

THE ORPHEUS

A COLLECTION OF

GLEES AND PART-SONGS

FOR

MALE VOICES.

VOL. II.

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WEIGHING ANCHOR

FOUR-PART SONG FROM THE CANTATA, "OUTWARD BOUND"

THE WORDS BY JOHN OXFENFORD

THE MUSIC COMPOSED BY
G. A. MACFARREN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 8o & 81, Queen Street (E.C.)

Allegro.

1st TENOR.
The an-chor while we raise, We wak-en thoughts of form-er days, The

2nd TENOR.
The an-chor while we raise, We wak-en thoughts of form-er days, The

1st BASS.
The an-chor while we raise, We wak-en thoughts of form-er days, The

2nd BASS.
The an-chor while we raise, We wak-en thoughts of form-er days, The

Allegro.

PIANO.
♩ - 63.

waves that round us swell Some good old sto-ry plain-ly tell. The lin-go that they

waves that round us swell Some good old sto-ry plain-ly tell. The lin-go that they

waves that round us swell Some good old sto-ry plain-ly tell. The

waves that round us swell . . Some good old sto-ry plain-ly tell. The

WEIGHING ANCHOR.

talk, A landsman's brain would baulk; We know it well; Wher-e'er we roam, At
 talk, A landsman's brain would baulk; We know it well; Wher-e'er we roam, At
 lin-go that they talk, A brain would baulk; We know it well; Wher-e'er we roam, At
 lin-go that they talk, A brain would baulk; We know it well; Wher-e'er we roam, At

sea the sai-lor ev-er feels at home. Then heave and ho, sing rum-be-low, Yo
 sea the sai-lor ev-er feels at home. Then heave and ho, sing rum-be-low, Yo
 sea the sai-lor ev-er feels at home. Then heave and ho, sing rum-be-low, Yo
 sea the sai-lor ev-er feels at home. Then heave and ho, sing rum-be-low, Yo

ho, yo ho, yo ho, . . . and off we go, . . . and off we go.
 ho, yo ho, yo ho, and off we go, . . . and off we go.
 ho, yo ho, yo ho, and off we go, . . . and off we go.
 ho, yo ho, yo ho, . . . and off we go, . . . and off we go.

WEIGHING ANCHOR.

p
 We see brave Nel-son's shade, And hear the gal-lant words he said: "My
 We see brave Nel-son's shade, And hear the gal-lant words he said: "My
 We see brave Nel-son's shade, And hear the gal-lant words he said: "My
 We see brave Nel-son's shade, And hear the gal-lant words he said: "My

men, your du - ty do, For Eng-land this ex - pects of you;" Tra -
 men, your du - ty do, For Eng-land this ex - pects of you;" Tra -
 men, your du - ty do, For Eng-land this ex - pects of you;"
 men, your du - ty do, . . . For Eng-land this ex - pects of you;"

- fal-gar's no - ble fight Shall cheer our dreams at night; We'll
 - fal-gar's no - ble fight Shall cheer our dreams at night; We'll
 Tra - fal-gar's no - ble fight Shall cheer at night; We'll
 Tra - fal-gar's no - ble fight Shall cheer at night; We'll

WEIGHING ANCHOR.

cres.
 spin long yarns of what we've seen, And shout a - new "Bri - tan - nia and our
cres.
 spin long yarns of what we've seen, And shout a - new "Bri - tan - nia and our
cres.
 spin long yarns of what we've seen, And shout a - new "Bri - tan - nia and our
cres.
 spin long yarns of what we've seen, And shout a - new "Bri - tan - nia and our

f
 Queen." Then heave and ho, sing rum - be - low, Yo ho, yo ho, yo
f
 Queen." Then heave and ho, sing rum - be - low, Yo ho, yo ho, yo
f
 Queen." Then heave and ho, sing rum - be - low, Yo ho, yo ho, yo
f
 Queen." Then heave and ho, sing rum - be - low, Yo ho, yo ho, yo

sf
 ho, . . and off we go, . . and off . . we go.
sf
 ho, and off we go, . . and off . . we go.
sf
 ho, and off we go, . . and off . . we go.
sf
 ho, . . and off we go, . . and off . . we go.

I WISH TO TUNE MY QUIV'RING LYRE

A GLEE FOR FOUR VOICES

THE POETRY WRITTEN BY LORD BYRON

THE MUSIC COMPOSED BY

T. F. WALMISLEY.

London : NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

p *Larghetto maestoso.* *cres.*

ALTO.
I wish to tune my quiv' - ring lyre To deeds of fame and

1st TENOR.
I wish to tune my quiv' - ring lyre To deeds of

2nd TENOR.
p *cres.*
I wish to tune my quiv' - ring lyre To deeds of fame and

BASS.
p *cres.*
I wish to tune my quiv' - ring lyre To deeds of fame and

PIANO.
p *cres.*

notes of fire, To e - cho from its ris - - ing swell How

fame and notes of fire, To e - cho from its ris - ing swell.....

notes of fire, To e - cho from its ris - - ing swell How

notes of fire, To e - cho from its ris - - ing swell How

cres.

I WISH TO TUNE MY QUIV'RING LYRE.

he - roes fought, and na - tions fell! How he - roes fought, and
 How he - roes fought, and na - tions fell! How he - roes fought,
 he - roes fought, and na - tions fell! How he - roes fought, and
 he - roes fought, and na - tions fell! How he - roes fought, and

f

na - tions fell! How he - roes fought, and na - tions fell!
 and na - tions fell! How he - roes fought, and na - tions fell!
 na - tions fell! How he - roes fought, and na - tions fell!
 na - tions fell! How he - roes fought, and na - tions fell!

dim. ritard.
dim. tr
dim.
dim. ritard

I WISH TO TUNE MY QUIV'RING LYRE.

Con spirito.

The dy - ing chords..... are strung a - new, To war, to

The dy - ing chords are strung a - now, To

The dy - ing chords are strung a - new, To war, to

The dy - ing chords are strung a - new, To

Con spirito.

war my harp is due, To war, to war my harp is due, my harp is

war my harp is due, To war, to war my harp is due, my harp is

war my harp is due, To war, to war my harp is due, my harp is

war my harp is due, To war, to war my harp is due, my harp is

war my harp is due, To war my harp is due; With

I WISH TO TUNE MY QUIV'RING LYRE.

due; With glow - ing strings..... the ep - ic strain To Jove's great son I

due; With glow - ing strings..... the ep - ic strain To Jove's great son I

due; With glow - ing strings the ep - ic, ep - ic strain To Jove's great son I

glow - - ing strings the ep - ic strain, The ep - ic strain To Jove's great son I

raise a - gain, To Jove's great son I raise a - gain, I raise a - gain.

raise a - gain, To Jove's great son I raise a - gain, I raise a - gain.

raise a - gain, To Jove's great son I raise a - gain, I raise a - gain.

raise a - gain, To Jove's great son I raise a - gain, I raise a - gain.

8va.....

I WISH TO TUNE MY QUIV'RING LYRE.

Affettuoso.
p

All, all in vain my way-ward lyre Wakes sil - ver notes of soft de - sire, Wakes

All, all in vain my way-ward lyre Wakes sil - ver notes of soft de - sire, Wakes

ritard. *Maestoso.* *f*

sil - ver notes of soft de - sire. Renown'd in arms,

sil - ver notes of soft de - sire. Adieu ye chiefs renown'd in arms, Adieu the

renown'd in arms,

renown'd in arms,

ritard. *Maestoso.* *f*

I WISH TO TUNE MY QUIV'RING LYRE.

of war's a - larms, To o - ther deeds my soul is strung, And sweet-er
 clang of war's a - larms, To o - ther deeds my soul is strung, And sweet-er
 of war's a - larms, To o - ther deeds my soul is strung, And sweet-er
 of war's a - larms, To o - ther deeds my soul is strung, And sweet-er

notes shall now be sung, And sweeter notes shall now be sung, And sweet-er
 notes shall now be sung.
 notes shall now be sung, sweet - er notes shall now be sung, And sweet - er
 notes shall now be sung.

I WISH TO TUNE MY QUIV'RING LYRE.

rit. *Andante con moto.*
pp
 notes shall now be sung. My harp shall all, all its pow'rs
sostenuto.
 My harp shall all its pow'rs re-
rit. *pp*
 notes shall now be sung. My harp shall all, all its pow'rs
pp
 My harp shall all, all its pow'rs
rit. *Andante con moto.*
pp

rall. *a tempo.*
 re - veal, To tell the tale my heart must feel,
 - veal, To tell the tale my heart..... must feel,
 re - veal, To tell the tale my heart must feel,
rall. *a tempo.*
 re - veal, To tell the tale my heart must feel, must feel

I WISH TO TUNE MY QUIV'RING LYRE.

cres.

Love a - lone my lyre shall claim, In songs of bliss and

Love, love a - lone my lyre shall claim, In songs of bliss and

Love a - lone my lyre shall claim, In songs of bliss and

Love a - lone my lyre shall claim, In songs of bliss and

cres.

dim. *cres.* *Ritard on the repeat.*

sighs of flame, In songs of bliss and sighs of flame.

sighs of flame, In songs of bliss..... and sighs of flame.

sighs of flame, In songs of bliss..... and sighs of flame.

sighs of flame, In songs of bliss..... and sighs of flame.

dim. *cres.* *Ritard on the repeat.*

sighs of flame, In songs of bliss..... and sighs of flame.

dim. *cres.*

DEDICATED TO HIS FRIEND LIONEL BENSON, ESQ.

CHEERFULNESS

GLEE FOR MALE VOICES

THE WORDS FROM SHAKSPEARE'S "MERCHANT OF VENICE."

THE MUSIC COMPOSED BY

CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro risoluto.

ALTO.
Let me play the fool, let me play, let me play the fool,

TENOR.
Let me play the fool, let me play, let me play the fool,

1st BASS.
Let me play the fool, let me play, let me play the fool, play the fool,

2nd BASS.
Let me play the fool, let me play, let me play the fool, play the fool,

PIANO.
(ad. lib.)
♩ = 100.

let me play the fool, play the fool, let me play the fool: With *p*

let me play the fool, play the fool, let me play the fool: With

let me play the fool, let me play, let me play the fool, play the fool:

let me play the fool, let me play, let me play the fool, play the fool:

CHEERFULNESS.

Leggiero scherzoso. *cres.*

mirth and laugh-ter * let old wrin-kles, old wrinkles come, with *cres.*

mirth *p* and laugh-ter * let old wrin-kles, old wrinkles come, with

With mirth . . * and laugh-ter let old wrinkles come,

and laugh-ter, and laugh-ter let old wrinkles come, with mirth

Leggiero scherzoso. *cres.*

mirth and laugh-ter * let old wrin-kles, old wrinkles come; And let my

mirth *cres.* and laugh-ter * let old wrin-kles, old wrinkles come; And let my

with mirth . . * and laugh-ter let old wrinkles come; And let my

and laugh-ter, and laugh-ter let old wrinkles come; * And let my

liv - er * ra - ther heat, rather heat with wine, Than my heart cool . . * with

liv - er * ra - ther heat, rather heat with wine, Than my heart cool . . * with

liv - er * ra - ther heat, rather heat with wine, with wine, * Than my heart cool . . * with

liv - er rather heat with wine, * Than my heart cool * with

* This sign means where to take breath.

CHEERFULNESS.

sf mor-ti-fy-ing groans, with groans, with groans, *with mor-ti-fy-ing groans. Why
dim. *p* *dim.* *p* *f*
sf mor-ti-fy-ing groans, with groans, with groans, *with mor-ti-fy-ing groans. Why
dim. *p* *dim.* *p* *f*
sf mor-ti-fy-ing groans, with groans, *with mor-ti-fy-ing groans. Why
dim. *p* *dim.* *p* *f*
sf mor-ti-fy-ing groans, with groans, *with mor-ti-fy-ing groans. Why
dim. *p* *dim.* *p* *f*

should a man *whose blood is warm with-in, Sit like his grand-sire *out ..
 should a man *whose blood is warm with-in, Sit like his grand-sire *cut ..
 should a man *whose blood is warm with-in, Sit like his grand-sire
 should a man *whose blood is warm with-in, Sit like his grand-sire

p dolce. .. in a-la-bas-ter? Sleep, when he wakes? ..
p dolce. .. in a-la-bas-ter? *dolce.* Sleep when he wakes?
 cut in a-la-bas-ter? *pp dolce.* Sleep, sleep when he wakes? *cres.*
 cut in a-la-bas-ter? *pp* Sleep, sleep, sleep when he wakes? and *cres.*

CHEERFULNESS.

cres.
cres. and creep in - to the jaundice By be - ing peevish,
cres. and creep, . . * and creep in - to the jaundice By be - ing peevish, * peevish,
cres. and creep, . . . in - to the jaundice By be - ing peevish,
 creep, . . and creep, . . * and creep in - to the jaundice By be - ing peevish,

pee - vish, by be - ing pee - vish,
 pee - vish, by be - ing pee - vish, pee - vish,
 pee - vish, pee - vish, by be - ing pee - vish, pee - vish,
 pee - vish, pee - vish, by be - ing pee - vish, pee - vish,

un poco rit. *molto rall.*
 peevish? Sleep when he wakes? and creep . . . in - to the jaun - dice?
 peevish? Sleep when he wakes? and creep . . . in - to the jaun - dice?
 peevish? Sleep when he wakes? and creep . . . in - to the jaun - dice?
 peevish? Sleep when he wakes? and creep . . . in - to the jaun - dice?
 peevish? Sleep when he wakes? and creep . . . in - to the jaun - dice?
p un poco rit. *pp molto rall.*

CHEERFULNESS.

cres.
 mirth and laugh-ter * let old wrin - kles, old wrin-kles come, with *p*
 mirth and laugh-ter * let old wrin - kles, old wrin-kles come, with *p*
 with mirth . . * and laugh-ter let old wrin-kles come, with
 and laugh-ter, and laugh-ter let old wrin-kles come, . . . with

mirth, . . . * with mirth and laugh-ter * let old
 mirth and laugh-ter, * with mirth . . . and laugh-ter * let old
 mirth . . . and laugh-ter * let old
 mirth and laugh-ter, * with mirth and laugh-ter let old

leggiro brillante. (laughing.)
 wrinkles, old wrinkles come, ah ah ah ah ah ah ah ah ah ah
 wrinkles, old wrinkles come, (laughing.) ah ah ah ah ah ah ah ah ah ah
 wrinkles, old wrinkles come, (laughing.) ah ah ah ah ah ah ah ah ah ah ! with mirth, with
 wrinkles, old wrinkles come, * ah ah ah ah ah ah ah ah ah ah ! with mirth, with
leggiro brillante.

CHEERFULNESS.

ah! let old wrin - kles come, ah ah ah
 ah! let olc wrin - kles come, ah ah ah ah ah
 mirth let old wrin - kles come, ah ah ah ah ah ah ah
 mirth let old wrin - kles come, ah ah ah ah ah ah ah ah ah

f *pp*

ah ah ah ah ah ah ah ah ah ah! let old wrin - kles come, with
 ah ah ah ah ah ah ah ah ah ah! let old wrin - kles come, with
 ah! with mirth, with mirth let old wrin - kles come, with mirth . .
 ah! with mirth, with mirth let old wrin - kles come, with

Più mosso.
f *pp* *p*

mirth and laugh - ter let old wrin - kles come!
 mirth and laugh - ter let old wrin - kles come!
 . . . and laugh - ter, . . . with mirth let old wrin - kles come!
 mirth and laugh - ter let old wrin - kles come!

cres. *f ritard.* *f*

DEDICATED TO HIS FRIEND T. RATLIFF, ESQ.

HOW DEAR TO ME THE HOUR

GLEE FOR MALE VOICES

THE WORDS WRITTEN BY THOMAS MOORE

THE MUSIC COMPOSED BY

CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 82, Queen Street (E.C.)

Andantino tranquillo.
sotto voce.

ALTO.
How dear . . . to me the hour when day-light dies, .. And

TENOR.
How dear to me* the hour . . . when day-light dies, .. And

1st BASS.
How dear to me the hour when day-light dies, .. And

2nd BASS.
How dear to me the hour when day-light dies, .. And

PIANO.
pp sotto voce.

sun - beams melt a - long the si-lent sea, .. For then sweet *cres.*

sun - beams melt* a - long . . . the si-lent sea, .. For then sweet *cres.*

sun - beams melt a - long the si-lent sea, .. For then sweet

sun - beams melt a - long the si-lent sea, ..

* This sign means where to take breath.

HOW DEAR TO ME THE HOUR.

cres.

dreams . . * of o - - ther days a - rise, . . And mem' - - ry

dreams . . . * of o - - ther days a - rise, . . And mem' - ry

dreams . . * of o - - ther days a - rise, . . And mem' - ry

For then sweet dreams . . of o - - ther days a - rise, . .

breathes * her ves - - per sigh to thee! . For then sweet dreams of

breathes . . . * her ves - - per sigh to thee! . For then sweet dreams of

breathes * her ves - - per sigh to thee! . For then sweet dreams

And mem' - ry breathes her ves - per sigh to thee! . For then sweet dreams of

cres.

o - - ther days, . . * of o - - ther days a - rise, . . And mem' - ry breathes her

o - - ther days, . . * of o - - ther days a - rise, . . And mem' - ry breathes her

of o - - ther days, of o - - ther days a - rise, . . And mem' - ry breathes

o - - ther days, . . * of o - - ther days a - rise, . . And mem' - ry breathes her

HOW DEAR TO ME THE HOUR.

cres. *f*

ves - per sigh, . . . * her ves - - per sigh to thee, . . . * her

cres. *f*

ves - per sigh, . . . * her ves - - per sigh to thee, . . . * her

cres. *f*

her ves - per sigh, her ves - per sigh to thee, * her

cres. *f*

ves - per sigh, . . . * her ves - per sigh to thee, * her

dim. *rallentando.* *p* *dim.*

ves - per sigh to thee, . . . * her ves - per sigh * to thee! . .

dim. *p* *dim.* *pp*

ves - - per sigh, . . . * her ves - per sigh * to . . thee! . .

dim. *p* *dim.* *pp*

ves - - per sigh to thee, her ves - per sigh * to thee! . .

dim. *p* *dim.* *pp*

ves - - per sigh to thee, . . . * her ves - per sigh * to thee! . .

dim. *rallentando.* *p* *dim.* *pp*

Tempo lmo. sotto voce. *pp*

And as . . . I watch the line of light, that plays A -

pp

And as I watch the line . . . of light, that plays A -

pp

And as I watch the line of light, that plays A -

pp

And as I watch the line of light, that plays A -

Tempo lmo. *pp sotto voce.*

HOW DEAR TO ME THE HOUR.

- long the smooth wave tow'rd the burn-ing west, . . I
 - long the smooth wave, the wave . . tow'rd the burn-ing west,
 - long the smooth wave tow'rd the burn-ing west,
 - long the smooth wave tow'rd the burn-ing west,

long to tread . . * that gold - - en path of rays, And
 I long to tread . . . * that gold - - en path of rays,
 I long to tread . . * that gold - - en path of rays,
 I long to tread . . that gold - en path of rays,

think 'twould lead . . * to some bright isle of rest, I
 And think 'twould lead . . . * to some bright isle of rest, I
 And think 'twould lead . . * to some bright isle of rest,
 And think 'twould lead . . to some bright isle of rest, I

HOW DEAR TO ME THE HOUR.

long to tread that gold - en path, . . . *that gold - en path of
 long to tread that gold - en path, . . . *that gold - en path of
 I long to tread that gold - en path, that gold - en path of
 long to tread that gold - en path, . . . *that gold - en path of

p.

rays, . . . And think 'twould lead to some bright isle, . . . *to
 rays, . . . And think 'twould lead to some bright isle, . . . *to
 rays, . . . And think 'twould lead to some bright isle,
 rays, . . . And think 'twould lead to some bright isle, . . . *to

cres.

some bright isle of rest, . . . *and think . . . 'twould lead . . . *to . . .
 some bright isle of rest, . . . *and think 'twould lead . . . *to
 to some bright isle of rest, *and think . . . 'twould lead to
 some bright isle of rest, *and think . . . 'twould lead . . . *to . . .

dim.

f

dim.

f

dim.

f

dim.

