

NOVELLO'S  
GLEE-HIVE;

A COLLECTION OF POPULAR

GLEES AND MADRIGALS,

IN VOCAL SCORE,

WITH AD. LIB. ACCOMPANIMENT FOR THE PIANOFORTE.

---

"Like the bee, tolling from every flower  
The virtuous sweets;  
Our thighs pack'd with wax, our mouths with honey,  
We bring it to the Hive."

*Shakespeare.*

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VOL. III.

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( PRIZE GLEE, 1882. )

# OLD MAY MORNING.

GLEE FOR S.A.T.B.

COMPOSED BY

## VINCENT NOVELLO.

London: NOVELLO, EWEN & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*With sprightly gaiety.*

**TRABLE.**  
Come, hie a - way, a - way, a - way with me, a - way my love, a -

**ALTO.**  
Come, hie a - way, a - way, a - way, with me a - way, a - way, . . a -

**TENOR.**  
*Svs. lower.)*  
Come, hie a - way, away, a - way, a - way with me, a - way, a -

**BASS.**  
Come, hie a - way, a - way, a - way with me, a - way my love, a -

**ACCOMP.**  
*Met. 88 - J.*

- - way my love to the green - wood tree, *cres.* The

- - way my love to the green-wood tree, The sun has left his o - cean bed, *cres.* The

- - - way my love to the green-wood tree a - way, The sun has left his o - cean bed, *cres.* The

- - way my love to the green-wood tree, The sun has left his o - cean bed, *cres.* The

OLD MAY MORNING.

happy lark is on the wing, Let no one talk of drow - si - hed, For this is Old May  
 happy lark is on the wing, Let no one talk of drow - si - hed. For this is Old May  
 happy lark is on the wing, Let no one talk of drow - si - hed, For this is Old May  
 happy lark is on the wing, Let no one talk of drow - si - hed, For this is Old May

Morn - ing, For this is Old May Morning. Then hie a - way, a - way with me, a -  
 Morn - ing, For this is Old May Morning. Then hie a - way, a - way with me, a -  
 Morn - ing, For this is Old May Morning. Then hie a - way, a - way, with me, a  
 Morn - ing, For this is Old May Morning. Then hie a - way, a - way with me, a -

- way, my love, to the greenwood tree, then hie a - way with me, my love, to the greenwood  
 - way to the greenwood tree, then hie a - way with me, my love, to the green - wood  
 - way, my love, to the greenwood tree, then hie a - way with me, my love, to the greenwood  
 - way to the greenwood tree, then hie, hie a - way, my love, to the greenwood

OLD MAY MORNING.

tree, hie a-way! . . . hie a-way! . . . hie a-way to the green - wood tree, hie away, hie a -  
 tree, hie a-way! hie a-way! to the green - wood tree, hie a-way, hie a -  
 tree, hie a-way! hie a-way, hie a-way to the green - wood tree, hie a-way, hie a -  
 tree, hie a-way! hie a-way! to the green - wood tree, hie a-way, hie a -

*cres.* *ff* *cres.* *ff* *cres.* *ff* *cres.* *ff*

*f* *p* *cres.* *ff*

- - way, hie a-way, to the green-wood tree; hie a-way! hie a-way . . .  
 - - way, hie a-way, to the green - wood tree; hie a-way! hie a-way! to the greenwood tree.  
 - - way, hie a-way, to the green - wood tree; hie a-way! hie a-way! to the greenwood tree.  
 - - way, hie a-way, to the green-wood tree; hie a-way! hie a-way

*dolce* *tr*  
 We'll sit, . . . We'll sit beneath the flow' - ring bough, And hear the thrush his  
*dolce*  
 We'll sit, . . . We'll sit beneath the flow' - ring bough, And hear . . . the  
*dolce*  
 We'll sit . . . be-neath the flow' - ring bough, And hear the  
*dolce*  
 We'll sit . . . beneath the flow'ring bough, . . .

*dolce*

OLD MAY MORNING.

bri-dal sing, the thrush his bri-dal sing, . . . And I will deck thy gen-tle brow With gems of Old May  
 thrush, hear the thrush, the thrush his bri-dal sing, And I will deck thy gen-tle brow With gems of Old May  
 thrush, and hear the thrush his bri-dal sing, . . . And I will deck thy gen-tle brow With gems of Old May  
 With gems of Old May

Morn-ing, And I will deck thy gen-tle brow With gems of Old May Morn-ing. Then come! hie a -  
 Morn-ing, And I will deck thy gen-tle brow With gems of Old May Morn-ing. Then come! hie a -  
 Morn-ing, And I will deck thy gen-tle brow With gems of Old May Morn-ing. Then come! hie a -  
 Morn-ing, And I will deck thy gen-tle brow With gems of Old May Morn-ing. Then come; hie a -

- way! a-way, a-way with me, a-way my love, a-way my love to the green-wood  
 - way! a-way, a-way with me, a-way! a-way, . . . a-way my love to the green-wood  
 - way, a-way! a-way, a-way with me, a-way! a-way my love to the green-wood  
 - way! a-way, a-way with me, a-way my love a-way my love to the green-wood

OLD MAY MORNING.

tree, Then hie a-way, a-way with me, a-way, my love, to the greenwood tree, Then  
 tree, Then hie a-way, a-way with me, a-way to the greenwood tree, Then  
 tree, a-way! Then hie a-way, a-way with me, a-way my love to the greenwood tree, Then  
 tree, Then hie a-way, a-way with me, a-way to the greenwood tree, Then

hie a-way with me, my love, to the green-wood tree! come . . . a-way  
 hie a-way with me, my love, to the green - - - wood tree; come . . . a -  
 hie a-way with me, my love, to the green - wood tree; come a -  
 hie hie a-way, my love, to the green - wood tree;

. . . to the green - - - wood tree, hie a-way, . . . hie a-way.  
 - - way . . . to the green - wood tree, . . . hie a-way, . . . hie a-way.  
 - - way . . . to the green - wood tree, . . . hie a-way, . . . hie a-way.  
 . . . to the green-wood tree, . . . hie a-way hie a-way.

OLD MAY MORNING.

*A little Slower.* 76 = ♩. *p*

Cows-lip with head down turn - -

*p A little Slower.*  
Pale prim - rose and blue vi - o - let, Cows-lip with head down turn - -

*p A little Slower.*  
Pale prim - rose and blue vi - o - let, Cows - lip with head down turn - -

*p A little Slower.*  
Pale prim - rose and blue vi - o - let, Cows-lip with head down turn - -

- - ing, Shall form thy syl - van co - ro - net, My Queen of Old May

- - ing, Shall form thy syl - van co - ro - net, My Queen of Old May

- - ing, Shall form thy syl - van co - ro - net, My Queen of Old May

- - ing, Shall form thy syl - van co - ro - net, My Queen of Old May

*Ritardando.*  
Morn - ing, My Queen of Old May Morn - ing,

*Ritardando.*  
Morn - ing, My Queen of Old May Morn - ing,

*Ritardando.*  
Morn - ing, My Queen of Old May Morn - ing,

*Ritardando.*  
Morn - ing, My Queen of Old May Morn - ing,



OLD MAY MORNING.

*Sprightly, as before.* 89 =  $\text{♩}$ . *cres.*

Then hie a - way, a - way with me, a - way my love to the greenwood tree, Then hie a - way with

*p* *Sprightly, as before.* *cres.*

Then hie a - way, a - way with me, a - way . to the greenwood tree, Then hie a - way with

*p* *Sprightly, as before.* *cres.*

Then hie a - way, a - way with me, a - way my love to the greenwood tree, Then hie a - way with

*Sprightly, as before.* *cres.*

Then hie a - way, a - way with me, a - way . to the greenwood tree, Then hie hie a -

*Sprightly, as before.* *p* *cres.*

me, my love, to the green - wood tree, hie a - way, hie a - way, hie away, hie a

me, my love, to the green - wood tree, hie a - way, hie a - way, hie away, hie a -

me, my love, to the green-wood tree, hie a-way, . hie a-way, . hie a-way, hie a -

- - way my love to the green-wood tree, hie a - way, hie a - way, hie away, hie a -

way, hie a - way to the green - wood tree.

- way, hie a - way to the green - wood tree, to the green-wood tree.

- way, hie a - way to the green - wood tree to the green-wood tree.

- way, hie a - way to the green - wood tree.

OLD MAY MORNING.

*dolce.* And thus the hours shall

*dolce.* And thus the hours shall glide a-long, On dove-like bless-ed wing, shall glide

*dolce.* And thus the hours shall glide a-long, On dove-like bless-ed wing, And thus the hours shall

*dolce.* And thus the hours shall glide a-long, On dove-like bless-ed wing,

glide a-long, On dove-like bless-ed wing, While thus . . . we sing, . . . we sing . .

. . . On dove-like bless-ed wing . . While thus . . . we sing, . . . we

glide a-long, on dove-like bless-ed wing, While thus . . . we sing our wood-

While thus we sing, we sing, thus we

. . . our woodland song, To wel-come, wel-come Old May Morn-ing, and

sing our woodland song, shall glide and

land, woodland song, the hours . . shall glide and

sing our woodland song, . . . our song,

OLD MAY MORNING.

thus the hours shall glide a-long, On dove-like bless-ed wing, While thus . . . the  
 thus the hours shall glide a-long, On dove-like bless-ed wing, While thus . . . we sing,  
 thus the hours shall glide a-long, On dove-like bless-ed wing, glide a-long,  
 shall glide . . . a-long the

*dolce.*

*dolce.*

*dolce.*

*dolce.*

*svcs*

hours . . . shall glide . . . a-long, . . . While thus we sing our woodland song, To  
 . . . we sing . . . our wood-land song, While thus we sing our woodland song, To  
 glide a-long, glide . . . a-long, While thus we sing our woodland song, To  
 hours shall glide . . . a-long. . . .

wel-come Old May Morn-ing. Then hie . . . a-way, . . . a-  
 wel-come Old May Morn-ing. Come . . . a-way . . . my love,  
 welcome Old May Morn-ing. Then hie away, hie a-way  
 Then come hie a-way . . .

OLD MAY MORNING.

- - way, . . with me;

. . . a-way . . . with me, A - way with me, a - way with me, a - way, a - way with me; . .

. . . . my love with me, . . A - way with me, a - way with me, a - way, a-way with me; . .

