

F. Wyville Home
(1851-?)

Looking for Spring

Charles Harford Lloyd
(1849-1919)

Soprano *mf* *allegretto*

Alto

Tenor

Bass

Piano (ad lib.) *mf* 120

The musical score consists of five staves. The top four staves represent vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff represents the piano. The piano staff has a tempo marking of 120 and a dynamic of *mf*. The vocal parts sing a repeating phrase: "As a bride groom a-wait-ing the bride, as a bride groom a-wait-ing the bride". The piano accompaniment provides harmonic support with eighth-note chords.

S 5

A

T

B

Piano (ad lib.)

The musical score continues with the same vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts sing a new phrase: "bride, We have longed for thy com-ing, O Spring; The snow- drop, bride, We have longed for thy com-ing, O Spring; The snow- drop, bride, We have longed for thy com-ing, O Spring; The snow- drop, the bride, We have longed for thy com-ing, O Spring; The snow- drop, the". The piano accompaniment features eighth-note chords and includes dynamic markings of *p* and *p*.

Soprano (S) vocal line:

the snow-_ drop, the snow-drop, thy he-_ rald, *mf* thy he-rald and guide, *f* Fore -

Alto (A) vocal line:

the snow-_ drop, the snow-drop, thy he-_ rald, *mf* thy he-rald and guide, *f* Fore -

Tenor (T) vocal line:

⁸ snow-_ drop, the snow-drop, thy he - rald, *mf* thy he-rald and guide, *f* Fore -

Bass (B) vocal line:

snow-_ drop, the snow-drop, thy he-_ rald, *mf* thy he-rald and guide, *f* Fore -

Piano accompaniment (bottom staff):

mf cresc. *f*

Soprano (S) vocal line:

ran__ thee, fore - told__ thee, **p** and died. *mf* And yet thy lin-ger-ing wing

Alto (A) vocal line:

ran__ thee, fore - told__ thee, **p** and died. *mf* And yet thy lin-ger-ing wing

Tenor (T) vocal line:

ran__ thee, fore - told__ thee, **p** and died. *mf* And yet thy lin-ger-ing wing

Bass (B) vocal line:

ran__ thee, fore - told__ thee, **p** and died. *mf* And yet thy lin-ger-ing wing

Piano accompaniment (bottom staff):

p rit. *mf* *a tempo*

Soprano (S) vocal line:

A (Alto) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Piano accompaniment:

Soprano (S) vocal line:

wait. *mf* Come hi-ther, come hi-ther, O Spring, come hi-ther, come hi-ther, O

Alto (A) vocal line:

wait. *mf* Come hi-ther, come hi-ther, O Spring, come hi-ther, O Spring, come hi-ther, O

Tenor (T) vocal line:

wait. *mf* Come hi-ther, come hi-ther, O Spring, come hi-ther, O

Bass (B) vocal line:

wait. *mf* Come hi-ther, come hi-ther, O Spring, come hi-ther, O

Piano accompaniment (bottom staff):

mf

35

S Spring, **f**come hi-ther, O Spring, come hi - ther, O Spring!

A Spring, **f**come hi-ther, O Spring, come hi - ther, O Spring!

T Spring, **f**come hi-ther, O Spring, come hi - ther, O Spring!

B Spring, **f**come hi-ther, O Spring, come hi - ther, O Spring!

f

40

S **mf** The cro-cus that strewed for thy way Its pur-ple and gold to - ge-ther Has

A **mf** The cro-cus that strewed for thy way Its pur - ple and gold to - ge-ther Has

T **mf** The cro-cus that strewed Its pur-ple and gold to - ge-ther Has

B **mf** The cro-cus that strewed Its pur-ple and gold to - ge-ther Has

mf

Soprano (S) voice part:

45 looked for thee day af-ter day; **p** No more now, no more now, no

Alto (A) voice part:

looked for thee day af-ter day; **p** No more now, no more now, no

Tenor (T) voice part:

looked for thee day af-ter day; **p** No more now, no more now, no

Bass (B) voice part:

looked for thee day af-ter day; **p** No more now, no more now, no

Piano accompaniment (bottom staff):

measures 45-50. Dynamics: **p**

Soprano (S) voice part:

more now, no more can it stay, no more now, no more can it stay, **mf** It be-gins to si- cken **p** and

Alto (A) voice part:

more now, no more can it stay, no more now, no more can it stay, **mf** It be-gins to si - cken **p** and

Tenor (T) voice part:

more now, no more can it stay, no more now, no more can it stay, It be-gins to si- cken **p** and

Bass (B) voice part:

more now, no more can it stay, no more now, no more can it stay, **mf** It be-gins to si - cken **p** and

Piano accompaniment (bottom staff):

measures 55-60. Dynamics: **mf**, **p**

S rit. a tempo

[60]

A

T

B

rit.

rit.

rit.

rit.

rit.

rit.

rit.

mf The swallows look out o'er the deep, the swallows look

wi-ther. wi-ther. wi-ther. wi-ther. wi-ther. wi-ther. wi-ther. wi-ther.

mf The swallows look out o'er the deep, the swallows look

mf The swallows look out o'er the deep, the swallows look

mf The swallows look out o'er the deep, the swallows look

mf The swallows look out o'er the deep, the swallows look

mf a tempo

S

[65]

A

T

B

p

pp

out o'er the deep, **p**And the buds are a - wea-ry, the buds are a - wea-ry, **pp** a - wea-ry of

out o'er the deep, **p**And the buds are a - wea-ry, the buds are a - wea-ry, **pp** a - wea-ry of

out o'er the deep, **p**And the buds are a - wea-ry, the buds are a - wea-ry, **pp** a - wea-ry of

out o'er the deep, **p**And the buds are a - wea-ry, the buds are a - wea-ry, **pp** a - wea-ry of

S 70

sleep. *mf* O Spring, O Spring, come hi - ther, O Spring, O Spring, come

A

sleep. *mf* O Spring, O Spring, come hi - ther, come

T

sleep. *mf* O Spring, O Spring, come hi - ther, O

B

sleep. *mf* O Spring, O Spring, come hi - ther, O

S 75

hi - ther, *f* come hi-ther, O Spring, come hi - ther, O Spring!

A

hi - ther, *f* come hi-ther, O Spring, come hi - ther, O Spring!

T

Spring, *f* come hi-ther, O Spring, come hi - ther, O Spring!

B

Spring, *f* come hi-ther, O Spring, come hi - ther, O Spring!