*

# HAPPINESS EVER IS FUGITIVE FOUND

A DUET FOR FEMALE VOICES

(CANON BY INVERSION)

THE ENGLISH VERSION BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## CARL REINECKE

(Op. 163, No. 8).

London: NOVELLO, BWER, AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

The musical score is arranged in four systems. Each system contains a vocal line and a piano accompaniment. The vocal line is written for two voices, with the first voice on a single staff and the second voice on a second staff. The piano accompaniment is written for a grand piano, with the right hand on a single staff and the left hand on a second staff. The tempo is marked 'Allegretto con moto' and the time signature is 3/4. The key signature has one flat (B-flat). The lyrics are: 'Hap - pi - ness ev - er is fu - gi - tive found, As 'twas a - fore - time, so 'tis to - day; Though one pur - sue it all the world a - round, Catch it one can - not, strive as one may.' The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The first system includes the tempo marking 'Allegretto con moto' and the time signature '3/4'. The second system includes the tempo marking 'Allegretto con moto' and the dynamic marking 'p'. The third system includes the dynamic marking 'mf'. The fourth system includes the dynamic marking 'p'.

HAPPINESS EVER IS FUGITIVE FOUND.

1st Voice.

Hap - pi - ness ev - er is fu - gi - tive found,

As 'twas a - fore - time, so 'tis to - day;

Though one pur - sue it all the world a - round,

Catch it one can - not, strive as one may.

Lay thy - self

HAPPINESS EVER IS FUGITIVE FOUND.

down a-mong the scent-breath-ing flowers, Sing joy-ful  
 2ND VOICE.  
 Lay thy-self down a-mong the scent-breath-ing

songs to Him from whom thou hast all; Hap-pi-ness,  
 flowers, Sing joy-ful songs to Him from whom thou hast

may-be, like sud-den showers, Out of yon  
 all; Hap-pi-ness, may-be, like sud-den

a-zure sky on . . thee will fall.  
 showers, Out of yon a-zure sky on thee will fall.

*Ped. \* Ped. \* decres.*



# A CHRISTMAS CAROL

A DUET FOR FEMALE VOICES

(CANON IN THE SECOND ABOVE)

TRANSLATED FROM THE GERMAN OF H. C. ANDERSEN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## CARL REINECKE

(Op. 165, No. 9).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

*Andante con moto.*

1ST VOICE. *mf* When the

2ND VOICE. *mf* When the Christ was born, the

PIANO. *f* *mf*

*Ped.* \*

Christ was born, the Ve - ry Light, Man - kind to re - deem un - der -

Ve - ry Light, Man - kind to re - deem un - der - tak - ing,

*Ped.* \* *Ped.* \*

- tak - ing, He lay in a man - ger at dead of

He lay in a man - ger at dead of night, His bed with ox - en

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

A CHRISTMAS CAROL.

night, His bed with ox - en mak - ing; But o - ver the  
mak - ing; But o - ver the man - ger

*mf*

*mf*

*mf*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

man - ger a star glit - ter'd fair, And the  
a star glit - ter'd fair, And the ox - en knew that the

*p*

*p*

*p*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

ox - en knew that the Lord was there, Hal - le - lu - jah, Hal - le - lu - jah, Lord  
Lord was there, Hal - le - lu - jah, Hal - le - lu - jah, Lord Je -

*ores.*

*f*

*ores.*

*f*

*ores.*

*decrs.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

A CHRISTMAS CAROL.

Je - - - sus! *mf* Then

sus! *mf* Then rouse thee, my soul, thou art

*p* *mf*

*Ped.* \* *Ped.* \*

rouse thee, my soul, thou art not for-lorn, For - get thou the weight of thy

not for - lorn, For - get thou the weight of thy sad - ness,

*Ped.* \* *Ped.* \* *Ped.* \*

sad - ness, *p* This child, in the ci - ty of Da - vid

This child, in the ci - ty of Da - vid born, For mourn - ing brings us

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

born, For mourn - ing brings us glad - ness. *mf* O let us

glad - ness. *mf* O let us fol - low

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

A CHRISTMAS CAROL.

fol - low this lit - tle child, In  
 this lit - tle child, In spir - it child - like and

*p*

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*cres.* spir - it child - like and un - de - fil'd, Hal - le - lu - jah, Hal -  
*cres.* un - de - fil'd, Hal - le - lu - jah, Hal - le - lu - jah, Lord

*f*

*f*

*cres.*

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

le - lu - jah, Lord Je - sus!