. . . . with me, . . A - way with me, a - way with me, a - way, a-way with me; . . And

And when the day has well nigh told, And

A - way, . . . a - way, And

*dim.* And when the day has well nigh told, And

when the day has well nigh told, . . . . . And

*Espressivo* *mf* *p* *mf*

we are home re - turn - - ing, We'll talk . . of those . in times . of old . Who

we are home re - turn - - ing, We'll talk . . of those in times . of old . Who

we are home re - turn - - ing, We'll talk . of those in times of old . Who

we are home re - turn - - ing, We'll talk . of those in times of old . Who

OLD MAY MORNING.

danc'd on Old May Morn - - ing, who danc'd  
 danc'd on Old May Morn - - ing, who danc'd  
 danc'd on Old May Morn - - ing, who danc'd, who  
 danc'd on Old May Morn - - ing;

*dim*  
*p*  
 8ve.s

on Old May Morn - - - ing. . . Then hie! hie a-way, my  
 who danc'd on Old May Morn - ing. Then hie! hie a-way, my  
 danc'd on Old May Morn - ing. Then hie! hie a-way, my  
 Old May Morn - - - ing. Away! Then hie! hie a-way, my

*p*  
*crec.*

love with me, then hie . . . a-way . . . to the green-wood  
 love with me, hie a-way, . . . a-way my love to the green-wood  
 love with me, hie . . . a-way, a-way my love to the green-wood  
 love with me, a-way with me to the green-wood

OLD MAY MORNING.

tree, hie a - way, . . hie a - way, . . hie a-way to the green - wood tree, Then come .  
 tree, hie a - way, hie a - way to the green - wood tree, . Then  
 tree, hie a - way, hie a - way, hie a-way to the green - wood tree, . . Then  
 tree, hie a - way, hie a - way, to the green - wood tree,

. . a - way . . to the green - - wood tree, hie away, hie a - way, hie a-way to the  
 come . a - way . . to the green - wood tree, hie away, hie a - way, hie away to the  
 hie . a - way . . to the green - wood tree, hie a-way, hie a - way, hie a-way to the  
 to the green - wood tree, hie away, hie a - way, hie a-way to the

green - wood tree, . . . to the green-wood tree.  
 green - wood tree, to the green-wood tree, to the green-wood tree.  
 green - wood tree, to the green-wood tree, to the green-wood tree.  
 green - wood tree, to the green-wood tree.

(PRIZE GLEE.)

# THE SISTERS OF THE SEA.

GLEE FOR S.A.T.B.

COMPOSED BY

W. JACKSON.

(MASHAM.)

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

*Moderato maestoso.*

TREBLE. Far in the west, by na-ture blest, Un-known to an-cient sto-ry, Three

ALTO. Far in the west, by na-ture blest, Un-known to an-cient sto-ry, Three

TENOR. *8ve lower.* Far in the west, by na-ture blest, Un-known to an-cient sto-ry, Three

BASS. Far in the west, by na-ture blest, Un-known to an-cient sto-ry, Three

*Moderato maestoso.*

ACCOMP. Met. 144 = ♩

Sis-ters dwell, whose deeds still swell The proud-est rolls of glo-ry!

Sis-ters dwell, whose deeds still swell The proud-est rolls of glo-ry! Like

Sis-ters dwell, whose deeds still swell The proud-est rolls of glo-ry! Like li - -

Sis-ters dwell, whose deeds still swell The proud-est rolls of glo-ry! Like li - - lies

THE SISTERS OF THE SEA.

Like li - lies rare midst wa - ters fair, There bloom - ing  
 li - lies rare midst wa - ters fair, There Bloom - ing wild and free, with  
 - - - lies rare midst wa - - - ters fair, There bloom - ing wild and free  
 rare midst wa - - - ters fair, There bloom - ing wild and

wild and free, With hallowed name that breathes their fame, The Sis - ters of the Sea.  
 hallowed name, With hallowed name that breathes their fame, The Sis - ters of the Sea.  
 With hallowed name that breathes their fame, The Sis - ters of the Sea.  
 free, With hallowed name that breathes their fame, The Sis - ters of the Sea.

**CHORUS.**  
 Oh, the Sis - ters! the blest im - mor - tal Sis - ters,  
 Oh, the Sis - ters! the blest im - mor - tal Sis - ters,  
 Oh, the Sis - ters! the blest im - mor - tal Sis - ters,  
 Oh, the Sis - ters! the blest im - mor - tal Sis - ters.

**CHORUS. ff**



THE SISTERS OF THE SEA.

Long may they be, in li - ber - ty, The glo - ry of the sea.  
 Long may they be, in li - ber - ty, The glo - ry of the sea.  
 Long may they be, in li - ber - ty, The glo - ry of the sea.  
 Long may they be, in li - ber - ty, The glo - ry of the sea.

svi.

*Allegro. SOLI.*

ALTO.  
 Oh, who is she? so wild, so free, Who comes the air per - fu - ming, In

TENOR  
 (8ve lower.)  
 Oh, who is she? so wild so free, Who comes the air per - fu - ming,

BASS.  
 Oh, Who is she? In

ACCOMP.  
 Met. 160  $\text{♩}$

*Allegro.*

fame, in wealth, in fame, in na - ture's  
 in fame, in wealth, in na - ture's health, in fame, in wealth, in na - ture's  
 fame, in wealth, in na - ture's health, in fame, in wealth, in na - ture's health,  
 fame, in wealth, in na - ture's health, in fame, in wealth, in na - ture's health,

health, Like her own ro - ses bloom - ing. Who is she? Her  
 health, Like her own ro - ses bloom - ing. Who is she? Her  
 like her own ro - ses, like ro - ses bloom - ing. Who is she? Her

THE SISTERS OF THE SEA.

arm - ed hand, with shield and brand, Her na - tive

arm - ed hand, with shield . . and brand, Her na - tive

arm - ed hand, with shield . and brand, Her na - tive

8ves.

cliffs . . de - fend - ing; Yet still you see the branch, which

cliffs . . de - fend - ing; Who is she? Yet still you see the branch, which

cliffs de - fend - ing; Yet still you see the branch, which

*pp Sostenuo.*  
*pp Sostenuo.*  
*pp Sostenuo.*  
*Sostenuo.*

she in peace, . in peace, . which she in peace .

she . in peace, . in peace, . which she . . in peace .

she in peace, . in peace, . which she in peace .

to man's ex - tend - ing. Who is she?

to man's ex - tend - ing. Who is she?

to man's ex - tend - ing. Who is she?

THE SISTERS OF THE SEA.

*ff* **CHORUS.** 144 =  $\text{♩}$

Oh! 'tis Al - bion! the proud im - mor - tal Al - bion, From

Oh! 'tis Al - bion! the proud im - mor - tal Al - bion, From

Oh! 'tis Al - bion! the proud im - mor - tal Al - bion, From

Oh! 'tis Al - bion! the proud im - mor - tal Al - bion, From

**CHORUS.** *ff*

8ves.

clime to clime, thro' va - ried, time The ru - ler of the sea.

clime to clime, thro' va - ried, time The ru - ler of the sea.

clime to clime, thro' va - ried, time The ru - ler of the sea.

clime to clime, thro' va - ried, time The ru - ler of the sea.

8ves.

**SOLI.** *Allegretto Scherzando.* 108 =  $\text{♩}$

Her sis - ter true, on yon hill view, Where wild the this - tle's

**SOLI.**

Her sis - ter true, on yon hill view, Where wild the this - tle's

**SOLI.**

Her sis - ter true, on yon hill view, Where wild the this - tle's

**SOLI.**

Her sis - ter true, on yon hill view, Where wild the this - tle's

*Allegretto Scherzando.*

*pp*

THE SISTERS OF THE SEA.

grow - ing, Ad - van - ces now with bon - net brow, And plaid a - round her  
 grow - ing, Ad - van - ces now, with bon - net brow, And plaid a - round her  
 grow - ing, Ad - van - ces now, with bon - net brow, And plaid a - round her  
 grow - ing, Ad - van - ces now, with bon - net brow, And plaid a - round her

throw - ing. Oh! like that plaid, the moun - tain maid Has wrote a va - ried  
 throw - ing. Oh! like that plaid, the moun - tain maid Has wrote a va - ried  
 throw - ing. Oh! like that plaid, the moun - tain maid Has wrote a va - ried  
 throw - ing. Oh! like that plaid, the moun - tain maid Has wrote a va - ried

sto - - ry, In arts, in arms, in love, in charms, All bright with lines of glo - ry.  
 sto - - ry, In arts, in arms, in love, in charms, All bright with lines of glo - ry.  
 sto - - ry, In arts, in arms, in love, in charms, All bright with lines of glo - ry.  
 sto - - ry, In arts, in arms, in love, in charms, All bright with lines of glo - ry

THE SISTERS OF THE SEA

CHORUS. 144 = J

*ff*

Oh, 'tis Sco - tia! the bold, the har - dy, Sco - tia!

*ff*

Oh, 'tis Sco - tia! the bold, the har - dy, Sco - tia!

*ff*

Oh, 'tis Sco - tia! the bold, the har - dy, Sco - tia!

*ff*

Oh, 'tis Sco - tia! the bold, the har - dy, Sco - tia!

CHORUS. *ff*

Long to the plaid be ho - nour paid, Sweet Sis - ter of the Sea.

Long to the plaid be ho - nour paid, Sweet Sis - ter of the Sea.

Long to the plaid be ho - nour paid, Sweet Sis - ter of the Sea.

Long to the plaid be ho - nour paid, Sweet Sis - ter of the Sea.

*Bvea.*

*Andante.*  
*SOLI. Dolce.*

ALTO. The last is seen, with fai - ry mien, In e - merald green they've

*SOLI. Dolce.*

TENOR. (8ve. lower.) The last is seen, with fai - ry mien, In e - merald green they've

*SOLI. Dolce.*

BASS. The last is seen, with fai - ry mien, In e - merald green they've

*Andante.*

ACCOMP. *pp*

THE SISTERS OF THE SEA.

bound her; She sad - ly cheers, half smiles, half tears, half smiles, half tears, Like the  
 bound her; She sad - ly cheers, half smiles, half tears, half smiles, . . . Like the  
 bound her; She sad - ly cheers, half smiles half tears, half smiles, half tears, Like the

dew-lit sham - rocks round her. Yet oh! so bright, her eye's pure light, So sweet her wild harp's  
 dew-lit shamrocks round her. Yet oh! so bright, her eye's pure light, So sweet her wild harp's  
 dew - lit sham-rocks round her. Yet oh! . . . so bright, her eye's pure light, So sweet her wild harp's

num-ber, You'd think hope's wings had swept the strings To bid her sor - rows slum - ber.  
 num-ber, You'd think hope's wings had swept the strings To bid her sor-rows slum - ber.  
 num-ber, You'd think . . . hope's wings had swept the strings To bid her sor-rows slum - ber.

*Calando.*

CHORUS. 144 =  $\text{♩}$

Oh! 'tis E - rin! the wild and daunt - less E - rin.  
 Oh! 'tis E - rin! the wild and daunt - less E - rin.  
 Oh! 'tis E - rin! the wild and daunt - less E - rin.  
 Oh! 'tis E - rin! the wild and daunt - less E - rin.

*ff* CHORUS.

8ves.

THE SISTERS OF THE SEA.

*Andante.* ♩ =  $\frac{3}{4}$

*Soli.* *pp* Sweet peace to thee, blest may thou be, Green Sis - ter of the Sea. *rall.*

*Soli.* *pp* Sweet peace to thee, blest may thou be, Green Sis - ter of the Sea. *rall.*

*Soli.* *pp* Sweet peace . . . to thee, . . . Green Sis - ter of the Sea. *rall.*

*pp* *Andante.* *rall.*

**CHORUS.** *Allegro maestoso.* 144 =  $\frac{4}{4}$

Far in the west, by na - ture blest, un - known to an - cient sto - ry, Three

Far in the west, by na - ture blest, un - known to an - cient sto - ry, Three

Far in the west, by na - ture blest, un - known to an - cient sto - ry, Three

Far in the west, by na - ture blest, un - known to an - cient sto - ry, Three

**CHORUS.** *All-gro maestoso*

*8ves.*

Sis - ters dwell, whose deeds still swell, The proud - est rolls of glo - - ry.

