



V I C T O R I A N W O M E N

**Good Morrow
to my Lady bright**

Clara Angela

Macirone

(1821-1914)

Clara Angela Macirone (1821-1914) was born in London, the daughter of Italian musicians. Her father was a singer and mother a pianist. She studied singing and piano at Royal Academy of Music. She built a reputation as a pianist, then as a teacher at the RAM, developing a system of music teaching that earned recognition by the eminent composer Sir George Macfarren. She was also active as a composer. Most of her compositions are part-songs. These achieved wide recognition through performances by massed choirs at the Crystal Palace and at Exeter Hall. Her part-song "Sir Knight" was the first music heard by Queen Victoria over the telephone in 1878. She died in London.

Good-morrow to my lady bright,
I'll early sing beneath her bower;
Let others serenade by night,
I'll choose the brilliant morning hour:
 Good-morrow, love, good-morrow!

The morn is fair, and like my love;
 Benignant, gracious, so is she;
It sheds a radiance from above;
 And smiles on all, as she on me:
 Good-morrow, love, good-morrow!

Appear, my love, and beam with light;
 Thy lattice is mine orient;
Arise, and bless my longing sight;
 My heart awaits thee, jubilant:
 Good-morrow, love, good-morrow!

Mary Victoria Cowden Clarke (1809-1898) was the daughter of Vincent Novello, composer and founder of the music publishing company that bears his name. Her husband was noted Shakespeare authority and author, Charles Cowden Clarke (1787-1877). She worked with him on studies and authored "The Complete Concordance to Shakespeare" (1845).

Good Morrow to my Lady bright

C. A. Macirone

Allegro brillante con fuoco

Piano



mf



S
A
T
B

mf

Good - mor - row to my la - dy bright, I'll ear - ly

Good - mor - row to my la - dy bright, I'll ear - ly

Good - mor - row to my la - dy bright, I'll ear - ly

Good - mor - row to my la - dy bright, I'll ear - ly

Pno.



mf

Good Morrow to my Lady bright

13

S
sing — be - neath her — bow'r; Let oth - ers ser - e -

A
sing — be - neath her bow'r; Let oth - ers ser - e -

T
sing — be - neath — her bow'r; Let oth - ers ser - e -

B
sing be - neath her bow'r; Let oth - ers ser - e -

Pno.



18

S
nade — by night, I'll choose the bril - liant — morn - ing

A
nade by night, I'll choose the bril - liant — morn - ing

T
nade by night, I'll choose the bril - liant — morn - ing

B
nade by night, I'll choose the bril - liant morn - ing

Pno.

Good Morrow to my Lady bright

23

S *p* hour, I'll choose the bril - liant morn - ing hour: Good - *cresc.*

A *p* hour, I'll choose the bril - liant morn - ing hour: Good - *cresc.*

T *p* hour, I'll choose the bril - liant morn - ing hour: Good - *cresc.*

B *p* hour, I'll choose the bril - liant morn - ing hour: *cresc.*

Pno. *p* *cresc.*



28

S *f* mor - row, love, good - mor - - - row! I'll choose the

A *f* mor - row, love, good - mor - - - row! I'll choose the

T *f* mor - row, love, good - mor - - - row! I'll choose the

B *f* I'll choose the

Pno. *f*

Good Morrow to my Lady bright

33

S
bril - liant morn - ing hour: Good - mor - row, love, good -

A
bril - liant morn - ing hour: Good - mor - - - row, good -

T
bril - liant morn - ing hour: Good - mor - - - row, good -

B
bril - liant morn - ing hour: Good - mor - - - row, good -

Pno.



38

S
mor - row! Good - mor - row, love, good - mor - - - row!

A
mor - row! Good - mor - row, love, good - mor - - - row!

T
mor - row! Good - mor - row, love, good - mor - - - row!

B
mor - row! Good - mor - row, love, good - mor - - - row!

Pno.

Good Morrow to my Lady bright

Pno.

44

Piano accompaniment for measures 44-50. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The right hand features a mix of chords and moving lines, while the left hand provides a steady bass line with some syncopation.



S
A
T
B
Pno.

mf

The morn is fair, and like ___ my love; Be - nig - nant,

The morn is fair, and like my love; ___ Be - nig - nant,

The morn is fair, and like my love; Be - nig - nant,

The morn is fair, and like my love; ___ Be - nig - nant,

mf

Piano accompaniment for the vocal parts. The vocal staves (Soprano, Alto, Tenor, Bass) are aligned with the lyrics. The piano accompaniment is marked *mf* and features a steady bass line with some chordal accompaniment in the right hand.