Je - sus!

*p*

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# O BEAUTIFUL VIOLET

A DUET FOR FEMALE VOICES

(CANON IN UNISON)

TRANSLATED FROM THE GERMAN OF FRIEDRICH RÜCKERT BY THE REV. J. TROUTBECK.

THE MUSIC COMPOSED BY

## CARL REINECKE

(Op. 168, No. 10).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

The musical score is arranged in three systems. The first system includes the first vocal line with the lyrics "O beau-ti-ful vi-o-let, Thou" and the piano accompaniment. The second system continues the first vocal line with the lyrics "say-est, 'At my go-ing, come the ro-ses.'" and the piano accompaniment. The third system continues the first vocal line with the lyrics "Them would we have, but keep a-while the" and the piano accompaniment. The piano part is marked "Allegretto grazioso" and "p". Pedal markings "Ped." are present in the piano part. The score is in G major and 3/8 time.

O BEAUTIFUL VIOLET.

vi - o - let, O beau - ti - ful vi - o - let,  
O beau - ti - ful vi - o - let, Thou say - est, "At my

The first system of the musical score for 'O Beautiful Violet'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'vi - o - let, O beau - ti - ful vi - o - let, O beau - ti - ful vi - o - let, Thou say - est, "At my'. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Thou say - est, "At my go - ing, come the ro - ses."  
go - - ing, come the ro - ses." Them would we

Ped. \* Ped. \* Ped. \*

The second system of the musical score. The vocal line continues with 'Thou say - est, "At my go - ing, come the ro - ses." go - - ing, come the ro - ses." Them would we'. The piano accompaniment continues with the same texture. Pedal markings are present at the bottom of the system.

Them would we have, but keep a - while . . . the vi - o - let.  
have, but keep a - while . . . the vi - o - let.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

The third system of the musical score. The vocal line continues with 'Them would we have, but keep a - while . . . the vi - o - let. have, but keep a - while . . . the vi - o - let.'. The piano accompaniment continues. Pedal markings are present at the bottom of the system.

O . . . thou pure  
O . . . thou pure li - ly, On earth to bloom wert thou not cre -

*mf*  
Ped. \* Ped. \*

The fourth system of the musical score. The vocal line continues with 'O . . . thou pure O . . . thou pure li - ly, On earth to bloom wert thou not cre -'. The piano accompaniment continues. A dynamic marking of *mf* is present. Pedal markings are present at the bottom of the system.

O BEAUTIFUL VIOLET.

li - - ly, On earth to bloom wert thou not cre - a - ted,  
 - a - ted, Thee an - gel - ic hands on - ly

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Thee an - - gel - ic hands on - ly bear, O li - -  
 bear, O li - - - - ly.

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

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

- ly.  
 O beau-ti - ful vi - o - let, Thou say - est, "At my

*Ped.* \* *Ped.* \* *Ped.* \*

go - - - ing, come the ro - ses." Them would we

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# O BEAUTIFUL VIOLET.

O beau-ti - ful  
have, but keep a - while the vi - o - let,

*Ped.* \* *Ped.* \* *Ped.* \*

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The lyrics are 'O beau-ti - ful' on the first line and 'have, but keep a - while the vi - o - let,' on the second line. The piano part features a steady eighth-note accompaniment with a 'Ped.' (pedal) marking and an asterisk (\*) below it, repeated three times.

vi - o - let, Thou say - est, "At my go - - ing, come the  
O beau-ti - ful vi - o - let, Thou say - est, "At my

*Ped.* \* *Ped.* \* *Ped.* \*

This system contains the third and fourth staves of music. The lyrics are 'vi - o - let, Thou say - est, "At my go - - ing, come the' on the first line and 'O beau-ti - ful vi - o - let, Thou say - est, "At my' on the second line. The piano part continues with the same accompaniment and 'Ped.' markings.

ro - ses." Them would we have, but  
go - ing, come the ro - ses." Them would we have, but

This system contains the fifth and sixth staves of music. The lyrics are 'ro - ses." Them would we have, but' on the first line and 'go - ing, come the ro - ses." Them would we have, but' on the second line. The piano part continues with the same accompaniment.

keep a - while . . . the vi - o - let.  
keep a - while . . . the vi - o - let.