Sis - ters dwell, whose deeds still swell, The proud - est rolls of glo - ry

Sis - ters dwell, whose deeds still swell, The proud - est rolls of glo - ry

Sis - ters dwell, whose deeds still swell, The proud - est rolls of glo - ry

THE SISTERS OF THE SEA.

Like li - - lies rare, 'midst waters fair,

Like li - lies rare, 'midst wa - ters fair, there blooming wild and

Like li - lies rare, 'midst wa - ters fair, there blooming

Like li - lies rare, 'midst wa ters fair. there

there blooming wild and free, With hallow'd name that breathes their fame, The Sisters of the Sea.

free, with hallow'd name, with hallow'd name, that breathes their fame, The Sisters of the Sea.

wild and free, With hallow'd name, that breathes their fame, The Sis - ters of the Sea.

blooming wild and free, With hallow'd name, that breathes their fame, The Sis - ters of the Sea.

**CHORUS.**  
*ff* Oh the Sis - ters! the blest im - mor - tal Sis - ters,

*ff* Oh the Sis - ters! the blest im - mor - tal Sis - ters,

*ff* Oh the Sis - ters! the blest im - mor - tal Sis - ters,

*ff* Oh the Sis - ters! the blest im - mor - tal Sis - ters,

**CHORUS.**  
*ff*



THE SISTERS OF THE SEA.

*Allegro.* 182 - J

Long may they be the glo - - - ry  
 Long may they be the glo - - - ry of the sea,  
 Long may they be the glo - -  
 Long may they be the glo - - - ry of the sea, Long

*Allegro.*  
 8vea.

of the sea, Long may they be the glo - - - ry  
 Long may they be the glo - - - ry of the sea,  
 - ry of the sea, Long may they be the glo - -  
 may they be the glo - - - ry of the sea. Long, . . .

- ry of the sea, Long  
 Long may they be the glo - - - ry of the sea, Long  
 - ry of the sea, Long may they be the glo - - - ry of the sea,  
 Long may they be the glo - - - ry of the

8vea.

THE SISTERS OF THE SEA.

may they be the glo - - - ry, Long may they be the glo - ry, Long may they be the  
 may they be the glo - ry of the sea, Long may they be the glo - ry,  
 Long may they be the glo - - - - - ry,  
 sea, Long may they be the glo - - - - - ry,

glo-ry of the sea, Long may they be the glo - - - - -  
 Long may they be the glo - ry, the glo-ry, the glo-ry, the glo-ry, tho  
 Long may they be the glo - - - - - ry, the glo  
 Long may they be the glo - - - - - ry, the glo

ry, Long may they be . . . the glo - ry of the sea.  
 glo-ry, the glo-ry, Long may they be . . . the glo - - - - - ry of the sea.  
 ry, Long may they be the glo - ry of the sea.  
 - - - - - ry, Long may they be the glo - ry, be the glo-ry of the sea

# MY DEAR MISTRESS HAD A HEART.

GLEE FOR A. T. T. B.

COMPOSED BY

REGINALD SPOFFORTH.

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

*Andante Grazioso.*

Al.TO.  
(8ve lower.)

1st  
TENOR.  
(8ve lower.)

2nd  
TENOR.  
(8ve lower.)

BASS.

ACCOMP.  
Met. 76 = ♩

My dear mis - tress had a heart, Soft as those kind

My dear mis - tress had a heart, Soft as those kind

My dear mis - tress had a heart, Soft as those kind

My dear mis - tress had a heart, Soft as those kind

looks she gave me, When, with love's re - sist - less art, . .

looks she gave me, When, with love's re - sist - less art, . .

looks she gave me, When, with love's re - sist - less art, . .

looks she gave me, When, with love's re - sist - less art, . .

MY DEAR MISTRESS HAD A HEART.

*cres.* *mf* *p*

And her eyes, she did en - slave me; But her con - stan -

*cres.* *mf* *p*

And her eyes, she did en - slave me; But her con - stan -

*cres.* *mf* *p*

And her eyes, she did en - slave me; But her con - stan -

*cres.* *mf* *p*

And her eyes, she did en - slave me; But her con - stan -

- - cy's so weak, She's so wild and apt to wan - der,

- - cy's so weak, She's so wild and apt to wan - der,

- - cy's so weak, She's so wild and apt to wan - der,

- - cy's so weak, She's so wild and apt to wan - der,

*dolce ed espress.* *rall.* *p a tempo.*

That my jea - lous heart would break, Should we live one

Should we live one

*dolce ed espress.* *rall.* *p a tempo.*

That my jea - lous heart would break, Should we live one

*pp* *solla voce.* *p*



AS ON A SUMMER'S DAY.

- gain, Tune thy pipe once a - gain, and make the gar - land

- gain, once a - gain, And make the gar - - land

- gain, once a - gain, And make the gar - - land

- gain, once a - gain, And make the gar - - - land

mine, and make . . the gar - - land mine, . . and make . the gar - land

mine, up, up, dull swain, up, up, and make the gar - land mine, and

mine, up, up, and make, and make . . the gar - land, gar - land

mine, up, up, and make, and make . . the gar - land, gar - land

make . . the gar - - land, make the gar-land mine, the gar - land mine.

make . . the gar - - land, make the garland mine and make the gar-land mine.

mine, up, up, . . up, up, and make the gar-land mine, and make the gar - land mine.

up, and make the gar - land mine, and make the gar - land mine.

# WITH SIGHS, SWEET ROSE.

GLEE FOR A.T.T.B.

COMPOSED BY

DR. CALCOTT.

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

*Larghetto espressivo.*

ALTO.  
(8ve lower.)

With sighs, sweet . . . rose, I mark thy fa - ded

1st  
TENOR.  
(8ve lower.)

With sighs, sweet

2nd  
TENOR.  
(8ve lower.)

With sighs, sweet

BASS.

With sighs, sweet

ACCOMP.  
Met. 54 =  $\text{♩}$

*Larghetto espressivo.*

form, So late be-deck'd with many a flow'ret gay,

rose, I mark thy fa - ded form, Thy *dolce.*

rose, I mark thy fa - ded form, Thy *dolce.*

rose, Thy

WITH SIGHS. SWEET ROSE.

And all thy  
 ten - der frame has shrunk beneath the storm,  
 ten - der frame has shrunk beneath the storm,  
 ten - der frame has shrunk beneath the storm,

charms, and all thy charms . . are ver - ging to de - - cay.  
 are ver - ging to de - - cay.  
 are ver - ging to de - cay.  
 are ver - ging to de - - cay.

*cres.* *ff*  
 Yet whilst I . . mourn, lov'd plant, thy ear - ly doom,  
*cres.* *ff*  
 Yet whilst I . . mourn, lov'd plant, thy ear - ly doom,  
*cres.* *ff*  
 Yet whilst I mourn, lov'd plant, thy ear - ly doom,  
*cres.* *ff*  
 Yet whilst I mourn, lov'd plant, thy ear - ly doom,





WITH SIGHS, SWEET ROSE.

*Allegro Moderato.* ♩ = 72.

Return - ing spring thy beauties shall re - new, A - gain the breeze shall  
 thy beauties shall re - new, A - gain the breeze shall  
 A - gain the breeze shall

waft thy sweets a - long; Thy frag - rant flow'rs enchant - ing to the  
 waft thy sweets a - long;  
 waft thy sweets a - long;  
 thy sweets a - long; Thy fragrant flow'rs en - chanting to the

view, Shall live for e - ver, live for e - ver in the po - et's song, shall live for  
 Shall live for e - ver in the po - et's song,  
 for e - ver in the po - et's song,  
 view, Shall live for e - ver in the po - et's song, shall live for e - ver

WITH SIGHS, SWEET ROSE.

e - ver in the po - et's song, in the po - et's song, shall live for e - ver, for  
 shall live for e - ver in the po - et's song, shall live for e - ver for  
 shall live for e - ver in the poet's song, shall live for  
 in the po-et's song, shall live for

e - ver, for e - ver, for e - ver in the po - et's song. *rall.*  
 e - ver, for e - ver, for e - ver in the po et's song. *rall.*  
 e - ver, live for e - ver in the po - et's song. *rall.*  
 e - ver, live for e - ver, live for e - ver in the po - et's song. *rall.*

*Larghetto espressivo.*  $J = 50.$   
 Whilst I, with un - a - vail-ing tears, de - plore with un - a - vail-ing  
 with un - - a - -  
 with un - - a - -  
 with tears de - -  
*Larghetto espressivo.*  
 p

WITH SIGHS, SWEET ROSE.

*Espress molto.*

tears, Dear hap-py hours that can re - turn no more, *Espress molto.*

- - vail-ing tears, deplore, de-pleore, Dear hap-py

- - vail-ing tears, deplore, de-pleore,

- - ploire, Dear hap-py

Dear hap - py hours that can re - turn no more, Dear hap - py

hours, Dear hap-py

Dear hap - py hours, Dear hap - py

hours, that can re - turn no more, Dear hap - py

*dim.* *pp*

hours that can re - turn no more.

*f* *dim.* *pp*

hours that can re - turn no more.

*f* *dim.* *pp*

hours that can re - turn no more.

*f* *dim.* *pp*

hours that can re - turn no more.

# IN GOING TO MY LONELY BED.

MADRIGAL FOR S.A.T.B.

THE WORDS AND MUSIC BY

**RICHARD EDWARDS, A.D. 1560.**

ARRANGED BY THOMAS OLIPHANT.

N.B.—The Editor has altered a few of the words; also the rhythm of some of the bars, which was faulty.

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

**TREBLE.** *Andante. mf*

**ALTO.** *mf*  
(Sve lower.)

**TENOR.** *mf*  
(Sve lower.)

**BASS.** *mf*

**ACCOMP.** *Andante. mf*  
Met. ♩ = 84.

As one that would have slept, I heard a wife

As one that would have slept, I heard a wife sing to her

one that would have slept, I heard a wife sing to her child,

bed, I heard a wife sing to her

\* Original Key, F.

IN GOING TO MY LONELY BED.

sing to her child, That long had moan'd and wept.  
 child, That long had moan'd and wept.  
 That long had moan'd . . . and wept.  
 child, That long had moan'd and wept.

*pp* She sigh - ed sore, and sang full sweet To lull the babe to  
*pp* She sigh - ed sore, and sang full sweet To lull the babe to  
*pp* She sigh - ed sore, and sang full sweet To lull the babe to  
*pp* She sigh - ed sore, and sang full sweet To lull the babe: to

*mf* rest, That would not cease, but cri - - ed still Up -  
*mf* rest, That would not cease, but cri - ed still Up -  
*mf* rest, That would not cease, but cri - ed still Up - on its  
*mf* rest, That would not cease, but cri - - ed still Up -

IN GOING TO MY LONELY BED.

on its mother's breast. She was full weary of her watch, And

on its mother's breast. She was full weary of her watch, And

mother's breast. She was full weary of her watch, And

on its mother's breast. She was full weary of her watch, And

grieved with her child; She rocked it and

grieved with her child; She rocked it and

grieved with her child; She rocked it and ra-ted it, . . .

grieved with her child; She rocked it and ra-ted

ra-ted it, Till that on her it smil'd. Then

ra-ted it, Till that on her it smil'd.

. . . Till that on her it smil'd. Then

it, Till that on her it smil'd. Then did she

IN GOING TO MY LONELY BED.

