

W. H Wordley

# Spring song

John Liptrot Hatton  
(1809-1886)

*allegretto* =88

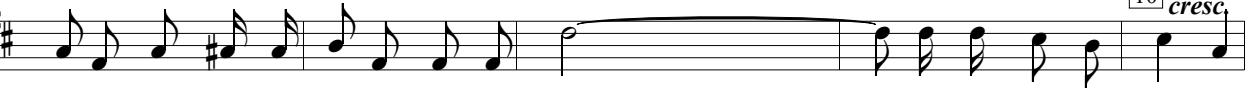
Soprano        
f1.Sweet-est spring, she com-eth now, Prim-rose wreath a - bout her brow; **p**Birds do sing at

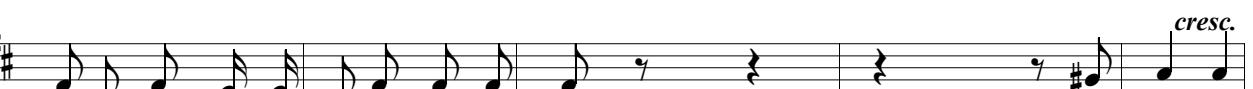
Alto        
f1.Sweet-est spring, she com-eth now, Prim-rose wreath a - bout her brow; **p**Birds do sing at

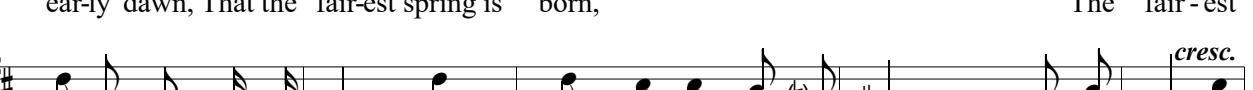
Tenor        
f1.Sweet-est spring, she com-eth now, Prim-rose wreath a - bout her brow; **p**Birds do sing at

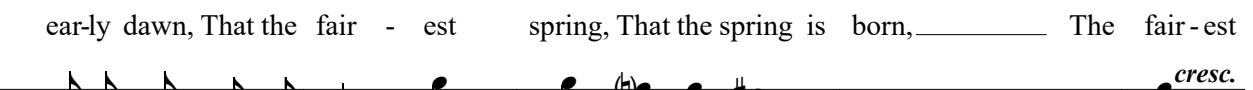
Bass        
f1.Sweet-est spring, she com-eth now, Prim-rose wreath a - bout her brow; **p**Birds do sing at

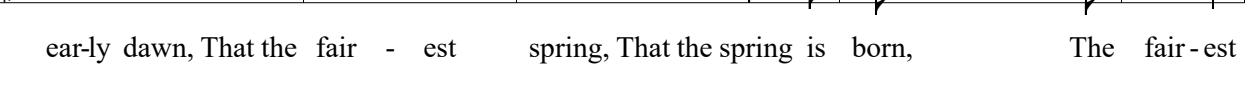
Accomp.        
**f**      **p**

S        
ear-ly dawn, That the fair-est spring is born, \_\_\_\_\_ That the spring is born, the 10 cresc.

A        
ear-ly dawn, That the fair-est spring is born, \_\_\_\_\_ The fair-est cresc.

T        
ear-ly dawn, That the fair - est spring, That the spring is born, \_\_\_\_\_ The fair-est cresc.

B        
ear-ly dawn, That the fair - est spring, That the spring is born, \_\_\_\_\_ The fair-est cresc.

  
cresc.

S

A

T

B

*allegro*

15

*f*spring is born. With danc-ing and with sing-ing, The mer-ry May-bells ring-ing, Fair

*f*spring is born. and with sing-ing, May-bells ring-ing, Fair

*f*spring is born. and with sing-ing, May-bells ring-ing, Fair

*f*spring is born. and with sing-ing, May-bells ring-ing, Fair

*f*

S

A

T

B

mai-dens gar-lands bring-ing, **p** To wel-come in the spring, **f**To wel-come in the

mai-dens gar-lands bring-ing, **p** To wel-come in the spring, **f**To wel-come

mai-dens gar-lands bring-ing, **p** To wel-come in the spring,

mai-dens gar-lands bring-ing, **p** To wel-come in the spring, **f**the fair - est

**p**

**f**

**p**

Soprano (S) voice part:

A 25 *riten.*  
spring, the fair - est spring, To wel-come in the spring.