*pp*

This system contains the seventh and eighth staves of music. The lyrics are 'keep a - while . . . the vi - o - let.' on both the first and second lines. The piano part concludes with a 'pp' (pianissimo) marking. The page number '(114)' is centered at the bottom.



# PRAYER ON THE WATERS

A DUET FOR FEMALE VOICES

(CANON BY INVERSION)

TRANSLATED FROM THE GERMAN OF MORITZ GRAF STRACHWITZ BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY

## CARL REINECKE

(Op. 163, No. 11).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 & 51, Queen Street (E.C.)

*Lento.*

1ST VOICE. The night is clear and splen - did,

2ND VOICE. The night is

PIANO. *p*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

All heaven from cloud . . is free; A-round there

clear and splen - did, All heaven from cloud is

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

*cres.* lies . . ex - tend - ed A glo - ry of em - 'rald sea, *deces.* of

free; A-round there lies . . ex - tend - ed A

*cres.* *deces.*

*Ped. \* Ped. \* Ped. \**

PRAYER ON THE WATERS.

em -erald sea. Me-thinks the waves are  
 glo-ry of em'rald sea.

*p* *pp* *L.H.* *R.H.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

sleep - - ing, For - get - ting wrath and might,  
 Me - thinks the waves are sleep - - ing, For - get - ting

*p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

And watch o'er the deep is a Pre-sence keep - - ing Throughout the un-ruf - fled  
 wrath and might, And watch o'er the deep is a Pre-sence

*mf* *cres.* *f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

night, through - out the un-ruf - fled night.  
 keep - - ing, Throughout the un-ruf - fled night.

*decreas.* *p*

*decreas.* *p*

*decreas.* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

# INVITATION TO THE DANCE

A DUET FOR FEMALE VOICES  
(CANON IN THE THIRD BELOW)

TRANSLATED FROM THE GERMAN OF HEINRICH CARSTEN BY THE REV. J. TROUTBECK

THE MUSIC COMPOSED BY  
**CARL REINECKE**  
(Op. 163, No. 12).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

The musical score is arranged in three systems. Each system contains staves for the 1st Voice, 2nd Voice, and Piano. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The piano part includes dynamic markings such as *pp*, *p*, and *dim.*, along with pedal markings 'Ped.' and asterisks. The lyrics are: 'Deck you, ye maid-ens, to dance, Deck you with flowers, and ad-vance, Deck you to join in the dance, deck you, ye maid-ens, with - vance, Deck you, ye maid-ens, to dance, Deck you with flowers, and ad - vance, Deck you to join in the dance, Deck you, ye maid-ens, with

INVITATION TO THE DANCE.

flowers, and ad - vance, deck you to join in the dance,  
deck you, ye maidens, with flowers, and ad - vance, deck you to join in the

*over.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

deck you with flowers, and ad - vance, deck you to join in the  
dance, deck you with flowers, and ad - vance,

*p*  
*dim.* *p*  
*Ped.* \* *Ped.* \* *Ped.* \*

dance, with flowers, and ad - vance, . . .  
deck you to join in the dance, with flowers, and ad - vance, . . .

*p*

*pp* Come, join in the dance. *lunga pausa.*  
*pp* Come, join in the dance.

*pp* *lunga pausa.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

INVITATION TO THE DANCE.

*Allegretto grazioso.*

Range you in pairs, and in troops then com-bine, Hand lock in hand, arm with

Range you in pairs, and in troops then com-bine, Hand lock in

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

arm in-ter-twine, range you in pairs, and in troops then com-bine,

hand, arm with arm in-ter-twine, range you in pairs, and in troops then com-

*Ped.* \* *Ped.* \* *Ped.* \*

arm with arm in-ter-twine; Now hith-er fly, and

bine, arm with arm in-ter-twine; Now hith-er

*decres.* *p*

*Ped.* \*

now back a-gain, In your fleet-wing-ed course, your fleet-wing-ed

fly, and now back a-gain, In your fleet-wing-ed course, your

*cres.* *f* *decres.*

*Ped.* \* *Ped.*

INVITATION TO THE DANCE,

course, *al* your course *pp* o'er the flower - spang - led plain,  
 fleet-wing-ed course, *al* your course *pp* o'er the flower - spang - led plain,

*Ped.* \* *Ped.* \*

*mf* range you in pairs, and in troops then com-bine, hand lock-in hand, arm with  
*mf* range you in pairs, and in troops then com - bine, hand lock in