Then did she say, Now have I found This pro - verb true to  
 Then did she say, . . Now have I found This pro - verb true to  
 did she say, Now have I found This pro - verb true to  
 say, Now have I found This pro - - verb true to

prove, "The fall - ing out of faith - - ful friends Re -  
 prove, "The fall - ing out of faith - ful friends Re -  
 prove, "The fall - ing out of faith - ful friends Re -  
 prove, "The fall - ing out of faith - ful friends Re - -

- new - ing is . . . . of love." She love.  
 - new - - ing is of love." She love.  
 - new - - - ing is of love." She love.  
 - new - ing is of love. She love.



# FATHER OF HEROES.

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

COMPOSED BY

DR. CALCOTT.

London: NOVELLO, EWING & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*Largo. J = 63.*

ALTC.  
8ve. lower.

1st  
TENOR.  
8ve. lower.

2nd  
TENOR.  
1ve. lower.

1st BASS.

2nd BASS.

ACCOMP.

*p* *mf*

Fa - ther of Heroes! Fa - ther of He-ros! High  
Fa - ther of Heroes! Fa - ther of He-ros! High  
Fa - ther of Heroes!  
Fa - ther of Heroes! Fa - ther of Heroes!  
Fa - ther of Heroes! Fa - ther of Heroes!

*Largo. J = 63.*

*Andante. J = 96.*

dweller of eddying winds, of ed - - dying winds, of eddying winds!  
dweller of eddying winds, of eddying winds, of winds, of eddying winds!  
High dweller of eddying winds, High dwell-er of ed - dying winds!

*mf* *cres.*

*Andante. J = 96.*

*cres.*

FATHER OF HEROES.

*Poco più mosso, J = 104.*

Where the dark red thun - - der marks the troubled clouds,  
 Where the dark red thun - - der marks the troubled clouds, marks the trou - - bled  
 Where the dark red thun - - der marks the troubled clouds, marks the trou - - bled

*Poco più mosso, J = 104.*

O - pen thou thy stormy halls, thy stormy halls, thy stormy halls, o - pen thou thy stormy  
 O - pen thou thy stormy halls, . . thy stormy halls, o - pen thou thy stormy  
 O - pen thou thy stormy, stormy halls, o - pen thou thy stormy  
 clouds! O - pen thou thy stormy halls, o - pen thou thy stormy  
 clouds! O - pen thou thy stormy halls, o - pen thou thy stormy

halls, Let the bards of old be near, let the bards of old be near.  
 halls, Let the bards of old be near, let the bards of old be near.  
 halls, Let the bards of old be near, let the bards of old be near. We sit at the  
 halls, Let the bards of old be near, let the bards of old be near. We sit at the  
 halls, Let the bards of old be near, let the bards of old be near. We sit at the

FATHER OF HEROES.

*p* *crs.* *f* *dim.*  
 We sit at the rock but there is no voice, . . .  
 We sit at the rock, we sit, . . . but there is no voice, there  
 rock, we sit at the rock, we sit at the rock, but there is no voice, there  
 rock, but there is no voice, there  
 rock, but there is no voice, there  
*crs.* *a.* *f* *dim.*

*pp* *mf*  
 no voice, No light but the meteor of  
 is no voice, No light but the meteor of  
 is no voice, No light but the meteor of fire.  
 is no voice, No light but the me - teor of fire, no  
 is no voice, No *mf*

fire, no light but the meteor of fire, no light but the meteor of fire.  
 fire, no light but the meteor of fire, no light but the meteor of fire.  
 no light but the meteor of fire, no light but the meteor of fire.  
 light but the meteor of fire, but the meteor of fire, no light but the meteor of fire.  
 light but the meteor of fire, but the meteor of fire, no light but the meteor of fire.

FATHER OF HEROES.

*Largo.*  $\text{♩} = 50.$

O! from the rock on the hill, from the top of the wind - y steep,

O! from the rock on the hill, from the top of the wind - y steep, O

O! from the rock on the hill, from the top of the wind - y steep,

O! from the rock on the hill, from the top of the wind - y steep,

O! from the rock on the hill, from the top of the wind - y steep,

*Largo Met.*  $\text{♩} = 50.$

O speak! whither are ye

speak! ye Ghosts of the dead; O, whither are ye

ye Ghosts of the dead, ye Ghosts of the dead; whither are ye

ye Ghosts of the dead; whither are ye

whither are ye

whither are ye

gone . . . to rest?

gone . . . to rest? *poco rall.* In what cave of the hill shall we find the de-part-ed?

gone . . . to rest? In what cave of the hill shall we find the de-part-ed?

gone to rest? In what cave of the hill shall we find the de - - part-ed?

gone to rest?

*poco rall.*

FATHER OF HEROES.

*Poco più mosso.* ♩ = 60.

No fee - ble voice is on the gale, no fee - ble voice is on the  
 No fee - ble voice is on the gale, on the gale, no fee - ble  
 No fee - ble voice is on the gale, on the gale, on the  
 No fee - ble voice is on the gale,

gale, no fee - ble voice is on the gale, No an - swer half  
 voice, no fee - ble voice is on the gale, No an - swer half  
 gale, on the gale, is on the gale, on the gale, No an - swer half  
 No fee - ble voice is on the gale, is on the gale, No an - swer half  
 No fee - ble voice is on the gale, on the gale, No an - swer half

drown'd in the storm! . . . in the storm! . . .  
 drown'd in the storm! in the storm! . . .  
 drown'd in the storm! in the storm! No fee - ble  
 drown'd in the storm! No fee - ble voice is on the  
 drown'd in the storm! in the storm! No fee - ble voice is on the

FATHER OF HEROES.

No fee - ble voice is on the gale, No  
 No fee - ble voice is in the storm! No  
 voice is in the storm! . . . . . in the storm! is on the gale, No  
 gale, No fee - ble voice is on the gale, on the gale, No  
 gale, on the gale, No

*Largo. Met. ♩ = 63.*

answer half drown'd in the storm! Fa - ther of Heroes!  
 answer half drown'd in the storm! Fa - ther of Heroes! Fa - ther of Heroes!  
 answer half drown'd in the storm! Fa - ther of Heroes! Fa - ther of Heroes!  
 answer half drown'd in the storm! Fa - ther of Heroes!  
 answer half drown'd in the storm! Fa - ther of Heroes!

*Largo. Met. ♩ = 63.*

*Allegro Moderato. ♩ = 80.*

The people bend be-fore thee, the people bend be-fore thee; Thou turn - est the  
 The people bend be-fore thee, the people bend be-fore thee; Thou turn - est the  
 The people bend be-fore thee, the people bend be-fore thee; Thou turn - est the  
 The people bend be-fore thee, the people bend be-fore thee; Thou turn - est the  
 The people bend be-fore thee, the people bend be-fore thee; Thou turn - est the

*Allegro Moderato. ♩ = 80.*

FATHER OF HEROES.

bat-tle in the field of the brave!

bat-tle in the field of the brave!

bat-tle in the field of the brave!

bat-tle in the field of the brave! Thy ter - - rors pour . . the blast . . of

bat-tle in the field of the brave!

*p* *Voice solo.*

Thy tem-pests are be-fore thy face! Thy tempests

Thy tem-pests are be-fore thy face! Thy tempests

death! Thy tem-pests are be-fore thy face!

Thy tem-pests are be-fore thy face!

*mf*

are be-fore thy face! Thy tempests are be-fore thy face! thy tempests are be-

are be-fore thy face! Thy tempests are be-fore thy face! thy tempests are be-

Thy tempests are be-fore thy face! thy tempests are be-

Thy tempests are be-fore thy face! thy tempests are be-

Thy tempests are be-fore thy face! thy tempests are be-

*ff*

# FATHER OF HEROES.

*Larghetto espressivo. ♩ = 52.*

fore thy face! But thy dwell - ing is calm, a - bove the clouds, The  
 fore thy face! But thy dwelling is calm, a - bove the clouds, The  
 fore thy face! But thy dwell - ing is calm, a - bove the clouds, The  
 fore thy face! But thy dwelling is calm, a - bove the clouds, The  
 fore thy face! But thy dwelling is calm, a - bove the clouds, The

*Larghetto espressivo. ♩ = 52.*

fields of thy rest are pleasant; But thy dwelling is calm, a - bove the clouds, The  
 fields of thy rest are pleasant; But thy dwelling is calm, a - bove the clouds,  
 fields of thy rest are pleasant;  
 fields of thy rest are pleasant; But thy dwelling is calm, a - bove the clouds, The  
 fields of thy rest are plea - sant;

*pp*

fields of thy rest are pleasant, the fields of thy rest are plea - sant.  
 The fields of thy rest are plea - sant.  
 The fields of thy rest are plea - sant.  
 fields of thy rest are plea - sant, The fields of thy rest are plea - sant.  
 The fields of thy rest are plea - sant.



# GREAT APOLLO, STRIKE THE LYRE.

GLEE FOR S.S.T.B.

COMPOSED BY

SAMUEL WEBBE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

*Larghetto.*

1st TREBLE. Great A-pol - - - lo. great A - - pol - lo,

2nd TREBLE. Great . . . A - pol - lo, great A - - pol - lo,

TENOR, 3ve lower Great A - pol - lo, great A - - pol - lo,

BASS Great A - pol - - lo, great A - - pol - lo,

ACCOMP. *Larghetto.* *f*

Met.  $\text{♩} = 69$ .

8ves.

*Allegro moderato.*  $\text{♩} = 108$

great A - pol - lo, strike the lyre, strike

great A - pol - lo, strike, strike the lyre, strike

strike, strike the lyre, great A - pol - lo,

strike the lyre, great A - pol - lo,

*Allegro moderato.*

GREAT APOLLO. STRIKE THE LYRE.

strike the lyre, Let the  
 strike the lyre, Fill the raptur'd soul with fire;  
 strike the lyre, Let the  
 strike, strike the lyre, Fill the raptur'd soul with fire;

fes - tive song go round, Let this  
 Let the fes - tive song go round, Let this  
 fes - tive song go round, Let this  
 Let the fes - tive song go round, Let this

night with joy be crown'd, let this night with joy . . . be crown'd. 1st  
 night with joy be crown'd, let this night with joy . . . be crown'd.  
 night with joy be crown'd, let this night with joy be crown'd.  
 night with joy be crown'd, let this night with joy be crown'd. 1st  
 P.ves.

GREAT APOLLO, STRIKE THE LYRE.

2nd.  
 crown'd, . . . . . let this  
 crown'd, . . . . . let this  
 crown'd. . . . . Hark,  
 crown'd. . . . . Hark,  
 2nd.

night with joy be crown'd, let this night with . joy be crown'd.  
 night with joy be crown'd, let this night with . joy be crown'd.  
 hark! . . . . . hark! hark! what  
 hark! . . . . . hark! what  
 mf

num - bers soft and clear, . . . . . hark! what numbers  
 num - bers soft and clear, steal up - on the ra - vish'd ear,  
 mf

GREAT APOLLO, STRIKE THE LYRE.

Let the fes - tive song go round, let the fes - tive song go round,  
 Let the fes - tive song go round,  
 soft and clear, Sure no  
 soft and clear, Sure no

Let this night, let this night . with  
 Let this night . with  
 mor - tal sweeps the strings.  
 mor - tal sweeps the strings.

joy . be crown'd, let this night . . with joy be crown'd, .  
 joy . . be crown'd, let this night . . with joy be crown'd, .  
 Listen! lis - ten! lis - ten! 'tis A - pol - lo sings!  
 Listen! lis - ten! lis - ten! 'tis A - pol - lo sings!