HOW DEAR TO ME THE HOUR.

some bright isle of rest, And think 'twould lead . . . to
 some bright isle of rest, And think 'twould lead . . .
 some bright isle of rest, And think 'twould lead . . .
 some bright isle of rest, And think 'twould lead

some bright isle of rest, . . . of rest, . . . *some
 some isle of rest, . . . some isle of rest, . . . *some
 some isle of rest, . . . some isle of rest,
 some isle of rest, some isle of rest,

dim. e molto rall.
 bright isle of rest, *some isle of rest. . .
 bright isle of rest, *some isle of rest. . .
 to some bright isle of rest, . . . *some isle of rest. . .
 'twould lead to some bright isle of rest. . .
dim. e molto rall.

INSCRIBED TO THE ABBEY GLEE CLUB.

PEACE

(A FABLE)

THE WORDS BY I. J. INNES POCOCK

SET AS A GLEE FOR A.T.T.B. BY

J. FREDERICK BRIDGE,

MUS. DOC., OXON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81 Queen Street (E.C.)

Allegro moderato e staccato.

ALTO OR CONTRALTO.
The Hens sate cack - ling, sate cackling on the bough, As

1st TENOR (8ve. lower).
The Hens sate cack - ling, sate cackling, cackling on the bough,

2nd TENOR (8ve. lower).
The Hens sate cack - ling, sate cackling on the bough, on the bough, As proud as they could

BASS.
Sate cackling, cackling on the bough, on the bough, As

PIANO. *ad lib.*
♩ = 100.
f

proud as they could be; Sir Rey-nard came, came and stood be -

As proud as they could be; Sir Rey-nard came, came and stood be -

be; as they could be; Sir Rey-nard came, came and stood be -

proud as they could be; Sir Rey-nard came

mf

p *mf*

PEACE.

cres. *dolce.*
 low, Rey - nard came and stood be - low, A cour - teous
 low, Rey - - nard came and stood be - low, A cour - teous
 low, Rey - - nard came and stood be - low, A cour - teous
 and stood be - low, A cour - teous

mf
 knave, a knave was he, a cour-teous knave, a knave was he.
 knave was he, a courteous knave, a knave, a knave was he.
 knave, a knave was he, a courteous knave, a knave was he.
 knave, a knave was he, a cour - teous knave, a knave was he.

più lento.
con espress.
 The tears were standing in his eyes, And some ran down his
 The tears were standing in his eyes,
 The tears, the tears were stand - ing in his eyes, in his
 The tears were standing in his eyes, And some ran down his
più lento. ♩ = 80.
p con espress.

PEACE.

cheek, 'My heart, it is.. so.. full,' he cries, 'For..
 some ran down his cheek, . . . 'My heart, it is so
 eyes, 'My heart, it is.. so full,' he cries, 'For
 cheek, 'My heart, it is so full, For

joy I scarce can speak. A . peace, . . . a
 full, For joy I scarce can speak. An u - ni - ver - sal peace, Has
 joy I scarce can speak, scarce can speak. An u - ni - ver - sal peace, Has
 joy I scarce can speak. An u - ni - ver - sal peace, Has

cres. peace, Has been proclaim'd at last; All an - gry pas - sions now must cease, All
cres. been proclaim'd at last; All an - gry pas - sions now must cease, All
cres. peace has been proclaim'd at last; All an - gry pas - sions now must cease, All
cres. been proclaim'd at last; All an - gry passions cease, All

PEACE.

Legato e animato.

treacherous wiles are past. The Hawk and the Wren walk arm in arm, The
 treacherous wiles are past. The Hawk and the Wren walk arm in arm, The
 treacherous wiles are past. The
 treacherous wiles are past. The

Legato e animato. $\text{♩} = 92.$

Mouse has kiss'd the Cat, And the
 Mouse has kiss'd the Cat, kiss'd the Cat, *Legato.* And the
 Mouse has kiss'd the Cat, kiss'd the Cat, The Wolf and Sheep have hired a farm, And the
 Mouse has kiss'd the Cat, The Wolf and Sheep have hired a farm, And the

Legato.

Dog dines with the Rat.
 Dog dines with the Rat.
 Dog dines with the Rat, with the Rat.
 Dog dines with the Rat. And I, to bring the glorious

PEACE.

più lento.

glorious news, from the wood, Come
 glorious news, from the wood, Come
 glorious news, from the wood, Come
 news, Have hur-ried, hur-ried from the wood; Come down, dear friends, come

p *f* *p* *p*

più lento.

down, and don't re - fuse To hail the ti-dings good,
 down, and don't re - fuse To hail, to hail the tidings good,
 down, and don't re - fuse To hail, to hail the tidings good,
 down, come down, and don't re - fuse To hail the ti-dings good, Come

rall. *a tempo.* *f* *rall.* *rall.* *p*

rall. *a tempo.*

Come down, and don't re - fuse To hail the tidings good.
 Come down, and don't re - fuse To hail the tidings good.
 Come down, and don't re - fuse To hail the tidings good.
 down, dear friends, come down, come down, don't re - fuse To hail the tidings good.

rall. *Slow.* *rall.* *rall.* *rall.* *Slow.* *rall.*

PEACE.

Allegro moderato e staccato.

The Cock stretch'd out his neck, the Cock stretch'd out his neck and

The Cock stretch'd out his neck, the Cock stretch'd out his neck,

The Cock stretch'd out, the Cock stretch'd out his neck, his neck, the Cock stretch'd out his

The Cock stretch'd out his neck, his neck and said, his

Allegro moderato e staccato. ♩ = 100.

Portamento.

said, 'Hey! Cock - a - doo - dle - doo! 'Tis strange, 'tis strange

stretch'd out his neck and said, 'Tis strange, 'tis strange

neck and said, 'Tis strange, 'tis strange

neck and said, " 'Tis

how soon reports are spread, strange how soon re-ports are spread, I hope, I

how soon reports are spread, strange how soon reports are spread, I hope, I

how soon reports are spread, strange how soon reports are spread, I hope, I

strange, 'tis strange, 'tis strange, 'tis strange, I hope, I

PEACE.

mf
 hope the news is true, *mf* I hope the news, the news is true.
 hope . . . the news is true, I hope the news, the news, the news is true.
 hope the news is true, I hope the news, the news is true.
 hope the news is . . . true, I hope the news, the news is true.

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and two more piano accompaniment staves (treble and bass clef). The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). Dynamics include *mf* and *f*. The lyrics are: "hope the news is true, I hope the news, the news is true." repeated with variations.

Slower. ♩ = 84.
 What mean, what mean those mer-ry sounds?
 What mean, what mean those mer-ry sounds?
 What means that scar-let on the lea? What mean those sounds?

The second system of the musical score consists of five staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and two more piano accompaniment staves (treble and bass clef). The music is in 3/4 time with a key signature of three sharps. Dynamics include *p*. The tempo is marked "Slower. ♩ = 84." The lyrics are: "What mean, what mean those mer-ry sounds?" repeated, and "What means that scar-let on the lea? What mean those sounds?"

Allegro vivace.
 O! 'tis a jo-vial sight to see, 'tis a jo-vial
 O! 'tis a jo-vial sight, 'tis a jo-vial sight to see, a jo-vial
 O! 'tis a jo-vial sight, 'tis a jo-vial sight to see, a jo-vial

Allegro vivace. ♩ = 126.

The third system of the musical score consists of five staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and two more piano accompaniment staves (treble and bass clef). The music is in 3/4 time with a key signature of three sharps. Dynamics include *f*. The tempo is marked "Allegro vivace." and "Allegro vivace. ♩ = 126." The lyrics are: "O! 'tis a jo-vial sight to see, 'tis a jo-vial" repeated with variations.

PEACE.

sight, a jo - vial sight, a jo - vial sight, The hunts - men and the
 sight, a jo - vial sight, a jo - vial sight, The hunts - men and the
 sight, a jo - vial sight, a jo - vial sight to see, The hunts - men and the

The first system of the musical score for 'PEACE.' It consists of four staves. The top staff is the vocal line, and the bottom three are the piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The music is marked with a forte (ff) dynamic. The lyrics are: 'sight, a jo - vial sight, a jo - vial sight, The hunts - men and the'.

hounds, the hunts - men and the hounds!' 'I must a -
 hounds, the hunts - men and the hounds!' 'I must a -
 hounds, the hunts - men and the hounds!' 'I must a -
 'What's that you say? I must a - way, I must a -

The second system of the musical score. It continues with four staves. The lyrics are: 'hounds, the hunts - men and the hounds!' 'I must a -'. The piano accompaniment features triplet patterns in the right hand. The system concludes with the lyrics: ''What's that you say? I must a - way, I must a -'.

- way,' Replied that art - ful Fox; 'Oh! do not go; 'tis peace you know, 'tis
 - way, I must a - way.' 'Oh! do not go: 'tis peace, . . . 'tis peace, 'tis
 - way, I must a - way.' 'Oh! do not go! 'tis peace you know, 'tis
 way, I must a - way.' *Largo.*

The third system of the musical score. It consists of four staves. The tempo is marked *Largo*. The lyrics are: '- way,' Replied that art - ful Fox; 'Oh! do not go; 'tis peace you know, 'tis'. The piano accompaniment is marked with a piano (p) dynamic and features a triplet in the right hand. The system concludes with the lyrics: 'way, I must a - way.' *Largo.*

PEACE.

Tempo vivace.

peace, 'tis peace you know, 'tis peace you know, Sung

peace, 'tis peace, peace, Sung

peace, 'tis peace you know, 'tis peace you know, Sung

'Tis peace, . . . peace, . . . Sung

Tempo vivace.

Detailed description: This system contains the first two systems of music. The first system has three vocal staves and a piano accompaniment. The vocal parts sing 'peace, 'tis peace you know, 'tis peace you know, Sung'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked with a forte (ff) dynamic. The second system continues the vocal parts with 'peace, 'tis peace, peace, Sung' and the piano accompaniment.

staccato.

out the Hens and Cocks, the Hens and Cocks.

out the Hens and Cocks, sung out the Hens and Cocks.

out sung out the Hens and Cocks.

staccato.

out the Hens and Cocks, the Hens and Cocks.

staccato.

Detailed description: This system contains the third and fourth systems of music. The vocal parts sing 'out the Hens and Cocks, the Hens and Cocks.' and 'out the Hens and Cocks, sung out the Hens and Cocks.'. The piano accompaniment is marked with a staccato dynamic. The fifth system continues the vocal parts with 'out sung out the Hens and Cocks.' and the piano accompaniment, also marked with a staccato dynamic.

ad lib.

'Nay!' Reynard cried, and lick'd his chaps, 'My flight a - brupt ex - cuse, I'll

f *p* *f* *p*

Detailed description: This system contains the fifth system of music. The vocal part is marked with an ad libitum (ad lib.) dynamic and sings the line: 'Nay!' Reynard cried, and lick'd his chaps, 'My flight a - brupt ex - cuse, I'll'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics of forte (f) and piano (p) alternating.

PEACE.

Allegro vivace.

This system contains the first two systems of music. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked *Allegro vivace*. The lyrics for the first system are: "Tis a jo - vial sight to .. call an-o-ther day; perhaps They have not heard the news,". The piano part includes a tempo marking of *ff* and a metronome marking of $\text{♩} = 126$.

This system contains the third and fourth systems of music. The lyrics for the third system are: "see, The hunts - men and the hounds, perhaps they have not heard the news, not heard the". The lyrics for the fourth system are: "see, The hunts - men and the hounds, perhaps they have not heard the news, The huntsmen and the hounds, the". The piano accompaniment continues with a *ff* dynamic.

This system contains the fifth and sixth systems of music. The lyrics for the fifth system are: "They have not heard the news, The huntsmen and the hounds, the". The lyrics for the sixth system are: "They have not heard the news, The huntsmen and the hounds, the news, have not heard the news, The huntsmen and the hounds, have not heard the". The piano accompaniment continues with a *ff* dynamic.

PEACE.

con fuoco.

hunts - men and the hounds, the hunts - men and the
 hunts - men and the hounds, the hunts - men and the
 hunts - men and the hounds, the hunts - men and the
 news, they have not heard the news,
con fuoco.

hounds, They . . have not heard the news, the hunts - men and the
 hounds, perhaps They have not heard the news, the hunts - men and the
 hounds, perhaps They have not heard the news, the hunts - men and the
 not heard the news, not heard the news, the hunts - men and the

hounds, the huntsmen and the hounds, the huntsmen and the hounds.
 hounds, the huntsmen and the hounds, the huntsmen and the hounds.
 hounds, the huntsmen and the hounds, the huntsmen and the hounds.
 hounds, have not heard the news, have not heard the news.' . . .

WITH THEE, SWEET HOPE!

SERIOUS GLEE FOR A. T. T. B. B.

WORDS FROM "THE PLEASURES OF HOPE," BY CAMPBELL

THE MUSIC COMPOSED BY

J. FREDERICK BRIDGE

Mus. Doc., Oxon.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81 Queen Street (E.C.)

Larghetto espressivo.

ALTO. *p* With thee, . . sweet Hope, sweet Hope, re - sides the

1st TENOR. *p* Sweet Hope, with thee, sweet Hope, . . .

2nd TENOR. *p* Sweet Hope, with thee re - sides the

1st BASS. *p* Sweet Hope, with thee, sweet Hope, re - sides the

2nd BASS. *p* With thee, sweet Hope, re - sides the

PIANO. *p* *Larghetto espressivo.*

heav'n - - ly light, . . . That pours rap - ture,

. . . re - sides . . . the light, . . . That pours re - mo - test rap - - ture

light That pours re - mo - test rap - ture, pours rap - - ture

heav'n - - ly light, That pours

heav'n - - ly light, That pours re - mo - test rap - ture

WITH THEE, SWEET HOPE.

rap - ture on the sight: Thine is the charm of life's be-wilder'd way,
 on the sight: Thine is the charm of life's way,
 on the sight: Thine is the charm, is the charm . . . That calls each
 rap - ture on the sight: Thine is the charm of life's way,
 on the sight: Thine is the charm of life's be-wilder'd way,

each slumb'ring pas-sion in-to play, 1st time. 2nd time. in - to play. play.
 each slumb'ring pas - sion in-to play, in - to play. play.
 slum - b'ring pas - sion in-to play, each slumb'ring pas-sion in - to play. play.
 each slumb'ring pas-sion in-to play, each slumb'ring pas-sion in-to play. play.
 each slumb'ring pas-sion, each slum' - bring pas-sion in-to play. play.

WITH THEE, SWEET HOPE.

Animato.

Wak'd by thy touch, I see the sis - ter band,
 Wak'd by thy touch, I see the sis - ter band on tip - toa
 Wak'd by thy touch, Wak'd by thy touch, I see the sis - ter band,
 Wak'd by thy touch,
 Wak'd by thy touch,

Animato. ♩ = 80.

accel.

Watch - ing, start at thy com - mand, start and fly at thy com -
 Watch - - ing, start at thy com - mand, and fly at thy com -
 Watch - ing, start at thy com - mand, start and fly,
 Watch - ing, start at thy com - mand, start at thy command, at thy com -
 start at thy com - mand, start at thy command, at thy com -

accel. ♩ = 100.

WITH THEE, SWEET HOPE.

mand, at thy com - mand, .. and fly Wher-e'er thy
 mand, at thy com - mand, .. and fly,
 start at thy com-mand, and fly, and fly Wher-e'er thy
 mand, and fly Wher-e'er thy mandate bids them steer,
 mand, and fly Wher-e'er thy mandate bids them steer,

rall. *Tempo 1mo.* *dolce.*
 man - - date bids them steer, To pleasure's
 Where'er thy mandate bids them steer,
 man - - date bids them steer, To plea - sure's
 Where'er thy mandate bids them steer, To plea - - sure's
 bids them steer, bids them steer, To plea - - sure's
rall. *Tempo 1mo.* ♩ = 60.

WITH THEE, SWEET HOPE.

path, .. *dolce.* to pleasure's path, to pleasure's path,

To pleasure's path, to pleasure's path, to pleasure's

path, to pleasure's path, to pleas - ure's

path, .. to pleasure's path, to pleas - ure's path,

path, to pleas - ure's

. . . and fly to pleasure's path or glo-ry's bright ca - reer, to

path, and fly to pleasure's path or glo-ry's bright ca-reer, to

path, fly to pleasure's path or glo-ry's bright ca reer, to

fly to pleasure's path or glo - ry's bright ca - reer, to..

path, and fly to pleasure's path,

WITH THEE, SWEET HOPE.

rall.

pleas - ure's path or glo - ry's bright .. ca - reer.

pleas - ure's path or glo - ry's bright ca - reer.

pleas - ure's path or glo - ry's bright ca - reer.

pleas - ure's path or glo - ry's bright ca - reer.

to pleas - ure's path .. or glo - ry's bright ca - reer.

rall.

Andante moderato e sostenuto.

Pri - me - val Hope, the Ao - nian Mu - ses say, When man and

Pri - me - val Hope, the Ao - nian Mu - ses say, When man and

Pri - me - val Hope, the Ao - nian Mu - ses say, When man and

Pri - me - val Hope, the Ao - nian Mu - ses say, When man and

Pri - me - val Hope, the Ao - nian Mu - ses say, When man and

Andante moderato e sostenuto. ♩ = 80.

WITH THEE, SWEET HOPE.

Na - ture mourn'd, man and Na - ture mourn'd
 Na - ture mourn'd, man and Na - ture mourn'd their first de -
 Na - ture mourn'd, mourn'd their first de - cay,
 Na - ture mourn'd, mourn'd their first de - cay, . . . their first de -
 Na - ture mourn'd their first de - cay, mourn'd their first de -

rall. *Allegro pomposo e marcato.*

. . . their first de - cay;
 - - cay; . . .
 their first de - cay; When ev' - ry form of death, and ev' - ry
 - - cay; . . . Shot from ma - lig - nant
 - - cay; . . .

rall. *Allegro pomposo e marcato.* ♩ = 108.

WITH THEE, SWEET HOPE.