Good Morrow to my Lady bright

57

S
gra - cious, so is she; It sheds a ra - diance

A
gra - cious, so is she; It sheds a ra - diance

T
gra - cious, so is she; It sheds a ra - diance

B
gra - cious, so is she; It sheds a ra - diance

Pno.



62

S
from a - bove; And smiles on all, as she on

A
from a - bove; And smiles on all, as she on

T
from a - bove; And smiles on all, as she on

B
from a - bove; And smiles on all, as she on

Pno.

Good Morrow to my Lady bright

67

S me, And smiles on all, as she on me: Good - *cresc.*

A me, And smiles on all, as she on me: Good - *cresc.*

T me, And smiles on all, as she on me: Good - *cresc.*

B me, And smiles on all, as she on me: *cresc.*

Pno. *p* *cresc.*



72

S mor - row, love, good - mor - - - row! And smiles on

A mor - row, love, good - mor - - - row! And smiles on

T mor - row, love, good - mor - - - row! And smiles on

B And smiles on

Pno. *f*

Good Morrow to my Lady bright

77

S all, as she on me: Good - mor - row, love, good -

A all, as she on me: Good - mor - - - row, good -

T all, as she on me: Good - mor - - - row, good -

B all, as she on me: Good - mor - - - row, good -

Pno.

82

S mor - row! Good - mor - row, love, good - mor - - - row!

A mor - row! Good - mor - row, love, good - mor - - - row!

T mor - row! Good - mor - row, love, good - mor - - - row!

B mor - row! Good - mor - row, love, good - mor - - - row!

Pno.

Good Morrow to my Lady bright

88

Pno.



S

A

T

B

Pno.

mf

Ap - pear, my love, and beam___ with light; Thy lat - tice

Ap - pear, my love, and beam with light;___ Thy___ lat - tice

Ap - pear, my love, and beam with light; Thy lat - tice

Ap - pear, my love, and beam with light;___ Thy___ lat - tice

Good Morrow to my Lady bright

101

S
is mine o - ri - ent; A - rise, and bless my

A
is mine o - ri - ent; A - rise, and bless my

T
is mine o - ri - ent; A - rise, and bless my

B
is mine o - ri - ent; A - rise, and bless my

Pno.



106

S
long - ing sight; My heart a - waits thee, ju - bi -

A
long - ing sight; My heart a - waits thee, ju - bi -

T
long - ing sight; My heart a - waits thee, ju - bi -

B
long - ing sight; My heart a - waits thee, ju - bi -

Pno.

Good Morrow to my Lady bright

111

S *p* lant, My heart a - waits thee, ju - bi - lant: Good - *cresc.*

A *p* lant, My heart a - waits thee, ju - bi - lant: Good - *cresc.*

T *p* lant, My heart a - waits thee, ju - bi - lant: Good - *cresc.*

B *p* lant, My heart a - waits thee, ju - bi - lant: Good - *cresc.*

Pno. *p* *cresc.*



116

S *f* mor - row, love, good - mor - row! My heart a -

A *f* mor - row, love, good - mor - row! My heart a -

T *f* mor - row, love, good - mor - row! My heart a -

B *f* My heart a -

Pno. *f*

Good Morrow to my Lady bright

121

S
waits thee, — ju - bi - lant: Good - mor - row, love, good -

A
waits thee, ju - bi - lant: Good - mor - - - row, good -

T
waits — thee, ju - bi - lant: Good - mor - - - row, — good -

B
waits — thee, ju - bi - lant: — Good - mor - - - row, good -

Pno.



126

S
mor - row! Good - mor - row, — love, good - mor - - - row!

A
mor - row! Good - mor - row, love, good - mor - - - row!

T
mor - row! Good - mor - row, love, good - mor - - - row!

B
mor - row! Good - mor - row, love, good - mor - - - row!

Pno.

Good Morrow to my Lady bright

132

Pno.

The image shows a piano accompaniment for the piece 'Good Morrow to my Lady bright'. It consists of two staves: a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The piece begins at measure 132. The treble staff features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The bass staff provides a harmonic accompaniment with chords and some moving lines. The piece concludes with a final chord in the treble staff and a whole note in the bass staff.

Novello, Ewer and Co.
(1862)

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