

1842

Lady of Beauty

Knyvett

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LADY OF BEAUTY,

A SERENADE

BY

KNYVETT.

Price 25 cts. nett.



BOSTON:

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LADY OF DEATH

A BRILLIANT

MYSTERY

CHAPTER I

THE

THE

LADY OF BEAUTY.

The musical score is written for piano and three voices (First Voice, Second Voice, Bass). The piano accompaniment is in 2/4 time with a key signature of two sharps (F# and C#). The vocal parts are in the same key and time. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *ad lib.* (ad libitum). The lyrics are: "O la-dy, sweet la-dy, O la-dy, sweet lady, un-veil those eyes." and "The stars . . . are dim, the moon . . . is gone, the stars are dim, the moon is gone. This The stars are dim, the moon is gone, the stars are dim, the moon is gone. This The stars are dim, The moon is gone,".

Piano Accompaniment:

The piano part begins with a *p* (piano) dynamic. The first system shows a *pp* (pianissimo) marking. The second system shows a *f* (forte) marking. The third system shows a *p* (piano) marking. The fourth system shows a *ff* (fortissimo) marking. The fifth system shows a *f* (forte) marking. The sixth system shows a *f* (forte) marking. The seventh system shows a *f* (forte) marking. The eighth system shows a *f* (forte) marking. The ninth system shows a *f* (forte) marking. The tenth system shows a *f* (forte) marking. The eleventh system shows a *f* (forte) marking. The twelfth system shows a *f* (forte) marking. The thirteenth system shows a *f* (forte) marking. The fourteenth system shows a *f* (forte) marking. The fifteenth system shows a *f* (forte) marking. The sixteenth system shows a *f* (forte) marking. The seventeenth system shows a *f* (forte) marking. The eighteenth system shows a *f* (forte) marking. The nineteenth system shows a *f* (forte) marking. The twentieth system shows a *f* (forte) marking. The twenty-first system shows a *f* (forte) marking. The twenty-second system shows a *f* (forte) marking. The twenty-third system shows a *f* (forte) marking. The twenty-fourth system shows a *f* (forte) marking. The twenty-fifth system shows a *f* (forte) marking. The twenty-sixth system shows a *f* (forte) marking. The twenty-seventh system shows a *f* (forte) marking. The twenty-eighth system shows a *f* (forte) marking. The twenty-ninth system shows a *f* (forte) marking. The thirtieth system shows a *f* (forte) marking. The thirty-first system shows a *f* (forte) marking. The thirty-second system shows a *f* (forte) marking. The thirty-third system shows a *f* (forte) marking. The thirty-fourth system shows a *f* (forte) marking. The thirty-fifth system shows a *f* (forte) marking. The thirty-sixth system shows a *f* (forte) marking. The thirty-seventh system shows a *f* (forte) marking. The thirty-eighth system shows a *f* (forte) marking. The thirty-ninth system shows a *f* (forte) marking. The fortieth system shows a *f* (forte) marking. The forty-first system shows a *f* (forte) marking. The forty-second system shows a *f* (forte) marking. The forty-third system shows a *f* (forte) marking. The forty-fourth system shows a *f* (forte) marking. The forty-fifth system shows a *f* (forte) marking. The forty-sixth system shows a *f* (forte) marking. The forty-seventh system shows a *f* (forte) marking. The forty-eighth system shows a *f* (forte) marking. The forty-ninth system shows a *f* (forte) marking. The fiftieth system shows a *f* (forte) marking. The fifty-first system shows a *f* (forte) marking. The fifty-second system shows a *f* (forte) marking. The fifty-third system shows a *f* (forte) marking. The fifty-fourth system shows a *f* (forte) marking. The fifty-fifth system shows a *f* (forte) marking. The fifty-sixth system shows a *f* (forte) marking. The fifty-seventh system shows a *f* (forte) marking. The fifty-eighth system shows a *f* (forte) marking. The fifty-ninth system shows a *f* (forte) marking. The sixtieth system shows a *f* (forte) marking. The sixty-first system shows a *f* (forte) marking. The sixty-second system shows a *f* (forte) marking. The sixty-third system shows a *f* (forte) marking. The sixty-fourth system shows a *f* (forte) marking. The sixty-fifth system shows a *f* (forte) marking. The sixty-sixth system shows a *f* (forte) marking. The sixty-seventh system shows a *f* (forte) marking. The sixty-eighth system shows a *f* (forte) marking. The sixty-ninth system shows a *f* (forte) marking. The seventieth system shows a *f* (forte) marking. The seventy-first system shows a *f* (forte) marking. The seventy-second system shows a *f* (forte) marking. The seventy-third system shows a *f* (forte) marking. The seventy-fourth system shows a *f* (forte) marking. The seventy-fifth system shows a *f* (forte) marking. The seventy-sixth system shows a *f* (forte) marking. The seventy-seventh system shows a *f* (forte) marking. The seventy-eighth system shows a *f* (forte) marking. The seventy-ninth system shows a *f* (forte) marking. The eightieth system shows a *f* (forte) marking. The eighty-first system shows a *f* (forte) marking. The eighty-second system shows a *f* (forte) marking. The eighty-third system shows a *f* (forte) marking. The eighty-fourth system shows a *f* (forte) marking. The eighty-fifth system shows a *f* (forte) marking. The eighty-sixth system shows a *f* (forte) marking. The eighty-seventh system shows a *f* (forte) marking. The eighty-eighth system shows a *f* (forte) marking. The eighty-ninth system shows a *f* (forte) marking. The ninetieth system shows a *f* (forte) marking. The ninety-first system shows a *f* (forte) marking. The ninety-second system shows a *f* (forte) marking. The ninety-third system shows a *f* (forte) marking. The ninety-fourth system shows a *f* (forte) marking. The ninety-fifth system shows a *f* (forte) marking. The ninety-sixth system shows a *f* (forte) marking. The ninety-seventh system shows a *f* (forte) marking. The ninety-eighth system shows a *f* (forte) marking. The ninety-ninth system shows a *f* (forte) marking. The hundredth system shows a *f* (forte) marking.