Shot from malignant
 Shot from malignant stars to earth below; When ev'ry
 woe, Shot from malignant stars to earth below;
 stars to earth below; When death, ev'ry form of
 When ev'ry form of death, and ev'ry

stars to earth below, to earth below, When
 form of death Shot from malignant stars to earth below.
 Shot . . . from malignant stars to
 death, of death Shot from malignant stars,
 woe, Shot from malignant stars, shot from malignant

WITH THEE, SWEET HOPE.

ev - 'ry form of death, and ev - 'ry woe, Shot from ma-lig-nant
 - low, shot from ma-lig-nant stars,
 earth, to earth be - low, When ev - 'ry form of death . . .
 Shot from ma-lig-nant
 stars to earth be - low, to earth be - low, When

stars, from malig-nant stars, shot . . from ma-lig-nant stars to
 from malig-nant stars, shot . . from ma-lig-nant stars to
 . . . shot . . from ma-lig-nant stars to
 stars to earth be - low, from malig-nant stars, shot . . from malig-nant
 ev - 'ry form of death, and ev - 'ry woe, Shot . . from malig-nant

WITH THEE, SWEET HOPE.

un poco più Allegro.

earth, shot from ma-lig-nant stars to earth be - low;

earth, shot from ma-lig-nant stars to earth be - low;

earth, shot from ma-lig-nant stars to earth be - low;

stars, shot from ma-lig-nant stars to earth be - low; When Mur - der bar'd his

stars, shot from ma-lig-nant stars to earth be - low; When Mur - der bar'd his

un poco più Allegro. ♩ = 126.

and ram - pant War, . . . ram - pant War,

and ram - pant War, . . . ram - pant War Yok'd the red

and ram - pant War, . . . ram - pant War Yok'd the red

arm, and ram - pant War Yok'd the red

arm, and ram - pant War, ram - pant War

WITH THEE, SWEET HOPE.

Yok'd the red dra-gons of her i - ron car, yok'd the red
 dra-gons of her i - - - ron car, yok'd the red dra-gons, the red
 dra-gons of her i - - - ron car, yok'd the red dra-gons, the red
 dra-gons of her i - - - ron car, yok'd the red dra-gons, the red
 yok'd the red dra-gons of her i - ron car,

dra-gons, the dra-gons of her car; When Peace and Mer - cy,
 dra-gons, the dra-gons of her car; When Peace and
 dra-gons, the dra-gons of her car; When Peace and Mer - cy,
 dra-gons, the dra-gons of her car; When Peace and Mer - cy,
 yok'd the red dra-gons of her car; When Peace and Mer - cy,

WITH THEE, SWEET HOPE.

banish'd from the plain, Sprung on the winds to heav'n,
cres. *f*
 Mer - cy Sprung on the winds to heav'n, sprung on the viewless
cres. *f*
 banish'd from the plain, Sprung on the winds, sprung on the viewless
cres. *f*
 banish'd from the plain, Sprung on the viewless winds, sprung on the
cres. *f*
 banish'd from the plain, Sprung on the viewless winds to heav'n,
cres. *f*

sprung on the view-less winds . . . to heav'n a - gain; *rall.*
ff
 winds the view-less winds . . . to heav'n a - gain;
ff
 winds, the view-less winds . . . to heav'n a - gain;
ff
 winds, the view-less winds, sprung on the winds to heav'n a - gain;
ff
 the view-less winds, sprung on the winds to heav'n a - gain;
ff *rall.*

WITH THEE, SWEET HOPE.

Largo. con molto espress.

But Hope,

But Hope,

But Hope,

But Hope,

Quasi recit. ad lib.

All, all for - sook the friendless guilt - y mind, But Hope,

Largo. ♩ = 56.

Quasi recit.

rall.

But Hope, the charm-er, lin - - ger'd still be - hind.

Hope, the charmer, lin-ger'd still, lin-ger'd still be - hind.

Hope, the charmer, lin-ger'd still be - hind.

Hope, the charmer, lin-ger'd still be - hind.

Hope, the charmer, lin-ger'd still be - hind.

rall.

WITH THEE, SWEET HOPE.

Larghetto espressivo.

Aus - pi - cious Hope! in thy .. sweet gar - den

Aus - pi-cious Hope! in thy sweet gar - - den

Aus - pi - - cious Hope! in thysweet gar - den

Aus - pi-cious hope, Hope! in thysweet gar - den

Aus - pi - cious Hope! in thysweet gar - den

Larghetto espressivo. ♩ = 60.

Detailed description: This system contains the first two systems of music. The first system has five vocal staves and two piano accompaniment staves. The vocal parts are in G minor, 3/4 time, and feature lyrics about 'Aus-picious Hope'. The piano accompaniment includes a treble and bass clef staff. The second system continues the vocal parts and piano accompaniment, with a tempo marking of 'Larghetto espressivo' and a quarter note equal to 60 beats per minute.

grow Wreaths for each toil, .. a charm for ev'-ry

grow Wreaths for each toil, . . a charm for ev'-ry

grow Wreaths for each toil, .. a charm for

grow, a charm for ev' .. ry ..

grow Wreaths for each toil, a charm for

Detailed description: This system contains the second two systems of music. It continues the vocal parts and piano accompaniment from the first system. The lyrics describe 'Wreaths for each toil' and 'a charm for ev'-ry'. The piano accompaniment continues with the same instrumental texture.

WITH THEE, SWEET HOPE.

woe, Won by their sweets in Na-ture's lan-guid hour,

woe, in Na-ture's lan - - guid hour,

woe, Won by their sweets in Na-ture's lan - - guid hour, The wayworn

woe, in Na-ture's lan - - guid hour,

woe, Won by their sweets in Na-ture's lan-guid hour,

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

the pilgrim seeks thy summer bow'r, seeks thy bow'r,

the pilgrim seeks thy summer bow'r, seeks thy bow'r,

pil - - grim seeks thy bow'r, the wayworn pil-grim seeks thy bow'r,

the pilgrim seeks thy summer bow'r, the way - worn pil-grim seeks thy bow'r,

the pilgrim, pilgrim seeks thy sum - mer bow'r, There,

Detailed description: This system contains five staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

WITH THEE, SWEET HOPE.

There, as the wild-bee mur - murs, mur-murs on .. the wing,

There, as the wild - bee mur - murs on the wing,

as the wild-bee mur - murs, what peaceful

There as the wild-bee mur - murs, mur-murs on the wing, what peaceful

. . . as the wild - bee, mur - - murs on the wing,

thy handmaid spi-rits bring ! What viewless forms th'Æ - o lian

thy handmaid spi-rits bring ! th'Æ - o lian

dreams, thy handmaid spi-rits bring ! th'Æ - o lian

dreams thy handmaid spi-rits bring, what viewless forms th'Æ - o lian

what dreams, th'Æ - o lian

WITH THEE, SWEET HOPE.

dolce.
 or - gan play, And sweep the furrow'd lines of thought, sweep the lines of
dolce.
 or - gan play, And sweep the furrow'd lines of anxious thought,
dolce.
 or - - gan play, And sweep the furrow'd lines of anxious
 or - - gan play, the
dolce.
 or - - gan play, And sweep the furrow'd lines of anxious thought, the

dolce.
 anxious thought, of thought a - way, and .. sweep the furrow'd
 lines of thought, and sweep the furrow'd
 thought, of thought a - way, of thought a - way,
dolce. 3b
 lines of anxious thought a - way, and ..
 lines of thought a - way, and sweep the
 p

WITH THEE, SWEET HOPE.

rall.

lines of thought, sweep the lines of an-xious thought,

lines of an-xious thought a-way,

sweep the lines of thought,

sweep the fur-row'd lines of thought, sweep the fur-row'd lines of thought,

sweep the fur-row'd lines of thought, sweep the fur-row'd lines of thought,

rall.

Slower.

sweep the fur-row'd lines of an-xious thought a - - way. . . .

lines of an-xious thought a - - way, a - way.

sweep the fur-row'd lines of an-xious thought a - - way, a - way.

lines of an-xious thought a - - way, a - way.

lines of an-xious thought a - - way, a - way.

Slower.

pp

LET MAIDS BE FALSE, SO WINE BE TRUE

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY W. A. BARRETT, Mus. BAC.

THE MUSIC COMPOSED BY
GEORGE C. MARTIN

(SUB-ORGANIST, ST. PAUL'S CATHEDRAL).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegretto, gioioso e scherzando.

ALTO.*

1. Ro - sy wine, and rud - dy cheek, Turn by turn I love,

1st TENOR.

1. Ro - sy wine, and rud - dy cheek, Turn by turn I love, I love,

2nd TENOR.

1. Ro - sy wine, and rud - dy cheek, Turn by turn I love, I love,

BASS.

1. Ro - sy wine, and rud - dy cheek, Turn by turn I love, I love,

PIANO.

Allegretto, gioioso e scherzando.

$\text{♩} = 168.$

Yet from each to know I seek Which the best will prove,

Yet from each to know I seek Which the best will prove, . .

Yet from each to know I seek Which the best will prove, . .

Yet from each to know I seek Which the best will prove,

* This Part-song may be sung by mixed voices; the sopranos taking the first line; altos the second; tenors the third; and basses the fourth. The accompaniment has been added solely as an assistance during practice.

LET MAIDS BE FALSE, SO WINE BE TRUE.

rall. e p which the best will prove. Tell me which is tru - ly mine,
rall. e p which the best will prove. Tell me which is tru - ly mine,
rall. e p which the best will prove. Tell me which is tru - ly mine,
rall. e p which the best will prove. Tell me which is tru - ly mine,
rall. e p which the best will prove. Tell me which is tru - ly mine,
p a tempo scherzando.

Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,
 Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,
 Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,
 Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,
 Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,
 Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,

f Rud - dy cheek, . . or ro - sy wine?
f Rud - dy cheek, . . or ro - sy wine?
f Rud - dy cheek, . . or ro - sy wine?
f Rud - dy cheek, . . or ro - sy wine?

LET MAIDS BE FALSE, SO WINE BE TRUE.

2. As I taste the ru - by juice, Calm are all my cares, my cares,
 2. As I taste the ru - by juice, Calm are all my cares, my cares,
 2. As I taste the ru - by juice, Calm are all my cares, my cares,
 2. As I taste the ru - by juice, Calm are all my cares, my cares,

Monarchs ne'er could me in - duce States to change with theirs,
 Mon - archs ne'er could me in - duce States to change with theirs,
 Monarchs ne'er could me in - duce States to change with theirs,
 Mon - archs ne'er could me in - duce States to change with theirs,

states to change with theirs. Then I think more tru - ly mine,
 states to change with theirs. Then I think more tru - ly mine,
 states to change with theirs. Then I think more tru - ly mine,
 states to change with theirs. Then I think more tru - ly mine,

rall. e p *a tempo scherzando.*
rall. e p *p*
rall. e p *p*
rall. e p *p*
rall. e p *p a tempo scherzando.*

LET MAIDS BE FALSE, SO WINE BE TRUE.

Gen'-rous friend the ro - sy wine, Then I think more tru - ly mine,
 Gen'-rous friend the ro - sy wine, Then I think more tru - ly mine,
 Gen'-rous friend the ro - sy wine, Then I think more tru - ly mine,
 Gen'-rous friend the ro - sy wine, Then I think more tru - ly mine,

f Gen' - rous friend . . the ro - sy wine.
f Gen' - rous friend . . the ro - sy wine.
f Gen' - rous friend . . the ro - sy wine.
f Gen' - rous friend . . the ro - sy wine.

p 3. As I gaze on beau-ty's face, .. Trou-ble fills my breast,
p 3. As I gaze on beau - ty's face, Trou - ble fills my breast, my breast,
p 3. As I gaze on beau-ty's face, Trou - ble fills my breast, my breast,
p 3. As I gaze on beau - ty's face, Trou - ble fills my breast, my breast,

LET MAIDS BE FALSE, SO WINE BE TRUE.

At the thoughts that in my place O - thers may find rest, . . .

At the thoughts that in my place O - thers may find rest, . . .

At the thoughts that in my place O - thers may find rest, . . .

At the thoughts that in my place O - thers may find rest,

rall. e p o - thers may find rest. *a tempo scherzando.* Tell me which is tru - ly mine,

rall. e p o - thers may find rest. *p* Tell me which is tru - ly mine,

rall. e p o - thers may find rest. . . *p* Tell me which is tru - ly mine,

rall. e p o - thers may find rest. *p* Tell me which is tru - ly mine,

rall. e p Rud - dy cheek or ro - sy wine? *a tempo scherzando.* Tell me which is tru - ly mine,

Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,

Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,

Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,

Rud - dy cheek or ro - sy wine? Tell me which is tru - ly mine,

LET MAIDS BE FALSE, SO WINE BE TRUE.

Rud - dy cheek . . or ro - sy wine?

Rud - dy cheek . . or ro - sy wine?

Rud - dy cheek . . or ro - sy wine?

Rud - dy cheek . . or ro - sy wine?

4. Wine is tongueless, hon - est, fair, Rea - dy to re - lieve

4. Wine is tongueless, hon - est, fair, Rea - dy to re - lieve, re - lieve

4. Wine is tongueless, hon - est, fair, Rea - dy to re - lieve, re - lieve

4. Wine is tongueless, hon - est, fair, Rea - dy to re - lieve, re - lieve

Suff - ring soul from cark - ing care; Wo - man may de - ceive, . . .

Suff - ring soul from cark - ing care; Wo - man may de - ceive, . . .

Suff - ring soul from cark - ing care; Wo - man may de - ceive, . . .

Suff - ring soul from cark - ing care; Wo - man may de - ceive, . . .

LET MAIDS BE FALSE, SO WINE BE TRUE.

rall. e p *a tempo.*
 wo - man may de - ceive. Spite of all their sweets I'll sip Ro - sy wine and
 wo - man may de - ceive. Spite of all their sweets I'll sip Ro - sy wine and
 wo - man may de - ceive. Spite of all their sweets I'll sip Ro - sy wine and
 wo - man may de - ceive. Spite of all their sweets I'll sip Ro - sy wine and

rud - dy lip, Spite of all their sweets I'll sip Ro - sy wine and rud - dy
 rud - dy lip, . . Spite of all their sweets I'll sip Ro - sy wine and rud - dy
 rud - dy lip, . . Spite of all their sweets I'll sip Ro - sy wine and rud - dy
 rud - dy lip, Spite of all their sweets I'll sip Ro - sy wine and rud - dy

rall.
 lip, . . ro - sy wine and rud - dy lip. . .
 lip, . . ro - sy wine and rud - dy lip. . .
 lip, . . ro - sy wine and rud - dy lip. . .
 lip, . . ro - sy wine and rud - dy lip. . .

THE WRECK OF THE HESPERUS

A FOUR-VOICE GLEE FOR ALTO, TENOR, BARITONE AND BASS

THE WORDS BY H. W. LONGFELLOW

THE MUSIC BY
HENRY HILES
Mus. Doc., Oxon

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

ALTO.

TENOR. *mf*

BARITONE. *mf*

BASS. *mf*

PIANO. (for practice only.) *mf*

$\text{♩} = 132.$

It was the schooner Hesperus, That sail'd the wintry sea; . . . And the

It was the schooner Hesperus, That sail'd the wintry sea; . . . And the

And the

poco rit.

skipper had taken his little daughter, To bear him company.

skipper had taken his little daughter, To bear him company.

skipper had taken his little daughter, To bear him company.

poco rit.

THE WRECK OF THE HESPERUS.

p = 108. *leggero* *poco rall.* *a tempo.*

Blue were her eyes as the fai - ry flax, Her cheeks like the dawn of day, And her
 Blue were her eyes as the fai - ry flax, Her cheeks like the dawn of day, And her
 Blue were her eyes as the fai - ry flax, Her cheeks like the dawn of day, And her
 Blue were her eyes as the fai - ry flax, Her cheeks like the dawn of day, And her

p = 108. *poco rall.* *a tempo.*

bo - som white as the haw - thorn buds, That ope in the month of May, that
 bo - som white as the haw - thorn buds, That ope in the month of May, that
 bo - som white as the haw - thorn buds, That ope in the month of May, tha
 bo - som white as the haw - thorn buds, That ope in the month of May, ... that

p = 132. *mf*

ope in the month of May. The skip - per he stood be -
 ope in the month of May. The skip - per he stood be -
 ope in the month of May. The skip - per he stood be -
 ope in the month of May. The skipper he ..

p = 132. *mf*

THE WRECK OF THE HESPERUS.

side the helm, With his pipe in his mouth; And he watch'd how the
 side the helm, With his pipe in . . his mouth; And he watch'd how the
 side the helm, With his pipe in . . his mouth; And he watch'd how the veer - ing
 stood be-side the helm, his pipe in . . his mouth; And he watch'd how the veer - ing

cres.

cres.

cres.

cres.

cres.

veer - ing flaw did blow The smôke, now wêst, now south. Then up and spake an
 veer - ing flaw did blow The smoke, now west, now south. Then up and spake an
 flaw did blow, The wind, now west, now west, now south. Then up and spake an
 flaw did blow, The wind, now west, now south. Then up and spake an

f *p* *f* *p*

old sail-or, Had sail'd the Span - ish Main: "I pray thee put in - to
 old sail-or, Had sail'd the Span - ish Main: "I pray thee put in - to
 old sail-or, Had sail'd the Span - ish Main: "I pray thee put in - to
 old sail-or, Had sail'd the Span - ish Main: "I pray thee put in - to

cres. *marcato.* *p*

cres. *p*

cres. *p*

cres. *p*

cres. *marcato.* *p*

THE WRECK OF THE HESPERUS.

molto cres. e poco accel.

yon - der port, For I fear a hur - ri - cane, I fear a hur - ri -

molto cres. e poco accel.

yon - der port, For I fear a hur - ri - cane, I fear a hur - ri -

molto cres. e poco accel.

yon - der port, For I fear a hur - ri - cane, I fear, I fear a hur - ri -

molto cres. e poco accel.

yon - der port, For I fear a hur - ri - cane, I fear, I fear a hur - ri -

a tempo. *stac.*

-cane. Last night the moon had a gold - en ring, And to - night no moon we

stac. *mp*

-cane. Last night the moon had a gold - en ring, And to - night no moon do we

stac. *mp*

-cane. Last night the moon had a gold - en ring. And to - night no moon we

stac. *mp*

-cane. Last night, last night the moon had a gold - en ring, And to - night no moon do we

a tempo. *sempre stac.*

cres.

see, Last night the moon had a gold - en ring, And to - night no moon we

cres.

see, no moon, Last night the moon had a gold - en ring, And to - night no moon do we

cres.

see, no moon, Last night the moon had a gold - en ring, And to - night no moon we

cres.

see, no moon, Last night the moon had a gold - en ring, And to - night no moon do we

cres.

THE WRECK OF THE HESPERUS.

ardentemente.

marcato.

see. I pray thee, put in - to yon - der port, put in - to
 see. I pray thee, pray thee, put in - to yon - der port, put in - to
 see. I pray thee, I pray thee, put in - to yon - der port, put in - to
 see. I pray thee, put in - to yon - der port, put in - to

ardentemente. *marcato.*

a poco meno mosso. *accel.* *mf cres.*

yon - der port. And a
 yon - der port. The skipper he blew a whiff from his pipe, And a
 yon - der port. The skipper he blew a whiff from his pipe, And a
 yon - der port. The skipper he blew a whiff from his pipe, And a

ff *mp* *mf cres.*

ff pesante. *mp* *mf cres.*

a poco meno mosso. *accel.*

mp *mf cres.*

a tempo. *accel.*

scorn - ful laugh laugh'd he, And a
 scorn - ful laugh laugh'd he, The skipper he blew a whiff from his pipe, And a
 scorn - ful laugh laugh'd he, The skipper, he blew a whiff from his pipe, And a
 scorn - ful laugh, a scorn - ful laugh, he blew a whiff from his pipe, And a

f *mf* *cres.* *mf cres.* *f* *mf* *cres.* *mf cres.* *f* *mf* *cres.* *mf cres.*

mf *cres.*

mf *cres.*

mf *cres.*

mf *cres.*

mf *cres.*

f *mf* *cres.*

THE WRECK OF THE HESPERUS.

a tempo. $\text{♩} = 152.$ *ten.* *mp*

scorn-ful laugh laugh'd he. loud - er blew the

scorn-ful laugh laugh'd he. *ten.* *mp* Cold - er and loud - er blew the

scorn-ful laugh laugh'd he. *ten.* *mp* Cold - er and loud - er blow the

scorn-ful laugh laugh'd he. *ten.* *dim.* *mp* Cold - - er, loud - - - er blew the

a tempo. $\text{♩} = 152.$ *ten.* *dim.* *mp* *dim.*

pp *cres.*

wind, A gale from the north - east; ... The snow fell hissing

wind, *pp* A gale from the north - east; ... The snow fell hissing *cres.*

wind, *pp* A gale from the north - east; ... The snow fell hissing *cres.*

wind, *pp* A gale from the north - east; ... The snow fell hissing *cres.*

pp *cres.*

$\text{♩} = 132.$

in the brine, And the bil - lows froth'd like yeast;

in the brine, And the bil - lows froth'd like yeast;

in the brine, And the bil - lows froth'd; Down, down came the storm, and

in the brine, And the bil - lows froth'd like yeast;

$\text{♩} = 132.$

THE WRECK OF THE HESPERUS.

marcatissimo.

and smote a-main The ves-sel in its strength: She

and smote a-main The ves-sel: She shudder'd, and paus'd, like a

smote a-main, and smote a-main The ves-sel in its strength: She shudder'd, and

Down came the storm, and smote a-main The ves-sel in its strength:

marcatissimo.

shud-der'd, and paus'd, like a fright-ed steed, Then leap'd..

fright-ed steed, like a fright-ed steed, Then leap'd..

paus'd, like a fright-ed steed, like a steed, *impetuoso.* Then leap'd..

