



Come to Me Darling!

Hubert P. Main
(1839-1925)

Hubert Platt Main (1839-1925) was born in Ridgefield, Connecticut, and attended his father's singing school as a youth. He was once was disciplined for repeatedly running off from home to hide under the benches in the band room and listening to the music. He went to New York City and worked as an errand boy in a wallpaper house, then in the Bristow & Morse piano company. He helped his father edit the "Sunday School Lute" songbook by Isaac B. Woodbury. He took a position in William B. Bradbury's publishing house and reformed the company as Biglow & Main following Bradbury's death. He sang in all the significant New York choirs and was well known as a choir leader and organist. He composed over 1,000 pieces of music including part songs, singing school songs, Sunday School music, hymns, anthems, etc. He also collected music books and sold his collection of over 3,500 volumes to the Newberry Library in Chicago, Illinois, where they were known as the "Main Library." He died in Newark, New Jersey.

Come to me darling, the moments are long,
While I am waiting and watching for thee;
Come to me darling, with lute and with song,
Tripping so lightly o'er meadow and lea.
Come when all nature is hushed to repose;
Come when the Nightingale sings to the rose.

Softly the dewdrops are pearling the flowers,
Gently the moonlight looks down on the sea;
Lose not the charm of these love-breathing hours,
Come to me darling, I'm waiting for thee.
Come when all nature is hushed to repose;
Come when the Nightingale sings to the rose.

Come, and the Fairies thy footsteps will greet,
Joying, the blush of thy beauty to see;
Rest thee, my darling, where mellow and sweet,
Zephyrs are making their music for thee.
Come when all nature is hushed to repose;
Come when the Nightingale sings to the rose.

Fanny J. Crosby (1820-1915)

Come to Me Darling!

Hubert P. Main

S
A
T
B

Come to me dar - ling, the mo - ments are long, While I am wait - ing and

S
A
T
B

watch - ing for thee; Come to me dar - ling, with lute and with song,

S
A
T
B

Trip - ping so light - ly o'er mead - ow and lea. Come when all na - ture is

Come to Me Darling!

10

S hushed to re - pose; Come when the Night - in - gale sings to the rose;

A hushed to re - pose; Come when the Night - in - gale sings to the rose;

T hushed to re - pose; Come when the Night - in - gale sings to the rose;

B hushed to re - pose; Come when the Night - in - gale sings to the rose;

Detailed description: This system contains the first four staves of the musical score. Each staff is labeled with a voice part: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: 'hushed to re - pose; Come when the Night - in - gale sings to the rose;'. A dynamic marking of *p* (piano) is placed above the first measure of each staff. The Tenor staff has an '8' below the first measure. The Soprano staff has a fermata over the final note.

13

S Come when the Night - in - gale sings to the rose. Soft - ly the dew - drops are

A Come when the Night - in - gale sings to the rose. Soft - ly the dew - drops are

T Come when the Night - in - gale sings to the rose. Soft - ly the dew - drops are

B Come when the Night - in - gale sings to the rose. Soft - ly the dew - drops are

Detailed description: This system contains the next four staves. The lyrics are: 'Come when the Night - in - gale sings to the rose. Soft - ly the dew - drops are'. A dynamic marking of *p* is present. The Tenor staff has an '8' below the first measure. The Soprano staff has a fermata over the final note of the first phrase.

16

S pearl - ing the flowers, Gent - ly the moon - light looks down on the sea;

A pearl - ing the flowers, Gent - ly the moon - light looks down on the sea;

T pearl - ing the flowers, Gent - ly the moon - light looks down on the sea;

B pearl - ing the flowers, Gent - ly the moon - light looks down on the sea;

Detailed description: This system contains the final four staves. The lyrics are: 'pearl - ing the flowers, Gent - ly the moon - light looks down on the sea;'. The Tenor staff has an '8' below the first measure. The Soprano staff has a fermata over the final note.

Come to Me Darling!

19

S Lose not the charm of these love - breath - ing hours, Come to me dar - ling, I'm

A Lose not the charm of these love - breath - ing hours, Come to me dar - ling, I'm

T Lose not the charm of these love - breath - ing hours, Come to me dar - ling, I'm

B Lose not the charm of these love - breath - ing hours, Come to me dar - ling, I'm

22

S wait - ing for thee. *pp* Come when all na - ture is hushed to re - pose; *p*

A wait - ing for thee. *pp* Come when all na - ture is hushed to re - pose; *p*

T wait - ing for thee. *pp* Come when all na - ture is hushed to re - pose; *p*

B wait - ing for thee. *pp* Come when all na - ture is hushed to re - pose; *p*

25

S Come when the Night - in - gale sings to the rose; Come when the Night - in - gale

A Come when the Night - in - gale sings to the rose; Come when the Night - in - gale

T Come when the Night - in - gale sings to the rose; Come when the Night - in - gale

B Come when the Night - in - gale sings to the rose; Come when the Night - in - gale

Come to Me Darling!

28

S sings to the rose. Come, and the Fair - ies thy foot - steps will greet,

A sings to the rose. Come, and the Fair - ies thy foot - steps will greet,

T sings to the rose. Come, and the Fair - ies thy foot - steps will greet,

B sings to the rose. Come, and the Fair - ies thy foot - steps will greet,

31

S Joy - ing, the blush of thy beau - ty to see; Rest thee, my dar - ling, where

A Joy - ing, the blush of thy beau - ty to see; Rest thee, my dar - ling, where

T Joy - ing, the blush of thy — beau - ty to see; Rest thee, my dar - ling, where

B Joy - ing, the blush of thy beau - ty to see; Rest thee, my dar - ling, where

34

S mel - low and sweet, Zeph - yrs are mak - ing their mu - sic for thee.

A mel - low and sweet, Zeph - yrs are mak - ing their mu - sic for thee.

T mel - low and sweet, Zeph - yrs are mak - ing their mu - sic for thee.

B mel - low and sweet, Zeph - yrs are mak - ing their mu - sic for thee.

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37 *p*

S Come when all na - ture is hushed to re - pose; Come when the Night - in - gale

A *p* Come when all na - ture is hushed to re - pose; Come when the Night - in - gale

T *p* 8 Come when all na - ture is hushed to re - pose; Come when the Night - in - gale

B *p* Come when all na - ture is hushed to re - pose; Come when the Night - in - gale

40

S sings to the rose; Come when the Night - in - gale sings to the rose.

A sings to the rose; Come when the Night - in - gale sings to the rose.

T 8 sings to the rose; Come when the Night - in - gale sings to the rose.

B sings to the rose; Come when the Night - in - gale sings to the rose.

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