GREAT APOLLO STRIKE THE LYRE.

let this night with joy be crown'd. Great A - pol - lo,  
 let this night with joy be crown'd. Great . . A - pol - lo,  
 let this night with joy be crown'd. Strike,  
 let this night with joy be crown'd.

*calando.* *A Tempo.*

8ves.

strike the lyre, strike, strike the lyre,  
 strike, strike the lyre, strike, strike the lyre,  
 strike the lyre, Great A - pol - lo, strike, strike the lyre,  
 strike the lyre. Great A - pol - - lo, strike strike the lyre, Fill the

Fill the rap - tur'd soul with fire;  
 Let the  
 rap - tur'd soul with fire; Let the

GREAT APOLLO, STRIKE THE LYRE

Let the fes - tive song go round, Let this  
 Let the fes - tive song go round, Let this  
 fes - tive song go round, Let this  
 fes - tive song go round, Let this

night with joy be crown'd, let this night with joy . . . be  
 night with joy be crown'd, let this night with joy . . . be  
 night with joy be crown'd, let this night with joy be  
 night with joy be crown'd, let this night with joy be

8ves.

crown'd, be crown'd, be crown'd, let this night with joy be crown'd.  
 crown'd, be crown'd, be crown'd, let this night with joy be crown'd.  
 crown'd, be crown'd, be crown'd, let this night with joy be crown'd.  
 crown'd, be crown'd, be crown'd, let this night with joy be crown'd.

*ff* *ten.* *ten.*

# WHILE THE BRIGHT SUN.

MADRIGAL FOR S. A. T. B.

COMPOSED BY

WILLIAM BYRD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Moderato.*

TREBLE. *mf* While the bright sun with his beams hot,

ALTO. *mf* While the bright sun with his beams hot, Scorch -

TENOR. (8ve lower.) *mf* While the bright sun with his beams hot, Scorch -

BASS. *mf* While the bright sun with his beams hot, Scorch -

ACCOMP. *Moderato.* *mf*

Met. ♩ = 112.

scorch - ed the fruits in vale and moun - - tain, Pha -

- - - ed the fruits in vale, in vale and moun - - tain, Pha -

- - ed the fruits in vale, in vale and mountain, and moun - - tain, Pha -

- - ed the fruits in vale and moun - tain, and moun - tain, Pha -

WHILE THE BRIGHT SUN.

- lon the Shep-herd late for - got, Sit - ting be - side a crys - - tal

- lon the Shep-herd late for - got, Sit - ting be - side a crys-tal

- lon the Shep-herd late for - got, Sit - ting be - side a crys - tal foun - tain, a

- lon the Shep-herd late for - got, Sit - ting be - side a crys - -

foun - - tain, sit-ting be - side a crys - tal foun - - -

foun - - - tain, sit-ting be - side, be-side a crys - - - tal

crys-tal foun - tain, sit-ting be - side, sit - ting be-side a crys - tal foun -

- - tal foun - tain, sit-ting be - side a crys - - tal foun - -

- - tain, In shadow of a . . . green . . . oak . . .

foun - tain, In shadow of . . . a green oak tree; Up -

- - - tain, In shadow of a green oak

- tain, In shadow of . . . a green oak tree, a green oak tree;



WHILE THE BRIGHT SUN.

tree, Up - on his pipe . . . this song play'd he, play'd  
 on his pipe, up - on his pipe this song play'd he, this  
 tree, Up - - on his pipe this song play'd he, this  
 Up - on his pipe this song play'd . . . he, this

he, Un - true  
 song, play'd he. "Un - true love, a - dieu love, un - true  
 song play'd he. "Un - true love, a - dieu love, un - true  
 song play'd he. "Un - true love, a - dieu love,

. . . love, a - dieu love, un - true love, a - dieu love, a - dieu love.  
 . . . love, a - dieu love, un - true love, a - dieu love, a - - dieu love.  
 . . . love, a - dieu love, un - true love, a - dieu love, a - - dieu love. Your  
 un - true love, a - dieu love, a - dieu love. Your

WHILE THE BRIGHT SUN.

*pp*

Your mind is light. . . . your mind is light, . . .

*pp*

Your mind is light, . . . your mind is light, Soon

mind is light. . . . is light, Soon lost

mind is light, . . . is light, your mind is light, is light, Soon

*cres.*

your mind . . . is light; soon lost, soon lost, for new

*cres.*

lost, soon lost. . . for new love, soon lost for new . . . love, for

*cres.*

soon lost for . . new love, soon lost for new

*cres.*

lost, soon lost for new love, soon lost . . for new love,

love, soon lost for new love."

new . . . . love, soon lost for new love."

love, for new love, . . . soon lost for new love."

soon lost, soon lost for . . . new love."

# COME, BIND MY HAIR.

GLEE FOR A.T.B.

COMPOSED BY

J. BATTISHILL.

London: NOVELLO, EVER AND CO., 1, BARNES STREET (W.), and 35, POULTRY (E.C.).

ALTO.  
(8ve lower.)

TENOR.  
(8ve lower.)

BASS.

ACCOMP.  
Met.  $\text{♩} = 92$ .

Come, bind my hair, ye wood nymphs fair, With i - vy  
 Come, bind my hair, ye wood nymphs fair, With i - vy  
 Come, bind my hair, ye wood nymphs fair, With i - vy

wreaths come bind my brows, Hence grief and woe, and pain and  
 wreaths come bind my brows, Hence grief and woe, and pain and  
 wreaths come bind my brows, Hence grief and

care, To Bac - chus I'll . . de - vote my vows, to Bac - - chus  
 care, . . To Bac - chus I'll . . de - vote . . my vows, to Bacchus I'll de - -  
 woe, and pain and care, To Bacchus I'll de - -

COME, BIND MY HAIR.

I'll devote my vows, to Bacchus I'll de - vote . . de - vote my vows.  
 - vote, devote my vows, to Bac - chus I'll . . . de - vote my vows.  
 - vote, devote my vows, to Bac - chus I'll . . . de - vote my vows.

Dull cy - nic rules . . are fit for schools, are fit for  
 Dull cy - nic rules . . are fit for schools, are fit for  
 Dull cy - nic rules, dull cy - - nic rules are fit, are fit for

schools, Let those di - gest . . . let those di - gest . . the food who  
 schools, Let those di - gest . . . let those di - gest . . the food who  
 schools, are fit for schools, Let those, let those di - gest, di - gest the food who

can, . . let those . . di - gest . . the food who can; But love and wine, love and  
 can, let those di - gest the food . . who can; But love and  
 can, . . let those . . di - gest . . the food who can; But love . . and

COME, BIND MY HAIR.

wine shall still, still be mine, O! let me laugh . . out all my  
 wine . . shall still be mine, . . O! let me laugh . . out all my  
 wine . . shall still . . be mine, . . O! let . . me laugh . . out all . . . my

span. O! let . . me laugh out all . . . my span, O! let me  
 span. O! let me laugh out all . . . my span, O! let me  
 span, let me laugh, . . . O! let me

laugh out all my span. O! let me laugh . . out all . . . my  
 laugh out all . . my span. O! let me laugh . . out all . . . my  
 laugh out all my span.

span, O! let me laugh . . . out all . . . my span. O! let me  
 span, O! let me, let me laugh out all . . . my span. O! let . . me  
 O! let me laugh . . out all . . . my span. O! let me

COME, BIND MY HAIR.

laugh out all . . . my span, laugh out  
 laugh . . . out all my span, O! let . . . me laugh out all . . . my  
 laugh . . . out all my span, O! let . . . me laugh out all . . . my

*p* *cres.*

let me, let me laugh . . . out all . . . my span, O! let me  
 span, O! let me, let me laugh out all . . . my span, . . . O! let . . . me  
 span, O! let . . . me laugh . . . out all . . . my span, . . . O! let . . . me

laugh out all . . . my span, let me laugh . . . out all my span.  
 laugh out all my span, O! let me . . . laugh . . . out all my span.  
 laugh out all my span, O! let me . . . laugh out all my span.

*Larghetto.* ♩ = 80.

No wounds of love e'er let . . . me feel, But such as  
 No wounds of love e'er let me feel, But such as  
 No wounds of love e'er let . . . me feel, But such as

*mf* *mf* *mf*

*Larghetto.* ♩ = 50.

COME. BIND MY HAIR.

spring from eyes and shapes, No wounds of love e'er let . . me  
 spring from eyes and shapes, No wounds of love e'er let . . me  
 spring from eyes and shapes, No wounds of love e'er let . . me

*mf*

feel, but such as spring from eyes and shapes, but such as  
 feel, but such as spring from eyes and shapes, as spring, . .  
 feel, but such as spring from eyes and shapes, but such as

spring from eyes and shapes, such as spring . . from  
 such as spring, . . but such as . . spring . . from  
 spring from eyes and shapes, such as spring, as spring from

eyes and shapes, A curse on those that come by steel, I  
 eyes and shapes, A curse on those that come by steel, I  
 eyes and shapes, A curse on those that come by steel, I

COME, BIND MY HAIR.

hate all blood but blood of grapes, I hate all  
 hate all blood but blood of grapes, . . . I hate all  
 hate all blood but blood of grapes, I hate all

blood but blood of grapes, I hate all blood but blood of  
 blood but blood of grapes, I hate all blood but blood of  
 blood but blood of grapes, I hate all blood but blood of

*Tempo primo. j = 92.*  
 grapes. Then fill up high the bowl, That I may drink and  
 grapes. Then fill, then fill up high the bowl, That I may laugh and drink, may  
 grapes. Then fill up high the bowl, That I may drink . and

*Tempo primo. j = 92.*

laugh at fools of sense; Why need we fear to want next  
 laugh at fools of sense; Why need we fear to want next  
 laugh at fools of sense; Why need we fear to want next



COME, BIND MY HAIR.

year 'twill be all one an hun - dred hence, be all one .  
 year 'twill be, 'twill be all one an hun - dred hence, 'twill be all one, all  
 year 'twill be all one . . . an hun - dred hence, 'twill be . . . all

. . . an hun - dred hence, an hundred hence. Fill high . . . the bowl, then  
 one an hun - - dred hence. Fill high . . . the bowl, then fill . . . it  
 one, all one an hun - dred hence. Fill high . . . the bowl, then fill . . . it

fill . . . it high, . . . that I may laugh at fools of sense, why need .  
 high, that I may laugh, . . . may laugh at fools of sense, why  
 high, that I . . . may drink and laugh at fools of sense,

. . . we fear . . . to want next year, why need . . . we fear 'twill be  
 need we fear to want . . . next year, . . . why need . . . we fear 'twill .  
 why need we fear to want next year, 'twill

COME, BIND MY HAIR.

all one . . . . . an hun - dred hence, 'twill be . . . . . all  
 be . . . all one . . . an hun - dred hence, all one an hun - dred hence, 'twill be . .  
 be . . all one an hun - dred hence, all one an hun - dred hence, 'twill be . .

one, 'twill be . . . . . all one an hun - - - dred hence, 'twill be all  
 all one, be . . . all one an hun - dred hence, all  
 . . . all one, 'twill be, . . . 'twill be all one, all

one an hun - dred hence, 'twill be all one . . . an hun - dred  
 one an hun - dred hence, 'twill be all one an hun - dred  
 one an hun - dred hence, 'twill be all one an hun - dred

hence, 'twill be all one, all one . . . an hun - dred hence.  
 hence, 'twill be all . . . one . . . an hun - dred hence.  
 hence, 'twill be all . . . one . . . an hun - - - dred hence.