She shudder'd, and paus'd, like a steed, Then leap'd, then

impetuoso.

a poco meno mosso.

her ca-ble's length. "Come hi-ther, come hi-ther! my

her ca-ble's length. "Come hi-ther, come hi-ther! my

her ca-ble's length. "Come hi-ther, come hi-ther! my

leap'd her ca-ble's length. "Come hi-ther, come hi-ther! my

a poco meno mosso.

THE WRECK OF THE HESPERUS.

lit - - tle daugh-ter, And do not trem - ble so:

lit - - tle daugh-ter, And do not trem - ble so:

lit - - tle daugh-ter, And do not trem - ble so: For

lit - - tle daugh-ter, And do not trem - ble so: For

p *legato.* *mf*

mf cres. *mf cres.*

the rough-est gale That ev-er the wind could blow, For

mf cres. *mf cres.*

the rough-est gale That ev-er the wind could blow, For

mf cres. *mf cres.*

the rough-est gale That ev-er the wind could blow, For I can

cres. *mf cres.*

I can weather the rough-est gale That ev-er the wind could blow, For I can

cres. *mf cres.*

f

I can weather the rough-est gale That ev-er the wind could

f

I can weather the rough-est gale That ev-er the wind could

f

weather, can weather the rough-est gale That ev-er the wind could

f

weather, can weather the rough-est gale That ev-er the wind could

THE WRECK OF THE HESPERUS.

marcato.

blow." He wrapp'd her warm in his seaman's coat, A - gainst the stinging
 blow." He wrapp'd her warm in his seaman's coat, A - gainst the stinging
 blow." He wrapp'd her warm in his sea-man's coat, A - gainst the stinging
 blow." He wrapp'd, . . . her warm in his seaman's coat, A - gainst the stinging

p marcato.

blast; He cut a rope from a bro - ken spar, And bound her to the
 blast; He cut a rope from a bro - ken spar, And bound her to the
 blast; He cut a rope from a bro - ken spar, And bound her to . . the

fa - ther, fa - ther! I hear the church - bells ring; Say, what may it

mast.

mast.

mast.

THE WRECK OF THE HESPERUS.

be? . . . what . . . may it be?" . . .

mf *p* *dim.*

"'Tis . . . a fog - bell . . . on a rock-bound coast," . . .

mf *p* *dim.*

"'Tis . . . a fog - bell . . . on a rock-bound coast," . . .

p *p*

"Fa - ther! . . . Fa - ther!"

mf *p* *p*

a poco rall. *a tempo.*

"O fa-ther, fa-ther! I

And he steer'd for the o - pen sea, . . .

And he steer'd for the o - pen sea, . . .

p

he steer'd for the o - pen sea, . . .

a poco rall. *a tempo.*

mf

a poco accel. e agitato.

hear the sound of guns; Say, what may it be? . . . what . . .

mf *p*

"Some ship in dis - tress . . .

mf *p*

"Some ship in dis - tress . . .

p

"Fa - ther!

a poco accel. e agitato.

mf *p*

THE WRECK OF THE HESPERUS.

a poco rall.

may it be?"

that can - not live in such an an - gry, such an

. . . that can - not live in such an an - gry, such an

Fa - ther!"

a poco rall.

a tempo. molto agitato e accel.

"O fa - ther, fa - ther! I see a gleaming light, Say, what may it

an - gry sea."

an - gry sea."

"Such an an - gry sea."

a tempo. molto agitato e accel.

$\text{♩} = 152.$ *stringendo e accel.*

be, what may it be?"

"Fa - ther! Fa - ther! Fa - ther!"

"Fa - ther! Fa - ther! Fa - ther!"

"Fa - ther! Fa - ther! Fa - ther!"

$\text{♩} = 152.$ *stringendo e accel.*

THE WRECK OF THE HESPERUS.

Andante. ♩ = 100.

dim.

mf *molto cres. e pesante.* *dim.* *p*
 A *dim.* fro - zen
 A fro - zen
 A *dim.*
 But the fa - ther an - swer'd nev - er a word: A fro - zen
mf *molto cres. e pesante.* *dim.*
 But the fa - ther an - swer'd nev - er a word: A

Andante. ♩ = 100.

mf *molto cres. e pesante* *ff* *dim.* *p*
pp
 corse, a fro - zen corse, a corse
pp
 corse, a fro - zen corse was
pp
 corse, a fro - zen corse was
pp
 corse, a fro - zen corse was
pp

Lash'd to the helm, all stiff and stark, With his face to the skies, The
 hel all stiff and stark, With his face to the skies, The
 hel all stiff and stark, With his face to the skies, The
 hel all stiff and stark, With his face to the skies, The lantern
f *ff* *p*

THE WRECK OF THE HESPERUS.

cres.

lan-tern gleam'd thro' the gleam-ing snow On his fix'd and glas-sy eyes.

cres.

lan-tern gleam'd thro' the gleam-ing snow On his fix'd and glas-sy eyes.

cres.

lan-tern gleam'd thro' the gleam-ing snow On his fix'd and glas-sy eyes.

cres.

gleam'd . . thro' the gleam-ing snow On his fix'd and glas-sy eyes.

Adagio. ♩ = 60. *legato.* *a poco rall.*

p Then the maid-en clasped her hands, and prayed That sav-ed she might

p Then the maid-on clasped her hands, and prayed That sav-ed she might

p Then the maid-en clasped her hands, and prayed That sav-ed she might

p Then the maid-en clasped her hands, and prayed That sav-ed she might

Adagio. ♩ = 60. *p legato.* *a poco rall.*

a tempo.

p be; And she thought of Christ, who still'd the waves On the Lake of Ga-li-

p be; And she thought of Christ, who still'd the waves On the Lake of Ga-li-

pp . be; And she thought of Christ, who still'd the waves On the Lake of Ga-li-

pp be; And she thought of Christ, who still'd the waves On the Lake of Ga-li-

THE WRECK OF THE HESPERUS.

cres. *a poco rall.*

- lee, And she thought of Christ, who still'd the waves On the Lake of Ga - li -

cres. *p*

- lee, . . . And she thought of Christ, who still'd the waves On the Lake of Ga - li -

cres. *p*

- lee, . . . And she thought of Christ, who still'd the waves On the Lake of Ga - li -

cres. *p*

- lee,And she thought of Christ, who still'd the waves On the Lake of Ga - li -

a poco rall.

a tempo. *a poco accel.*

- lee. A fish-er-man stood a -

pp *p*

- lee. At day-break, on the bleak sea - beach, A fish-er-man stood a -

pp *p*

- lee. A fish-er-man stood a -

pp *p*

- lee. A fish-er-man stood a -

a tempo. *a poco accel.*

cres. *rall.*

- ghast To see the form of a maid - en fair Lash'd close to a drift - ing

cres. *p*

- ghast To see the form of a maid - en fair Lash'd close to a drift - ing

cres. *p*

- ghast To see the form of a maid - en fair Lash'd close to a drift - ing

cres. *p*

- ghast To see the form of a maid - en fair Lash'd close to a drift - ing

rall.

THE WRECK OF THE HESPERUS.

$\text{♩} = 60.$ *con espres. legato.*

mast; The salt sea was frozen on her breast, The salt tears in . . her

mast. The salt sea was frozen on her breast. The salt tears in . . her

mast. The salt sea was frozen on her breast, the salt sea was frozen on her breast, The salt tears in her

ten.

mast. The salt sea was frozen on her breast, was frozen on her breast, The salt tears in her

$\text{♩} = 60.$ *con espres. legato.*

cres. *a poco meno mosso.*

eyes: And he saw her hair, like the brown sea - weed, . . . On the

cres. eyes: And he saw, and he saw her hair, like the brown sea - weed, . . . On the

cres. eyes: And he saw, and he saw her hair, like the brown sea - weed, . . . On the

cres. eyes: And he saw, and he saw her hair, like the brown sea-weed, On the bil-lows fall and

a poco meno mosso.

bil - lows fall and rise, fall, fall . . . and rise.

bil - lows fall and rise, on the bil - lows fall, fall and rise. . .

bil - lows fall and rise, on the bil - lows fall, fall . . and rise. . .

rise, fall and rise, fall . . and rise. . .

THE WRECK OF THE HESPERUS.

Largo. $\text{♩} = 52.$

p
In the mid - night and the snow:
p.
In the mid - night and the snow:
p.
In the mid - night and the snow:
mf con solemnita.
Such was the wreck of the Hes - pe - rus, In the mid - night and the snow:
Largo. $\text{♩} = 52.$
mf
p

pp. *cres.* *ten.*
Christ save us all from a death like this On the reef of Nor - man's Woe,
pp. *cres.* *ten.*
Christ save us all from a death like this On the reef of Nor - man's Woe
pp. *cres.* *f ten.*
Christ save us all from a death like this On the reef of Nor - man's Woe,
pp. *cres.* *f ten.*
Christ save us all from a death like this On the reef of Nor - man's Woe,
pp. *cres.* *f ten.*

p *mf* *f* *pp* *rall.* *ppp.*
Christ save us all from a death like this On the reef, the reef of Norman's Woe.
p *mf* *f* *pp* *ppp.*
Christ save us all from a death like this On the reef, the reef of Norman's Woe.
p. *mf* *f* *pp* *ppp.*
Christ save us all from a death like this On the reef, the reef of Norman's Woe.
p. *mf* *f* *pp* *ppp.*
Christ save us all from a death like this On the reef, the reef of Norman's Woe.
p *mf* *f* *pp* *ppp.*

An arrangement for S. A. T. B. may also be had, price 6d.

DEDICATED TO THE MEMBERS OF THE MANCHESTER GENTLEMEN'S GLEE CLUB.

HUSHED IN DEATH

A SERIOUS GLEE FOR FOUR VOICES

COMPOSED BY

HENRY HILES

Mus. Doc., Oxon.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Adagio.
pp

ALTO.
Hush'd in death the min - strel lies, By his tomb bright eyes are

TENOR.
Hush'd in death the min - strel lies, By his tomb bright eyes are

BARITONE.
Hush'd in death the min - strel lies, By his tomb bright eyes are

BASS.
Hush'd in death the min - strel lies, By his tomb bright eyes are

Adagio.
pp

PIANO.
(For practice only.)
♩ = 54.

pp

weep - ing; Mute and tune - less on the wil - low Hangs the

pp

weep - ing; Mute and tune - less on the wil - low Hangs the

pp

weep - ing; Mute and tune - less on the wil - low Hangs the

pp

weep - ing; on the wil - low Hangs the

pp

To this Lament was awarded (in 1878) the prize offered by the Manchester Gentlemen's Glee Club for the best Serious Glee.

HUSHED IN DEATH.

a poco rall. *a tempo.* *stringento.*

harp . . his touch . . could thrill. Cold . . he's

harp his touch could thrill. Hush'd in death, . . Cold . . he's

harp his touch could thrill. Hush'd in death, . . Cold . . he's

harp . . his touch could thrill. Hush'd in death, Cold . . he's

a poco rall. *a tempo.* *stringento.*

sleep - ing, Earth . . his pil - low; Yet his soul, But yet his

sleep - ing, Earth . . his pil - low; Yet his soul, yet his

sleep - - ing, Earth . . his pil - low: Yet his soul, But yet his

sleep - ing, Earth . . his pil - low; But yet his

a poco accel. *cres.*

soul, his soul is with us still, But yet his soul, his soul is

soul is with us still, But yet his soul is

soul is with . . us still, But yet his soul is

soul is with us still, But yet his soul is

legato. *rall.* *accel. e* *legato.*

soul, his soul is with us still, But yet his soul, his soul is

soul is with us still, But yet his soul is

soul is with . . us still, But yet his soul is

soul is with us still, But yet his soul is

legato. *accel. e* *legato.*

soul, his soul is with us still, But yet his soul, his soul is

soul is with us still, But yet his soul is

soul is with . . us still, But yet his soul is

soul is with us still, But yet his soul is

HUSHED IN DEATH.

rall. with us still. *a tempo.* Hush'd in death, . . . *stringendo.* Cold he's

with . . us still. Hush'd in death, . . . Cold . . . he's

with us still. Hush'd in death, . . . Cold . . . he's

with *rall.* us still. *a tempo.* Hush'd in death, . . . *stringendo.* Cold he's

sleep - ing ; Earth his pil - low ; But yet his *cres.*

sleep - ing, he's sleeping ; Earth . . . his pil - low, But yet his *cres.*

sleep - ing, he's sleeping ; Earth . . . his pil - low, But yet his *cres.*

sleep - ing ; Earth . . . his pil - low, But yet his *cres.*

a poco accel. *legato.* *rall.* *a poco accel.*

soul, but yet his soul, his soul is with us still, but yet his

soul, but yet his soul is with us still, but yet his

soul, but yet his soul is with . . . us still, but yet his

soul, but yet his soul is with us, with us still, but yet his *a poco accel.*

a poco accel. *rall.*

HUSHED IN DEATH.

legato *rall.* *a tempo.* *rall.*

soul, his soul is with us still. Hush'd in death he lies.

soul is with us still. Hush'd in death, hush'd he lies.

soul is with us still. Hush'd in death, hush'd he lies.

soul is with us still. Hush'd in death, hush'd he lies.

rall. *a tempo.* *rall.*

p *pp*

Moderato e marcato. *mp*

Time may move with changeful course, Yet the bard will live in sto - ry,

Time may move with changeful course, Yet the bard will live in sto - ry,

Time may move with changeful course, Yet the bard will live in sto - ry,

Time may move with changeful course, Yet the bard will live in sto - ry,

Moderato e marcato. ♩ = 120.

f *mp*

f *mf*

Time may move with changeful course, Yet the bard will live in sto - ry,

Time may move with changeful course, Yet the bard will live in sto - ry,

Time may move with changeful course, Yet the bard will live in sto - ry,

Time may move with changeful course, Yet the bard will live in sto - ry,

f *mf*

HUSHED IN DEATH.

f *f* *sempre f*

Time may move with change-ful course, Yet the bard will live in sto - - ry.

f *f* *sempre f*

Time may move with change-ful course, Yet the bard will live in sto - - ry.

f *f* *sempre f*

Time may move with change-ful course, Yet the bard will live in sto - - ry.

f *f* *sempre f*

Time may move with change-ful course, Yet the bard will live in sto - - ry.

f *fe*

Un - - born

f

Un - born mil - lions chant the praise his strains have

f

Un - born mil - lions chant the praise his strains have

mil - - lions chant the praise his strains . . have

won, chant the praise, the praise, chant . . . the praise his strains . . have

HUSHED IN DEATH.

Un - - born mil - - - lions chant . . . the
won, chant . . . the praise, chant . . . the praise, chant . . . the
won, chant . . . the praise, chant . . . the praise

The first system of the musical score consists of three systems of staves. The top system has a vocal line with lyrics: "Un - - born mil - - - lions chant . . . the". The middle system has two vocal lines with lyrics: "won, chant . . . the praise, chant . . . the praise, chant . . . the" and "won, chant . . . the praise, chant . . . the praise". The bottom system is a piano accompaniment with two staves.

praise his strains on earth have won, chant . . the praise his strains have
Un - - born mil - - - lions chant . . . the
praise his strains . . . have won, chant . . . the
un - - born . . . mil - lions,

The second system of the musical score consists of three systems of staves. The top system has a vocal line with lyrics: "praise his strains on earth have won, chant . . the praise his strains have". The middle system has two vocal lines with lyrics: "Un - - born mil - - - lions chant . . . the" and "praise his strains . . . have won, chant . . . the". The bottom system is a piano accompaniment with two staves.

won, the praise his strains have won,
praise his strains . . have won, his strains have won, chant . . . the
praise his strains . . have won, un - - born
Un - - born mil - - - lions chant . . . the

The third system of the musical score consists of three systems of staves. The top system has a vocal line with lyrics: "won, the praise his strains have won,". The middle system has two vocal lines with lyrics: "praise his strains . . have won, his strains have won, chant . . . the" and "praise his strains . . have won, un - - born". The bottom system is a piano accompaniment with two staves.

HUSHED IN DEATH.

mf
Un - - - born

praise his strains have won,
mil - - - lions chant the praise, chant the

praise his strains have won, his strains have won, chant the

mf

mil - - lions chant the praise his strains . . have
chant . . the praise, the praise, Un - - -
praise, the praise his strains have won, the praise, chant . . the
praise, Un - - - born

cres.

won, chant . . the praise, the praise, chant the
born mil - lions chant the praise, Un - - born
praise his strains have won, . . Un - - born mil - lions chant the
mil - - lions chant the praise his strains have won,

HUSHED IN DEATH.

mf

praise . . his strains have won, chant, . . chant

mil - lions chant . . the praise his strains have

praise his strains . . have won, have *mf* won,

Un - born

the praise his strains have won, the praise, chant . . the

won, the praise, chant . . the praise his strains have

mil - lions chant . . the praise his

mf *cres.*

praise, Un - born mil - lions

won, *cres.* Un - born

mf chant . . the praise his strains on earth have won, chant . . the

mf strains on earth . . have won, his strains on earth have won,

cres. *cres.*

HUSHED IN DEATH.

chant . . . the praise his strains have won, Un - born

mil - lions chant the praise his strains have won,

praise his strains have won, Un - born mil - lions

his strains, his strains have won, Un - - born

cres.

mil - lions chant the praise his strains . . have won, the praise his

Un - - born *cres.* mil - - - lions

chant . . . the praise his strains . . have won, the praise his

mil - - - lions chant the praise his

strains have won, Un - born mil - lions

chant the praise his strains have won, Un - born mil - lions chant the

strains have won, Un - born, un - born mil - lions chant . . the

strains have won, Un - born mil - lions chant, chant the

HUSHED IN DEATH.

molto marcato.

chant, chant . . . the praise his strains on earth have won, the praise his

praise, chant.. the praise his strains on earth have won, the praise his

praise, chant.. the praise his strains on earth have won, the praise his

praise, chant.. the praise his strains on earth have won, the praise his

molto marcato.

poco rit. *ff* *>* *sempre ff*

strains have won, the praise his strains have won.

strains have won the strains his praise have won.

strains have won, the strains his praise have won.

strains have won, the praise his strains have won.

poco rit. *ff* *>* *sempre ff*

An arrangement of this Glee for S.A.T.B. may be had, price 6d.