Vocal Parts:

FIRST VOICE. *p* O la-dy, sweet la-dy, O la-dy, sweet lady, un-veil those eyes. *f ad lib.*

SECOND VOICE. *p* O la-dy, sweet la-dy, O la-dy, sweet lady, un-veil those eyes. *f*

BASS. *p* O la-dy, sweet la-dy, O la-dy, sweet lady, un-veil those eyes. *f*

PIANO-FORTE. *p* The stars . . . are dim, the moon . . . is gone, the stars are dim, the moon is gone. This *f* *Colla voce.*

a tempo. p

The stars are dim, the moon is gone, the stars are dim, the moon is gone. This

The stars are dim, The moon is gone,

a tempo. p

hour's for love, for love a - - lone, *mf* O hear its sighs

hour's for love, for love a - - lone, *mf* O hear its sighs

This hour's for love, for love a - - lone, *mf* O hear its sighs

p La-dy of beauty, a-way, away, Roses will fade as time flies on, Weep when you must, but now be gay,

p La-dy of beauty, a-way, away, Roses will fade as time flies on, Weep when you must, but now be gay,

p La-dy of beauty, a-way, away, Roses will fade as time flies on, Weep when you must, but now be gay,

Life is too short to be sighing on. Roses will fade time flies on

Life is too short to be sighing on. Roses will fade, time flies on.

Life is too short to be sighing on. Roses will fade, time flies on.

fa la la lal la la fa la la la fa la la lal la la la

fa la la lal la la fa la la la fa la la lal la la la

fa la lal la fa la la fa la la la la.

fa la la lal la la fa la la la fa la la lal la la la. *Repeat Forte.*

fa la la lal la la fa la la la fa la la lal la la la. *Repeat Forte.*

8va.

8va.

HOW GREAT IS THE PLEASURE.

How great is the pleasure, how sweet the de-light, When soft love and mu-sic to-gether u-nite.

How great is the pleasure, how sweet the de-light, When love, soft love, and mu-sic u-nite.

Sweet, sweet, how sweet the de-light, When harmony, sweet harmony and love do u-nite.

Handwritten musical notation on multiple staves, including lyrics and musical notes. The text is mirrored across the page, suggesting bleed-through from the reverse side.

HOW COME IS THE SILENCE

Handwritten musical notation on multiple staves, including lyrics and musical notes. The text is mirrored across the page, suggesting bleed-through from the reverse side.