# TO LOVE I WAKE THE SILVER STRING.

DOUBLE CHORUS FOR S.A.T.B.

COMPOSED BY

**SAMUEL WEBBE.**

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

1st CHOR. *Andante.*

**TREBLE.**  
To love, to love I wake the sil-ver string, . . And of his soft do-

**ALTO.**  
To love, to love I wake the sil-ver string, And of his soft do-

**TENOR.**  
(Sve lower.)  
To love, to love I wake the sil-ver string, . . And of his soft . do-

**BASS.**  
To love to love I wake the sil-ver string, And of his soft do-

**ACCOMP.**  
*Andante.*  
Met.  $\text{♩} = 126$ .

- - mi - nion sing.

- - mi - nion sing.

- - mi - nion sing.

- - mi - nion sing.

2ND CHOR.

A wreath . of flow'rs a - dorn his brow, The sweet - est fair - est

A wreath . of flow'rs a - dorn his brow, The sweet - est fair - est

A wreath of flow'rs a - dorn his brow, The sweet - est fair - est

A wreath of flow'rs a - dorn his brow, The sweet - est fair - est

TO LOVE I WAKE.

To love, to love I wake the sil-ver string,  
 To love, to love I wake the sil-ver string, And  
 To love, to love I wake the sil-ver string,  
 To love, to love I wake the sil-ver string,  
 flow's that blow. To love, to love I wake the sil-ver string, And of . .  
 flow's that blow. To love, to love I wake the sil-ver string,  
 flow's that blow. To love, to love I wake the sil-ver string, And  
 flow's that blow. To love, to love I wake the sil-ver string, And

. . And of his soft do-mi-nion sing. A wreath of flow's a -  
 of his soft do-mi-nion sing. A wreath of flow's  
 . . And of his soft . . do-mi-nion sing. A wreath of flow's  
 And of his soft . . do-mi-nion sing. A wreath of flow's a -  
 . . his soft, his soft do-mi-nion sing. A wreath . . of flow's a -  
 And of his soft do-mi-nion sing. A wreath of flow's a -  
 of his soft do-mi-nion sing. A wreath of flow's  
 of his soft do-mi-nion sing. A wreath of flow's a -

TO LOVE I WAKE.

- dorn his brow, the sweet-est fair - est flow'rs that blow. All mor - tals own his  
 adorn his brow, the sweet-est fair - est flow'rs that blow. All mortals own his migh-  
 adorn his brow, the sweet - est fair - est flow'rs that blow. All mor - tals own his  
 - dorn his brow, the sweet-est fair - est . . flow'rs that blow. All mor - tals own his  
 - dorn his brow, the sweet-est fair - est flow'rs that blow.  
 - dorn his brow, Thesweetest fair - est flow'rs that blow.  
 adorn his brow, Thesweetest fair - est, flow'rs that blow.  
 - dorn his brow, The sweet - est fair - est flow'rs that blow.

migh-ty sway,  
 - - ty sway,  
 migh-ty sway,  
 migh-ty sway,  
 All mortals own his migh - ty sway, . . And him the gods a - bove o -  
 All mor - tals own his migh-ty sway, And him the gods a - bove o -  
 All mor - tals own his migh-ty sway, And him the gods a - bove o -  
 All mor - tals own his migh-ty sway, And him the gods a - bove o -

TO LOVE I WAKE.

And him the gods a - bove o - bey, . . . all mor - tals

And him the gods a - bove o - - bey, . . . all mor - tals

And him the gods a - bove o - - bey, . . . all mortals

And him the gods a - bove o - - bey, . . . all mortals

- - bey, . . . and him the gods a - - bove o - bey, all mor - tals own

- - bey, . . . and him the gods a - - bove o - - bey, . . . all mor - tals

- - bey, and him the gods a - bove o - - bey, . . . all mortals, all

- - bey, . . . all mor - - tals

own his migh - ty sway, and him the gods a - bove o - bey.

own his migh - ty sway, and him the gods a - bove o - bey.

own his migh - ty sway, and him the gods a - bove o - bey.

own his mighty sway, and him the gods a - bove o - bey.

his mighty sway, and him the gods a - bove o - bey.

own his migh - ty sway, and him the gods a - bove o - bey.

mortals own his mighty sway, and him the gods a - bove o - bey.

own his migh - - ty sway, and him the gods a - bove o - bey.

# COME SEE WHAT PLEASURE.

GLEE FOR S.A.T.T.B.

COMPOSED BY

**JAMES ELLIOT.**

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 60 & 81, Queen Street (E.C.)

*Allegro.*

**TREBLE.**  
Come see what pleasure in our plains a - bound, the

**ALTO.**  
Come see what pleasure in our plains a - bound,

**1st TENOR, 8ve lower**  
Come, in our plains a - bound,

**2nd TENOR, 8ve lower.**  
Come, in our plains a - bound,

**BASS**  
Come, in our plains a - bound,

**ACCOMP.**  
Met. 132 = *Allegro.*

woods, the foun-tains, and the flow' - - ry ground; come

the woods, the fountains, and the flow'ry ground; come

the woods, the fountains and the flow'ry ground, and the flow' - ry

the woods, the fountains, and the flow'ry ground;

the woods, the fountains, and the flow'ry ground;

COME SEE WHAT PLEASURE.

see what plea - sure in our plains a - - bound, the  
 see what plea - sure in our plains a - - bound,  
 ground.  
 come see what plea - sure in our plains a - bound.

woods, the foun - tains, and the flow' - - ry ground, the  
 the woods, the fountains, and the flow' - ry ground,  
 the woods, the fountains, and the flow' - ry ground,  
 the woods, the fountains, and the flow' - ry ground,  
 the woods, the fountains, and the flow' - ry ground, the woods

woods, the foun - - tains, and the flow' - ry ground. <sup>1st</sup>  
 the fountains, and the flow' - ry ground.  
 the fountains, and the flow' - ry ground.  
 the foun - tains, and the flow' - ry ground.  
 the foun - tains, and the flow' - - ry ground. <sup>1st</sup>



COME SEE WHAT PLEASURE.

2nd.

ground, . . . . . come see what

ground, come see what plea - sure in our plains, come see what

ground. come see what plea - sure in our plains a - -

ground, come see what plea - sure in our

ground,

2nd.

plea - sure in our plains, come see what plea - sure in our

plea - sure in our plains, come see what plea - sure in our

- bound, . . . . . come see what plea - sure in our

plains a - - - bound, come see what plea - sure in our

come see what plea - sure in our

plains a bound, the groves, the foun tains, and the flow' - ry

plains, the foun - - - tains, and the flow' - ry

plains, the foun - - - tains, and the flow' - ry

plains, the foun - - - tains, and the flow' - ry

plains, the foun - - tains, and the flow' - ry

COME SEE WHAT PLEASURE.

ground, come see what plea - - - sure. see what  
 ground, come see what plea - - - sure. see what  
 ground, come see what plea - - - sure, see. . . . come see what  
 ground, come see what plea - - - sure, see. . . . come see what  
 ground, come see what

pleasure in our plains a - bound, the groves and  
 plea - sure in our plains a - bound, the groves and  
 pleasure in our plains a - bound, in our plains a - bound, the groves . .  
 pleasure in our plains a - bound, in our plains a - bound, the groves . .  
 pleasure in our plains a - bound,

foun - - - tains, groves and foun - tains and the  
 foun - - - tains, groves and foun - tains and the  
 . . . foun - tains, . . . groves and foun - tains and the  
 . . . and foun - - - tains, groves and foun - tains and the  
 the groves and foun - tains, and the

COME SEE WHAT PLEASURE.

flow' - - ry ground, and the flow' - ry, flow' - - ry ground.  
 flow' - - ry ground, and the flow' - ry, flow' - - ry ground.  
 flow' - - ry ground, and the flow' - ry, flow' - - ry ground.  
 flow' - - ry ground, and the flow' - ry, flow' - - ry ground.  
 flow' - - ry ground, and the flow' - ry, flow' - - ry ground.

*Andante.*

As . . . you are beau - teous,  
 As you are beau - teous,  
 As . . . you are beau - teous, were . . . you half so  
 were . . . you half so  
 As you are beau - teous, were you half so

were you half so true, here could I live, . . . here could I  
 were you half so true, here could I live,  
 true, here could I live, here could I live and  
 true, here could I live, here could I  
 true, here could I live, here could I

COME SEE WHAT PLEASURE.

live, here could I love . . . and die with on - ly

here, could I love . . . and die with on - ly

live, here could I love . . . and die with on - ly

live, here could I love . . . and die with on - ly

*cres.* *dim.*

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: 'live, here could I love . . . and die with on - ly'. The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamic markings include *cres.* and *dim.*

you; here could I live, here could I love, here could I die with on - ly

you; here live and love and . . . die with on - ly

you; here live and love and . . . die with on - ly

you; here live and love and . . . die with on - ly

you; here live and love and . . . die with on - ly

*mf* *3* *3* *3* *3*

Detailed description: This system contains the next four vocal staves and the piano accompaniment. The lyrics are: 'you; here could I live, here could I love, here could I die with on - ly' and 'you; here live and love and . . . die with on - ly'. The piano accompaniment includes triplet markings (*3*) and a dynamic marking of *mf*.

you, with on - - - ly you, with on - ly you . .

you, with on - ly you, with on - ly you . .

you, with on - - - ly you, with on - - - ly you . .

you, with on - ly you, with on - ly you.

you.

*rall.* *cres.* *3* *dim.*

*rall.* *cres.* *dim.*

Detailed description: This system contains the final four vocal staves and the piano accompaniment. The lyrics are: 'you, with on - - - ly you, with on - ly you . .', 'you, with on - ly you, with on - ly you . .', 'you, with on - - - ly you, with on - - - ly you . .', and 'you, with on - ly you, with on - ly you.'. The piano accompaniment includes a triplet marking (*3*) and dynamic markings of *rall.*, *cres.*, and *dim.*



THYRSIS. SLEEPEST THOU.

- - la. Let not sor-row slay thee, . . hold up thy head

- - la. Let not sor-row slay thee, hold up thy head man, hold up . .

