



Looking For Spring

Charles Hartford Lloyd
(1849-1919)

Charles Harford Lloyd (1849-1919) was born in Gloucestershire and studied at Magdalen Hall, Oxford. While there, he, along with his friend Hubert Parry, founded the Oxford Musical Club. He was the club's first president. He was appointed organist at Gloucester in 1876 and at Christ Church Cathedral, Oxford, in 1882. In 1892, he became a music teacher at Eton College. Upon his retirement in 1914, he was appointed organist at the Chapel Royal. His choral compositions are mostly anthems and part-songs but he did write a number of cantatas, odes, and instrumental works.

As a bridegroom awaiting the bride,
We have longed for thy coming, O Spring;
The snowdrop, thy herald, thy herald and guide,
Foreran thee, foretold thee, and died.
And yet thy lingering wing tarries, and time grows late,
And we grow weary, we grow weary, weary that wait.
Come hither, O Spring!

The crocus that strewed for thy way
Its purple and gold together
Has looked for thee day after day;
No more now, no more can it stay,
It begins to sicken and wither.
The swallows look out o'er the deep,
And the buds are a-weary of sleep.
Come hither, O Spring.

F. Wyville Home

Looking for Spring

C. H. Lloyd

Allegretto ♩ = 120

S *mf* As a bride - groom a - wait - ing the bride, as a

A *mf* As a bride - groom a - wait - ing the bride, a - wait - ing the

T *mf* As a bride - groom a - wait - ing the

B *mf* As a bride - groom a - wait - ing the

S ³ bride - groom a - wait - ing the bride, We have long'd _____ for thy com - ing, O