EVENING

PART-SONG FOR ALTO, TWO TENORS, AND BASS

THE WORDS BY LORD BYRON

THE MUSIC COMPOSED BY
HENRY LESLIE.

(Op. 13, No. 1.)

London: NOVELLO, EWER AND CO., 1 Berners Street (W.), and 60 & 61, Queen Street (E.C.)

Andante sostenuto.

ALTO. *pp* It is the hour when from the boughs The nightingale's high note is

1st TENOR. *pp* It is the hour when from the boughs The nightingale's high note is

2nd TENOR. *pp* It is the hour when from the boughs The nightingale's high note is

BASS. *pp* It is the hour when from the boughs The nightingale's high note is

PIANO. *pp*

Andante sostenuto.

heard; It is the hour when lov-ers' vows Seem sweet in ev'-ry whis-per'd

heard; It is the hour when lov-ers' vows Seem sweet in ev'-ry

heard; It is the hour when lov-ers' vows Seem sweet in ev' - - rywhisper'd

heard; It is the hour when lov-ers' vows Seem sweet in ev'-ry whis - - per'd

This Part-Song may be had in its original form for S.A.T.B. in No. 397 of "NOVELLO'S PART-SONG BOOK."

EVENING.

word, seem sweet in ev'-ry whis - - per'd word,
 whis - per'd word, in ev' - ry whis-per'd word, And gen - - tle
 word, seem sweet in ev'-ry whis - - per'd word, And gen-tle winds and
 word, seem sweet, seem sweet, And gen-tle winds and

And gentle winds and wa - ters near Make mu - sic, make mu - sic, And
 winds . . and wa - - ters near Make mu - sic, make mu - sic,
 wa-ters near Make mu - sic to the lone - ly ear, . . make mu - sic,
 wa-ters near Make mu - sic to the lone - ly ear, . .

gen - tle winds and wa - ters near, and gen - tle winds and wa - ters near Make
 And gen - tle winds and wa - ters near Make
 And gen-tle winds and wa - ters near, and gen - tle winds and wa - ters near Make
 And gen-tle winds and wa - ters near, and gen - tle winds and wa - ters near Make

EVENING.

cen do.
 mu - sic to the lone - ly ear, And gen - tle winds and wa - ters near, and gen - tle

cen do.
 mu - sic to the lone - ly ear, And gen - tle winds and wa - ters near, and gen - tle

cen do.
 mu - sic to the lone - ly ear, And gen - tle winds and wa - ters near, and gen - tle

cen do.
 mu - sic to the lone - ly ear, And gen - tle winds and wa - ters near, and gen - tle

cen do.
 mu - sic to the lone - ly ear, And gen - tle winds and wa - ters near, and gen - tle

winds and wa - ters near Make mu - sic to the lone - ly ear, And gen - tle

winds and wa - ters near Make mu - sic to the lone - ly ear, And gen - tle

winds and wa - ters near Make mu - sic, make mu - sic

winds and wa - ters near Make mu - sic to the lone - ly ear, make

winds and wa - ters near Make mu - sic to the lone - ly ear.

winds and wa - ters near Make mu - sic to the lone - ly ear.

winds and wa - ters near Make mu - sic to the lone - ly ear.

mu - sic to the lone - ly, the lone - ly ear.

PIBROCH OF DONUIL DHU

PART-SONG FOR ALTO, TENOR AND TWO BASSES

THE WORDS BY SIR WALTER SCOTT

THE MUSIC COMPOSED BY
HENRY LESLIE.

(Op. 16, No. 2.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Con spirito.

ALTO. *mf*
Pib - roch of Don - uil Dhu, Pib - roch of Don - uil, Wake thy wild

TENOR. *mf*
Pib - roch of Don - uil Dhu, Pib - roch of Don - uil, Wake thy wild

1st BASS. *mf*
Pib - roch of Don - uil Dhu, Pib - roch of Don - uil, Wake thy wild

2nd BASS. *mf*
Pib - roch of Don - uil Dhu, Pib - roch of Don - uil, Wake thy wild

PIANO. *mf*
Con spirito.

cres - - - *cen* - - - *do.* . . . *f*

voice a - new, Sum - mon Clan Con - uil. Come a - way, come a - way,

cres - - - *cen* - - - *do.* . . . *f*

voice a - new, Sum - mon Clan Con - uil. Come a - way, come a - way,

cres - - - *cen* - - - *do.* . . . *f*

voice a - new, Sum - mon Clan Con - uil. Come a - way, come a - way,

cres - - - *cen* - - - *do.* . . . *f*

voice a - new, Sum - mon Clan Con - uil. Come a - way, come a - way,

cres - - - *cen* - - - *do.* . . . *f*

PIBROCH OF DONUIL DHU.

rall.

Hark to the sum-mons! Come in your war ar-ray, Gen-tles and com-mons.

Hark to the sum-mons! Come in your war ar-ray, Gen-tles, and com-mons.

Hark to the sum-mons! Come in your war ar-ray, Gen-tles and com-mons.

rall.

p

Come from deep glen, and From mount-ain so rock-y, The war-pipe and

Come from deep glen, and From mount-ain so rock-y, The war-pipe and

Come from deep glen, and From mount-ain so rock-y, The war-pipe and

Come from deep glen, and From mount-ain so rock-y, The war-pipe and

p

cres - - - cen - - - do. *f*

pen-hon Are at In-ver-lock-y. Come ev'-ry hill plaid, and

cres - - - cen - - - do. *f*

pen-non Are at In-ver-lock-y. Come ev'-ry hill plaid, and

cres - - - cen - - - do. *f*

pen-non Are at In-ver-lock-y. Come ev'-ry hill plaid, and

cres - - - cen - - - do. *f*

pen-non Are at In-ver-lock-y. Come ev'-ry hill plaid, and

PIBROCH OF DONUIL DHU.

rall.

True heart that wears one, Come ev' - ry steel blade, and Strong hand that bears one.

True heart that wears one, Come ev' - ry steel blade, and Strong hand that bears one.

True heart that wears one, Come ev' - ry steel blade, and Strong hand that bears one.

rall.

mf Come as the winds come, when For - ests are rend - ed; Come as the waves come, when *cres - cen -*

Come as the winds come, when For - ests are rend - ed; Come as the waves come, when *cres - cen -*

Come as the winds come, when For - ests are rend - ed; Come as the waves come, when *cres - cen -*

mf Na - vies are strand - ed: Fast - er come, fast - er come, Fast - er and fast - er, *do.* *f*

Na - vies are strand - ed: Fast - er come, fast - er come, Fast - er and fast - er, *do.* *f*

Na - vies are strand - ed: Fast - er come, fast - er come, Fast - er and fast - er, *do.* *f*

Na - vies are strand - ed: Fast - er come, fast - er come, Fast - er and fast - er, *do.* *f*

PIBROCH OF DONUIL DHU.

rall.

Chief, vas - sal, page and groom, Ten - - ant and mas - ter.

Chief, vas - sal, page and groom, Ten - - ant and mas - ter.

Chief, vas - sal, page and groom, Ten - - ant and mas - ter.

Chief, vas - sal, page and groom, Ten - - ant and mas - ter.

rall.

p

p Fast they come, fast they come; See how they ga - ther! Wide waves the

p Fast they come, fast they come; See how they ga - ther! Wide waves the

p Fast they come, fast they come; See how they ga - ther! Wide waves the

p Fast they come, fast they come; See how they ga - ther! Wide waves the

cres.

cres. ea - gle plume, Blend - ed with hea - ther. Cast your plaids, draw your blades,

cres. ea - gle plume, Blend - ed with hea - ther. Cast your plaids, draw your blades,

cres. ea - gle plume, Blend - ed with hea - ther. Cast your plaids, draw your blades,

cres. ea - gle plume, Blend - ed with hea - ther. Cast your plaids, draw your blades,

cres.

PIBROCH OF DONUIL DHU.

cen do.

For - ward each man set! Pib - roch of Do - nuil Dhu, Knell for the on - set,

For - ward each man set! Pib - roch of Do - nuil Dhu, Knell for the on - set,

For - ward each man set! Pib - roch of Do - nuil Dhu, Knell for the on - set,

For - ward each man set! Pib - roch of Do - nuil Dhu, Knell for the on - set,

Pib - roch of Do - nuil Dhu, Knell . . for the on - set, Knell,

Pib - roch of Do - nuil Dhu, Knell . . for the on - set, Knell,

Pib - roch of Do - nuil Dhu, Knell . . for the on - set, Knell, knell, knell for

Pib - roch of Do - nuil Dhu, Knell . . for the on - set, Knell, knell for

knell, knell, knell, knell, knell, knell.

knell, knell, knell, knell, knell, knell.

on - set, knell for the on - set, knell, knell, knell.

on - set, knell for the on - set, knell, knell, knell.

rat - - - len - - - tan - - - do.

rat - - - len - - - tan - - - do.

NIGHT WINDS THAT SO GENTLY FLOW

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY J. TENNIELLI CALKIN

THE MUSIC COMPOSED BY

J. BAPTISTE CALKIN.

(Op. 46.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

ALTO. *p*
Night winds that so gent - ly flow, . . . Hush! oh hush your

1st TENOR. *p*
Night winds that so gent - ly flow, . . . Hush! oh hush your

2nd TENOR. *p*
Night winds that so gent - ly flow, Hush! oh hush your

BASS.

PIANO. *p*
♩ = 80.

mur - murs low, . . . Night winds that so gent - ly . . . flow, . . .

mur - murs low, . . . Night winds that so gent - ly flow,

mur - murs low, Night winds that so gent - ly flow,

Night winds that so gent - ly flow,

NIGHT WINDS THAT SO GENTLY FLOW.

Hush! oh hush your mur - murs low. Soft - ly . .

Hush! oh hush your mur - murs low. Soft - ly . . . wrapt in

Hush! oh hush your mur - murs low. Soft - ly

Hush! oh hush your mur - murs low.

wrapt in beau - ty's glow, . . .

beau - - ty's glow, . . . Soft - ly . . . wrapt in beau - ty's

wrapt in beau - ty's glow, Soft - ly . . . wrapt in beau - - ty's

Soft - ly wrapt in beau - ty's

pp My De - lia sleeps, my De - lia sleeps. *rit.* *a tempo.*

pp glow, . . . My De - lia sleeps, my De - lia . . . sleeps.

pp glow, . . . My De - lia sleeps, my De - lia sleeps.

pp glow, My De - lia sleeps, my De - lia sleeps. Soothe her *rit.* *a tempo.*

NIGHT WINDS THAT SO GENTLY FLOW.

thy soft ca - ress, in ten - der -
 thy soft ca - ress, in ten - der -
 thy soft ca - ress, Gent - ly breathe in ten - - der -
 with thy soft ca - ress, in ten - der -

- ness ; Her
 - ness ; her slum - bers bless, . . Her
 - ness ; While vi - - sions bright her slum - bers bless, Her
 - ness ; While vi - sions bright her slum - bers bless, Her

Da - - mon weeps, Soothe her with thy soft ca -
 Da - - mon weeps, Soothe her with thy
 Da - - mon . . weeps, Soothe . . her with thy
 Da . . mon weeps, Soothe . . . her,

NIGHT WINDS THAT SO GENTLY FLOW.

ress, Gent - ly breathe in ten - der - ness;
 soft ca-ress, Gent - ly breathe in ten - der-ness;
 soft ca-ress, Gent - ly breathe in ten - der-ness;
 soothe her with thy soft ca - ress, Gent - ly, gent - ly

mf
 While vi - sions bright her slum - bers bless, . . . Her
 While vi - sions bright her slum - bers bless, . . . Her
 While vi - sions bright her slum - bers bless, . . . Her
 breathe in ten - der - ness; While vi - sions bright her slum - bers bless, . . . Her

mf
 Da - mon weeps, . . . Soothe her with thy
 Da - mon weeps, . . . Soothe her with thy
 Da - mon weeps, . . . Soothe her with thy
 Da - mon weeps, . . . Soothe her with thy

NIGHT WINDS THAT SO GENTLY FLOW.

soft ca - ress, Gent - ly breathe in ten - der -

soft ca - ress, Gent - ly breathe in ten - der -

soft ca - ress, Gent - ly breathe in ten - der -

soft ca - ress, Gent - ly breathe in ten - der -

- ness ; While vi - sions bright her slum - bers bless, . . . Her

- ness ; While vi - sions bright her slum - bers bless, . . . Her

- ness ; While vi - sions bright her slum - bers bless, . . . Her

- ness ; While vi - sions bright her slum - bers bless, . . . Her

Da - - - mon weeps, her Da - mon weeps. . . .

Da - - - mon weeps, her Da - mon weeps. . . .

Da - - - mon weeps, her Da - mon weeps. . . .

Da - - - mon weeps, her Da - mon weeps. . . .

A Folio Edition of this Part-Song is published by Novello, Ewer and Co., price 1s.

BREATHE SOFT YE WINDS

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY PHILLIPS

THE MUSIC COMPOSED BY

J. BAPTISTE CALKIN.

(Op. 48.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante con moto.

1st & 2nd ALTO.
Breathe soft ye winds, . . ye wa - ters gent - ly flow,

1st TENOR.
Breathe soft ye winds, ye wa - ters gent - ly flow,

2nd TENOR.
Breathe soft ye winds, ye wa - ters gent - ly flow,

1st & 2nd BASS.
Breathe soft ye winds, ye wa - ters gent - ly flow, . . .

PIANO.
♩ = 84.
p

espress.

Shield her ye trees, ye flow'rs a - round her grow, Breathe

Shield her ye trees, . . ye . . flow'rs a - round her grow,

Shield her ye trees, ye flow'rs a - round her grow,

Shield her ye trees, ye flow'rs a - round her grow,

BREATHE SOFT YE WINDS.

1st ALTO. *cres.*
 soft ye winds, ye wa - ters gent - - ly flow, .. Shield her ye

2nd ALTO. *cres.*
 soft ye winds, ye wa - ters gent - - ly flow, .. Shield her ye

cres.
 Breathe soft ye winds, ye wa - ters gent - ly flow, . . .

cres.
 Breathe soft ye winds, ye wa - ters gent - ly flow, . . .

1st BASS. *cres.*
 Breathe soft ye winds, ye wa - ters gent - - ly flow, Shield her ye

2nd BASS. *cres.*
 Breathe soft ye winds, ye wa - ters gent - ly flow,

f
 trees, ye flow'rs . . a - - round her grow. Ye swains, I

f
 trees, .. ye flow'rs a - - round her grow. Ye swains, I

f
 Shield her ye trees, ye flow'rs a - round her grow. Ye swains, I

f
 Shield her ye trees, ye flow'rs a - round her grow.

f
 trees, ye flow'rs a - - round her grow.

f
 Shield her ye trees, ye flow'rs a - round her grow.

f *p*

BREATHE SOFT YE WINDS.

beg you pass in si - lence by, . .

beg you pass in si - lence by, . .

beg you pass in si - lence by. . . My

I beg you pass in si - lence by, My love in yon - der

I beg you pass in si - lence by, . . My love in yon - der

I beg you pass in si - lence by, My love in yon - der

ritard.
My love in yon-der vale a - sleep doth lie, a - sleep doth lie,

pp rit.
My love in yon-der vale . . a - sleep doth lie, a - sleep doth lie,

pp rit.
love in yon-der vale a - sleep doth lie, a - sleep doth lie,

pp rit.
vale a - sleep, a - sleep doth lie, a - sleep doth lie.

pp rit.
vale a - sleep, a - sleep doth lie, a - sleep doth lie.

pp rit.
vale a - sleep, a - sleep doth lie, a - sleep doth lie.

ritard.

BREATHE SOFT YE WINDS.

a tempo.
pp sempre.

Breathe soft ye winds, . . ye wa-ters gent - ly flow, Shield her ye

pp sempre.

Breathe soft ye winds, . . ye wa-ters gent - ly flow, Shield her ye

pp sempre.

Breathe soft ye winds, ye wa-ters gent - ly flow, Shield her ye

pp sempre.

Breathe soft ye winds, ye wa-ters gent - ly flow, . . Shield her ye

pp sempre.

Breathe soft ye winds, ye wa-ters gent - ly flow, . . Shield her ye

a tempo.

pp sempre.

cres.

trees, ye flow'rs a - round her grow, Breathe soft ye winds, ye

cres.

trees, ye flow'rs a - round her grow, Breathe soft ye winds, ye

cres.

trees, ye flow'rs a - round her grow, Breathe soft ye winds, ye

cres.

trees, ye flow'rs a - round her grow, Breathe soft ye winds, ye

cres.

trees, ye flow'rs a - round her grow, Breathe soft ye winds, ye

cres.

trees, ye flow'rs a - round her grow, Breathe soft ye winds, ye

BREATHE SOFT YE WINDS.

rall. *pp a tempo.*

wa - ters gent - ly flow, Shield her ye trees, . . ye flow'rs a-round her

wa - ters gent - ly flow, Shield her ye trees, ye flow'rs a-round her

wa - ters gent - ly flow, Shield her ye trees, ye flow'rs a-round her

wa - ters gent - ly flow, Shield her ye trees, ye flow'rs a-round her

wa - ters, ye . . wa - ters gent - ly flow, Shield her ye trees ye flow'rs a-round her

wa - ters gent - ly flow, ye flow'rs a-round her

rall. *a tempo.* *pp*

grow. Breathe soft, breathe soft. *dim.*

grow. Breathe soft, breathe soft. *dim.*

grow. Breathe soft, breathe soft. *dim.*

grow. Breathe soft. *dim.*

grow. Breathe soft, breathe soft, breathe soft. *dim.*

grow. Breathe soft, breathe soft, breathe soft. *dim.*

grow. Breathe soft, breathe soft, breathe soft. *dim.*

MY LADY IS SO WONDROUS FAIR

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY KNIGHT SUMMERS

THE MUSIC COMPOSED BY

J. BAPTISTE CALKIN.

(Op. 49.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 8o & 8r, Queen Street (E.C.)

Allegretto. stacc.

ALTO. *mf* My la - dy is so wond - rous fair, Not born of earth, a sylph of air; Her *p* *mf*

1st TENOR. *mf* My la - dy is so wond - rous fair, Not born of earth, a sylph of air; Her *p* *mf*

2nd TENOR. *mf* My la - dy is so wond - rous fair, Not born of earth, a sylph of air; Her *p* *mf*

BASS. *mf* My la - dy is so wond - rous fair, Not born of earth, a sylph of air; Her *p* *mf*

PIANO. *mf* *stacc.* *p* *mf*

$\text{♩} = 80.$

rit. *a tempo.*

fi - gure cast in He - be's mould, Her hair is like the pur - est gold, her hair is like the pur - est gold, Her

fi - gure cast in He - be's mould, Her hair is like the pur - est gold, her hair is like the pur - est gold, Her

fi - gure cast in He - be's mould, Her hair is like the pur - est gold, her hair is like the pur - est gold, Her

fi - gure cast in He - be's mould, Her hair is like the pur - est gold, her hair is like the pur - est gold, Her

rit. *a tempo.*

MY LADY IS SO WONDROUS FAIR.

rit. sempre.

eyes the brightest stars outshine, *mf* Ah! shall I ev - er call her mine?

eyes the brightest stars outshine, her eyes the brightest stars outshine, *mf* Ah! shall I ev - er call her mine?

eyes the brightest stars outshine, her eyes the brightest stars outshine, *mf* Ah! shall I ev - er call her mine?

