



This world is all
a fleeting show

S. W. Gale
(1827-1875)

Simon Waley Waley (1827-1875) was born in Finsbury, Middlesex, England. He became a very successful businessman and was a member of the London Stock Exchange. He was very active in the Jewish community in London. He studied music privately under a number of accomplished musicians, including Sir William Sterndale Bennett, and became an active amateur musician, known as composer and skilled pianist. He died in London. His compositions include service music for the Synagogue, a few orchestral and instrumental pieces, pieces for piano, songs, and part-songs.

This world is all a fleeting show,
For man's illusion given;
The smiles of Joy, the tears of Woe,
Deceitful shine, deceitful flow—
There's nothing true, but Heaven!

And false the light on Glory's plume,
As fading hues of Even;
And Love and Hope, and Beauty's bloom,
Are blossoms gather'd for the tomb—
There's nothing bright, but Heaven!

Poor wand'ers of a stormy day!
From wave to wave we're driven,
And Fancy's flash, and Reason's ray,
Serve but to light the troubled way—
There's nothing calm, but Heaven!

Thomas Moore (1779-1852)

This world is all a fleeting show

S. W. Waley

Moderato ♩ = 108

S This world is all a fleet - ing show, For_ man's il - lu - sion giv - en; The

A This world is all a fleet - ing show, For_ man's il - lu - sion giv - en; The

T This world is all a fleet - ing show, For_ man's il - lu - sion giv - en; The

B This world is all a fleet - ing show, For_ man's il - lu - sion giv - en; The

S smiles of Joy, the tears of Woe, De - ceit - ful shine, de - ceit - ful flow-

A smiles of Joy, the tears of Woe, De - ceit - ful shine, de - ceit - ful flow-

T smiles of Joy, the tears of Woe, De - ceit - ful shine, de - ceit - ful flow-

B smiles of Joy, the tears of Woe, De - ceit - ful shine, de - ceit - ful flow-



This world is all a fleeting show

S *cresc.* There's noth - ing true, but Heav - en! *mf* There's noth - ing true, but Heav - en! There's

A *cresc.* There's noth - ing true, but Heav - en! *mf* There's noth - ing true, but Heav - en! There's

T *cresc.* There's noth - ing true, but Heav - en! *mf* There's noth - ing true, but Heav - en! There's

B *cresc.* There's noth - ing true, but Heav - en! *mf* There's noth - ing true, but Heav - en! There's

14 S *cresc.* noth - ing true, but Heav - en! *f* but Heav - - - en! *dim.* *p*

A *cresc.* noth - ing true, but Heav - en! *f* but Heav - - - en! *dim.* *p*

T *cresc.* noth - ing true, but Heav - en! *f* but Heav - - - en! *dim.* *p*

B *cresc.* noth - ing true, _____ but Heav - - - en! *f* *dim.* *p*

S *p* And false the light on Glo - ry's plume, As ___ fad - ing hues of E - ven; And

A *p* And false the light on Glo - ry's plume, As ___ fad - ing hues of E - ven; And

T *p* And false the light on Glo - ry's plume, As ___ fad - ing hues of E - ven; And

B *p* And false the light on Glo - ry's plume, As ___ fad - ing hues of E - ven; And

This world is all a fleeting show

22

S Love and Hope, and Beau - ty's bloom, Are blos - soms gath - er'd for the tomb-

A Love and Hope, and Beau - ty's bloom, Are blos - soms gath - er'd for the tomb-

T Love and Hope, and Beau - ty's bloom, Are blos - soms gath - er'd for the tomb-

B Love and Hope, and Beau - ty's bloom, Are blos - soms gath - er'd for the tomb-

26

S *cresc.* There's noth - ing bright, but Heav - en! *mf* There's noth - ing bright, but Heav - en! There's

A *cresc.* There's noth - ing bright, but Heav - en! *mf* There's noth - ing bright, but Heav - en! There's

T *cresc.* There's noth - ing bright, but Heav - en! *mf* There's noth - ing bright, but Heav - en! There's

B *cresc.* There's noth - ing bright, but Heav - en! *mf* There's noth - ing bright, but Heav - en! There's

31

S *cresc.* noth - ing bright, but Heav - en! *f* but Heav - - - en! *dim.* *p*

A *cresc.* noth - ing bright, but Heav - en! *f* but Heav - - - en! *dim.* *p*

T *cresc.* noth - ing bright, but Heav - en! *f* but Heav - - - en! *dim.* *p*

B *cresc.* noth - ing bright, but Heav - - - en! *f* *dim.* *p*

This world is all a fleeting show

35

S *p* Poor wan - d'ers of a storm - y day! From wave to wave we're driv - en, And

A *p* Poor wan - d'ers of a storm - y day! From wave to wave we're driv - en, And

T *p* Poor wan - d'ers of a storm - y day! From wave to wave we're driv - en, And

B *p* Poor wan - d'ers of a storm - y day! From wave to wave we're driv - en, And

40

S Fan - cy's flash, and Rea - son's ray, Serve but _____ to light the trou - bled way-

A Fan - cy's flash, and Rea - son's ray, Serve but _____ to light the trou - bled way-

T Fan - cy's flash, and Rea - son's ray, Serve but _____ to light the trou - bled way-

B Fan - cy's flash, and Rea - son's ray, Serve but _____ to light the trou - bled way-

44

S *cresc.* There's noth - ing calm, but Heav - en! *mf* There's noth - ing calm, but Heav - en! There's

A *cresc.* There's noth - ing calm, but Heav - en! *mf* There's noth - ing calm, but Heav - en! There's

T *cresc.* There's noth - ing calm, but Heav - en! *mf* There's noth - ing calm, but Heav - en! There's

B *cresc.* There's noth - ing calm, but Heav - en! *mf* There's noth - ing calm, but Heav - en! There's

This world is all a fleeting show

49 *cresc.* *f* *dim.* *p*

S noth - ing calm, but Heav - en! but Heav - - - en!

A *cresc.* *f* *dim.* *p*

A noth - ing calm, but Heav - en! but Heav - - - en!

T *cresc.* *f* *dim.* *p*

T noth - ing calm, but Heav - en! but Heav - - - en!

B *cresc.* *f* *dim.* *p*

B noth - ing calm, _____ but Heav - - - en!

Novello, Ewer and Co.
(1867)

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If recorded, notification and attribution would be appropriate professional courtesies.

For a full description of these requests and more scores, visit:
www.shorchor.net

