



# The lover's plaint

Frederick Corder  
(1852-1932)

# The lover's plaint

F. Corder

**Allegro giojoso**

S *f* See, — oh see, how ev - 'ry tree, ——— How ev - 'ry bow - er, ev - 'ry

A *f* See, — oh see, how ev - 'ry tree, ——— How ev - - - 'ry ———

T *f* See, — oh see, how ev - 'ry tree, ——— How ev - - - 'ry

B *f* See, oh see, how ev - 'ry tree, ——— How ev - - - 'ry

4 S *p dolce* flow - er, ev - 'ry bow'r, ev - 'ry flow'r *cresc.*

A *p dolce* bow - er, how ev - 'ry bow - er, ev - 'ry flow - er *cresc.*

T *p dolce* bow - er, how ev - 'ry bow - er, ev - 'ry flow - er *cresc.*

B *p dolce* bow - er, how ev - 'ry bow - er, ev - 'ry flow'r *cresc.*

7

S new life gives to oth - ers' joys! *ff* See, oh see, how

A new life gives to oth - ers' joys! *ff* See, oh see, how

T new life gives to oth - ers' joys! *ff* See, oh see, how

B new life gives to oth - ers' joys! *ff* See, oh see, how

10

S ev - 'ry tree, How ev - 'ry bow - er, ev - 'ry flow - er A new life,

A ev - 'ry tree, How ev - 'ry flow - er A new life, a

T ev - 'ry tree, How ev - 'ry flow - er

B ev - 'ry tree, How ev - 'ry bow - er new life

14

S a new life gives to oth - ers' joys.

A new life, a new life gives to oth - ers' joys.

T new life, a new life gives to oth - ers' joys.

B gives to oth - ers' joys.

*Meno mosso*

17

S *pp* Whilst that I grief - strick - en lie,

A *pp* Whilst that I grief - strick - en lie,

T *pp* Whilst that I grief - strick - en lie,

B *mf* Whilst that I grief - strick - en lie, whilst that I grief - strick - en lie, Nor can

22

S *mf* Nor can meet with an - y sweet, Whilst that

A Nor can meet with an - y sweet,

T Nor can meet with an - y sweet,

B meet \_\_\_\_\_ with an - y sweet \_\_\_\_\_ But what \_\_\_\_\_ fast - er mine de -

25

S I grief - strick - en lie, Whilst that I grief -

A *mf* Whilst that I grief - strick - en lie, grief -

T *mf* Whilst that I grief - strick - en lie, grief -

B *mf* stroy, Whilst that I grief - strick - en lie, Whilst that

28

S  
strick - en lie, Nor can meet \_\_\_\_\_ with an - y sweet \_\_\_\_\_ But what \_\_\_\_\_ *cresc.*

A  
strick - en lie, Nor can meet \_\_\_\_\_ with an - y sweet \_\_\_\_\_ But what \_\_\_\_\_ *cresc.*

T  
strick - en lie, Nor can meet \_\_\_\_\_ with an - y sweet \_\_\_\_\_ But what \_\_\_\_\_ *cresc.*

B  
I grief - strick - en lie, grief - strick - en lie, Nor can \_\_\_\_\_ *cresc.*

31

S  
fast - er mine \_\_\_\_\_ de - stroys. \_\_\_\_\_

A  
fast - er mine \_\_\_\_\_ de - stroys, \_\_\_\_\_ but what \_\_\_\_\_ fast - er mine \_\_\_\_\_ de - stroys. *pp* *rall.*

T  
fast - er mine \_\_\_\_\_ de - stroys, \_\_\_\_\_ but what \_\_\_\_\_ fast - er mine \_\_\_\_\_ de - stroys. *pp* *rall.*

B  
meet with an - y sweet But what \_\_\_\_\_ fast - er mine \_\_\_\_\_ de - stroys. *f* *pp* *rall.*

**Allegretto, sempre stacc.**

35

S  
What are all the sen - ses' plea - sures When the mind has lost all

A  
What are all the sen - ses' plea - sures When the mind has lost all

T  
What are all the sen - ses' plea - sures When the mind has lost all

B  
What are all the sen - ses' plea - sures When the mind has lost all

39

S *cresc.* *mf*  
 mea - sures? What are all the sen - ses', all the sen - ses'

A *cresc.* *mf*  
 mea - sures? What are all the sen - ses' plea - sures

T *cresc.* *mf*  
 mea - sures? What are all the sen - ses', all the sen - ses'

B *cresc.* *mf*  
 mea - sures? What are all the sen - ses' plea - sures

42

S *dim. e poco rit. al fine.*  
 plea - sures When the mind has lost all

A *dim. e poco rit. al fine.*  
 When the mind has lost all

T *dim. e poco rit. al fine.*  
 plea - sures When the mind has lost all

B *dim. e poco rit. al fine.*  
 When the mind has lost all

45

S *pp*  
 mea - sures, has lost all mea - sures?

A *pp*  
 mea - sures, when the mind, a - las, has lost all mea - sures?

T *pp*  
 mea - sures, has lost all mea - sures?

B *pp*  
 mea - sures, when the mind, a - las, has lost all mea - sures?