Her eyes the brightest stars outshine, *f* *mf* Ah! shall I ev - er call her mine? *rit. sempre.*

a tempo. molto stacc.

shall I ev - er call her mine? Where she will she can me lead, For she is ve - ry

shall I ev - er call her mine? Where she will she can me lead, For she is ve - ry

shall I ev - er call her mine? Where she will she can me lead, For she is ve - ry

shall I ev - er call her mine? Where she will she can me lead, For she is ve - ry *a tempo. molto stacc.*

rall. al fine.

love in - deed, Where she will she can me lead, For she is ve - ry love in - deed.

love in - deed, Where she will she can me lead, For she is ve - ry love in - deed.

love in - deed, Where she will she can me lead, For she is ve - ry love in - deed.

love in - deed, Where she will she can me lead, For she is ve - ry love in - deed. *rall. al fine.*

MY LADY IS SO WONDROUS FAIR.

a tempo. *mf* *p* *mf*

How bright the glan - ces she can dart! They find their way straight to my heart; She

How bright the glan - ces she can dart! They find their way straight to my heart; She

How bright the glan - ces she can dart! They find their way straight to my heart; She

How bright the glan - ces she can dart! They find their way straight to my heart; She

a tempo. *mf* *p* *mf*

p *rit. f* *mf*

has the sweet - est voice on earth, Her hap - py laugh how full of mirth, her

has the sweet - est voice on earth, Her hap - py laugh how full of mirth, her

has the sweet - est voice on earth, Her hap - py laugh how full of mirth, her

has the sweet - est voice on earth, Her hap - py laugh how full of mirth, her

p *f* *mf* *rit.*

a tempo. *mf* *poco rit.* *più rit.*

hap - py laugh, how full of mirth, How sad - ly for her love I pine!

hap - py laugh, how full of mirth, How sad - ly for her love I pine! How sad - ly for her

hap - py laugh, how full of mirth, How sad - ly for her love I pine! How sad - ly for her

hap - py laugh, how full of mirth, How sad - ly for her

a tempo *mf* *poco rit.* *p* *più rit.*

MY LADY IS SO WONDROUS FAIR.

mf a tempo. *rit. sempre.*

Yet shall I ev - er call her mine? shall I ev - er call her mine?
 love I pine! Yet shall I ev - er call her mine? shall I ev - er call her mine?
 love I pine! Yet shall I ev - er call her mine? shall I ev - er call her mine?
 love I pine! Yet shall I ev - er call her mine? shall I ev - er call her mine?

mf *p*

a tempo. *stacc.*

Where she will she can me lead, For she is ve - ry love in - deed,
 Where she will she can me lead, For she is ve - ry love in - deed,
 Where she will she can me lead, For she is ve - ry love in - deed,
 Where she will she can me lead, For she is ve - ry love in - deed,

pp *pp* *pp* *pp*

a tempo. *stacc.*

pp

rit. al fine.

Where she will she can me lead, For she is ve - ry love in - deed.
 Where she will she can me lead, For she is ve - ry love in - deed.
 Where she will she can me lead, For she is ve - ry love in - deed.
 Where she will she can me lead, For she is ve - ry love in - deed.

f *f* *f* *f*

rit. al fine.

f

COME, FILL, MY BOYS

A FOUR-PART SONG FOR MEN'S VOICES.

THE POETRY WRITTEN BY J. TENNIELLI CALKIN

THE MUSIC COMPOSED BY

J. BAPTISTE CALKIN.

(OP. 51.)

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro.

AIRTO.
Come, fill, my boys, each cup to the brim, We'll drink to the good and

1st TENOR, (8ve. lower.)
Come, fill, my boys, each cup to the brim, We'll drink to the good and

2nd TENOR, (8ve. lower.)
Come, fill, my boys, each cup to the brim, We'll drink to the good and

BASS.
Come, fill, my boys, each cup to the brim, We'll drink to the good and

R. H. part to be played an 8ve. lower.

ACCOMP. $\text{♩} = 92.$

fair, . . . To her whose tress - es are dark as the night, And the

fair, . . . To her whose tress - es are dark as the night, And the

fair, . . . To her whose tress - es are dark as the night, And the

fair, . . . To her whose tress - es are dark as the night, And the

COME, FILL, MY BOYS.

maid with the gold - en hair, . . . The maid with the gold - en hair. . .

maid with the gold - en hair, . . . The maid with the gold - en hair. . .

maid with the gold - en hair, . . . The maid with the gold - en hair. . .

maid with the gold - en hair, . . . The maid with the gold - en hair. . .

Fill, fill, my boys, fill, fill to the brim; To

Fill, fill, my boys, fill, fill to the brim; To

Fill, fill, my boys, fill, fill to the brim, We'll drink to the good and fair; . . . To

Fill, fill, my boys, fill, fill to the brim, We'll drink to the good and fair; . . . To

her whose tress-es are dark as the night, And the maid with the gold - en hair. . . Oh

her whose tress-es are dark as the night, And the maid with the gold - en hair. . . Oh

her whose tress-es are dark as the night, And the maid with the gold - en hair. . . Oh

her whose tress-es are dark as the night, And the maid with the gold - en hair. . . Oh

COME, FILL, MY BOYS.

who so cold as he fills his glass, And sees the bright bub - bles rise, But
 who so cold as he fills his glass, And sees the bright bub - bles rise, But
 who so cold as he fills his glass, And sees the bright bub - bles rise, But
 who so cold as he fills his glass, And sees the bright bub - bles rise, But

kiss - ing the crys - tal ring, Re - calls his la - dy's eyes!
 kiss - ing the crys - tal ring, Re - calls his la - dy's eyes! Then hip hip hur -
 kiss - ing the crys - tal ring, Re - calls his la - dy's eyes! Then hip hip hur -
 kiss - ing the crys - tal ring, Re - calls his la - dy's eyes! Then hip hip hur -

hip hip hur - rah, hur - rah, hur - rah! . . . Re -
 - rah, with a hip hip hur - rah! hip hip hur - rah, hur - rah, hur - rah! Re -
 - rah, with a hip hip hur -rah! hip hip hur - rah, hur - rah, hur - rah! Re -
 - rah, with a hip hip hur -rah! hip hip hur - rah! Re -

COME, FILL, MY BOYS.

rit. - calls his la - dy's eyes. *dolce.* What so sweet as wo-man's smile, When all a - round is

rit. - calls his la - dy's eyes. *dolce.* What so sweet as wo-man's smile, When all a - round is

rit. - calls his la - dy's eyes. *dolce.* What so sweet as wo-man's smile, When all a - round is

rit. - calls his la - dy's eyes. *dolce.* What so sweet as wo-man's smile, When all a - round is

fair? What so soft as wo - man's voice, To soothe us in our care?

fair? What so soft as wo - man's voice, To soothe us in our care?

fair? What so soft as wo - man's voice, To soothe us in our care?

fair? What so soft as wo - man's voice, To soothe us in our care?

What so sweet as wo - man's smile, When all, when all a -

What so sweet?

What so sweet as wo - man's smile, When all a -

COME, FILL, MY BOYS

And what so soft as woman's voice, To
 - round is fair; as wo - man's voice, To
 what so soft as wo - man's voice, To
 - round is fair; as wo - man's voice, To

soothe . . us in our care, What so soft, so soft . . . as
 soothe . . us in our care, What so soft as
 soothe . . us in our care, What so soft as
 soothe . . us in our care, What so soft as

wo - - man's, wo - - man's voice, To soothe, to soothe us in our care? . .
 wo - - man's, wo - - man's voice, To soothe us in our care? . .
 wo - - man's, wo - man's voice, To soothe us in our care? . .
 wo - - man's, wo - man's voice, To soothe us in our care? . .

COME, FILL, MY BOYS.

Tempo lmo. *f*

Then fill, my boys, each cup to the brim, We'll drink to the good and

Tempo lmo. *f*

Then fill, my boys, each cup to the brim, We'll drink to the good and

Tempo lmo. *f*

Then fill, my boys, each cup to the brim, We'll drink to the good and

Tempo lmo. *f*

Then fill, my boys, each cup to the brim, We'll drink to the good and

Tempo lmo. *f*

fair; . . . To her whose tress - es are dark as the night, And the

fair; . . . To her whose tress - es are dark as the night, And the

fair; . . . To her whose tress - es are dark as the night, And the

fair; . . . To her whose tress - es are dark as the night, And the

maid with the gold - en hair, The maid with the gold - en hair. . . .

maid with the gold - - en hair, The maid with the gold - - en hair. . . .

maid with the gold - - en hair, . . . The maid with the gold - - en hair. . . .

maid with the gold - - en hair, The maid with the gold - - en hair. . . .

COME, FILL, MY BOYS.

The musical score is arranged in systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout the score.

System 1:
 Fill, fill, my boys, fill, fill to the brim, *To*
 Fill, fill, my boys, fill, fill to the brim, *To*
 Fill, fill, my boys, fill, fill to the brim, We'll drink to the good and fair; *To*
 Fill, fill, my boys, fill, fill to the brim, We'll drink to the good and fair; *To*

System 2:
 her whose tress-es are dark as the night, And the maid with the gold-en
 her whose tress-es are dark as the night, And the maid with the gold-en
 her whose tress-es are dark as the night, And the maid with the gold-en
 her whose tress-es are dark as the night, And the maid with the gold-en

System 3:
 hair. Oh, who so cold, as he fills his glass, And sees the bright bub-les
 hair. Oh, who so cold, as he fills his glass, And sees the bright bub-les
 hair. Oh, who so cold, as he fills his glass, And sees the bright bub-les
 hair. Oh, who so cold, as he fills his glass, And sees the bright bub-les

COME, FILL, MY BOYS.

rise, But, kiss-ing the crys - tal ring, . . . Re - calls his la - dy's

rise, But, kiss-ing the crys - tal ring, . . . Re - calls his la - dy's

rise, But, kiss-ing the crys - tal ring, . . . Re - calls his la - dy's

rise, But, kiss-ing the crys - tal ring, . . . Re - calls his la - dy's

eyes. hip hip hur - rah!

eyes. Then hip hip hur - rah, with a hip hip hur - rah! hip hip hur - rah!

eyes. Then hip hip hur - rah, with a hip hip hur - rah! hip hip hur - rah!

eyes. Then hip hip hur - rah, with a hip hip hur - rah!

- rah! hurrah! hur - rah! . . . we'll drink to the good and fair.

- rah! hurrah! hur - rah! . . . we'll drink to the good and fair.

- rah! hurrah! hur - rah! . . . We'll drink to the good and fair.

hip hip hur - rah! . . . We'll drink to the good and fair.

A Folio Edition of this Part-Song is published by Novello and Co., price 1s. 6d.; also separate Vocal Parts.

(NEW SERIES.)

I LOVED A LASS

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY GEORGE WITHER

THE MUSIC COMPOSED BY

SAMUEL REAY.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegro.

ALTO.
I lov'd a lass, a fair one, As fair as e'er was seen, I lov'd a lass, a

1st TENOR.
I lov'd a lass, a fair one, As fair as e'er was seen, I lov'd a lass, a

2nd TENOR.
I lov'd a lass, As fair as e'er was seen, was seen,

BASS.
As fair as e'er was seen, I

PIANO.
about $\text{♩} = 108.$

fair one, As fair as e'er was seen; She was in-deed a rare one, An - oth-er She - ba

fair one, As fair as e'er was seen; She was in-deed a rare one, An - oth-er Sheba

As fair as e'er was seen, was seen, She was in-deed An - oth-er Sheba,

lov'd a lass, As fair as e'er was seen; An - oth-er Sheba

I LOVED A LASS.

cres. *p* *f* *dim.* *p*

Queen ; But fool, but fool as then I was, but fool, fool, fool, fool ; But now, a-las ! she's

cres. *mf* *p*

Queen ; But fool, but fool as then I was, I thought, I thought she lov'd me too ; But now, a-las ! she's

mf *p*

She-ba Queen ; I thought, I thought she lov'd me too ; But now, a-las ! she's

f *dim.* *p*

Queen ; fool, fool, .. fool, fool, .. fool, fool, .. fool ; But now, a-las ! she's

ritard. *a tempo.* *p* *mf*

left me, but now, a-las ! she's left me. Fa-le-ro, le-ro loo, fa-le-ro,

left me, but now, a-las ! she's left me. Fa-le-ro, le-ro, le-ro, fa-le-ro,

left me, she's left me. Fa-le-ro, le-ro,

left me, but now, a-las ! she's left me. Fa-le-ro loo,

a tempo.

ritard. *mf*

cres. *f* *mf* *dim.* *p*

le-ro loo, le-ro, le-ro, le-ro, le-ro loo, le-ro loo.

cres. *mf* *dim.* *p*

le-ro, le-ro, le-ro, le-ro, le-ro, le-ro loo, le-ro loo.

cres. *f* *mf* *dim.* *p*

loo, fa-le-ro, le-ro, fa-le-ro loo, le-ro loo.

cres. *f* *mf* *dim.* *p*

fa-le-ro loo, fa-le-ro loo, le-ro loo.

cres. *f* *mf* *dim.* *p*

I LOVED A LASS.

Her hair like gold did glis - ten, Each eye was like a star, Her

Her hair like gold did glis - ten, Each eye was like a star, Her

Her hair like gold, Each eye was like a star, a star,

Each eye was like a star,

hair like gold did glis - ten, Each eye was like a star, She did sur - pass her

hair like gold did glis - ten, Each eye was like a star, She did sur - pass her

Each eye was like a star, a star, She

Her hair like gold, Each eye was like a star,

sis - ter, Which pass'd all oth - ers far; She would, she would me hon - ey call, She'd

sis - ter, Which pass'd all oth - ers far; She would, she would me hon - ey call, She'd,

did sur - pass, Which pass'd all oth - ers, oth - ers far; She'd,

Which pass'd all oth - ers, far; Kiss, kiss, . . kiss, kiss,

I LOVED A LASS.

dim. *ritard.*

kiss, kiss, kiss, kiss, But now, a-las! she's left me, but now, a-las! she's
 oh! she'd kiss, she'd kiss me too, But now, a-las! she's left me, but now, a-las! she's
 oh! she'd kiss, she'd kiss me too, But now, a-las! she's left me, she's
 . . . kiss, kiss, . . . kiss, But now, a-las! she's left me, but now, a-las! she's

The first system of the musical score consists of five staves. The top staff is the vocal line, followed by three piano accompaniment staves. The music begins with a *dim.* (diminuendo) marking and ends with a *ritard.* (ritardando) marking. The lyrics are written below the vocal line.

a tempo.

left me. Fa - le - ro, le - ro, loo, fa - le - ro, le - ro loo,
 left me. Fa - - le - ro, le - ro, le - ro, fa - - le - ro, le - ro, le - ro,
 left me. Fa - - le - ro, le - ro loo, fa - -
 left me. Fa - - le - ro loo, fa - - le - ro

The second system of the musical score consists of five staves. It begins with an *a tempo.* marking. The lyrics continue below the vocal line.

cres. *mf* *dim.* *p*

le - ro, le - ro, le - ro, le - ro loo, le - - ro loo.
cres. *f* *mf* *dim.* *p*
 le - ro, le - ro, le - ro, le - ro loo, le - - ro loo.
cres. *f* *mf* *dim.* *p*
 - le - ro, le - ro, fa - le - ro loo, le - - ro loo.
cres. *f* *mf* *dim.* *p*
 loo, fa - - le - - ro loo, le - - ro loo.

The third system of the musical score consists of five staves. It features dynamic markings including *cres.* (crescendo), *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). The lyrics continue below the vocal line.

I LOVED A LASS.

In sum - mer time to Med - - ley, My love and I would go, In
 In sum - mer time to Med - - ley, My love and I would go, In
 In sum - mer time, My love and I would go, would go,
 My love and I would go,

sum - mer time to Med - - ley, My love and I would go, The boat - man there stood
 sum - mer time to Med - - ley, My love and I would go, The boat - man there stood
 My love and I would go, would go, The
 In sum - mer time, My love and I would go,

rea - dy My love and I to row; For cream, for cream there would we call, For
 rea - dy My love and I to row; For cream, for cream there would we call, For
 boat - man there, My love and I to row, to row, For
 My love and I to row; cream, cream, cream, cream,

I LOVED A LASS.

mf *dim. ritard.*

cakes, cakes, cakes, cakes, But now, a-las! she's left me, but now, a-las! she's
 cakes, for cakes, and for prunes too, But now, a-las! she's left me, but now, a-las! she's
 cakes, for cakes, and for prunes too, But now, a-las! she's left me, she's
 . . . cream, cream, cream, But now, a-las! she's left me, but now, a-las! she's

a tempo. *cres.*

left me. Fa - le - ro, le - ro loo, *cres.* fa - le - ro, le - ro loo,
 left me. Fa - - le - ro, le - ro, le - ro, fa - - le - ro, le - ro, le - ro,
 left me. Fa - - le - ro, le - ro loo, fa - -
 left me. Fa - - le - ro loo, fa - - le - ro

mf *cres.* *cres.* *mf* *dim.* *p*

le - ro, le - ro, le - ro, le - ro loo, le - - ro loo.
mf *cres.* *f* *cres.* *mf* *dim.* *p*
 le - ro, le - ro, le - ro, le - ro loo, le - - ro loo.
cres. *f* *cres.* *mf* *dim.* *p*
 - le - ro, le - ro, fa - le - ro loo, le - - ro loo.
cres. *f* *cres.* *mf* *dim.* *p*
 loo, fa - - le - - ro loo, le - - - ro loo.

LOVE'S GOOD-MORROW

A FOUR-PART SONG FOR MEN'S VOICES

THE MUSIC COMPOSED BY
SAMUEL REAY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 8r, Queen Street (E.C.)

Allegro moderato.

ALTO. *mf*
Shine bright-ly through the case - ment, sun; Thou gale soft o - dours bring her; Ye

1st TENOR. *mf*
Shine bright-ly through the casement, sun; Thou gale soft o - dours bring her; Ye

2nd TENOR. *mf*
Shine bright-ly through the case - ment, sun; Thou gale soft o - dours bring her; Ye

BASS. *mf*
Shine bright-ly through the case - ment, sun; Thou gale soft o - dours bring her; Ye

PIANO. *mf*
about
♩ = 138.

cres. mer - ry birds that hail the day, Your sweet-est mu - sic sing . . . her, your sweet-est mu - sic

cres. mer - ry birds that hail the day, Your sweet-est mu - sic sing her, your sweet-est mu - sic

cres. mer - ry birds that hail the day, Your sweet-est mu - sic sing her, your sweet-est mu - sic

cres. mer - ry birds that hail the day, Your sweet-est mu - sic sing her, your sweet-est mu - sic

cres.

LOVE'S GOOD-MORROW.

sing her. Smile, na - ture, on her as she wakes, And hide all sights of sor - row; And

sing her. Smile, na - ture, on her as she wakes, And hide all sights of sor - row; And

sing her. Smile, na - ture, on her as she wakes, And hide all sights of sor - row; And

sing her. Smile, na - ture, on her as she wakes, And hide all sights of sor - row; And

have nosoundsbut those of joy To bid my love good - mor - row, my love good - mor - row, to

have nosoundsbut those of joy To bid my love good - mor - row, my love good - mor - row, to

have nosoundsbut those of joy To bid my love good - mor - row, to bid my love good - mor - row, to

have nosoundsbut those of joy To bid my love good - mor - row, to

bid my love good - mor - row, my love good - mor - row, to bid my love good - mor - row.

bid my love good - mor - row, to bid good - mor - row, to bid my love good - mor - row.

bid my love good - mor - row, to bid my love good - mor - row, my love good - mor - row.

bid my love good - mor - row, to bid my love good - mor - row.