A bride, a - wait - ing the bride, We have long'd _____ for thy com - ing, O

T ⁸ bride, a - wait - ing the bride, We have long'd _____ for thy com - ing, O

B bride, a - wait - ing the bride, We have long'd _____ for thy com - ing, O



Looking for Spring

7

S Spring; The snow - drop, the

A Spring; The snow - drop, the

T Spring; The snow - drop, the snow - drop,

B Spring; The snow - drop, the snow - drop,

11

S snow - drop, the snow - drop, thy her - ald, thy her - ald and

A snow - drop, the snow - drop, thy her - ald, thy her - ald and

T the snow - drop, thy her - ald, thy her - ald and

B the snow - drop, thy her - ald, thy her - ald and

15

S guide, Fore - ran thee, fore - told thee, and

A guide, Fore - ran thee, fore - told thee, and

T guide, Fore - ran thee, fore - told thee, and

B guide, Fore - ran thee, fore - told thee, and

Looking for Spring

18 *rit.* *a tempo* *mf*

S died. And yet thy lin - ger - ing wing

A died. And yet thy lin - ger - ing wing

T died. And yet thy lin - ger - ing wing

B died. And yet thy lin - ger - ing wing

22 *p*

S tar - ries, and time grows late, And we grow

A tar - ries, and time grows late, And we grow

T tar - ries, and time grows late, And we grow

B tar - ries, and time grows late, And we grow

25 *pp*

S wear - y, we grow wear - y, wear - y that

A wear - y, we grow wear - y, wear - y that

T wear - y, we grow wear - y, wear - y that

B wear - y, we grow wear - y, wear - y that

Looking for Spring

a tempo

30

S wait. _____ Come hith - er, come hith - er, O

A wait. _____ Come hith - er, come hith - er, O

T wait. _____ Come

B wait. _____ Come

33

S Spring, Come hith - er, come hith - er, O

A Spring, Come hith - er, O Spring, come hith - er, O

T hith - er, come hith - er, O Spring, Come hith - er, O

B hith - er, come hith - er, O Spring, Come hith - er, O

35

S Spring, come hith - er, O Spring, come _____

A Spring, come hith - er, O Spring, come

T Spring, come hith - er, O Spring, come

B Spring, come hith - er, O Spring, come

Looking for Spring

38

S hith - er, O Spring! *mf* The cro - cus that strewed for thy

A hith - er, O Spring! *mf* The cro - cus that strewed for thy

T hith - er, O Spring! *mf* The

B hith - er, O Spring! *mf* The

41

S way Its pur - ple and gold to - geth - er Has

A way Its pur - ple and gold to - geth - er Has

T cro - cus that strewed Its pur - ple and gold to - geth - er Has

B cro - cus that strewed Its pur - ple and gold to - geth - er Has

44

S looked for thee day af - ter day; *p* No more now,

A looked for thee day af - ter day; *p* No more now,

T looked for thee day af - ter day; *p* No

B looked for thee day af - ter day; *p* No

Looking for Spring

48

S no more — now, no more now, no

A no more — now, no more now, no

T more — now, no more — now, no more now, no

B more — now, no more — now, no more now, no

52

S more can it stay, no more now, no more can it stay,

A more can it stay, no more now, no more can it stay,

T more can it stay, no more now, no more can it stay,

B more can it stay, no more now, no more can it stay,

55

S It be - gins to sick - en and with - - -

A It be - gins to sick - en and with - - -

T It be - gins to sick - en and with - - -

B It be - gins to sick - en and with - - -

mf *p* *rit.*

Looking for Spring

58 *a tempo*

S *mf* er. The swal - lows look out o'er the deep, the

A *mf* er. The swal - lows look out o'er the deep, the

T *mf* er. The swal - lows look out o'er the deep, the

B *mf* er. The swal - lows look out o'er the deep, the

61 *p*

S *p* swal - lows look out o'er the deep, And the buds are a -

A *p* swal - lows look out o'er the deep, And the buds are a -

T *p* swal - lows look out o'er the deep, And the buds are a -

B *p* swal - lows look out o'er the deep, And the buds are a -

64 *pp*

S *pp* wear - y, the buds are a - wear - y, a - wear - y of

A *pp* wear - y, the buds are a - wear - y, a - wear - y of

T *pp* wear - y, the buds are a - wear - y, a - wear - y of

B *pp* wear - y, the buds are a - wear - y, a - wear - y of

Looking for Spring

a tempo

69

S sleep. _____ O Spring, O Spring, come _____

A sleep. _____ O Spring, O Spring, come _____

T sleep. _____ O

B sleep. _____ O

Detailed description: This system contains measures 69, 70, and 71. The music is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are written on four staves. The lyrics are: "sleep. _____ O Spring, O Spring, come _____". The Soprano and Alto parts have a melodic line starting on a whole note, followed by quarter notes. The Tenor and Bass parts have a similar melodic line. Dynamics include *mf* (mezzo-forte) and *f* (forte). There are fermatas over the first notes of each line.

72

S hith - er, O Spring, O Spring, come_ hith - er,

A hith - - - er, come hith - er,

T Spring, O Spring, come_ hith - er, O Spring, come hith - er, O

B Spring, O Spring, come_ hith - er, O Spring, come hith - er, O

Detailed description: This system contains measures 72, 73, and 74. The lyrics are: "hith - er, O Spring, O Spring, come_ hith - er," for Soprano; "hith - - - er, come hith - er," for Alto; "Spring, O Spring, come_ hith - er, O Spring, come hith - er, O" for Tenor; and "Spring, O Spring, come_ hith - er, O Spring, come hith - er, O" for Bass. The music continues with quarter and eighth notes. Dynamics include *f* (forte).

75

S come hith - er, O Spring, come_ hith - er, O Spring.

A come hith - er, O Spring, come hith - er, O Spring.

T Spring, come hith - er, O Spring.

B Spring, come hith - er, O Spring.

Detailed description: This system contains measures 75, 76, and 77. The lyrics are: "come hith - er, O Spring, come_ hith - er, O Spring." for Soprano; "come hith - er, O Spring, come hith - er, O Spring." for Alto; "Spring, come hith - er, O Spring." for Tenor; and "Spring, come hith - er, O Spring." for Bass. The music concludes with a final cadence. Dynamics include *f* (forte).

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