**Allegro gioioso**

50 *f*

S Hear, oh hear, how sweet and clear, The night - in - gale and

A Hear, oh hear, how sweet and clear, The night - - - in -

T Hear, oh hear, how sweet and clear, The night - - - in -

B Hear, oh hear, how sweet and clear, The night - - - in -

53 *p dolce* *cresc.*

S wat - ers' fall, the night - in - gale and wat - ers' fall In

A gale, the night - in - gale and wat - ers' fall In

T gale, the night - in - gale and wat - ers' fall In

B gale, the night - in - gale and wat - ers' fall In

56 *ff*

S con - cert join for oth - ers' ears, Hear, oh hear, how

A con - cert join for oth - ers' ears, Hear, oh hear, how

T con - cert join for oth - ers' ears, Hear, oh hear, how

B con - cert join for oth - ers' ears, Hear, oh hear, how

59

S sweet and clear \_\_\_\_\_ The night - in - gale and wa - ters' fall \_\_\_\_\_ In con - cert,

A sweet and clear \_\_\_\_\_ The night - in - gale \_\_\_\_\_ In con - cert, \_\_\_\_\_ in

T sweet and clear \_\_\_\_\_ The night - in - gale \_\_\_\_\_

B sweet and clear \_\_\_\_\_ The night - in - gale In con - cert \_\_\_\_\_

63

S in con - cert join \_\_\_\_\_ for oth - ers' ears.

A con - cert, \_\_\_\_\_ in con - cert \_\_\_\_\_ join for oth - ers' ears.

T con - cert, \_\_\_\_\_ in con - cert join for oth - ers' ears.

B join for oth - - - - - ers' ears.

*Meno mosso*

66

S *pp* Whilst to me for har - mo -

A *pp* Whilst to me for har - mo -

T *pp* Whilst to me for har - mo -

B *mf* Whilst to me for \_\_\_\_\_ har - mo - ny, whilst to me for \_\_\_\_\_



70

S  
ny, ny, 'ry air e - choes des - pair, Whilst to

A  
ny, Ev - 'ry air e - choes des - pair,

T  
ny, Ev - 'ry air e - choes des - pair,

B  
har - mo - ny, Ev - 'ry air e - choes des - pair, And ev - 'ry drop pro - vokes a

74

S  
me for har - mo - ny, whilst to me for

A  
*mf* Whilst to me, whilst to me for

T  
*mf* Whilst to me, whilst to me for

B  
*mf* tear. Whilst to me for har - mo - ny, whilst to

77

S  
*p* har - mo - ny, Ev - 'ry air e - choes des - pair, And ev - 'ry *cresc.*

A  
*p* har - mo - ny, Ev - 'ry air e - choes des - pair, And ev - 'ry *cresc.*

T  
*p* har - mo - ny, Ev - 'ry air e - choes des - pair, And ev - 'ry *cresc.*

B  
*p* me for har - mo - ny, for har - mo - ny, Ev - 'ry *cresc.*

80

*f* *rall.*

S drop pro - vokes a tear.

A drop pro - vokes a tear, and ev - 'ry drop pro - vokes a tear.

T drop pro - vokes a tear, and ev - 'ry drop pro - vokes a tear.

B air e - choes des - pair, And ev - 'ry drop pro - vokes a tear.

## Allegretto, sempre stacc.

84

*p*

S What are all the sen - ses' plea - sures When the mind has lost all

A What are all the sen - ses' plea - sures When the mind has lost all

T What are all the sen - ses' plea - sures When the mind has lost all

B What are all the sen - ses' plea - sures When the mind has lost all

88

*cresc.* *mf*

S mea - sures? What are all the sen - ses', all the sen - ses'

A mea - sures? What are all the sen - ses' plea - sures

T mea - sures? What are all the sen - ses', all the sen - ses'

B mea - sures? What are all the sen - ses' plea - sures

91 *dim. e poco rit. al fine.*

S plea - sures When the mind has lost all

A *dim. e poco rit. al fine.*  
When the mind has lost all

T plea - sures When the mind has lost all

B *dim. e poco rit. al fine.*  
When the mind has lost all

94 *pp*

S mea - sures, has lost all mea - sures?

A mea - sures, when the mind, a - las, has lost all mea - sures?

T mea - sures, has lost all mea - sures?

B mea - sures, when the mind, a - las, has lost all mea - sures?

Novello, Ewer and Company  
(1888)

**Frederick Corder** (1852–1932) was born in Hackney, London, England. He was educated at Blackheath Proprietary School and started music lessons at a young age. He attended the Royal Academy of Music, studying with Sir George Alexander Macfarren. He earned a Mendelssohn Scholarship, studying three years at the Cologne Conservatory and one year in Milan, Italy. Returning to England, he became conductor at the Brighton Aquarium. He was appointed professor of composition at the Royal Academy of Music and became curator. He co-founded the Society of British Composers and was as its first chairman. He also authored several books on harmony and composition. He died in London. His compositions include operas, operettas, cantatas, orchestral works, instrumental pieces, songs, and choral works.

See, oh see, how every tree,  
How every bower, every flower  
A new life gives to others' joys!  
Whilst that I grief-stricken lie,  
Nor can meet with any sweet  
But what faster mine destroys.  
What are all the senses' pleasures  
When the mind has lost all measures?

Hear, oh hear, how sweet and clear,  
The nightingale and waters' fall  
In concert join for others' ears.  
Whilst to me for harmony,  
Every air echoes despair,  
And every drop provokes a tear.  
What are all the senses' pleasures  
When the mind has lost all measures?

George Digby, 2nd Earl of Bristol (1612-1677)

## **TERMS OF USE**

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.  
please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

