



5

S1

S2

A

T1

T2

B

Hrn

as you were when first your eye I eyed, Such seems your beauty still.

For as you were when first your eye I eyed, Such seems your beauty

*mp* *push ahead* *rit.*

*mp* *push ahead* *rit.*

*mp* *push ahead* *rit.*

*rit.* *mp*

*rit.*

Moving Ahead (♩ = 88)

10 *mp ten.*

S1 Three win-ters' cold Have from the forests shook three sum-mers' pride;—

S2 *mp ten.* Three win-ters' cold Have from the forests shook three sum-mers' pride;—

A

T1 *mp* Three beaut-eous springs to —

T2 *mp* still. Three beaut-eous springs to —

B *mp* still. Three

Hrn *ten.* *p* *ten.*

FRESH AYRE MUSIC

Tempo I° (♩=76)

16

S1

S2

A

T1

T2

B

Hrn

Three A - pril per-fumes in

Three A - pril per-fumes in

*mp*

Three A - pril per-fumes in

*poco rall.*

yel - low au-tumn turned In pro-cess of the sea-sons have I seen;

*poco rall.*

yel - low au-tumn turned In pro-cess of the sea-sons have I seen;

*poco rall.*

beaut-eous springs to au - tumn turned

*mp*

*poco rall.*

20

*mf*

S1 three hot Junes burned, — burned, Since first I saw you fresh, which

*mf*

S2 three hot Junes burned, — burned, Since first I saw you fresh,

*mf* *mp*

A three hot Junes burned, — burned, Since first I saw you

*mf* *mp*

T1 burned, Oo

*mf* *mp*

T2 burned, Since first I

*mf* *mp*

B burned, Oo — Since first I saw you —

*mf* *mp* *cresc.*

Hrn

24 *mf* *f* *mf*

S1 yet are green. To me, fair friend, you nev-er can be

S2 which yet are green. To me, fair friend, you nev-er can be

A fresh, which yet are green. To me, you nev-er can be

T1 To me, fair friend, you nev-er can be

T2 saw you green. To me, you nev-er can be

B green. To me, fair friend, you nev-er can be

Hrn

The musical score is written for SATB voices, Horn, and Piano. It begins at measure 24. The key signature is G major (one sharp). The time signature changes from 2/4 to 4/4, then back to 2/4, and finally to 4/4. Dynamics are marked as *mf* (mezzo-forte), *f* (forte), and *mf*. The lyrics are: "yet are green. To me, fair friend, you nev-er can be which yet are green. To me, fair friend, you nev-er can be fresh, which yet are green. To me, you nev-er can be To me, fair friend, you nev-er can be saw you green. To me, you nev-er can be green. To me, fair friend, you nev-er can be". A large watermark "FOR PERUSAL ONLY FRESH AYRE MUSIC" is overlaid on the score.

28

*mp* *mp* *mp* *p*  
*mp* *mp* *p*  
*mp* *p*  
*mp* *mp* *mp* *p*  
*mp* *mp* *mp* *p*  
*mp* *p*  
*mp* *p*

old, when first your eye, your eye I eyed, —  
 old, For as you were when first your eye *p*  
 old, For as you were Such  
 old, For as you were when first your eye I eyed, —  
 old, For as you were when first your eye, your eye I eyed, —  
 old, For as you were For as you were Such

