



# How I love the festive boy

## (Anacreontic)

Part Songs for Mixed voices  
Opus 8  
No. 2

Alexander Campbell Mackenzie  
(1847~1935)

**Allegro vivace** ♩ = 112

S  
How \_\_\_ I love the fes - tive boy, the fes - tive boy, How I

A  
How \_\_\_ I love the fes - tive boy, the fes - tive boy, how I love the fes - tive boy, I

T  
How \_\_\_ I love the fes - tive boy, the fes - tive boy, I love the fes - tive boy, I

B  
How \_\_\_ I love the fes - tive boy, the fes - tive boy, I love the fes - tive boy, I

7

S love the fes - tive boy, Trip - ping wild the dance of joy,

A love the fes - tive boy, Trip - ping wild the dance of

T love the fes - tive boy, Trip - ping wild the dance of joy,

B love the fes - tive boy, Trip - ping wild the dance of

12

S Trip - ping wild — the dance of joy, — the dance of joy, — the dance of

A joy, Trip - ping wild the dance of joy, — the dance of joy, — the dance of

T Trip - ping, trip - ping, trip - ping, trip - ping wild the dance — of

B joy, Trip - ping, trip - ping, trip - ping, trip - ping wild the dance — of

16

S joy, — the dance — of joy, — the dance of joy, Oh, how — I

A joy, — the dance — of joy, — the dance of joy, — Oh, how — I

T joy, — the dance — of joy, — the dance of joy, Oh, how I

B joy, — the dance — of joy, — the dance of joy, — Oh, how — I

*molto cresc.*

*f*

*pp*

21

S *cresc.* *f* love the fes - tive boy. *ff* How I love the mel - low

A *cresc.* *f* love the fes - tive boy, the fes - tive boy. *ff* How I love the mel - low

T *cresc.* *f* love the fes - tive boy. *ff* How I love the mel - low

B *cresc.* *f* love the fes - tive boy. *ff* How I love the mel - low

27

S *f* sage, How I love the mel - low sage, *p* Smil - ing through the veil of

A *f* sage, How I love the mel - low sage,

T *f* sage, How I love the mel - low sage, *p* Smil - ing through the veil of

B *f* sage, How I love the mel - low sage,

31

S age, *pp* And when - e'er, when - e'er this

A Smil - ing through the veil of age, *pp* And when - e'er this

T age, *pp* And when - e'er this

B Smil - ing through the veil of age, *pp* And when - e'er this

36

S man of years In the dance of joy ap - pears, Age is on his

A man of years In the dance of joy ap - pears, Age is on his

T man of years In the dance of joy ap - pears, Age is on his

B man of years In the dance of joy ap - pears, Age is on his

44

S tem - ples hung, Age is on his tem - ples hung, Age

A tem - ples hung, Age is on his tem - ples hung,

T tem - ples hung, Age is on his tem - ples hung,

B tem - ples hung, Age is on his tem - ples hung,

50

S is on his tem - ples hung; But his heart, his

A Age is on his tem - ples hung; But his heart, his

T Age is on his tem - ples hung; But his heart, his

B Age is on his tem - ples hung; But his heart, his

56

S *dim.* heart is young, But *p* his heart, his heart, his heart is

A *dim.* heart is young, But his heart, his heart, his heart is

T *dim.* heart is young, But his heart, his heart, his heart is

B *dim.* heart is young, But his heart, his heart, his heart is

62

S young, his heart is young, his heart is young, his heart is

A young, his heart is young, his heart is young, his heart is young,

T young, his heart is young, his heart is young, his heart is young,

B young, his heart is young, his heart is

66

S *f* young, his heart is young. — How *a tempo ff* I love the fes - tive boy, the fes - tive

A *f* — his heart is young. How *ff* I love the fes - tive boy, the fes - tive

T *f* — his heart is young. How *ff* I love the fes - tive boy, the fes - tive

B *f* young, his heart is young. — How *ff* I love the fes - tive boy, the fes - tive

71

S boy, How— I love the fes - tive

A boy, How— I love the fes - tive boy, I love the fes - tive

T boy, I love the fes - tive boy, I love the fes - tive

B boy, I love the fes - tive boy, I love the fes - tive

75

S boy, Trip - ping wild the dance of joy,

A boy, Trip - ping wild the dance of

T boy, Trip - ping wild the dance of joy,

B boy, Trip - ping wild the dance of

79

S Trip - ping wild the dance of joy, trip - ping

A joy, Trip - ping wild the dance of joy, trip - ping

T Trip - ping, trip - ping, trip - ping, trip - ping, trip - ping

B joy, Trip - ping, trip - ping, trip - ping, trip - ping, trip - ping,

82

S wild, trip - ping wild, trip - ing wild the dance of joy, the dance of

A wild, trip - ping wild, trip - ping wild the dance of joy, the dance of

T wild the dance of joy, trip - ping, trip - ping, trip - ping, trip - ping wild the

B trip - ping, trip - ping, trip - ping, trip - ping, trip - ping, trip - ping, trip - ping wild the

86

S joy, the dance of joy, the dance of joy, the dance of

A joy, the dance of joy, the dance of joy, the dance of

T dance of joy, the dance of joy, the dance of

B dance of joy, the dance of joy, the dance of

91

S joy, Oh, how I love the fes - tive boy.

A joy, Oh, how I love the fes - tive boy, the fes - tive boy.

T joy, Oh, how I love the fes - tive boy.

B joy, Oh, how I love the fes - tive boy.

**Sir Alexander Campbell Mackenzie** (1847-1935) was born in Edinburgh, Scotland, into a musical family. At the age of eight he was playing nightly in his father's orchestra and soon was sent to Germany for his musical education. In 1862, he was admitted to the Royal Academy of Music in London. He was awarded a King's Scholarship and augmented the income by playing in theatre and music hall pit-bands, as well as in classical concerts. In 1865 Mackenzie returned to Edinburgh, teaching privately and in local colleges and, in 1873, conducting the Scottish Vocal Association. Mackenzie's heavy workload began to undermine his health. He began composing full-time, spending much time in the company of Franz Liszt. In early 1888 Mackenzie was appointed as the principal of the Royal Academy of Music, a post he held for 36 years until his retirement in 1924. Together with Hubert Parry and Charles Villiers Stanford, he was regarded as one of the fathers of the British musical renaissance in the late nineteenth century.

How I love the festive boy,  
Tripping wild the dance of joy.  
How I love the mellow sage,  
Smiling through the veil of age,  
And whene'er this man of years  
In the dance of joy appears,  
Age is on his temples hung,  
But his heart is young.

Translated by Thomas Moore (1779-1852)

#### 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 performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:  
[www.shorchor.net](http://www.shorchor.net)

