



Six Part-Songs Op. 7
No. 4

The White Witch

Frederick St. John Lacy
(1862–1935)

The White Witch

F. St. John Lacy

Allegro grazioso ♩ = 138

S
A
T
B

Have a care! she is fair, The White Witch there; In her

Have a care! she is fair, The White Witch there; In her

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Have a care! she is fair, The White Witch there; In her

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Allegro grazioso' with a quarter note equal to 138 beats per minute. The lyrics are: 'Have a care! she is fair, The White Witch there; In her'. The Soprano and Alto parts begin with a forte (*f*) dynamic, while the Tenor and Bass parts begin with a piano (*p*) dynamic. The lyrics are aligned under each staff.

S
A
T
B

crys - tal cave up a jew - ell'd stair; She has

crys - tal cave up a jew - ell'd stair; She has

crys - tal cave up a jew - ell'd stair; She has

crys - tal cave up a jew - ell'd stair; She has

Detailed description: This block contains the second system of the four-part vocal setting. It features four staves for Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: 'crys - tal cave up a jew - ell'd stair; She has'. The Soprano and Alto parts begin with a forte (*f*) dynamic, while the Tenor and Bass parts begin with a piano (*p*) dynamic. The lyrics are aligned under each staff.

The White Witch

6 *cresc.*

S spells for the liv - ing would wak - en the dead, And they lurk in the line of her

A spells for the liv - ing would wak - en the dead, And they lurk in the line of her

T spells for the liv - ing would wak - en the dead, And they lurk in the line of her

B spells for the liv - ing would wak - en the dead, And they lurk in the line of her

9

S lip so red, And they lurk in the turn of her del - i - cate head, And the

A lip so red, And they lurk in the turn of her del - i - cate head, And the

T lip so red, And they lurk in the turn of her del - i - cate head, And the

B lip so red, And they lurk in the turn of her del - i - cate head, And the

12 *dim. e rall.*

S gold - en gleam on her hair, on her hair.

A gold - en gleam on her hair, on her hair.

T gold - en gleam on her hair, on her hair.

B gold - en gleam on her hair, on her hair.

The White Witch

15 *a tempo f*

S For - bear! have a care _____ Of that

A For - bear! have a care _____ Of that

T For - bear! have a care _____ Of that

B For - bear! have a care _____ Of that

18 *pp misterioso*

S beau - ty so rare; Of the pale proud face and the

A beau - ty so rare; Of the pale proud face and the

T beau - ty so rare;

B beau - ty so rare; Of the pale proud face, _____

21 *p*

S queen - like air, _____ And the

A queen - like air, _____ And the

T _____

B _____ And the love - light - ed glanc - es that deep - en and shine, And the

The White Witch

24 *cresc.*

S coil of bright tress - es that glis - ten and twine, And the whis - pers that mad - den, like

A coil of bright tress - es that glis - ten and twine, And the whis - pers that mad - den, like

T *cresc.* And the whis - pers that mad - den, like

B coil of bright tress - es that glis - ten and twine, And the whis - pers that mad - den, like

27 *f* *molto rall.*

S kiss - es or wine, Too late! too late.

A kiss - es or wine, Too late!

T kiss - es or wine, Too late!

B kiss - es or wine, Too late to be - ware!

31 *f*

S Nev - er heed! Nev - er spare! Nev - er fear!

A Nev - er heed! Nev - er spare! Nev - er fear!

T Nev - er heed! Nev - er spare! Nev - er fear!

B Nev - er heed! Nev - er spare! Nev - er fear!

The White Witch

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S Nev - er care! It is sweet - er to love, it is wis - er to dare!

A Nev - er care! It is sweet - er to love, it is wis - er to dare!_____

T Nev - er care! It is sweet - er to love, it is wis - er to dare!_____

B Nev - er care! It is sweet - er to love, it is wis - er to dare!_____

37

S Lone - ly and long - ing, and look - ing for you, She has wov - en the mesh - es you

A Lone - ly and long - ing, and look - ing for you, She has wov - en the mesh - es you

T Lone - ly and long - ing, and look - ing for you, She has wov - en the mesh - es you

B Lone - ly and long - ing, and look - ing for you, She has wov - en the mesh - es you

40

S can - not break thro'; She has tak - en your heart, you may fol - low it too, Up the

A can - not break thro'; She has tak - en your heart, you may fol - low it too, Up the

T can - not break thro'; She has tak - en your heart, you may fol - low it too, Up the

B can - not break thro'; She has tak - en your heart, you may fol - low it too, Up the

