

The Sun Is Careering in Glory and Might. Four-Part Song

Author(s): Mary Russell Mitford and Battison Haynes

Source: *The Musical Times and Singing Class Circular*, Vol. 30, No. 561 (Nov. 1, 1889), pp. 671-674

Published by: Musical Times Publications Ltd.

Stable URL: <http://www.jstor.org/stable/3360922>

Accessed: 18-06-2016 21:38 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at

<http://about.jstor.org/terms>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*

FOUR-PART SONG.

Words by MARY RUSSELL MITFORD.

Composed by BATTISON HAYNES.

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

Allegro.

SOPRANO. *f* The sun is ca-reer-ing in glo-ry and might, Mid the deep blue sky and the

ALTO. *f* The sun is ca-reer-ing in glo-ry and might, Mid the deep blue sky and the

TENOR. *f* The sun is ca-reer-ing in glo-ry and might, Mid the deep blue sky and the

BASS. *f* The sun is ca-reer-ing in glo-ry and might, Mid the deep blue sky and the

PIANO. *ad lib.* *f* *Allegro.*

cloud-lets white; The bright wave is toss-ing its foam on high, . . . And the sum-mer

cloud-lets white; The bright wave is toss-ing its foam on high, And the sum-mer breezes go

cloud-lets white; The bright wave is toss-ing its foam on high, And the sum-mer breezes go

cloud-lets white; The bright wave is toss-ing its foam on high, And the sum-mer

breez - es go light - ly by, go light - ly, .. light - ly by; The air and the water dance,
 light - ly by, the sum-mer breez - es go light - ly by; The air and the water dance,
 light - ly by, the sum-mer breez - es go light - ly by; The air and the water dance,
 breez - es go light - ly, go light - ly by; The air and wa - ter

più f
 glit-ter, and play— And why should not I be as mer - ry as they? The air and the wa-ter dance,
 glit-ter, and play— And why should not I be as mer - ry as they? The air and the wa-ter dance,
 glit-ter, and play— And why should not I be as mer - ry as they? The air . . and the
 dance and play— the air and wa - ter dance and play, The air and the

p *più vivo.*
 glit-ter, and play—And why should not I be as mer - ry as they? And
 glit-ter, and play— And why . . should not I be as mer - ry as they? As
 wa - ter play—And why should not I . . be as mer - ry as they? As
 wa - ter play—And why should not I be as mer - ry as they? And

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 2/4 time and features a variety of musical notations including treble and bass clefs, key signatures, and dynamic markings such as *ff* (fortissimo), *f* (forte), *pp* (pianissimo), and *p* (piano). The lyrics are written below the vocal staves, and the piano accompaniment is shown in grand staff notation at the bottom of each system.

why should not I . . be as mer-ry as they? The lin-net is singing the wild wood through, The
mer - ry, as mer-ry as they? The lin-net is singing the wild wood through, The
mer - ry, as mer-ry as they? The lin-net is singing the wild wood through, The
why should not I be as mer-ry as they? The lin-net is singing the wild wood through, The

fawn's bounding footstep skims o - ver the dew; The butter - fly flits round the flow'r-ing tree, . .
fawn's bounding footstep skims o - ver the dew; The but-ter-fly flits round the flow'r-ing tree, And the
fawn's bounding footstep skims o - ver the dew; The but-ter-fly flits round the flow'r-ing tree, And the
fawn's bounding footstep skims o - ver the dew; The but-ter-fly flits round the flow'r-ing tree, And the

. . And the cow-slip and blue-bell, the cow-slip and blue-bell are bent, are bent by the bee. All
cow-slip and blue-bell are bent by the bee, . . the cow-slip and blue-bell are bent by the bee. All
cow-slip and blue-bell are bent by the bee, . . the cow-slip and blue-bell are bent by the bee. All
cow-slip and blue-bell are bent, . . . are bent by the bee. All

(3)

crea-tures that dwell in the for-est are gay— And why should not I . . be as mer-ry as they? All

creatures that dwell in the for-est are gay— And why should not I be as mer-ry as they? All

crea-tures that dwell in the for-est are gay— And why should not I . . be as mer-ry as they? All

crea- tures in the for-est are gay, all crea- tures in the for-est are gay, all

creatures that dwell in the for-est are gay— And why should not I be as

creatures that dwell in the for-est are gay— And why . . should not I be as

crea - tures are gay, are gay— And why should not I . . be as

crea - tures are gay, are gay— And why should not I be as

mer-ry as they, and why should not I . . be as mer-ry as they?

mer-ry as they, as mer - - ry, as . . mer-ry as they?

mer-ry as they, as mer - - ry, as . . mer-ry as they?

mer-ry as they, and why should not I . . be as mer-ry as they?

Also published in Novello's Tonic Sol-fa Series, No. 675, price 1d.