- - la. Let not sor-row, sor-row slay thee, hold up thy

- - la. Let not sor-row slay thee, hold up thy head man, hold

man, hold up thy head man, said the gen - tle Me - li - bæ - us. See,

. . . thy head man, said the gen - tle Me - li - bæ . . . . us.

head . . . man, said the gen - tle, gen - tle Me - li - bæ - us. See, sumner

up thy head man, said the gen - tle Me - li - bæ - us, Me - li - bæ - - us.

summer comes a - gain, the coun - try's pride a - dorn - - ing, see, summer comes a - gain, the

See, . . summer comes a - gain, the coun - try's pride a - dorn - ing, see, sumner

comes a - gain, the coun - try's pride a - dorn - - ing, see, summer comes a - gain, the coun - try's

See summer comes a - gain, the coun - try's pride a - dorn - ing, see, summer comes a -

THYRSIS, SLEEPEST THOU.

country's pride adorning, a - dorn - ing. Cuck - oo, cuckoo,  
 comes a - gain, the country's pride adorning, Hark how the cuckoo sing - eth,  
 pride adorn-ing, the country's pride adorning. Hark how the cuckoo sing -  
 - gain, the country's pride a - dorn - ing. Hark how the cuckoo sing - eth,

sing - eth, cuckoo sing - eth, hark how the cuckoo singeth, cuckoo, this  
 cuckoo sing - eth, cuckoo sing - eth, sing - - eth, this  
 - - eth, hark how the cuckoo singeth, sing - eth, hark how the cuckoo sing - - eth, this  
 the cuckoo sing - eth, hark how the cuckoo singeth, sing - - eth, this

fair A - pril morn - ing, A - pril morn - ing. O! . . . said the  
 fair A - pril morn - ing, this A - pril morning. O! . . . said the shepherd, and  
 fair A - - pril morn - ing, O! . . . said the shep - herd, and sigh'd,  
 fair A - - pril morn - ing, O! . . . said the shepherd, and

THYRSIS, SLEEPEST THOU.

shep-herd, and sigh'd as one all undone, Let me alone, a-las!

sigh'd, and sigh'd, as one all un-done, un-done, Let me a-lone, a-

sigh'd, sigh'd as one all un-done, Let me alone, a-

sigh'd, and sigh'd as one all un-done, Let me alone, a

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature is two sharps (F# and C#) and the time signature is 3/4.

and drive him back to Lon-don, and drive him back to London, and drive him back to

- las! let me alone, a-las! and drive him back to Lon-don, and drive him back

- - las! a-lone, a-las! and drive him back to

- - las! and drive him back to Lon-don, to Lon-

The second system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature is two sharps and the time signature is 3/4.

London, and drive him back to Lon-don, and drive him back to Lon-don, to Lon-don.

to Lon-don, and drive him back to London, to Lon-don, to Lon-don.

Lon-don, and drive him back to Lon-don, to Lon-don.

- - don, and drive him back to Lon-don, to Lon-don.

The third system of the musical score consists of five staves. The top four staves are vocal parts with lyrics. The bottom staff is a grand staff for piano accompaniment. The key signature is two sharps and the time signature is 3/4.



# IN THE LONELY VALE OF STREAMS.

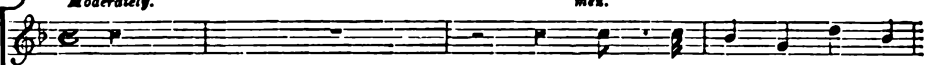
GLEE FOR S. A. T. B.

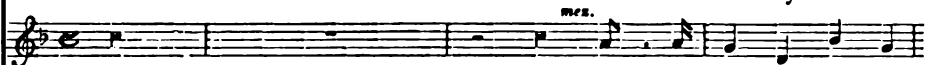
COMPOSED BY

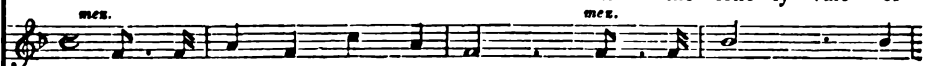
DR. CALLCOTT.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 90 & 81, Queen Street (E.C.)

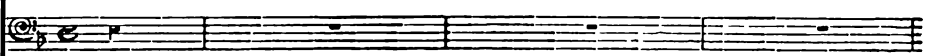
*Moderately.* *mes.*

TENOR. 

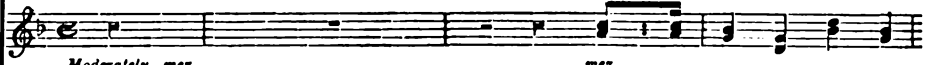
ALTO. 

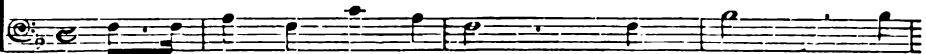
TENOR. *mes.*  *mes.*

(Sve lower.) In the lone - ly vale of

BASS. 

In the lone - ly vale of streams, In the vale of

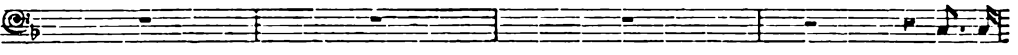
ACCOMP. *Moderately. mes.*  *mes.*

Met. ♩ = 66. 

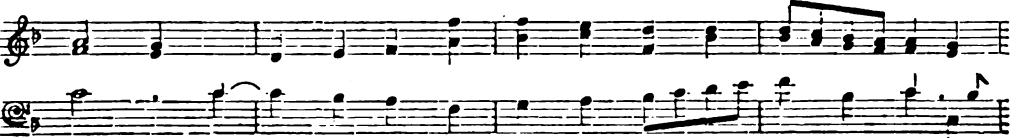
streams a - bides the nar - row soul, the nar - row

streams a - bides the nar - row, soul the nar - row soul, the nar - row

streams a - bides the nar - row, soul the nar - row soul, the nar - row



In the



IN THE LONELY VALE OF STREAMS.

soul; In the lone - ly vale of streams, . . . in the lone - -  
soul; In the lone - ly vale of streams, . . . in the lone -  
soul, a - - bides the nar - - row soul, a -  
lone - ly vale of streams, in the lone - ly vale of streams, a

- - - ly vale, in the lone - - ly vale of streams, a - bides the nar - row  
- - - ly vale, in . . the lone - ly vale of streams, a - bides the nar - row  
- - bides, in the lone - - ly vale of streams, a - bides the nar - row  
- - bides the nar - row soul, in the vale of streams, a - bides the nar - row

soul; In the lone - ly vale of streams, in the lone - ly vale of  
soul; In the lone - ly vale of streams, in the lone - ly vale of  
soul; In the vale of  
soul; In the lone - ly vale of streams, in the

IN THE LONELY VALE OF STREAMS.

streams, a - bides the nar - row soul, a - bides . . the  
 streams, a - bides the nar - row soul, the nar - row soul, . . the  
 streams, a - bides the nar - row soul, the nar - row soul, the  
 lone - ly vale of streams, a - bides the nar - - row soul, the

*Adagio.* nar - row soul, the nar - row soul. *1st.* soul. *2nd.* soul.  
*Adagio.* nar - row soul, the nar - row soul. soul.  
*Adagio.* nar - row soul, the nar - row soul. soul.  
*Adagio.* nar - row soul, the nar - row soul. soul.

*Faster. Met. = 104. f*  
 Years roll . on, sea - sons re - turn,  
 Years roll . . on, sea - sons re - turn,  
 Years roll on, sea - sons re - turn,  
 Years roll on, sea - sons re - turn, but he is

*Faster.*

IN THE LONELY VALE OF STREAMS.

but he is still un - known.

but he is, still, is still un - known.

but he is still un - known. *Slowly, ad lib.*

still un - known, but he is still un - known. In a *Bass solo ad lib.*

blast comes clou - dy death and lays his grey head low.

*Moderately quick. ♩ = 108*

His ghost is fold - ed in the va - pour of the fen - - - ny

His ghost is

*f Moderately quick.*

IN THE LONELY VALE OF STREAMS.

field, in the va-pour of the fen - ny field, in the fen - - - ny  
 fold-ed in the va-pour of the fen - ny field, is fold-ed in the fen - ny  
 His ghost is fold-ed in the fen - ny  
 His ghost is

field, his ghost is fold-ed in the va-pour of the  
 field, his ghost is fold-ed in the va-pour of the  
 field,  
 fold-ed in the va-pour of the fen - - - - ny field, his ghost is

fen - - - - ny  
 fen - - - - ny  
 in the fen - - ny field, in the  
 fold-ed in the va-pour of the fen - - - - ny field, in the

IN THE LONELY VALE OF STREAMS.

field, in the fen - - ny field,  
 field, in the fen - ny field,  
 va - pour of the fen - ny field. Its course is ne - ver on  
 va - pour of the fen - ny field. Its course is ne - ver on

Its course is ne - ver on hills,  
 Its course is ne - ver on hills,  
 hills, its course is ne - ver on  
 hills, its course is ne - ver on

nor mos - sy vales of wind, . . . . . of  
 nor mos - sy vales of wind, . . . . . of  
 hills, nor mos - sy vales of wind, . . . . .  
 hills, nor mos - sy vales of wind, . . . . .

IN THE LONELY VALE OF STREAMS.

wind, nor mos - sy vales of  
 wind,  
*mes.* nor mos - sy vales of wind, . . vales of  
*mes.*

wind, nor mos - - - sy vales of wind,  
 nor mos - - - sy vales of wind;  
 nor mos - - - sy vales of wind; Its  
 wind, nor mos - - - sy vales of wind; Its  
*p*

Its course is ne-ver on hills,  
 Its course is ne-ver on hills,  
 course is ne-ver on hills, its  
 course is ne-ver on hills, its  
*p* *p*

IN THE LONELY VALE OF STREAMS.

nor mos-sy vales, *cres.* nor mos-sy vales, *cres.* nor  
 nor mos-sy vales, *cres.* nor mos-sy vales, *cres.* nor  
 course is ne-ver on hills, nor mos-sy vales, of  
 course is ne-ver on hills, nor mos-sy vales of

mos-sy vales of wind, nor  
 mos-sy vales of wind, nor  
 wind, of wind, nor  
 wind, of wind, nor mos-sy vales of wind, . . . nor

*Adagio.*  
 mos-sy vales of wind, nor mos-sy vales of wind.  
*Adagio.*  
 vales of wind, nor mos-sy vales of wind.  
*Adagio.*  
 vales of wind, nor mos-sy vales of wind.  
*Adagio.*  
 vales of wind, nor mos-sy vales of wind.  
*Adagio.*



# HEALTH TO MY DEAR.\*

GLEE FOR A. T. B. B.

COMPOSED BY

**R. SPOFFORTH.**

London: NOVELLO, EWAN & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*Vivace.*

Al. TO.  
(8ve lower.)

TENOR.  
8ve lower.)

1st  
BASS.

2nd  
BASS.

Accomp.  
Met. 126 = J

Health to my dear, and long un - bro - ken years, and

Health to my dear, and long un - bro - ken years, and

Health to my dear, and long un - bro - ken years, and

Health to my dear, and long un - bro - ken years, and

long un - bro - ken years, By storms un - ruf - fled, and un - stain'd by

long un - bro - ken years, By storms un - ruf - fled, and un - stain'd by

long un - bro - ken years, By storms un - ruf - fled, by storms . . un -

long un - bro - ken years, . . . . . Health to my

\* Sometimes sung "HEALTH TO THE QUEEN."

HEALTH TO MY DEAR.

tears, . . . by storms un - ruf - fled, and un - stain'd by tears. . .

tears . . . by storms un - ruf - fled, and un - stain'd by tears. . .

- - ruf - fled, and un - stain'd by tears, and un - stain'd by tears.

dear, . . . and long un - bro - ken years.

*dim.* *f*

Wing'd . by new joys, may each white mi - - nute fly, Spring, spring on her

Wing'd by new joys, may each white mi - nute fly, Spring, spring on her

Wing'd by new joys, may each white mi - nute fly, Spring, spring on her

Wing'd by new joys, may each white mi - nute fly, Spring, spring on her

*p* *f*

cheek, and sun - shine in her eye. eye. O'er that dear

cheek, and sun - shine in her eye. eye. O'er that dear

cheek, and sun - shine in her eye. eye. O'er

cheek, and sun - shine in her eye. eye. . . .

