

Charles Cowden Clarke
(1787-1877)

Woman's smile

Clara Angela Macirone
(1821-95)

allegro grazioso e legato $\text{♩} = 100$

Soprano

Alto

Tenor

Bass

Accomp.

5

p 1.Thro' ev'-ry wea-ry stage in

p 1.Thro' ev'-ry wea-ry stage in

p 1 Thro' ev'-ry wea-ry stage in

p 1.Thro' ev'-ry wea-ry stage in



10

S

A

T

B

life, Thro' ev'-ry care, thro' ev' - ry strife, Kind Heav'n re- lief may

life, Thro' ev'-ry care, thro' ev' - ry strife, Kind Heav'n re - lief may

life, Thro' ev'-ry care, thro' ev' - ry strife, Kind Heav'n re - lief may

life, Thro' ev'-ry care, thro' ev'-ry strife, Kind Heav'n re - lief may

p



S

cresc.

send; But nought can be-guile The heart of its toil **f** Like the smile of a wo - man

A

cresc.

send; But nought can be - guile The heart of its toil **f** Like the smile of a wo - man

T

cresc.

8 send; But nought can be-guile The heart of its toil **f** Like the smile of a wo-man

B

cresc.

send; But nought can be-guile The heart of its toil **f** Like the smile of a wo-man

cresc.

f

S

A

T

B

Piano accompaniment (bottom staff): The piano part consists of harmonic chords in common time, primarily in G major (two sharps). It features sustained notes and occasional eighth-note chords, providing harmonic support for the vocal parts.

S

A

T

B

Piano accompaniment (bottom staff): The piano part continues with harmonic chords in G major. It features sustained notes and eighth-note chords, particularly in measures 25-28, to support the vocal entries. The dynamic level increases from 'cresc.' to 'f' at the end of the section.

30

cresc.

S **p** 2. 'Tis night rain to the parch-ed tree; 'Tis ho-ney - dew to the ea - ger bee, 'Tis ze - phyr

A **p** 2. 'Tis night rain to the parch-ed tree; 'Tis ho-ney - dew to the ea-ger bee, 'Tis ze-phyr

T **p** 2. 'Tis night rain to the parch-ed tree; 'Tis ho-ney - dew to the ea - ger bee, 'Tis ze-phyr

B **p** 2. 'Tis night rain to the parch-ed tree; 'Tis ho-ney - dew to the ea-ger bee, 'Tis ze - phyr

cresc.

35

S to the ope - ning rose, 'Tis Heav'n's own light To him whose night Has

A to the ope - ning rose, 'Tis Heav'n's own light To him whose night Has

T **p** to the ope - ning rose, 'Tis Heav'n's own light To him whose night Has

B to the ope - ning rose, 'Tis Heav'n's own light To him whose night Has

S

sad - dened 'mid Po - lar snows. **p**'Tis Heav'n's own light

A

T

B

sad-dened 'mid Po - lar snows. **p**'Tis Heav'n's own ligh To

p

S

40

cresc.

light To him whose night Has sad-

A

cresc.

To him whose night Has sad-dened a -

T

cresc.

him whose night Has sad-dened a mid the Po - lar snows,

B

cresc.

To him whose night Has sad-dened a -

cresc.

Soprano (S) vocal line:

dened 'mid Po - lar snows, **p** Has sad-dened a - mid__ the Po-lar snows,

Alto (A) vocal line:

mid the Po-lar snows, **p** a - mid__ the Po-lar snows, Has sad-

Tenor (T) vocal line:

dim. Has sad-dened **p** a - mid the Po-____ lar snows, a - mid the_

Bass (B) vocal line:

mid the Po-lar snows, **p** sad-dened 'mid the__ Po-lar snows,

Piano accompaniment:

p

Soprano (S) vocal line:

a- mid the Po - lar snows.

Alto (A) vocal line:

dened a-mid the snows, the Po - lar snows.

Tenor (T) vocal line:

Po- lar snows, 'mid the Po - lar snows.

Bass (B) vocal line:

'mid the Po - lar snows.

Piano accompaniment (bottom staff):

The piano accompaniment consists of two staves. The top staff uses a treble clef and includes measures for the bass line and harmonic support. The bottom staff uses a bass clef and provides harmonic support for the bass line.

Soprano (S) vocal line:

f 3. 'Tis free-dom to the dun-geon - bound, _____ 'Tis cool-ness to the throb - bing

Alto (A) vocal line:

dim.

f 3. 'Tis free-dom to the dun-geon - bound, _____ 'Tis cool-ness to the throb-bing

Tenor (T) vocal line:

dim.

f 3. 'Tis free-dom to the dun-geon - bound, _____ 'Tis cool-ness to the throb - bing

Bass (B) vocal line:

dim.

f 3. 'Tis free-dom to the dun-geon - bound, _____ 'Tis cool-ness to the throb-bing

Piano accompaniment (right hand):

f

dim.

Soprano (S) vocal line:

wound; Or health to a plague-__ taint - ed air. *p* 'Tis morn-ing break-ing, An in-fant

Alto (A) vocal line:

cresc.

wound; Or health to a plague-__ taint-ed__ air. *p* 'Tis morn-ing__ break-ing, An in-fant

Tenor (T) vocal line:

cresc.

wound; Or health to a plague-__ taint-ed air. *p* 'Tis morn-ing__ break-ing, An in-fant

Bass (B) vocal line:

cresc.

wound; Or health to a plague-__ taint-ed air. *p* 'Tis morn-ing break-ing, An in-fant

Piano accompaniment (right hand):

p

cresc.

Soprano (S) vocal line:

wa-king, 'Tis ev'-ry thing that's_ good and fair, **p** that's good and_

Alto (A) vocal line:

wa-king, 'Tis ev'-ry thing that's_ good and fair, **p** 'Tis ev'-ry_ thing that's good and

Tenor (T) vocal line:

wa-king, 'Tis ev'-ry thing that's_ good and fair, **p** 'Tis ev'-ry_ thing that's good and

Bass (B) vocal line:

wa-king, 'Tis ev'-ry thing that's_ good and fair, **p** 'Tis ev'-ry_ thing that's good and

Piano accompaniment (bottom staff):

p

Soprano (S) part:

thing that's good and fair, ev' - ry

Alto (A) part:

good and fair, 'Tis ev' - ry thing that's good and fair, that's

Tenor (T) part:

good and fair, 'Tis ev' - ry thing that's good and fair, that ia

Bass (B) part:

good and fair, that is

Piano accompaniment (bottom two staves):

The piano accompaniment consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by '8'). The music features a repeating harmonic pattern of chords, primarily consisting of I (G major), IV (C major), and V (D major). The bass line provides harmonic support, often playing sustained notes or simple eighth-note patterns.

Soprano (S) part (at measure 70):

thing that's good and fair.

Alto (A) part:

good and fair.

Tenor (T) part:

good and fair.

Bass (B) part:

good and fair.

Piano accompaniment (bottom two staves):

The piano accompaniment continues with the same harmonic structure as the previous section, featuring chords in G major, C major, and D major. The bass line remains active, providing harmonic support throughout the section.