



Words by  
J. W. Stephenson.  
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(England) Allegretto

# "The Brooklet"

(Chorus for 12 all Voices)

Music by  
J. W. Stephenson

First system of musical notation, including vocal staves (T) and piano accompaniment (B). The key signature is two sharps (F# and C#) and the time signature is 6/8. The first vocal staff (T) begins with the lyrics "pp. La la la la etc." and ends with "mf. The". The second vocal staff (T) ends with "la, la,". The piano accompaniment (B) includes the lyrics "pp. La la la la etc." and features a bass line with a "La!" in the first measure.

Second system of musical notation, including vocal staves (T) and piano accompaniment (B). The lyrics for the first vocal staff are "Brook-let sings joy-ous-ly ov - er the peb-bles," and "Al- los + Tre-bles, Such Mus-ic it is that the Trout in their <sup>measure,</sup> are". The second vocal staff includes the instruction "(Hum!)". The piano accompaniment (B) includes the instruction "mf. Ten-ors and Bass, with Al-tos + Tre-bles, (Humming)".

list-ening in and with ev-i-dent plea-sure Hum!

are lis-ten-ing in Hum!

with ev-i-dent pleasure

*Allegro*

*ff* Ho! Ho!! Ho Ho Ho Ho!! Ho, Ho, said a Trout to his

*ff* Ho! Ho!! Ho! Ho!! Ho Ho Ho! Ho!! Ho, Ho, said a Trout to his

faith ful young mate *p* (humming) The  
 faith ful young mate *p* Hm. The  
 faith ful young mate *mf* To his faith-ful young mate his faith-ful young mate.

Flies on the sur- face are real-ly first rate *p* (Humming)  
 Flies on the sur- face are really first rate. *p* (Hum.)  
 are rea lly first rate are

(Humming)

The flies on the sur- face are really first rate The flies on the

Humming.

The flies on the

really first rate.

*meno mosso*

Sur- face are really first rate are really first rate. then a fish or nearby best

sur face are really first rate, are really first rate

*pp*

down-ward his fly and Shy-ness her a-rose to the Bait..... and her Shy-ness a-rose to the Bait. Then a fisher near by cast down his fly ward

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and her

*pp* Ooo! ..... *rit.* Her Shy-ness a-rose to the Bait: Ah me! Her *rit.*

*pp* Ooo! ..... *rit.* Her

*pp* Ooo! ..... *rit.* Her

Shy-ness a-rose to the Bait. Yes her Shy-ness a-rose to the Bait. Her Shy-ness a-rose to the Bait, Ah me!

Rit. ----- a tempo.

pp. Rit.

Shyness sealed her fate. Ah, me! Ah, me! Ah, me! Her shyness sealed her fate. Whm! .....

had her fate. had her fate.

pp. Whm. ....

Ad a tempo

Tempo I.

..... Her shyness had sealed her fate. La la la ..

mp yet the Brook let on with sings

..... Her shyness had sealed her fate. La

La La

poes. Accell: cresc.

never a care, with never a care  
 yet the Brooklet sings on with never a care,

nev - er a care

never a care, never a care, never a care,  
 yet the Brooklet sings on with

Pia Mosso



*Broader ff.*

*You will observe I have made a few pencil corrections.*

*Dec. 1928  
J. Ross*



Handwritten musical notation on two staves. The top staff contains a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The notation includes several chords and melodic lines. The word "Adagio" is written above the staff. The bottom staff contains a bass clef and similar musical notation.

Handwritten musical notation on two staves, continuing from the previous section. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several annotations and markings, including the word "Adagio" written vertically on the left side. The notation appears to be a sketch or a working draft of a musical piece.