Alto (A) voice part:

in the fair - est spring, To wel-come in the spring. *riten.*

Tenor (T) voice part:

*f* the fair-est fair - est spring, To wel-come in the spring. *riten.*

Bass (B) voice part:

spring, To wel-come in the spring, To wel-come in the spring. *riten.*

Piano accompaniment (bottom staff):

*riten.*

Soprano (S) voice part:

*allegretto* 30  
*f2.* Dai - sies and the cro-cus neat, Come be-fore her as is meet; **p**Larks, for that the

Alto (A) voice part:

*f2.* Dai - sies and the cro-cus neat, Come be-fore her as is meet; **p**Larks, for that the

Tenor (T) voice part:

*f2.* Dai - sies and the cro-cus neat, Come be-fore her as is meet; **p**Larks, for that the

Bass (B) voice part:

*f2.* Dai - sies and the cro-cus neat, Come be-fore her as is meet; **p**Larks, for that the

Piano accompaniment (bottom staff):

*allegretto*  
*f* **p**

Soprano (S) vocal line:

*allegro* [40]

high. With danc-ing and with sing-ing, The mer-ry May-bells ring-ing, Fair

Alto (A) vocal line:

high. and with sing-ing, May-bells ring-ing, Fair

Tenor (T) vocal line:

high. and with sing-ing, May-bells ring-ing, Fair

Bass (B) vocal line:

high. and with sing-ing, May-bells ring-ing, Fair

Piano accompaniment (bottom staff):

*allegro*

45

S      mai-dens gar-lands bring-ing, ***p*** To wel-come in the spring, ***f*** To wel-come in the

A      mai-dens gar-lands bring-ing, ***p*** To wel-come in the spring, ***f*** To wel-come

T      8      -

B      mai-dens gar-lands bring-ing, ***p*** To wel-come in the spring,

Piano: ***p***      ***f***

Soprano (S) vocal line:

spring, the fair - est spring, To wel-come in the spring.

Alto (A) vocal line:

in the fair - est spring, To wel-come in the spring.

Tenor (T) vocal line:

*f*the fair-est fair - est spring, To wel-come in the spring.

Bass (B) vocal line:

spring, To wel-come in the spring, To wel-come in the spring.

Piano accompaniment:

The piano accompaniment consists of a bass line and a harmonic progression. The bass line features eighth-note patterns. The harmonic progression includes chords such as G major (G-B-D), A major (A-C#-E), and B major (B-D#-F#). Measure numbers 50, 51, and 52 are indicated above the staff.

55 *allegretto*

S      *f*3. Morn - ing fol - low - eth af - ter night, Sad - ness flies at spring's de - light;

A      *f*3. Morn - ing fol - low - eth af - ter night, Sad - ness flies at spring's de - light;

T      *f*3. Morn - ing fol - low - eth af - ter night, Sad - ness flies at spring's de - light;

B      *f*3. Morn - ing fol - low - eth af - ter night, Sad - ness flies at spring's de - light;

*allegretto*

*f*

60

S      *p* Lo, to her we glad-ly sing, She, the wel-come jo - cund spring,

A      *p* Lo, to her we glad-ly sing, She, the wel-come jo - cund spring,

T      *p* Lo, to her we glad-ly sing, She, the wel - come spring, she, the wel-come

B      *p* Lo, to her we glad-ly sing, She, the wel - come spring, she, the wel-come

*p*

Soprano (S) vocal line:

*cresc.*      65      *allegro*

she, the wel - come, wel - come **f**jo - cund spring. With danc - ing and with

Alto (A) vocal line:

*cresc.*

The wel - come **f**jo - cund spring. and with

Tenor (T) vocal line:

*cresc.*

spring, \_\_\_\_\_ The wel - come **f**jo - cund spring. and with

Bass (B) vocal line:

*cresc.*

spring, The wel - come **f**jo - cund spring. and with

*cresc. f*      *allegro*

Soprano (S) vocal line:

spring, the fair - est spring, To wel-come in the spring.

Alto (A) vocal line:

in the fair - est spring, To wel-come in the spring.

Tenor (T) vocal line:

*f*the fair-est fair - est spring, To wel-come in the spring.

Bass (B) vocal line:

spring, To wel-come in the spring, To wel-come in the spring.

Piano accompaniment:

The piano accompaniment consists of a bass line and a harmonic progression. The bass line features eighth-note patterns. The harmonic progression includes chords in G major (G, B, D), A major (A, C#, E), and B major (B, D#, F#). Measure numbers 80, 81, and 82 are indicated above the staff.