LOVE'S GOOD-MORROW.

mf
 Good - mor - row to those lus - trous eyes, With bright good hu - mour beam - ing; Good -
mf
 Good - mor - row to those lus - trous eyes, With bright good hu - mour beam - ing; Good -
mf
 Good - mor - row to those lus - trous eyes, With bright good hu - mour beam - ing; Good -
mf
 Good - mor - row to those lus - trous eyes, With bright good hu - mour beam - ing; Good -

cres.
 - mor - row to those rud - dy lips, Where smiles are ev - er teem - ing, where
cres.
 - mor - row to those rud - dy lips, Where smiles are ev - er teem - ing, where
cres.
 - mor - row to those rud - dy lips, Where smiles are ev - er teem - ing, where
cres.
 - mor - row to those rud - dy lips, Where smiles are ev - er teem - ing, where

cres. *p* *cres.*
 smiles are ev - er teem - ing; Good - mor - row to that hap - py face, Un -
cres. *p* *cres.*
 smiles are ev - er teem - ing; Good - mor - row to that hap - py face, Un -
cres. *p* *cres.*
 smiles are ev - er teem - ing; Good - mor - row to that hap - py face, Un -
cres. *p* *cres.*
 smiles are ev - er teem - ing; Good - mor - row to that hap - py face, Un -

LOVE'S GOOD-MORROW.

- dimm'd as yet by sor - row. Long be thy heart as free from care, Good -
 - dimm'd as yet by sor - row. Long be thy heart as free from care, Good -
 - dimm'd as yet by sor - row. Long be thy heart as free from care, Good -
 - dimm'd as yet by sor - row. Long be thy heart as free from care, Good -

- mor - row, love, good - mor - row, my love, good - mor - row, good - mor - row, love, good -
 - mor - row, love, good - mor - row, my love, good - mor - row, good - mor - row, love, good -
 - mor - row, love, good - mor - row, Good mor - row, good - mor - row, good - mor - row, love, good -
 - mor - row, love, good - mor - row, good - mor - row, love, good -

legato. cres. rit.
p legato. cres.
legato. cres.
p legato. cres.

- mor - row, my love, good - mor - row, good - mor - row, love, good - mor - row.
 - mor - row, my love, good - mor - row, good - mor - row, love, good - mor - row.
 - mor - row, good - mor - row, love, good - mor - row, my love, good - mor - row.
 - mor - row, my love, my love, good - mor - row.

a tempo. cres. cres. rall.
p cres. mf cres. f
p cres. mf cres. f
p cres. mf cres. f
a tempo. rall.

MERRILY ROLLS THE MILL-STREAM ON

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY GEORGE COLEMAN

THE MUSIC COMPOSED BY
SAMUEL REAY.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegretto.

ALTO.
Mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill,

1st TENOR.
Mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill, the mill,

2nd TENOR.
Mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill,

BASS.
Mer-ri-ly rolls the mill-stream on, Mer-ri-ly goes the mill, the mill,

PIANO.
♩. = 104.
mf *f*

cres.

Mer-ry to-night shall be my song, As ev-er the gay lark's trill. While the

cres.

Mer-ry to-night shall be my song, As ev-er the gay lark's trill. While the

cres.

Mer-ry to-night shall be my song, As ev-er the gay lark's trill. While the

cres.

Mer-ry to-night shall be my song, As ev-er the gay lark's trill. While the

mf *cres.*

MERRILY ROLLS THE MILL-STREAM ON.

stream shall flow, and the mill shall go, And my garn-ers are brave - ly stor'd, Come

stream shall flow, and the mill shall go, And my garn-ers are brave - ly stor'd, Come

stream shall flow, and the mill shall go, And my garn-ers are brave - ly stor'd, Come

stream shall flow, and the mill shall go, And my garn-ers are brave - ly stor'd, Come

all who will, there's a wel - come still At the joy - ful mil - ler's board, Come

all who will, there's a wel - come still At the joy - ful mil - ler's board, Come

all who will, there's a wel - come still At the joy - ful mil - ler's board, Come

all who will, there's a wel - come still At the joy - ful mil - ler's board, Come

ritard. all who will, there's a wel - come still At the joy - ful mil - ler's board. *a tempo.* Well may the mil - ler's

all who will, there's a wel - come still At the joy - ful mil - ler's board. Well may the mil - ler's

all who will, there's a wel - come still At the joy - ful mil - ler's board. Well may the mil - ler's

all who will, there's a wel - come still At the joy - ful mil - ler's board. Well may the mil - ler's

ritard. *a tempo.*

MERRILY ROLLS THE MILL-STREAM ON.

heart be light, Well may his song be gay; For the rich man's smile and the

heart be light, Well may his song be gay; For the rich man's smile and the

heart be light, Well may his song be gay; For the rich man's smile and the

heart be light, Well may his song be gay; For the rich man's smile and the

poor man's pray'r Have been his for ma-ny a day. And they bless the name of the

poor man's pray'r Have been his for ma-ny a day. And they bless the name of the

poor man's pray'r Have been his for ma-ny a day. And they bless the name of the

poor man's pray'r Have been his for ma-ny a day. And they bless the name of the

poor man's pray'r Have been his for ma-ny a day. And they bless the name of the

cres. *dim.* *ritard.* *p* *Moderato.* ♩ = 120.

mil-ler's dame, In cots where the low-ly mourn; For want and woe at her com-ing go, And

mil-ler's dame, In cots where the low-ly mourn; For want and woe at her com-ing go, And

mil-ler's dame, In cots where the low-ly mourn; . . . For want and woe at her com-ing go, And

mil-ler's dame, In cots where the low-ly mourn; For want and woe at her com-ing go,

cres. *dim.* *p*

MERRILY ROLLS THE MILL-STREAM ON.

joy and peace re - turn, and joy and peace re - turn, For want and woe at her

joy and peace re - turn, . . and joy and peace re - turn, re - turn, For want and woe at her

joy and peace re - turn, re - turn, and joy and peace re - turn, re - turn, For want and woe at her

For want and woe at her

com - ing go, And joy and peace re - turn, re - turn, . . . and peace re - turn.

com - ing go, And joy and peace re - turn, and joy and peace, and peace re - turn.

com - ing go, And joy and peace re - turn, and joy and peace re - - turn.

com - ing go, And joy and peace re - turn, and peace re - - turn.

Fair is the mil - ler's daugh - ter, too, With her locks of gold - en hair, With her

Fair is the mil - ler's daugh - ter, too, With her locks of gold - en hair, With her

Fair is the mil - ler's daugh - ter, too, With her locks of gold - en hair, With her

Fair is the mil - ler's daugh - ter, too, With her locks of gold - en hair, With her

MERRILY ROLLS THE MILL-STREAM ON.

cres.
 laugh - ing eye and sun - ny brow, Still bet - ter is she than fair. She hath
cres. *p*
 laugh - ing eye and sun - ny brow, Still bet - ter is she than fair. She hath
cres. *p*
 laugh - ing eye and sun - ny brow, Still bet - ter is she than fair. She hath
cres. *p*

cres.
 light - en'd toil with her win - ning smile, And if ev - er his heart is sad, Let her
cres. *cres.*
 light - en'd toil with her win - ning smile, And if ev - er his heart is sad, Let her
cres.
 light - en'd toil with her win - ning smile, And if ev - er his heart is sad, Let her
cres.

mf
 sing the song he hath lov'd so well, And the mil - ler's heart is glad, and the
mf
 sing the song he hath lov'd so well, And the mil - ler's heart, the
mf
 sing the song, the song he hath lov'd . . . so well, and the
mf
 sing the song . . . he hath lov'd so well, and the

MERRILY ROLLS THE MILL-STREAM ON.

mil - ler's heart is glad. Mer - ri - ly rolls, mer - ri - ly
 mil - ler's heart is glad. Mer - ri - ly rolls the mill-stream on,
 mil - ler's heart is glad. Mer - ri - ly rolls the mill-stream on,
 mil - ler's heart is glad. Mer - ri - ly, mer - ri - ly, mer - ri - ly,

rolls, mer - ri - ly, mer - ri - ly rolls the mill-stream on, the mill - stream
 mer - ri - ly rolls the millstream on, mer - ri - ly rolls the mill-stream on, the mill - stream
 mer - ri - ly rolls the millstream on, mer - ri - ly rolls the mill-stream on, the mill - stream
 mer - ri - ly, mer - ri - ly, mer - ri - ly rolls . . . the mill - stream

on, mer - ri - ly rolls the mill-stream on, Mer - ri - ly goes the mill, And
 on, mer - ri - ly rolls . . the mill - stream on, Mer - ri - ly goes the mill, And
 on, mer - ri - ly, mer - ri - ly rolls the mill - stream on, Mer - ri - ly goes the mill, And
 on, mer - ri - ly rolls the mill - stream on, . . Mer - ri - ly goes the mill, And

MERRILY ROLLS THE MILL-STREAM ON.

mer - ry to-night shall be my song, As ev-er the gay lark's trill, And mer-ry to-night shall

mer - ry to-night shall be my song, As ev-er the gay lark's trill, And mer-ry to-night shall

mer - ry to-night shall be my song, As ev-er the gay lark's trill, And mer-ry to-night shall

mer - ry to-night shall be my song, As ev-er the gay lark's trill, And mer-ry to-night shall

cres.

be my song, As ev-er the gay lark's trill. Mer-ri-ly, mer-ri-ly rolls,

be my song, As ev-er the gay lark's trill. Mer-ri-ly rolls, mer-ri-ly,

be my song, As ev-er the gay lark's trill. Mer-ri-ly rolls,

be my song, As ev-er the gay lark's trill. Mer-ri-ly, mer-ri-ly rolls the mill-stream on,

f

mer-ri-ly, mer-ri-ly rolls, Mer-ri-ly goes the

mer-ri-ly rolls, Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly,

mer-ri-ly rolls, mer-ri-ly, mer-ri-ly goes the

mer-ri-ly rolls the mill-stream on, Mer-ri-ly, mer-ri-ly, mer-ri-ly, mer-ri-ly,

cres.

MERRILY ROLLS THE MILL-STREAM ON.

mill, And mer-ry to-night shall be my song, As ev-er the gay lark's
 mer-ri-ly, mer-ri-ly goes the mill, And mer-ry to-night shall be my song, As ev-er the gay lark's
 mill, the mill, And mer-ry to-night shall be my song, As ev-er the gay lark's
 mer-ri-ly, mer-ri-ly goes the mill, And mer-ry to-night shall be my song, As ev-er the gay lark's,

trill, the gay lark's trill, the gay lark's trill, the gay . . .
 trill, the gay, the gay lark's trill, the gay, the gay lark's trill, the
 trill, the gay lark's trill, the gay, the gay lark's trill, the gay . . .
 gay lark's trill, the gay

lark's trill, the gay lark's trill.
 gay lark's trill, the gay lark's trill, the gay lark's trill.
 lark's trill, the gay lark's trill, the gay lark's trill.
 lark's trill, the gay lark's trill, the gay lark's trill.

NOW NIGHT HER DUSKY MANTLE FOLDS

AN ENGLISH HUNTING SONG FOR MEN'S VOICES

THE MUSIC COMPOSED BY
SAMUEL REAY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro.

ALTO.
Now night her dus - ky man - tle folds, The larks are soar - ing high, . . . And

1st TENOR.
Now night her dus - ky man - tle folds, The larks are soar - ing high, . . . And

2nd TENOR.
Now night her dus - ky man - tle folds, The larks are soar - ing, soar - ing high, And

BASS.
And

PIANO.
Allegro.
about ♩ = 110.

Repeat p

morn her gold - en beams has shot, To gild the east - ern sky, . . . to gild the east - ern sky. . .

morn her gold - en beams has shot, To gild the east - ern sky, . . . to gild the east - ern sky. . .

morn her gold - en beams has shot, To gild the east - ern sky, to gild, to gild the east - ern sky. . .

morn her gold - en beams has shot, To gild the east - ern sky, . . . to gild the east - ern sky. . .

Repeat p

NOW NIGHT HER DUSKY MANTLE FOLDS.

mf
 We sports-men scour the dis-tant plains, the dis-tant plains, . . . The
 We sports-men scour the dis-tant plains, the dis-tant, dis-tant plains, The
 We sports-men scour the dis-tant plains, The
 We sports-men scour the dis-tant plains, The

cres.
 hounds pur-sue their prey, . . . the hounds pur-sue their prey; . . . While e-choes, while
 hounds pur-sue their prey, the hounds pur-sue their prey; . . . While e-choes, while
 hounds pur-sue their prey, . . . the hounds pur-sue their prey; . . . While e-choes, while
 hounds pur-sue their prey, . . . the hounds pur-sue their prey; . . .

e-choes, while e-choes, while e-choes, while e-choes round the val-leys sound,
 e-choes, while e-choes, while e-choes, while e-choes round the val-leys sound, while
 e-choes, while e-choes, while e-choes, while e-choes round the val-leys sound, while
 while e-choes round the val-leys sound,

NOW NIGHT HER DUSKY MANTLE FOLDS.

mf

while e - choes round the val - leys sound, while

mf sf sf

e - choes round the val - leys sound, Hark for - - - ward, . . hark

mf

e - choes round the val - leys sound, while e - choes round the val - leys sound, while

mf

while e - choes round the val - leys sound, while

cres.

e - choes round the val - leys sound, Hark for - ward, hark for - ward, hark

*sf sf f **

for - - - ward, . . hark for - ward, hark for - ward, hark for - ward, hark

cres.

e - choes round the val - leys sound, Hark for - ward, hark for - ward, hark for - ward, hark

cres.

e - choes round the val - leys sound, Hark for - ward, hark for - ward, hark

*sf cres. f **

for - ward, hark for - ward, hark for - - - ward, hark for - ward, hark for - ward, a -

cres. ff

for - ward, hark for - ward, hark for - - - ward, hark for - ward, hark for - ward, a -

cres. ff

for - - - ward, . . hark a - way, hark a - way, . . . hark a -

cres. sf

for - - - ward, . . hark a - way, hark a - way,

cres.

* "Forward," when set to quavers, to be pronounced *for'ard*.

NOW NIGHT HER DUSKY MANTLE FOLDS.

sf - way, *mf* While e - choes round the *ritard.* val - leys sound, *mf* Hark for - ward, *ritard.*

sf - way, *mf* While e - choes round the val - leys sound, Hark for - ward, *pp* hark, *pp*

- way, hark a - way, *mf* While e - choes round the val - leys sound, Hark, *mf*

for - - ward, *mf* While e - choes round the val - leys sound, *ritard.* *ritard.*

a tempo. *sf* for - - - ward, *sf* for - - - ward, *sf*

for - - ward, hark a - way, hark a - way, hark a - way, hark a - way, hark a -

for - - ward, hark a - way, hark a - way, hark a -

hark a - way, hark a - way,

a tempo. *f* *sf* *sf*

sf cres. *sf* *ff* hark a - way, hark a - way, hark a - way, hark a - way. . . .

- way, hark a - way, hark a - way, hark a - way, hark a - way. . . .

- way, hark a - way, hark a - way, hark a - way, hark a - way. . . .

cres. hark a - way, hark a - way. . . .

NOW NIGHT HER DUSKY MANTLE FOLDS.

O'er mount - ain top, and riv - er deep, The fox for shel - ter flies, . . . And

O'er mount - ain top, and riv - er deep, The fox for shel - ter flies, . . . And

O'er mount - ain top, and riv - er deep, The fox for shel - ter, shel - ter flies, And

And

Repeat p

cow'r-ing in - to coverts strong, His cun-ning vain-ly tries, . . his cun-ning vain-ly tries.

cow'r-ing in - to coverts strong, His cun-ning vain-ly tries, . . his cun-ning vain-ly tries.

cow'r-ing in - to coverts strong, His cun-ning vain-ly tries, his cun-ning, cun-ning vain-ly tries.

cow'r-ing in - to coverts strong, His cun-ning vain-ly tries, . . his cun-ning vain-ly tries.

Repeat p

mf

His death pro - claims the sports-man's joy, the sports - man's joy, . . . The

mf

His death pro - claims the sports-man's joy, the sports - man's, sports-man's joy, The

mf

His death pro - claims the sports-man's joy, The

mf

His death pro - claims the sports-man's joy, The

NOW NIGHT HER DUSKY MANTLE FOLDS.

cres.
 dogs they seize their prey, . . the dogs they seize their prey; . . While e - choes, while

cres.
 dogs they seize their prey, the dogs they seize their prey; . . While e - choes, while

cres.
 dogs they seize their prey, . . the dogs they seize their prey; . . While e - choes, while

cres.
 dogs they seize their prey, . . the dogs they seize their prey; . .

cres.
 e - choes, while e - choes, while e - choes, while e - choes round the val - leys sound,

f *pp* *p* *pp*
 e - choes, while e - choes, while e - choes, while e - choes round the val - leys sound, while

f *pp* *p* *pp*
 e - choes, while e - choes, while e - choes, while e - choes round the val - leys sound, while

while e - choes round the val - leys sound,

f *pp* *p* *pp*

mf
 while e - choes round the val - leys sound, while

mf *sf* *sf*
 e - choes round the val - leys sound, Hark for - - - ward, . . hark

mf
 e - choes round the val - leys sound, while e - choes round the val - leys sound, while

mf
 while e - choes round the val - leys sound, while

mf *sf*

NOW NIGHT HER DUSKY MANTLE FOLDS.

cres.
 e - choes round the val - leys sound, Hark for - ward, hark for - ward, hark
sf for - ward, *sf* hark for - ward, hark for - ward, hark for - ward, hark for - ward, hark
cres.
 e - choes round the val - leys sound, Hark for - ward, hark for - ward, hark for - ward, hark
cres.
 e - choes round the val - leys sound, Hark for - ward, hark for - ward, hark

cres. for - ward, hark for - ward, hark for - ward, hark for - ward, hark for - ward, a -
cres. for - ward, hark for - ward, hark for - ward, hark for - ward, hark for - ward, a -
cres. for - ward, hark a - way, hark a - way, hark a - way, hark a -
cres. for - ward, hark a - way, hark a - way, hark a - way, hark a -
cres.
cres.

sf - way, . . . While e - choes round the val - leys sound, Hark for - ward, *mf* *ritard.* *mf* *ritard.*
sf - way, . . . While e - choes round the val - leys sound, Hark for - ward, hark, *mf* *pp*
mf - way, hark a - way, While e - choes round the val - leys sound, Hark, *pp*
mf for - ward, While e - choes round the val - leys sound, Hark, *mf* *ritard.* *ritard.* *pp*

NOW NIGHT HER DUSKY MANTLE FOLDS.

a tempo. *sf* *sf* *sf* *sf*

for - - - ward, for - - - ward,

for - - ward, hark a - way, hark a - way, hark a - way, hark a - way, hark a -

for - - ward, hark a - way, hark a - way, hark a -

hark a - way, hark a - way,

a tempo. *f* *sf*

sf cres. *sf* *ff*

hark a - way, . . . hark a - way, . . . hark a - way, hark a - way. . . .

- way, . . . hark a - way, . . . hark a - way, hark a - way, hark a - way. . . .

- way, . . . hark a - way, . . . hark a - way, hark a - way, hark a - way. . . .

hark a - way, hark a - way. . . .

cres. *ff*

INSCRIBED TO F. WALKER, ESQ., AND THE MEMBERS OF THE LONDON VOCAL UNION.

