



If to
my lady
faire and true

John Bointer
(1808–1934)

If to my lady fair and true

John Pointer

Moderato $\text{♩} = 72$

S *mf* If to my la - dy fair and true, I could in

A *mf* If to my la - dy fair and true, I could in

T *mf* If to my la - dy fair and true, I could in

B *mf* If to my la - - - dy fair and true, I could in

S ⁴ *cresc.* song my love un - fold, Then I would sing the long day

A *cresc.* song my love un - fold, Then I would sing the long day

T *cresc.* song my love un - fold, Then I would sing the long day

B *cresc.* song my love un - fold, Then I would sing the long day

7

dim. *poco rit.* *mf a tempo*

S through, — Yet would my love be all un - told; In glow - ing

A through, — Yet would my love be all un - told; In glow - ing

T through, — Yet would my love be all un - told; In glow - ing

B through, — Yet would my love be all un - told; In glow - ing

10

S lays — I'd hymn her praise, — Had I A - pol - lo's gold - en

A lays — I'd hymn — her praise, Had I A - pol - lo's gold - en

T lays — I'd hymn her praise, — Had I A - pol - lo's gold - en

B lays — I'd — hymn her praise, Had I A - pol - lo's gold - en

13

mf *cresc.*

S lyre, — And odes de - vise — To her bright eyes, — Whose ra - diance

A lyre, And odes de - vise To her bright eyes, Whose ra - diance

T lyre, — And odes de - vise — To her bright eyes, Whose ra - diance

B lyre, — And odes de - vise — To her bright eyes, Whose

If to my lady fair and true

16

S sets _____ my heart on fire, _____ whose ra - diance sets _____ my heart on

A sets _____ my heart on fire, _____ whose ra - diance sets _____ my heart on

T sets _____ my heart on fire, whose ra - diance sets my heart _____ on _____

B ra - diance sets my heart on fire, my heart, _____ my heart on

f *rit.*

19 *a tempo* *semplice*

S fire. Or could I in the pure white stone, — With per - fect art her im - age

A fire. Or could I in the pure white stone, With per - fect art her im - age

T fire. Or could I in the pure white stone, With per - fect art her im - age

B fire. Or could I in the pure white stone, With per - fect art her im - age

p *semplice*

23 *p* *rit. legato* 3

S trace, Then would she know that love a - lone Gui - deth my

A trace, Then would she know that love a - lone Gui - deth my

T trace, Then would she know that love a - lone Gui - deth my

B trace, Then would she know that love a - lone Gui - deth my

p *rit. legato* 3

26 *a tempo*

S hand to form such grace. *mf* But lack - ing art my suit to

A hand to form such grace. *mf* But lack - ing art my suit

T hand to form such grace. *mf* But lack - ing art my suit to

B hand to form such grace. *mf* But lack - ing art my

29 *cresc.*

S plead In gra - ven stone or po - et's lay, To love un -

A to plead In gra - ven stone or po - et's lay, To love un -

T plead In gra - ven stone or po - et's lay, To

B suit to plead In gra - ven stone or po - et's lay, To love un -

32

S taught O la - dy heed, to love un - taught O la - dy

A taught O la - dy heed, to love un-taught O la - dy

T love un - taught O la - dy heed, to love un - taught O la - dy

B taught O la - dy heed, to love un - taught O la - dy

35 *sempre cresc.*

S heed, _____ And in _____ my heart for ev - er stay, and in _____ my

A *sempre cresc.* heed, _____ And in _____ my heart for ev - er stay, and in _____ my

T *sempre cresc.* heed, _____ And in _____ my heart for ev - er _____ stay, _____ and in _____ my

B *sempre cresc.* heed, And in _____ my heart for ev - er stay, _____ and in _____ my

38

S heart, and in _____ my heart, and in _____ my

A heart, and in _____ my heart, and in _____ my

T heart, _____ and in _____ my heart, _____ and in _____ my

B heart, _____ and in _____ my heart, _____ and in _____ my

40 *ff*

S heart _____ for ev - er stay,

A *ff* heart, in my heart _____ for ev - er stay,

T *ff* heart, in my heart _____ for ev - er stay,

B *ff* heart, in my heart _____ for ev - er stay,

44

S *ff* for ev - - - er stay! _____

A *ff* for ev - - - er stay! _____

T *ff* for ev - - - er stay! _____

B *ff* for ev - - - er stay! _____

Novello and Co.
(1905)

John Pointer (1868–1934) was born in ham, Chester, England. He was active as a pianist, conductor, and composer, and was a long-time editor for Novello and Company, music publishers in London. His most significant work was with editions of Bach cantatas, works by Purcell, and works by Samuel Coleridge-Taylor. He worked with John E. West, chief editor at Novello, to bring out Elgar's principal works. He was skilled as an orchestrator, particularly in connection with light opera. As composer, he mainly wrote songs and part-songs.

If to my lady fair and true,
I could in song my love unfold,
Then I would sing the long day through,
Yet would my love be all untold;
In glowing lays I'd hymn her praise,
Had I Apollo's golden lyre,
And odes devise
To her bright eyes,
Whose radiance sets my heart on fire.

Or could I in the pure white stone,
With perfect art her image trace,
Then would she know that love alone
Guideth my hand to form such grace.
But lacking art my suit to plead
In graven stone or poet's lay,
To love untaught
O lady heed,
And in my heart for ever stay!

William Gurney Rothery (1858-1930)

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