



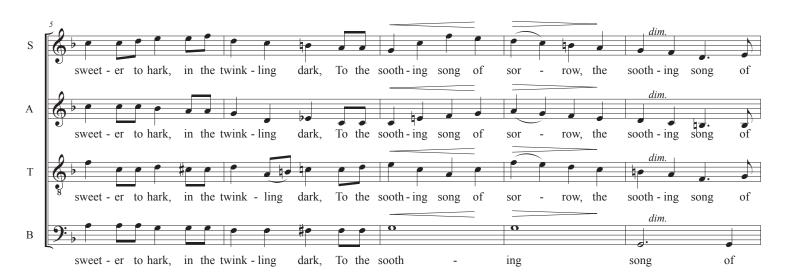
## Tis sweet to hear the merry lark

Tohn Pointer (1858–1934)

## 'Tis sweet to hear the merry lark

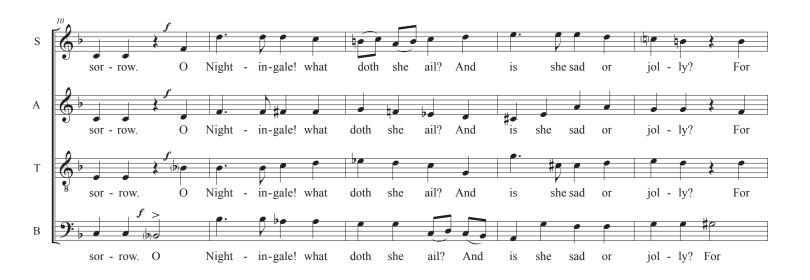
John Pointer

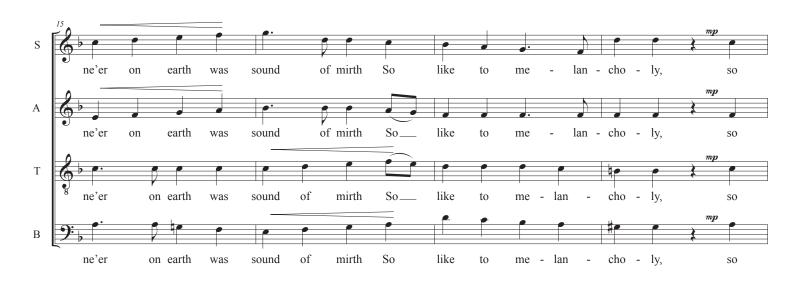


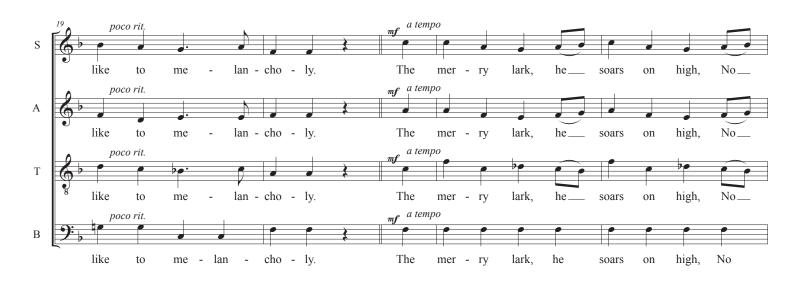




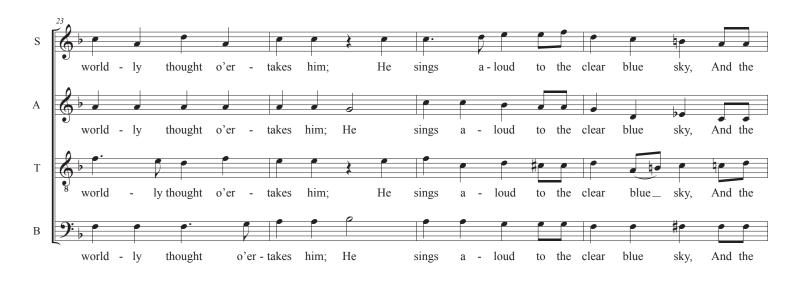
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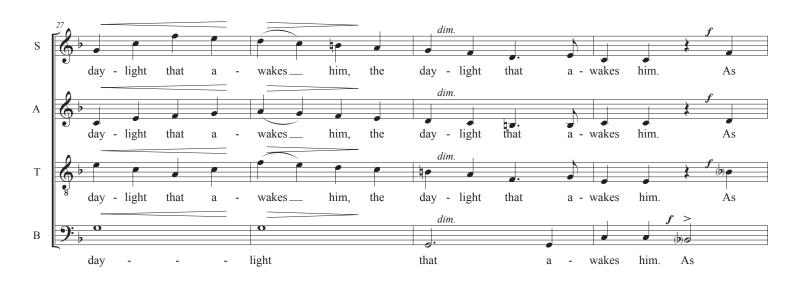




