



# **The enchantress**

**George James Webb  
(1803-1887)**

**George James Webb** (1803-1887) was born at Rushmore Lodge, near Salisbury in Wiltshire, England. He trained early in England and was an organist in Falmouth, England. He emigrated to Boston, Massachusetts, in 1830. He was organist at the Old South Church in Boston for nearly 40 years and was organist at the Boston Church of the New Jerusalem. With Lowell Mason, he founded the Boston Academy of Music. He was president of the Handel and Haydn Society. In 1871, he left Boston, taught in New York from 1876-1885, and retired to Orange, New Jersey. He was an editor for the journals "The Music Library" and "The Music Cabinet." He published the books "Vocal Techniques" and "Voice Culture," and was editor and arranger of the collections "Young Ladies' Vocal Class Book," "The Glee Hive," "The New Odeon," "The Vocalist," the "Little Songster," and "Cantica Laudis." He composed organ music, choral music, songs, and hymns. His most well-known composition is his part-song "'Tis Dawn, the Lark is Singing." The original song was well received and later adapted as a hymn with the addition of sacred words "Stand up, stand up for Jesus."

There sits by yonder stream  
A lady darkly rare,  
And sings, as in a dream,  
While braiding up her hair:  
O, venture not too near,  
That melody to hear!  
Beware! beware!

Her smile is bright and bold,  
Her tresses sweeping low;  
A mystic ring of gold  
Is on her lofty brow.  
O, pass her quickly by,  
There's mischief in her eye!  
Beware! beware!

Full many a knight of yore  
Hath sought that lady rare;  
But they are seen no more  
Whom she once doth ensnare,  
Good angels shield ye well  
From such unholy spell!  
Beware! beware!

# The enchantress

G. J. Webb

Andante

S  
There sits by yon - der stream A la - dy dark - ly rare, And

A  
There sits by yon - der stream A la - dy dark - ly rare, And

T  
There sits by yon - der stream A la - dy dark - ly rare, And

B  
There sits by yon - der stream A la - dy dark - ly rare, And

5  
S  
sings, as in a dream, While braid - ing up her hair: O,

A  
sings, as in a dream, While braid - ing up her hair: O,

T  
sings, as in a dream, While braid - ing up her hair: O,

B  
sings, as in a dream, While braid - ing up her hair: O,

## The enchantress

9 *cresc.* *mf*

S ven - ture not too near, That mel - o - dy to hear! Be -

A *cresc.* *mf*

A ven - ture not too near, That mel - o - dy to hear! Be -

T *cresc.* *mf*

T ven - ture not too near, That mel - o - dy to hear! Be -

B *cresc.* *mf*

B ven - ture not too near, That mel - o - dy to hear! Be -

13

S ware! Be - ware! Be - ware! Be - ware!

A ware! Be - ware! Be - ware! Be - ware!

T ware! Be - ware! Be - ware! Be - ware!

B ware! Be - ware! Be - ware! Be - ware!

*mf*

S Her smile is bright and bold, Her tress - es sweep - ing low; A

A *mf*

A Her smile is bright and bold, Her tress - es sweep - ing low; A

T *mf*

T Her smile is bright and bold, Her tress - es sweep - ing low; A

B *mf*

B Her smile is bright and bold, Her tress - es sweep - ing low; A

# The enchantress

21

S mys - tic ring of gold Is on her loft - y brow. O,

A mys - tic ring of gold Is on her loft - y brow. O,

T mys - tic ring of gold Is on her loft - y brow. O,

B mys - tic ring of gold Is on her loft - y brow. O,

25 *cresc.* *mf*

S pass her quick - ly by, There's mis - chief in her eye! Be -

A pass her quick - ly by, There's mis - chief in her eye! Be -

T pass her quick - ly by, There's mis - chief in her eye! Be -

B pass her quick - ly by, There's mis - chief in her eye! Be -

29

S ware! Be - ware! Be - ware! Be - ware!

A ware! Be - ware! Be - ware! Be - ware!

T ware! Be - ware! Be - ware! Be - ware!

B ware! Be - ware! Be - ware! Be - ware!

## The enchantress

33 *mf*

S Full man - y\_a knight of yore Hath sought that la - dy rare; But

A Full man - y\_a knight of yore Hath sought that la - dy rare; But

T Full man - y\_a knight of yore Hath sought that la - dy rare; But

B Full man - y\_a knight of yore Hath sought that la - dy rare; But

38

S they are seen no more Whom she once doth en - snare, Good

A they are seen no more Whom she once doth en - snare, Good

T they are seen no more Whom she once doth en - snare, Good

B they are seen no more Whom she once doth en - snare, Good

42 *cresc.* *mf*

S an - gels shield ye well From such un - ho - ly spell! Be -

A *cresc.* an - gels shield ye well From such un - ho - ly spell! Be -

T *cresc.* an - gels shield ye well From such un - ho - ly spell! Be -

B *cresc.* an - gels shield ye well From such un - ho - ly spell! Be -

# The enchantress

46

S  
ware! Be - ware! Be - ware! Be - ware!

A  
ware! Be - ware! Be - ware! Be - ware!

T  
ware! Be - ware! Be - ware! Be - ware!

B  
ware! Be - ware! Be - ware! Be - ware!

Detailed description: This is a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics for all parts are 'ware! Be - ware! Be - ware! Be - ware!'. The Soprano part starts with a treble clef and a '46' above the first measure. The Alto part also starts with a treble clef. The Tenor part starts with a treble clef and an '8' below the first measure. The Bass part starts with a bass clef. Each part has a melodic line with notes and rests, and a corresponding line of lyrics. The lyrics are aligned with the notes: 'ware!' is under the first note, 'Be -' is under the second note, 'ware!' is under the third note, 'Be -' is under the fourth note, 'ware!' is under the fifth note, and 'Be - ware!' is under the sixth note. There are slurs over the first two notes of each phrase and over the last two notes of each phrase. The score ends with a double bar line and a fermata over the final note of each part.

Mason & Law  
(1850)

## **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](http://www.shorchor.net)