S1  
 S2  
 A  
 T1  
 T2  
 B  
 Hrn

FOR PERUSAL ONLY  
 FRESH AYRE MUSIC

32

*mp*

S1  
— Such seems your beau-ty still. Such seems your

S2  
— — — — — Such

A  
— seems your beau-ty still. — — — — —

T1  
— — — — — *mp* your beau-

T2  
— — — — — *mp* Such seems your beau-ty still. — — — — —

B  
— seems your beau-ty still. — — — — —

Hrn  
— — — — — *mp*

*FOR PERUSAL ONLY*  
*FRESH AYRE MUSIC*



35

*ff*  
beau - - ty still. Ah yet doth beau-ty, like a

*ff*  
seems your beau - - ty still. Ah yet doth beau-ty, like a

*ff*  
Such seems your beau - - ty still. Ah yet doth beau-ty, like a

*mf* *ff*  
- ty Such seems your beau - ty still. Ah yet doth beau-ty, like a

*mf* *ff*  
Such seems your beau - ty still. Ah yet doth beau-ty, like a

*ff*  
your beau - ty still. Ah yet doth beau-ty, like a

*f*

41

*f* *mf*

S1 di-al hand, — Steal from his fig-ure, and no pace per-ceived; So — your sweet

S2 di-al hand, — Steal from his fig-ure, and no pace per-ceived; So your sweet

A di-al hand, — Steal from his fig-ure, and no pace per-ceived; So your sweet

T1 di-al hand, — Steal from his fig-ure, and no pace per-ceived; So your sweet

T2 di-al hand, — Steal from his fig-ure, and no pace per-ceived;

B di-al hand, — Steal from his fig-ure, and no pace per-ceived; So your sweet

Hrn *ff* *f*

46

S1 hue, which me - thinks still doth stand, — Hath mo - tion, and mine

S2 hue, which me - thinks still doth stand, — Hath mo - tion, and mine

A hue, So — your sweet — hue, — Hath mo - tion, and mine

T1 hue, So your sweet hue,

T2 So — your sweet hue, your hue,

B hue, So your sweet hue,

Hrn *mf* *p*

*mp* *p* *mf* *p*

Adagio (♩ = 56)

50 *molto rall.* *p* *mp*

S1 eye may be de - ceived. For fear of which, \_\_\_\_\_ hear this, \_\_\_\_\_

S2 eye may be de - ceived. For fear of which, \_\_\_\_\_ hear this, \_\_\_\_\_

A eye may be de - ceived.

T1 *mp* Oo For fear of which, \_\_\_\_\_ hear this, hear

T2 *mp* Oo For fear of which, \_\_\_\_\_ hear this, hear

B *mp* Oo Hear \_\_\_\_\_ this,

Hrn

*molto rall.*

54 *accel.*



**S1** For fear of which, hear this, hear this, *accel.*

**S2** For fear of which, hear this, hear this, *accel.*

**A** For fear of which, hear this, hear this, hear this, *accel.*

**T1** this, For fear of which, hear this, hear *f*

**T2** this, For fear of which, hear this, hear *f*

**B** For fear of which, hear this, hear this, hear *f*

**Hrn**

*FOR PERUSAL ONLY*  
*FRESH AYRE MUSIC*

Score for voice and piano. Measures 54-57. The score features a choir with Soprano 1, Soprano 2, Alto, Tenor 1, Tenor 2, Bass, and Horn parts, along with a piano accompaniment. The music is in 2/4 time and features a key signature of three sharps. The tempo is marked 'Vigorous' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as rests, beams, and dynamic markings like *accel.* and *f*.

57 *rall. f* **Allargando** (♩ = 68)

S1 *rall. f* Ere you were born was beau-ty's sum-mer

S2 *rall. f* Ere you were born was beau-ty's sum-mer

A *rall. f* Ere you were born was beau-ty's sum-mer

T1 *rall.* this, thou age un - bred: Ere you were born was beau-ty's sum-mer

T2 *rall.* this, thou age un - bred: Ere you were born

B *rall.* this, thou age un - bred: you were born

Hrn *f* *rall.*

61 *molto rall.* Adagio (♩ = 56) *mp*

S1 beau-ty's sum-mer was beau-ty's sum - - - mer dead. fair

S2 beau-ty's sum-mer was beau-ty's sum - - - mer dead. To me, fair

A beau-ty's sum-mer was beau-ty's sum - mer To me,

T1 beau-ty's sum-mer was beau-ty's sum - - - mer dead. fair

T2 beau-ty's sum-mer was beau-ty's sum - mer dead. fair

B beau - ty's sum-mer beau - ty's sum - mer To me,

Hrn *molto rall.* *mp*

*molto rall.*

65

S1 friend, fair friend. *ten.*

S2 friend, fair friend. *ten.*

A to me, to me, fair friend. *ten.*

T1 friend, you nev-er can be old, fair friend. *ten.*

T2 friend, you nev-er can be old, fair friend. *ten.*

B to me, to me, fair friend. *ten.*

Hrn *ten.*