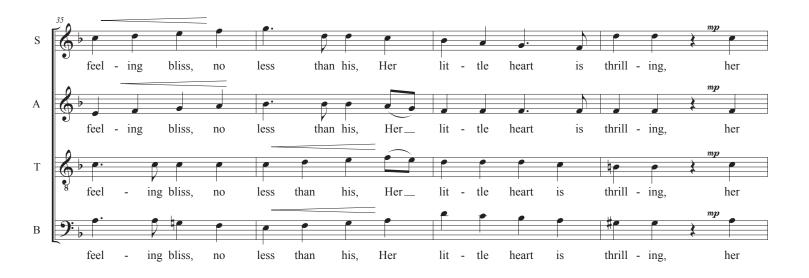




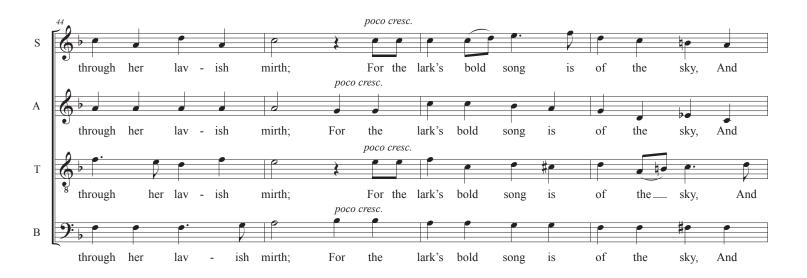


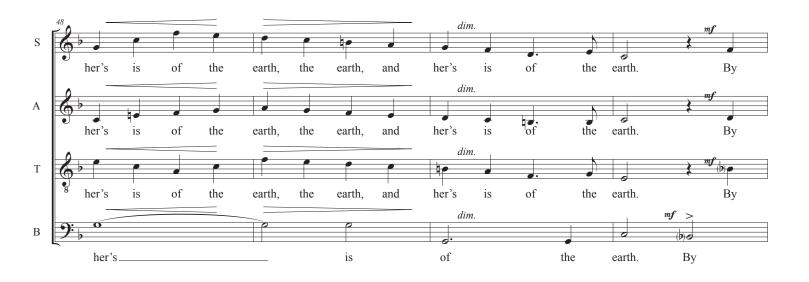


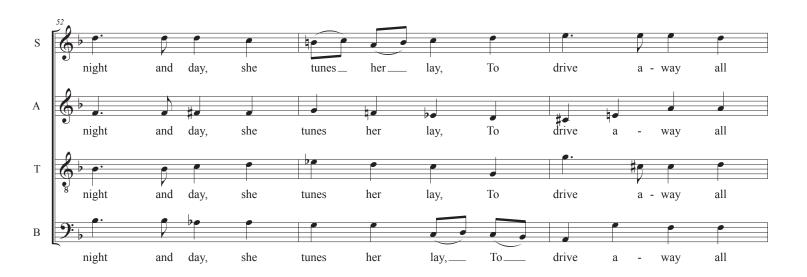


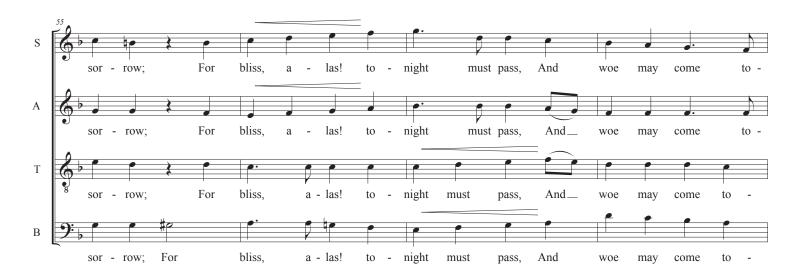


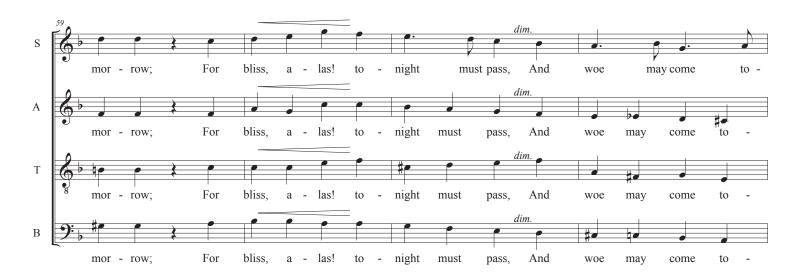


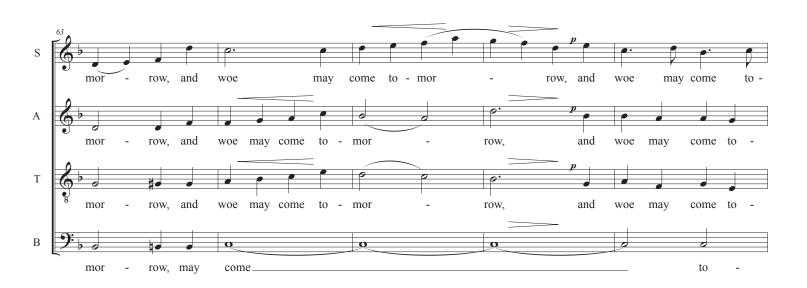


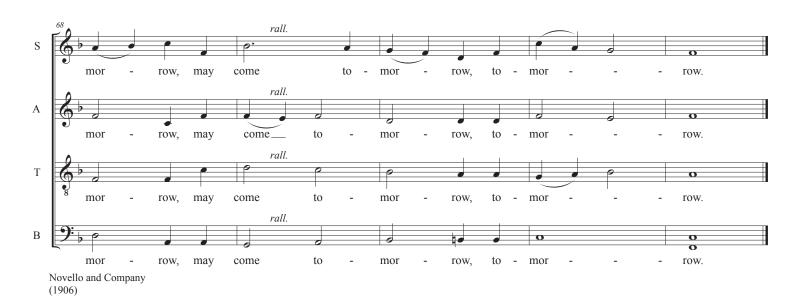












**John Pointer** (1868–1934) was born in ham, Chester, England. He was active as a pianist, conductor, and composer, and was a long-time editor for Novello and Company, music publishers in London. His most significant work was with editions of Bach cantatas, works by Purcell, and works by Samuel Coleridge-Taylor. 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.

'Tis sweet to hear the merry lark,
That bids a blithe good-morrow;
But sweeter to hark, in the twinkling dark,
To the soothing song of sorrow.
Oh nightingale! What doth she ail?
And is she sad or jolly?
For ne'er on earth was sound of mirth
So like to melancholy.

The merry lark, he soars on high, No worldly thought o'ertakes him; He sings aloud to the clear blue sky, And the daylight that awakes him. As sweet a lay, as loud, as gay, The nightingale is trilling; With feeling bliss, no less than his, Her little heart is thrilling. Yet ever and anon, a sigh Peers through her lavish mirth; For the lark's bold song is of the sky, And hers is of the earth. By night and day, she tunes her lay, To drive away all sorrow; For bliss, alas! to-night must pass, And woe may come to-morrow.

Hartley Coleridge (1796-1849)

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