



Nymphs of the forest

William Borsley

(1774–1858)

arr.

John Bullah

(1812–1884)

William Horsley (1774–1858) was born in London, England, son of a pianist. He studied under Theodore Smith, John Wall Callcott, and graduated from Oxford. He held a number of organist positions including Ely Chapel, Holborn; the Asylum for Female Orphans; Belgrave Chapel, Grosvenor Place; and the Charter House. He established the *Consentores Sodales* (society for propagating the study of concerted vocal music) and was one of the founders of the Philharmonic Society of London (which became the Royal Philharmonic Society). He married John Wall Callcott's eldest daughter, Elizabeth. Their son Charles Edward was a successful composer and another son John Callcot, a painter is believed to have designed the first Christmas card in 1843. His many compositions includes symphonies, canons, hymns, psalms and chants; and he published five books of glees. His best-known hymn tune is "There is a green hill far away."

John Pyke Hullah (1812–1884) was born at Worcester, England. He was trained by William Horsley and at the Royal Academy of Music. He traveled to Paris to investigate various systems of teaching music and became active in the singing-class movement, particularly adapting the fixed "do" system. He held positions at the Training College, Battersea; Exeter Hall, London; St. Martin's Hall; King's College, London; Queen's College, London; and Bedford College. He was organist of the Charterhouse, London. He received an honorary degree from the University of Edinburgh; and was a member of Society of St. Cecilia, Rome, and of Music Academy of Florence. He died in London. He wrote many texts on teaching singing, music theory, history, etc., and edited volumes of songs and part-songs. He arranged many glees and song for use by mixed voice choirs. His compositions include operas, one with libretto by Dickens; motets, anthems, and psalms; concerted vocal music; songs; and part-songs.

Nymphs of the forest, who on this mountain
Are wont to dance, shewing your beauty's treasure,
To goat-feet sylvans and the wond'ring sun;
When, as you gather flow'rs about this fountain,
Bid her farewell, who placed here her pleasure,
And sing her praises to the stars and moon.

William Drummond of Hawthornden (1585–1649)

Nymphs of the forest

Wm. Horsley
arr. J. Hullah

Spiritoso ♩ = 138

S
Nymphs of the for - est, nymphs who on this moun - tain Are wont to

A
Nymphs of the for - est, nymphs who on this moun - tain

T
Nymphs of the for - est, nymphs who on this moun - tain Are wont to

B
Nymphs of the for - est, nymphs who on this moun - tain

5
S
dance, are wont to dance,

A
Are wont to dance, are wont to dance,

T
dance, to dance,

B
Are wont to dance, are wont to dance,

Nymphs of the forest

9

S shew - ing your beau - ty's treas - ure, shew - ing,

A — are wont to dance, *cresc.* shew - ing your beau - ty's

T *cresc.* shew - ing your beau - ty's treas - ure, your

B — are wont to dance,

12

S *cresc.* shew - ing your beau - ty's — treas - ure, To goat - feet syl - vans, to *f*

A treas - ure, your beau - ty's treas - ure, To goat - feet syl - vans, to *f*

T beau - - - ty's treas - ure, To goat - feet syl - vans, to *f*

B *cresc.* shew - ing your beau - ty's treas - - - - - ure, To *f*

16

S goat - feet syl - vans and — the won - d'ring sun;

A goat - feet syl - vans and — the won - d'ring sun;

T goat - feet syl - vans and the won - d'ring sun;

B goat - feet syl - vans and the won - d'ring sun;

Nymphs of the forest

20 *p*

S When, as you gath - er flow'rs a - bout this foun - tain, Bid

A *p* When, as you gath - er flow'rs a - bout this foun - tain,

T *p* When, as you gath - er flow'rs a - bout this foun - tain,

B *p* When, as you gath - er flow'rs a - bout this foun - tain,

24

S — her fare - well, bid her fare - well, who plac - ed here her

A Bid her fare - well, who plac - ed here her

T Bid her fare - well, who plac - ed here her

B Bid her fare - well, who plac - ed here her

28 *cresc.*

S pleas - ure, And sing her prais - es to the stars and

A *cresc.* pleas - ure, And sing her prais - es to the

T *cresc.* pleas - ure, And sing her prais - es to the stars and

B *cresc.* pleas - ure, And sing her prais - es to the

Nymphs of the forest

32

S moon, sing her prais - es to the stars, sing _____

A stars and moon, _____ sing her prais - es to the stars, the stars and

T moon, _____ sing _____ her prais - es, sing _____ her prais - es

B stars and moon, _____

36

S _____ her prais - es to the stars and moon, sing _____

A moon, sing her prais - es to the stars and moon,

T to the stars and moon, _____ sing her prais - es to the

B sing her prais - es, sing her prais - es,

40

S _____ her prais - es to _____ the stars and

A sing her prais - es to the stars and

T stars, sing _____ her prais - es to the stars _____ and

B sing her prais - es to the stars and

Nymphs of the forest

44

S
moon, sing her praises to the stars and moon.

A
moon, sing her praises to the stars and moon.

T
moon, sing her praises to the stars and moon.

B
moon, sing her praises to the stars and moon.

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 4/4 time. It begins at measure 44. Each voice part starts with a dynamic marking of *f* (forte). The lyrics are: "moon, sing her praises to the stars and moon." The Soprano part has a long note on "sing" and a melodic line for "her praises to the stars and moon." The Alto part has a similar melody but with a different rhythmic pattern. The Tenor part has a long note on "sing" and a melodic line for "her praises to the stars and moon." The Bass part has a long note on "sing" and a melodic line for "her praises to the stars and moon." The score ends with a double bar line.

Longmans, Green, Reader, and Dyer
(1867)

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