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

arm in-ter-twine, range you in pairs, and in troops then com-bine,  
 hand, arm with arm in-ter - twine, range you in pairs, and in troops then com -

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

arm with arm in-ter - twine, Now hith - er fly, now  
 - bine, arm with arm in - ter-twine : Now hith - er fly,

*Ped.* \* *Ped.* \*

INVITATION TO THE DANCE.

de -

back a - gain, in your fleet wing-ed course, o'er the

now back a - gain, in your fleet wing-ed course,

Ped. \* Ped. \*\* Ped. \* Ped. \*

flower - spangled plain, O now hi - ther fly, now

o'er the flower - spangled plain, . . . O now hi - ther fly,

Ped. \* Ped. \* Ped. \* Ped. \*

back a - gain, in your fleet wing-ed course o'er the

now back a - gain, in your fleet wing-ed course

Ped. \* Ped.

flower - spangled plain, Come, range you in pairs, and in

o'er the flower - spangled plain, Come, range you in

Ped. \* Ped. ( 121 ) \* Ped. \*

INVITATION TO THE DANCE.

troops than com-bine, hand lock in hand, arm with arm in-ter-twine,  
 pairs, and in troops then com-bine, hand lock in hand, arm with arm in-ter-

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

range you in pairs, and in troops then com-bine, arm with arm in-ter-  
 -twine, range you in pairs, and in troops then com-bine, arm with

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

-twine: now hi-ther fly, and now back a-gain,  
 arm in-ter-twine: now hi-ther fly, and now back a-

*Ped.* \* *Ped.* \*

*decre.*  
 in your fleet-winged course, your fleet-winged course o'er the plain.  
*decre.*  
 - gain, in your fleet-winged course, your fleet-winged course . . . o'er the plain.

*decre.* *p*  
*Ped.* \* *Ped.* \* *Ped.* \*



INVITATION TO THE DANCE.

*Moderato.*

Deck you, ye maid - ens, to dance, deck you with

Deck you, ye maid - ens, to dance,

*Moderato.*  
*mf*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

flowers, and ad - vance, deck you to join in the dance,

deck you with flowers, and ad - vance, deck you to

*p*  
*decr.*  
*Ped.* \* *Ped.* \* *Ped.*

*p*  
deck you, ye maid - ens, with flowers, and ad - vance,

join in the dance, deck you, ye maid - ens, with

*pp*  
*Ped.* \* *Ped.* \* *Ped.* \*

INVITATION TO THE DANCE.

deck you to join in the dance, deck you with  
flowers, and ad - vance, deck you to join in the dance,

flowers, and ad - vance, *p* deck you to join in the  
*dim.* *p*  
deck you with flowers, and ad - vance,

*deces.*  
dance, with flowers, and ad - vance.  
*deces.* *pp*  
deck you to join in the dance, with flowers, and ad - vance.  
*deces.* *pp*

INVITATION TO THE DANCE.

*Allegretto grazioso.*

Range you in pairs, and in troops then com-bine, Hand look in hand, arm with

Range you in pairs, and in troops then com - bine, Hand look in

*Allegretto grazioso.*

*f*

*Ped.* \* *Ped.* \* *Ped.* \*

arm in - ter - twine, range you in pairs, and in troops then com-bine,

hand, arm with arm in - ter - twine, range you in pairs, and in troops then com -

*Ped.* \* *Ped.* \* *Ped.* \*

arm with arm in - ter - twine ; Now hi - ther fly, and

- bine, arm with arm in - ter - twine ; Now hi - ther

*mf* *mf*

*Ped.* \* *Ped.* \*

now back a - gain, in your feet - wing - ed course, your feet - wing - ed

fly, and now back a - gain, in your feet - wing - ed course, your

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# INVITATION TO THE DANCE.

course, your course o'er the flower - spang-led plain,  
fleet-wing-ed course, your course o'er the flower - spang-led plain;

*p*

*Ped.* \* *Ped.* \*

now hi-ther fly, now back a-gain, now hi-ther fly,  
now hi-ther fly, now back a - gain, now hi-ther

*mf con grazia.*

*p con grazia.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

now back a - gain, now hi-ther fly, now back a - gain,  
fly, now back a - gain, now hi-ther fly, now back a -

*p*

*pp*

*Ped.* \* *Ped.* \*

now hi-ther fly, in your fleetwing-ed course now hi-ther fly.  
gain, now hi-ther fly, in your fleet-wing-ed course now fly.

*pp*

*Ped.* \*