

SO SAITH MY FAIR.

when now and then she talketh with me of love. Love
talketh with me of love. Love is a sprite that
when now and then she talketh with me of love. Love is a sprite that
when now and then she talketh. Love is a sprite that walk -
talketh with me of love. Love is a sprite that
when now and then she talketh with me of love, of love.

is a sprite that walketh, that soars and flies, . . . and none a-live can hold him,
walketh, Love is a sprite that walketh, that soars and flies, . . . and
walk - eth, a sprite that walketh, that soars and flies, . . .
- - eth, a sprite that walketh, that soars and flies, . . . and none alive can
walketh, Love is a sprite that walketh, that soars and flies, . . . and .
a sprite that walketh. that soars and flies, . . . and
a sprite that walketh, that soars and flies, . . . and

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and none alive can hold . . . him, nor touch him, nor . . .
none a-live can hold him, nor touch him,
and none a - live can hold him, nor touch him,
hold him, and none a-live can hold . . . him, nor touch him,
and none a-live can hold him, nor touch him,
none a-live can hold him, and none a-live can hold him, nor touch him,

8va.

. . . be - hold him.
nor be - hold him.
nor be - hold him.
nor be - hold him. Yet when her eyes she
nor be - hold him. Yet when her eyes she
nor be - hold him. Yet when her eyes

8va.

SO SAITH MY FAIR.

Yet
Yet when her
Yet when her
turn - - - eth, I spy where he so - journ - eth,
turn - - - eth, I spy where he so - journ - eth,
she turn - eth, I spy where he so - journ - eth,

The first system of the musical score consists of seven staves. The top three staves are vocal lines for three voices, each with the lyrics 'Yet', 'Yet when her', and 'Yet when her' respectively. The bottom four staves are piano accompaniment. The first two piano staves have lyrics 'turn - - - eth, I spy where he so - journ - eth,' and 'turn - - - eth, I spy where he so - journ - eth,' with 'cres.' markings above the notes. The third piano staff has the lyric 'she turn - eth, I spy where he so - journ - eth,'. The piano part features a complex rhythmic pattern with many sixteenth notes.

when her eyes she turn - - - eth, I spy where he so - journ - eth,
eyes she turn - - - eth, I spy where he so - journ - eth,
eyes she turn - eth, I spy where he so - journ - eth,

The second system of the musical score consists of seven staves. The top three staves are vocal lines with lyrics: 'when her eyes she turn - - - eth, I spy where he so - journ - eth,', 'eyes she turn - - - eth, I spy where he so - journ - eth,', and 'eyes she turn - eth, I spy where he so - journ - eth,'. The bottom four staves are piano accompaniment. The piano part continues with the same complex rhythmic pattern as the first system.

SO SAITH MY FAIR.

in her eyes, there he flies, in her eyes, there he flies, in her eyes, there he flies, but none can
in her eyes, there he flies, in her eyes, there he flies, in her eyes, there he flies, but none can
in her eyes, there he flies, but none can

The first system of the musical score consists of five staves. The top three staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "in her eyes, there he flies, in her eyes, there he flies, in her eyes, there he flies, but none can in her eyes, there he flies, in her eyes, there he flies, in her eyes, there he flies, but none can in her eyes, there he flies, but none can". The bottom two staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The piano part features a rhythmic accompaniment with chords and moving lines.

touch him, till on her lips he couch him. .
touch him,
touch him,
till on her lips he couch him. Yet when her eyes she turn - - -
till on her lips he couch him. Yet when her eyes she turn - - -
till on her lips he couch him. Yet when her eyes she

The second system of the musical score consists of eight staves. The top three staves are vocal lines in treble clef with a key signature of two sharps. The lyrics are: "touch him, till on her lips he couch him. . touch him, touch him, till on her lips he couch him. Yet when her eyes she turn - - - till on her lips he couch him. Yet when her eyes she turn - - - till on her lips he couch him. Yet when her eyes she". The bottom five staves are piano accompaniment in treble and bass clefs, with a key signature of two sharps. The piano part features a rhythmic accompaniment with chords and moving lines, including dynamic markings like *f* and *p*.

SO SAITH MY FAIR.

Yet when her eyes she
Yet when her eyes she
Yet when her eyes
- - eth, I spy where he so - journ - eth.
- - eth, I spy where he so - journ - eth.
turn - eth, I spy where he so - journ - eth.

p
p
p
cres.

turn - - - eth, I spy where he so - journ - eth, in her eyes there he
turn - - - eth, I spy where he so - journ - eth, in her eyes there he
she turn - eth, I spy where he so - journ - eth, in her eyes there he

SO SAITH MY FAIR.

flies, in her eyes there he flies, in her eyes there he flies, but none can catch him.

flies, in her eyes there he flies, in her eyes there he flies, but none can catch him.

flies, but none can catch him, till from her lips he

till from her lips he

till from her lips he

till from her lips he

dim. In her eyes there he flies, in her eyes there he flies.

dim. In her eyes there he flies, in her eyes there he flies.

dim. fetch him. *8va. lower.* In her eyes there he flies, *loco.* but none can

fetch him. . . . In her eyes there he flies, in her eyes there he

fetch him. In her eyes there he

fetch him, in her eyes there he flies, but

SO SAITH MY FAIR.

cres.
 In her eyes there he flies, but none can catch him, till *ff*
cres.
 In her eyes there he flies, but none can catch him, till *ff*
 catch him, till *ff*
 flies, in her eyes there he flies, but none can catch him, till *ff*
 flies, in her eyes there he flies, but none can catch him, till *ff*
 none can catch . . . him, till *ff*
 8va.

from her lips he fetch him, till from her lips he fetch him.
 from her lips he fetch him, till from her lips he fetch him.
 from her lips he fetch him, till from her lips he . . . fetch him.
 from her lips he fetch him, till from her lips he fetch him.
 from her lips he fetch him, till from her lips he fetch him.
 from her lips he fetch him, till from her lips he fetch him.
 from her lips he fetch him, till from her lips he fetch him.