



# The Primrose



Henry Leslie (1822-1896)

Andante sostenuto ♩ = 66

S Ask me why I send you here This first - ling of the

A Ask me why I send you here This first - ling of the

T Ask me why I send you here This first - ling of the

B Ask me why I send you here This first - ling of the

4

S in - fant year? Ask me why I send to you

A in - fant year? Ask me why I send to you This

T in - fant year? Ask me why I send to you

B in - fant year? Ask me why I send to you This prim - rose

7

S This prim - rose all be - pearl'd with dew? Straight will I whis - per

A prim - rose all be - pearl'd with dew? Straight will I whis - per

T This prim - rose all be - pearl'd with dew? Straight will I whis - per

B all be - pearl'd with dew? Straight will I whis - per

## The Primrose

10 *cresc.*

S in your ears, Straight will I whis - per in your ears: The

A in your ears, Straight will I whis - per in your ears: The

T in your ears, Straight will I whis - per in your ears: The

B in your ears, Straight will I whis - per in your ears: The

13 *f* *dim.*

S sweets of love are wash'd with tears.

A sweets of love are wash'd with tears.

T sweets of love are wash'd with tears.

B sweets of love are wash'd with tears.

17 *p*

S Ask me why this flow'r doth shew So yel - low, green, and

A Ask me why this flow'r doth shew So yel - low, green, and

T Ask me why this flow'r doth shew So yel - low, green, and

B Ask me why this flow'r doth shew So yel - low, green, and

# The Primrose

20

S sick - ly too? Ask me why this stalk is weak

A sick - ly too? Ask me why this stalk is weak And

T sick - ly too? Ask me why this stalk is weak

B sick - ly too? Ask me why this stalk is weak And bend - ing,

23

S — And bend - ing, [yet it doth not break]? I must tell you:—

A bend - ing, [yet it doth not break]? I must tell you:—

T — And bend - ing, [yet it doth not break]? I must tell you:—

B [yet it doth not break]? I must tell you:—

26

*cresc.* S These dis - co - ver What doubts and fears are in a lo - ver, what

*cresc.* A These dis - co - ver What doubts and fears are in a lo - ver, what

*cresc.* T These dis - co - ver What doubts and fears are in a lo - ver, what

*cresc.* B These dis - co - ver What doubts and fears are in a lo - ver, what

## The Primrose

29

S  
doubts and fears are in a lo - ver.

A  
doubts and fears are in a lo - ver.

T  
doubts and fears are in a lo - ver.

B  
doubts and fears are in a lo - ver.

Novello's Part-Song Book No. 136  
(1875-1890)

**Henry David Leslie** (1822-1896) was born in London, England. He studied the cello as a youth, later playing in the Sacred Harmonic Society. In 1855, he organized an a cappella singing society. The society grew to 200 voices and became known as "Henry Leslie's Choir." The choir won numerous international competition prizes and enjoyed a strong reputation for singing unaccompanied music, both ancient and modern. He also became conductor of the Guild of Amateur Musicians. In 1864, Leslie established a National College of Music, but the college survived only two years. In 1878, Leslie and others made another attempt to form a national music school. This effort was successful, becoming the predecessor of the Royal College of Music. After he retired, he founded the Oswestry School of Music and its Festival of Village Choirs. Throughout his life, he was a champion of amateur choral musicians. He composed symphonies, oratorios, sacred works as well as chamber music, piano music and many part-songs.

Ask me why I send you here  
The firstling of the infant year?  
Ask me why I send to you  
This primrose all bepearl'd with dew?  
I straight will whisper in your ears:  
The sweets of love are washed with tears.

Ask me why this flower doth shew  
So yellow, green, and sickly too?  
Ask me why the stalk is weak  
And bending, [yet it doth not break]?  
I must tell you:— These discover  
What doubts and fears are in a lover.

Thomas Carew (1594/5-1640)  
Some attribute this poem to Robert Herrick (1591-1674)  
Editor's Note: this edition uses what appears to be an accepted  
best variant of the poem.

### 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 performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

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

David Anderson  
SHORCHOR Music  
1706 NE 177th St.  
Shoreline, WA 98155 USA

