



The Primrose

Henry Leslie (1822-1896)

Andante sostenuto ♩ = 66

S *p* Ask me why I send you here This first - ling of the

A *p* Ask me why I send you here This first - ling of the

T *p* Ask me why I send you here This first - ling of the

B *p* Ask me why I send you here This first - ling of the

S ⁴ in - fant year? Ask me why I send to you

A in - fant year? Ask me why I send to you This

T in - fant year? Ask me why I send to you

B in - fant year? Ask me why I send to you This prim - rose

The Primrose

7

S — This prim - rose all be - pearl'd with dew? Straight will I whis - per

A prim - rose all be - pearl'd with dew? Straight will I whis - per

T — This prim - rose all be - pearl'd with dew? Straight will I whis - per

B all be - pearl'd with dew? Straight will I whis - per

10 *cresc.*

S in your ears, Straight will I whis - per in your ears: The

A in your ears, Straight will I whis - per in your ears: The

T in your ears, Straight will I whis - per in your ears: The

B in your ears, Straight will I whis - per in your ears: The

13 *f* *dim.* *p*

S sweets of love are wash'd with tears. Ask me why this

A sweets of love are wash'd with tears. Ask me why this

T sweets of love are wash'd with tears. Ask me why this

B sweets of love are wash'd with tears. Ask me why this

The Primrose

18

S flow'r doth shew So yel - low, green, and sick - ly too? Ask me why this

A flow'r doth shew So yel - low, green, and sick - ly too? Ask me why this

T flow'r doth shew So yel - low, green, and sick - ly too? Ask me why this

B flow'r doth shew So yel - low, green, and sick - ly too? Ask me why this

22

S stalk is weak And bend - ing, [yet it doth not break]?

A stalk is weak And bend - ing, [yet it doth not break]?

T stalk is weak And bend - ing, [yet it doth not break]?

B stalk is weak And bend - ing, [yet it doth not break]?

25

S I must tell you:— These dis - co - ver What doubts and fears are

A I must tell you:— These dis - co - ver What doubts and fears are

T I must tell you:— These dis - co - ver What doubts and fears are

B I must tell you:— These dis - co - ver What doubts and fears are

cresc.

The Primrose

28

S in a lo - ver, what doubts and fears are in a lo - ver.

A in a lo - ver, what doubts and fears are in a lo - ver.

T in a lo - ver, what doubts and fears are in a lo - ver.

B in a lo - ver, what doubts and fears are in a lo - ver.

Novello, Ewer and Co.
(1875-1890)

Henry David Leslie (1822-1896) was born in London, England. He studied the cello as a youth, later playing in the Sacred Harmonic Society. In 1855, he organized an a cappella singing society. The society grew to 200 voices and became known as "Henry Leslie's Choir." The choir won numerous international competition prizes and enjoyed a strong reputation for singing unaccompanied music, both ancient and modern. He also became conductor of the Guild of Amateur Musicians. In 1864, Leslie established a National College of Music, but the college survived only two years. In 1878, Leslie and others made another attempt to form a national music school. This effort was successful, becoming the predecessor of the Royal College of Music. After he retired, he founded the Oswestry School of Music and its Festival of Village Choirs. Throughout his life, he was a champion of amateur choral musicians. He composed symphonies, oratorios, sacred works as well as chamber music, piano music and many part-songs.

Ask me why I send you here
The firstling of the infant year?
Ask me why I send to you
This primrose all bepearl'd with dew?
I straight will whisper in your ears:
The sweets of love are washed with tears.

Ask me why this flower doth shew
So yellow, green, and sickly too?
Ask me why the stalk is weak
And bending, [yet it doth not break]?
I must tell you:— These discover
What doubts and fears are in a lover.

Thomas Carew (1594/5-1640)

Some attribute this poem to Robert Herrick (1591-1674) Editor's Note: this edition uses what appears to be an accepted best variant of the poem.

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