The White Witch

43



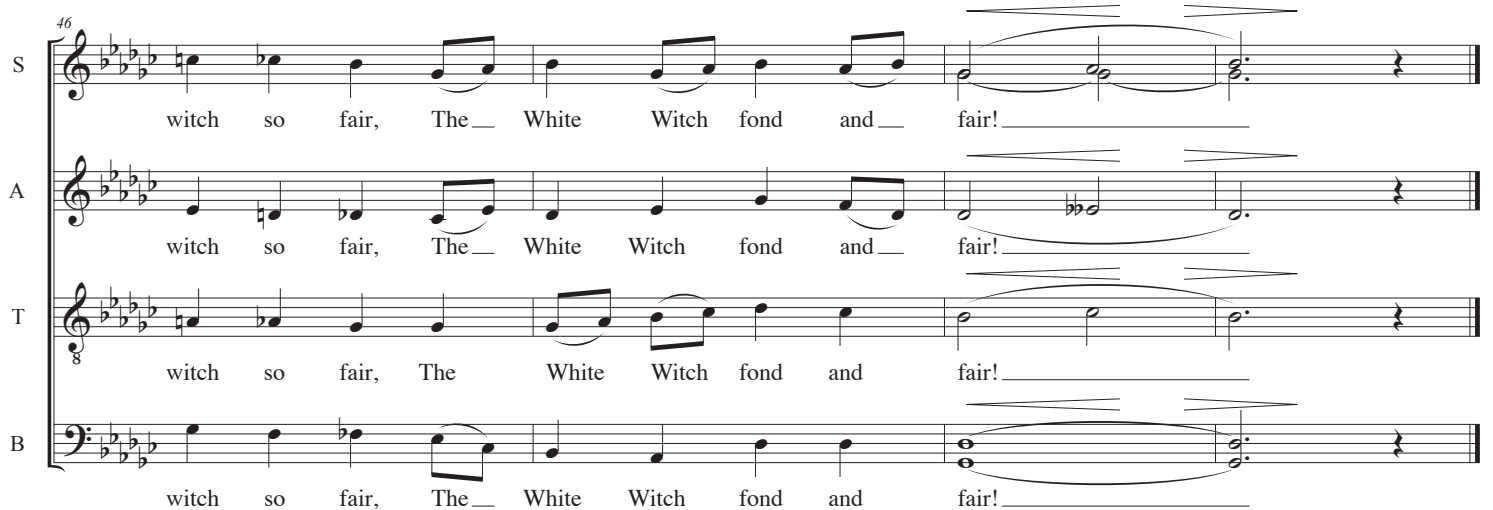
S jew - ell'd stair, good luck to you there! In the crys - tal cave with the

A jew - ell'd stair, good luck to you there! In the crys - tal cave with the

T jew - ell'd stair, good luck to you there! In the crys - tal cave with the

B jew - ell'd stair, good luck to you there! In the crys - tal cave with the

46



S witch so fair, The White Witch fond and fair!

A witch so fair, The White Witch fond and fair!

T witch so fair, The White Witch fond and fair!

B witch so fair, The White Witch fond and fair!

Novello, Ewer, & Co.
(1891)

Frederick St. John Lacy (1862–1935) born at Blackrock, County Cork, Ireland. He was educated in Dublin, first intending to study law. He decided to pursue music and studied at the Cork School of Music, then in London at the Royal Academy of Music under Sir George A. Macfarren and Ebenezer Prout. He was active as recitalist and lecturer, and became an established teacher of singing and composer. He was an Associate of the Philharmonic Society, contributor to the "Musical Standard," and first held several positions in London, including director of the choir at St. Augustine's, Ramsgate. He returned to Ireland and was lecturer, then Chair of Music at University College Cork. He was also appointed examiner for degrees in Music across the entire National University of Ireland. He died in Cork. His compositions include assorted orchestral works, chamber music, cantatas, service music, songs, and part-songs.

Have a care! she is fair,
The White Witch there;
In her crystal cave up a jewelled stair;
She has spells for the living would waken the dead,
And they lurk in the line of her lip so red,
And they lurk in the turn of her delicate head,
And the golden gleam on her hair.

Forbear! have a care
Of that beauty so rare;
Of the pale proud face and the queen-like air,
And the love-lighted glances that deepen and shine,
And the coil of bright tresses that glisten and twine,
And the whispers that madden, like kisses or wine,
Too late! too late to beware!

Never heed! never spare!
Never fear! never care!
It is sweeter to love, it is wiser to dare!
Lonely and longing, and looking for you,
She has woven the meshes you cannot break through;
She has taken your heart, you may follow it too,
Up the jewelled stair, good luck to you there!
In the crystal cave with the witch so fair,
The White Witch fond and fair!

George John Whyte-Melville (1821–1878)

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