BIND MY BROWS

ANACREON'S FIFTH ODE. T. MOORE

A GLEE FOR FOUR VOICES (CHORUS AND QUARTETT)

THE MUSIC COMPOSED BY

J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

CHORUS.
Allegro moderato. ff

ALTO
(Sve. lower).
Bind my brows, . . . Let us, with the clust'ring vine, The

1ST
TENOR
(Sve. lower).
Bind my brows, . . bind my brows, bind my brows, Let us, with the clust'ring vine, The

2ND
TENOR
(Sve. lower).
Bind my brows, . . . bind my brows, Let us, with the clust'ring vine, The

BASS.
Bind my brows, Let us, with the clust'ring vine, The

ACCOMP.
* ad lib.
♩ = 80.
Allegro moderato.

rose, Love's blushing flower, en - twine; Fan - cy's hand our chap-lets wreathing, Ver - nal sweets a-round us breathing, *cres.*

rose, Love's blushing flower, en - twine; Fan - cy's hand our chap-lets wreathing, Ver - nal sweets a-round us breathing, *cres.*

rose, Love's blushing flower, en - twine; Fan - cy's hand our chap-lets wreathing, Ver - nal sweets a-round us breathing, *cres.*

rose, Love's blushing flower, en - twine; Fan - cy's hand our chap-lets wreathing, Ver - nal sweets a-round us breathing, *cres.*

rose, Love's blushing flower, en - twine; Fan - cy's hand our chap-lets wreathing, Ver - nal sweets a-round us breathing, *cres.*

* The first and last movements may be accompanied, if thought desirable; but it is suggested that the *Andante* movement should *always* be unaccompanied.

BIND MY BROWS.

We'll gai-ly drink, . . . we'll gai-ly drink, full gob-lets quaffing, At
 We'll gai-ly drink, full gob-lets quaffing, gai-ly drink, full gob-lets quaffing, At
 full gob-lets quaffing, gai-ly drink, full gob-lets quaffing, At
 full gob-lets quaffing, gai-ly drink, full gob-lets quaffing, At

fright-ed care se-cure-ly laugh-ing, laugh
 fright-ed care se-cure-ly laugh-ing, laugh
 fright-ed care se-cure-ly laugh-ing, drink, laugh
 fright-ed care se-cure-ly laugh-ing, drink, laugh

ing, laugh - - - ing, laugh - - - ing, laughing, laughing, laugh
 ing, laugh - - - ing, laugh - - - ing, laughing, laughing, laugh
 ing, laughing, laugh - - - ing, laughing, laughing, laughing, laugh
 ing, laugh - - - ing, laughing, laughing, laugh

BIND MY BROWS.

ing, laugh ing, laughing, laugh ing. *rall.*

ing, laugh ing, laughing, laugh ing. *rall.*

ing, laughing, laugh ing, laughing, laughing, laugh ing. *rall.*

ing, laugh ing, laughing, laugh ing. *rall.*

QUARTETT.

Andante.

Rose! thou balm - y scent - ed flow - er, *cres.* Rear'd by

Rose! thou . balm - y . scent - ed . flow - er, *cres.* Rear'd by

Rose! thou balm - y scent - ed flow - er, *cres.* Rear'd by

Rose! thou balm - y . scent - ed flow - er, *cres.* Rear'd by

Andante. $\text{♩} = 66.$

Spring's most fos - t'ring pow - er, Thy dew - y blos - soms, op' - ning bright, To

Spring's most fos - t'ring pow - er, Thy dew - y blos - soms, op' - ning bright, To

Spring's most fos - t'ring pow - er, Thy dew - y blos - soms, op' - ning bright, To

Spring's most fos - t'ring pow - er, To

BIND MY BROWS.

dim. *pp* *dim. e rall.* *pp*

gods themselves can give de - light. Rose! thou balm - y scent - ed

dim. *p* *dim. e rall.* *pp*

gods themselves can give de - light. . . Rose! thou balm - y. . . scent - ed

dim. *p* *dim. e rall.* *pp*

gods themselves can give de - light. . . Rose! thou balm - y scent - ed

dim. *p* *dim. e rall.* *pp*

gods themselves can give de - light. . . Rose! thou balm - y scent - ed

dim. *p* *dim. e rall.* *pp*

cres. *dim.* *pp*

flow - er, Rear'd by Spring's most fos - t'ring pow - er; Thy dew - y blos - soms,

cres. *dim.* *pp*

flow - er, Rear'd by Spring's most fos - t'ring pow - er; Thy dew - y blos - soms,

cres. *dim.* *pp*

flow - er, Rear'd by Spring's most fos - t'ring pow - er; Thy dew - y blos - soms,

cres. *dim.* *pp*

flow - er, Rear'd by Spring's most fos - t'ring pow - er;

cres. *dim.* *pp*

cres. *dim.*

op' - ning bright, To gods them - selves can give de - light,

cres. *f* *dim.* *p*

op' - ning bright, To gods them - selves can give de - light, And Cy - pria's

cres. *f* *dim.* *p*

op' - ning bright, To gods them - selves can give de - light, And Cy - pria's

f *dim.* *pp*

To gods them - selves can give do - light, And Cy - pria's

cres. *f* *dim.* *p*

EIND MY BROWS.

mf
Trips with each grace . . the
child, with ro ses crown'd, . . Trips, trips the
child, with ro - ses crown'd, Trips with each grace the
child, with ro - ses crown'd, . . Trips with each grace, . . the

pp

cres. ma - zy round, . . *f* Trips with each grace the *dim.* ma - zy
cres. ma - zy round, . . *f* Trips with each grace the *dim.* ma - zy
cres. ma - zy round, . . *f* Trips with each grace the *dim.* ma - zy
cres. ma - zy round, . . *f* Trips with each grace the *dim.* ma - zy

cres. *f* *dim.*

round, Trips with each grace . . the ma - zy
round, . . Trips, trips the ma - zy
round, . . Trips with each grace the ma - zy
round, . . Trips with each grace . . the ma - zy

pp *cres.* *tr* *tr* *cres.* *tr* *tr*

pp *cres.*

BIND MY BROWS.

round, Trips with each grace . . the ma - - zy round, the ma-zy
 round, . . . Trips with each grace . . the ma-zy, the ma - - - zy,
 round, . . Trips with each grace the ma-zy, the ma - - - zy,
 round, . . Trips with each grace the ma-zy, ma - zy,

round, the ma-zy round.
 ma - - - zy round.
 ma - - - zy round.
 ma - zy round.

Slow. Chorus.
 Bind my brows, I'll tune the lyre, Love my rap-turous strains shall fire.
 Bind my brows, I'll tune the lyre, Love my rap-turous strains shall fire.
 Bind my brows, I'll tune the lyre, Love my rap-turous strains shall fire.
Slow. $\text{♩} = 60.$
 Bind my brows, I'll tune the lyre, Love my rap-turous strains shall fire.

BIND MY BROWS.

Tempo primo. *ff* *p*

Bind my brows, . . . Near Bacchus' grape-en-cir-cled shrine, While

Bind my brows, . . . bind my brows, bind my brows, Near Bacchus' grape-en-cir-cled shrine, While

Bind my brows, . . . bind my brows, Near Bacchus' grape-en-cir-cled shrine, While

Bind my brows, Near Bacchus' grape-en-cir-cled shrine, While

Tempo primo. $\text{♩} = 80.$ *ff* *p*

cres. *f*

ro - ses fresh my brows en-twine, Led by the wing-ed train of Plea - sures;

ro - ses fresh my brows en - twine, Led by the wing-ed train of Plea - sures;

ro - ses fresh my brows en - twine, Led by the wing-ed train of Plea - sures;

ro - ses fresh my brows en - twine, Led by the wing-ed train of Plea - sures;

cres. *f*

p *f*

I'll dance with nymphs to spor-tive measures, dance, . . .

I'll dance with nymphs to spor - tive measures, dance, . . .

I'll dance with nymphs to spor - tive measures, dance, . . .

I'll dance with nymphs to spor - tive measures, dance, . . .

p *f*

BIND MY BROWS

to sportive mea-sures, dance, . . .

to sportive mea-sures, Bind my brows, bind my
dance . . . to sportive mea-sures, Bind my brows, bind my

to sportive mea-sures, dance . . .

bind my brows, dance . . . to spor-tive mea- . . .

brows, dance, . . . bind my brows, bind my brows, bind my brows,
brows, bind my brows, . . . bind my brows, bind my brows, bind my

to spor-tive mea- . . .

ures, bind my brows, bind my brows, bind my brows, bind my brows.
bind my brows, bind my brows, bind, bind my brows, bind . . . my brows.
brows, bind my brows, bind my brows, bind my brows, bind . . . my brows.
ures, bind my brows, bind my brows, bind my brows, bind my brows.

fff Slow.

fff Slow.

fff Slow.

fff Slow.

fff Slow.

SLEEPING, WHY NOW SLEEPING?

(SERENADE)

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY HOFFMANN

THE MUSIC COMPOSED BY

ELIZABETH STIRLING.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

mf *Moderato.*

1st TENOR. Sleep - ing, why now sleep - ing? The moon her - self looks gay, . . . While

2nd TENOR. *pp* Sleep ing,

1st BASS. *mf* Sleep - ing, why now sleep - ing? The moon her - self looks gay, . . . While

2nd BASS. *pp* Sleep ing,

PIANO. *Moderato.* *p*

$\text{♩} = 88.$

through thy lat - tice peep - ing, Wilt not her call o - bey? . . . Sleep - ing, why now

sleep - - ing, . . . Wilt not her call o - bey? Sleep - - -

through thy lat - tice peep - ing, Wilt not her call o - bey? . . . Sleep - ing, why now

sleep . . . ing . . . Wilt not her call o - bey? Sleep - - -

mf *pp* *mf* *pp*

SLEEPING, WHY NOW SLEEPING?

cres. *f*

sleep - ing? The moon her - self looks gay, . . . While thro' thy lat - tice peep - ing, Wilt

ing, sleep - ing, . . . Wilt

sleep - ing? The moon her - self looks gay, . . . While thro' thy lat - tice peep - ing, Wilt

ing, sleep - ing, . . . Wilt

mf

not her call o - bey? Each star is beam - ing For thee its bright - est

not her call o - bey? Wake, love, wake,

not her call o - bey? Wake, love, wake,

not her call o - bey? Wake, love, wake,

ray, love, wake, And lan - guishes the gleam - ing From

Wake, love, wake, And lan - guishes the gleam - ing From

Each star is keep - ing for thee its brightest ray, . . . the gleam - ing From

Wake, love, wake, And lan - guishes the gleam - ing From

SLEEPING, WHY NOW SLEEPING?

fire - flies now stream - ing A - thwart the dew - y spray, . . . Then
 fire - flies now stream - ing A - thwart the dew - y spray,

cres. *f* *ff* *dim.*

sleep - ing, why now sleep - ing? The moon her - self looks gay, . . . While thro' thy lat - tice
 sleep - - - - - ing, sleep - - - - -

mf *pp* *mf* *pp*

peep - ing, Wilt not her call o - bey, . . . wilt not her call o - bey? . .
 - - ing, . . . Wilt not her call o - bey, her call o - bey? . .

cres. *mf* *p* *cres.* *mf* *p*

SLEEPING, WHY NOW SLEEPING ?

mf
A - wake, the skies are weep - ing, Be - cause thou art a - way, . . . But

pp
A - wake,

mf
A - wake, the skies are weep - ing, Be - cause thou art a - way, . . . But

pp
A - wake,

if of me thou'rt dream - ing, Sleep, lov'd one, while you may, . . . *mf* A - wake, the skies are

pp
wake, . . . Sleep, lov'd one, while you may, . . . A - wake,

if of me thou'rt dream - ing, Sleep, lov'd one, while you may, . . . *mf* A - wake, the skies are

pp
wake, . . . Sleep, lov'd one, while you may, . . . A - wake,

cres. weep - ing, Be - cause thou art a - way, . . . But *f* if of me thou'rt dream - ing, Sleep,

cres. A - wake, Sleep,

cres. weep - ing, Be - cause thou art a - way, . . . But *cres.* if of me thou'rt dream - ing, Sleep,

A - wake, Sleep,

cres.

SLEEPING, WHY NOW SLEEPING ?

mf

lov'd one, while you may. Music's wings shall ho-ver Soft-ly thy sweet dreams

lov'd one, while you may. Wake, love, wake,

lov'd one, while you may. Wake, love, wake,

lov'd one, while you may. Wake, love, wake,

o'er, love, wake, And fan - ning dark thoughts a-way, While,

Wake, love, wake, And fan - ning dark thoughts a-way, While,

Mu-sic's wings shall ho-ver Soft-ly thy sweet dreams o'er, . . . dark thoughts a-way, While,

Wake, love, wake, And fan - ning dark thoughts a-way, While,

dear - est, 'tis thy lov - er Who'll bid each bright one stay, . . . When

dear - est, 'tis thy lov - er Who'll bid each bright one stay,

dear - est, 'tis thy lov - er Who'll bid each bright one stay, . . . When

dear - est, 'tis thy lov - er Who'll bid each bright one stay,

cres. *f* *ff* *dim.*

SLEEPING, WHY NOW SLEEPING?

mf
sleep-ing, why now sleep - ing? The moon her - self looks gay, . . . While thro' thy lat - tice

pp
sleep - - - - - ing, sleep . . .

mf
sleep-ing, why now sleep - ing? The moon her - self looks gay, . . . While thro' thy lat - tice

pp
sleep - - - - - ing, sleep . . .

p

cres. *mf* *p*
peep - ing, Wilt not her call o - bey, . . . wilt not her call o - bey?

cres. *mf* *p*
- - ing, . . . Wilt not her call o - bey, her call o - bey?

cres. *mf* *p*
peep - ing, Wilt not her call o - bey, her call o - bey?

cres. *mf* *p*
- - ing . . . Wilt not her call o - bey, her call o - bey?

cres. *mf* *p*

DISDAIN RETURNED

A FOUR-PART SONG FOR MEN'S VOICES

THE POETRY WRITTEN BY J. DUNSTON

THE MUSIC COMPOSED BY

ELIZABETH STIRLING.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegro.
mf *cres.*

1st TENOR.
He that loves a ro - sy cheek, Or a cor - al

2nd TENOR.
He that loves a ro - sy cheek, Or a cor - al

1st BASS.
He that loves a ro - sy cheek, Or a cor - al

2nd BASS.
He that loves a ro - sy cheek, Or a cor - al

PIANO.
♩ = 80.
mf *cres.*

f *p* *f*

lip ad - mires, Or from star - like eyes doth seek Fu - el

lip ad - mires, Or from star - like eyes doth seek Fu - el

lip ad - mires, Or from star - like eyes doth seek Fu - el

lip ad - mires, Or from star - like eyes doth seek Fu - el

DISDAIN RETURNED.

to main-tain his fires ; As old Time makes these de - cay, So his
 to main-tain his fires ; As old Time makes these de - cay, So his
 to main-tain his fires ; As old Time makes these de - cay, So his
 to main-tain his fires ; As old Time makes these de - cay, So his

flames must waste a - way, . . . must waste a - way,
 flames must waste a - way, must waste a - way, . . .
 flames must waste a - way, must waste a - way, . . .
 flames must waste a - way, must waste a - way, . . .

He that loves a ro - sy cheek, Or a cor - al lip ad -
 He that loves a ro - sy cheek, Or a cor - al lip ad -
 He that loves a ro - sy cheek, Or a cor - al lip ad -
 He that loves a ro - sy cheek, Or a cor - al lip ad -

DISDAIN RETURNED.

mires, Or from star-like eyes doth seek Fu-el to main-
 mires, Or from star-like eyes doth seek Fu-el to main-
 mires, Or from star-like eyes doth seek Fu-el to main-
 mires, Or from star-like eyes doth seek Fu-el to main-
 tain his fires, . . . to main-tain . . . his . . . fires.
 tain his fires, . . . to main-tain . . . his . . . fires.
 tain his fires, . . . to main-tain . . . his . . . fires.
 tain his fires, . . . to main-tain . . . his . . . fires.
 But a smooth and stead-fast mind, Gen-tle thoughts and
 But a smooth and stead-fast mind, . . . Gen-tle thoughts and
 But a smooth and stead-fast mind, Gen-tle thoughts and
 But a smooth and stead-fast mind, Gen-tle thoughts and

DISDAIN RETURNED.

calm de - sires, Hearts with e - qual love com - bin'd, Kin - dle
 calm de - sires, Hearts with e - qual love com - bin'd, Kin - dle
 calm de - sires, Hearts with e - qual love com - bin'd, Kin - dle
 calm de - sires, Hearts with e - qual love com - bin'd, Kin - dle

nev - er dy - ing fires; Where these are not I de - spise Love - ly
 nev - er dy - ing fires; Where these are not I de - spise Love - ly
 nev - er dy - ing fires; Where these are not I de - spise Love - ly
 nev - er dy - ing fires; Where these are not I de - spise Love - ly

cheeks, or lips, or eyes, . . . or lips, or eyes. . .
 cheeks, or lips, or eyes, or lips, or eyes. . .
 cheeks, or lips, or eyes, or lips, or eyes. . .
 cheeks, or lips, or eyes, or lips, or eyes. . .

DISDAIN RETURNED.

But a smooth and stead - fast mind, Gen - tle thoughts and calm de -

sires, Hearts with e - qual love com - bin'd, Kin - dle nev - er

dy - ing fires, . . . nev - er dy - - ing . . . fires.

DISDAIN RETURNED.

mf *cres.* *f*

No tears Ce - lia now shall win, My re - solv'd heart to re - turn ;

mf *cres.* *f*

No tears Ce - lia now shall win, My re - solv'd heart to .. re - turn ;

mf *cres.* *f*

No tears Ce - lia now shall win, My re - solv'd heart to .. re - turn ;

mf *cres.* *f*

No tears Ce - lia now shall win, My re - solv'd heart to .. re - turn ;

p *f*

I have search'd thy soul with - in, And find nought but pride and scorn,

p *f*

I have search'd thy soul with - in, And find nought but pride and scorn,

p *f*

I have search'd thy soul with - in, And find nought but pride and scorn,

p *f*

I have search'd thy soul with - in, And find nought but pride and scorn,

p *f*

I have search'd thy soul with - in, And find nought but pride and scorn,

p *f*

I .. have learn'd thy arts, and now Can dis - dain as much as thou, ...

p *f* *sf*

I .. have learn'd thy arts, and now Can dis - dain as much as thou,

p *f* *sf*

I .. have learn'd thy arts, and now Can dis - dain as much as thou,

p *f* *sf*

I .. have learn'd thy arts, and now Can dis - dain as much as thou,

p *f* *sf*

DISDAIN RETURNED.

pp as much as thou, . . . No tears Ce - lia now shall win
pp as much as thou, . . . No tears Ce - lia now shall win . . .
pp as much as thou, . . . No tears Ce - lia now shall win
pp as much as thou, . . . No tears Ce - lia now shall win
cres. My re - solv'd heart to re - turn, I have learn'd thy arts, and now Can dis -
cres. My re - solv'd heart to . . . re - turn, I have learn'd thy arts, and now Can dis -
cres. My re - solv'd heart to . . . re - turn, I have learn'd thy arts, and now Can dis -
cres. My re - solv'd heart to . . . re - turn, I have learn'd thy arts, and now Can dis -
sf - - dain as much as thou, . . . as . . . much . . . as . . . thou.
sf - - dain as much as thou, . . . as . . . much . . . as . . . thou.
sf - - dain as much as thou, . . . as much . . . as . . . thou.
sf - - dain as much as thou, . . . as much . . . as . . . thou.

A Folio Edition of this Part-Song is also published by Novello, Ewer and Co., price 9d.