1st 2nd

1st 2nd

HEALTH TO MY DEAR.

breast, where love and pi - ty spring, may peace e - ter - nal  
 breast, where love and pi - ty spring, may peace e - ter - nal  
 O'er that dear breast, where love and pi - ty spring, may peace e -  
 . . . O'er that dear breast,

spread her dow - ny wing, *cres.* O'er that dear breast, where  
 spread her dow - ny wing, *cres.* O'er that dear breast, where  
 - - ter - - nal spread her dow - ny wing, O'er that dear  
 where love

love and pi - ty spring, *p* may pence e - ter - nal *pp* spread her dow - ny  
 love and pi - ty spring, *p* may peace e - ter - nal *pp* spread her dow - ny  
 breast, where love and pi - ty spring, may peace e - ter - nal  
 . . . and pi - - ty

HEALTH TO MY DEAR.

wing, *cres.* may peace e - ter - nal spread her dow - ny wing.  
 wing, *cres.* may peace e - ter - nal spread her dow - ny wing.  
 spread her dow - ny wing, *cres.* her dow - - ny wing.  
 spring, *cres.* may peace e - ter - nal spread her dow - ny wing.

*Slow.—Dolce.* Sweet beam - ing hope her path il - lu - mine still, *cres.* and  
*Dolce.* Sweet beam - ing hope her path il - lu - mine still, *cres.* and  
*Dolce.* Sweet beam - ing hope her path il - lu - mine still,  
*Dolce.* Sweet beam - ing hope her path il - lu - mine still.

fair . . . i - - de - as *dim.* all her fan - cy fill.  
 fair . . . i - - de - as *dim.* all her fan - cy fill.  
*cres.* and fair i - - de - as *dim.* all her fan - cy fill.  
*cres.* and fair i - - de - as *dim.* all her fan - cy fill.

# HAIL, SMILING MORN.

GLEE FOR A. T. T. B.

COMPOSED BY

**R. SPOFFORTH.**

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

ALTO.  
(8ve lower.)

Hail . . . . . smil - ing morn, smil - ing morn, . . . That

1st  
TENOR.  
(8ve lower.)

Hail, hail, smil - ing morn, smil - ing morn, That

2nd  
TENOR.  
(8ve lower.)

Hail, hail, smil - ing morn, smil - ing morn, That

BASS.

Hail, hail, smil - ing morn, smil - ing morn, . . .

ACCOMP.  
Met. 92 = ♩.

tips the hills with gold, . . . that tips the hills with gold, Whose ro - sy

tips the hills with gold, . . . that tips the hills with gold, . . . Whose ro - sy

tips the hills with gold, . . . that tips the hills with gold, Whose ro - sy

. . . . . That tips the hills with gold, . . . Whose ro - sy

HAIL, SMILING MORN.

fin - gers ope the gates of day,  
 fin - gers ope the gates of day,  
 fin - gers ope the gates of day, ope the  
 fin - gers ope the gates of day,

ope the gates, the gates of day, hail, hail, hail.  
 ope the gates, the gates of day, hail, hail, hail, hail.  
 gates of day, ope the gates, the gates of day, hail, hail, hail, hail.  
 ope the gates, the gates of day, hail, hail, hail, hail.

Who the gay face of na - ture doth un - fold,  
 Who the gay face of na - ture doth un - fold, who the gay  
 Who the gay face of na - ture doth un - fold, who the gay  
 Who the gay face of na - ture doth un - fold, who the gay

HAIL, SMILING MORN.

At whose bright presence  
 face . . of na - ture doth un - fold, . . At whose bright presence  
 face . . of na - ture doth un - fold, . . At whose bright presence  
 face . . of na - ture doth un - fold, . . At whose bright presence

dark - ness flies a - way, flies a - way, . . . flies a - way.  
 dark - ness flies a - way, flies a - way, flies a -  
 dark - ness flies a - way, flies a - way, flies a -  
 dark - ness flies a - way, flies a - way, flies a -

dark - ness flies a - way, dark - ness flies a - way, . . at  
 - way, dark - ness flies a - way, dark - ness flies a - way, . . at  
 - way. dark - ness flies a - way, dark - ness flies a - way, . . at  
 - way, dark - ness flies a - way, dark - ness flies a - way, . . at

HAIL, SMILING MORN

whose bright presence dark-ness flies . . .

whose bright presence dark-ness flies . . .

whose bright presence dark-ness flies . . .

whose bright presence dark-ness flies . . .

a-way, flies a-way, . . .

a-way, dark-ness flies a-way, . . .

a-way, flies a-way, . . .

a-way, dark-ness flies a-way, . . .

hail, hail, hail, hail, hail, hail, hail. . .

dark-ness flies a-way, hail. . . hail, hail, hail. . . hail, hail. . .

hail, hail, hail, hail, hail, . . . hail, hail. . .

dark-ness flies a-way, hail, hail, hail, hail, hail, hail, hail, hail, hail. . .

This Glee may also be had for Soprano, Alto, Tenor, and Bass, forming No. 5 of the *Musical Times*, price 1/4d.



# WHEN FLOW'RY MEADOWS.

MADRIGAL FOR S. A. T. B.

COMPOSED BY

PALESTRINA, 1590.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 90 & 81, Queen Street (E.C.); also in New York.

TREBLE.

ALTO.  
(Sve lower.)

TENOR.  
(Sve lower.)

BASS.

ACCOMP.  
Met. 108 =

When flow'ry meadows deck the year, deck . . the year,  
When flow'ry meadows deck the year, deck the year, when  
When flow'ry meadows deck the  
When flow'ry

when flow'ry meadows, flow'ry meadows deck the year, and sport - ing lambkins play, .  
flow'ry mea - - dows, flow'ry mea - dows deck the year, and sport - ing  
year, when flow'ry meadows, de k the year, and sport . . ing, sport - ing  
meadows deck the year, deck the year, and sport - ing, sport-ing

WHEN FLOW'RY MEADOWS.

sporting, sporting lambkins play, and sport-ing lambkins play, . .  
 lamb - kins, and sporting lambkins play, and sport-ing lambkins play, .  
 lambkins play, and sporting, sporting lambkins play, and sporting lambkins  
 lambkins play, and sporting, sporting lambkins play, and sporting lambkins

and sporting lamb - kins play, the sporting lambkins play, . . When  
 and sporting lambkins play, sporting lambkins play, . . When  
 play, and sporting lamb - kins play, When spangled fields renew'd appear, re -  
 play, and sporting, sporting lambkins play, When spangled fields renew'd ap - pear, .

. . spangled fields re-new'd ap-pear, when span - gled fields renew'd ap-pear, And mu - sic, music  
 . . spangled fields re-new'd ap - pear, . . renew'd appear, renew'd ap-pear, And mu - sic wakes .  
 - new'd ap - pear, when spangled fields re - new'd ap - pear, renew'd ap - pear And mu-sic wakes .  
 . . re - new'd ap - pear, And mu-sic, mu - sic, music wakes the

WHEN FLOW'RY MEADOWS

wakes the day, and mu - - sic wakes the day,  
 the day, and mu - - sic wakes . . the day, . . and  
 the day, and mu - - sic wakes the  
 day, . . the day, . . . and mu - - sic,

mu - sic wakes the day, mu - sic wakes the day, Then did  
 mu - - - sic, mu - sic wakes the day, Then did  
 day, the day, and mu - - - sic wakes the day, Then did  
 mu - sic wakes the day, the day, Then did

Chlo - e, then did my Chlo - e leave her bow'r to hear my lay,  
 Chlo - e, then did my Chlo - e leave her bow - er, then did  
 Chlo - e, then did my Chlo - e leave her bow - er, then did  
 Chlo - e, then did Chlo - e, then did my

WHEN FLOW'RY MEADOWS.

then did Chlo-e, then did my Chlo-e leave her bow - - er,  
 Chloe, then did Chloe, then did my Chlo-e leave her bow r to hear my am'rous  
 Chloc, then did my Chloe leave . her bow'r to hear my am' - rous lay, to hear my  
 Chloe leave her bow - er, then did my Chloe leave hor bow - - er,

warm'd by my love she vow'd no pow'r should lead . . her heart a - stray,  
 lay, she vow'd no pow'r should lead her heart a - stray, warm'd  
 am' - rous lay, warm'd by my love she vow'd no  
 to hear my am' - rous lay, warm'd by my

warm'd by my love she vow'd no pow'r should lead her heart a - stray.  
 by my love . . she vow'd no pow'r should lead her heart a - stray.  
 pow'r should lead her heart astray, she vow'd no pow'r should lead her heart a - stray.  
 love she vow'd no pow'r should lead her heart a-stray, should lead her heart a - stray.

# F A I R O R I A N .

MADRIGAL FOR S.S.A.T.T.B.

COMPOSED BY

**JOHN MILTON.**

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

1st TREBLE. Fair O - ri - an, in the morn be - fore the day was born, in the morn be -

2nd TREBLE.

ALTO. (8ve lower.) Fair O - ri - an, in the morn be - fore the day was

1st TENOR. (8ve lower.) Fair O - ri - an, in the morn be - fore the day was born, in the

2nd TENOR. (8ve. lower.) Fair O - ri - an in

BASS.

ACCOMP. Met  $J = 108$

- - fore the day was born, in the morn be - fore the day, . . the day was

born, in the morn be - fore the day was born, be - fore the day was

morn be - fore the day was born, . . be - fore the day was

- - the morn, in the morn be - fore the day was

FAIR ORIAN.

born, With vel - vet steps on ground, Which made nor print nor  
 With vel - vet steps on ground, Which made nor print nor  
 born, With vel - vet steps on ground, Which made nor print nor  
 born, With vel - vet steps on ground, Which made nor print nor  
 born, With vel - vet steps on ground, Which made nor print . . nor  
 With vel - vet steps on ground, Which made nor print nor

8ves.

sound, would see her nymphs a bed, what lives those la - dies  
 sound, would see her nymphs a bed, her  
 sound, would see her nymphs a bed, what  
 sound, . . would see her nymphs a bed, . .  
 sound, which made nor print nor sound, nor sound would see her  
 sound, . . would see her nymphs a - bed,

FAIR ORIAN.

led, what lives those la - dies led, what lives those la - dies  
 nymphs a bed, what lives those la - dies led, those la - - dies  
 lives those la - dies led, those la - dies led, . . . those la - - dies  
 . . . what lives those la - dies led, what  
 nymphs a bed, what lives those la - - dies  
 what lives those la - - dies . . . led, those la - - dies

led, what lives those la - dies led, what lives those la - dies led,  
 led, what lives those la - dies led, what lives those  
 led, those la - dies led, what lives those la - dies led,  
 lives those la - - - dies led, what lives those la - dies  
 led, what lives those la - dies led, what  
 led, those la - - dies led, what lives those la - - dies

FAIR ORIAN.

what lives . . . those la - dies led, those  
 la - - dies led, those la - dies led, what lives those la - dies  
 those la - dies led, what lives those la - dies led, those  
 led, those la - dies led, those la - dies led,  
 lives those la - dies led, those la - dies led, what lives those  
 led, what lives those la - dies led, what lives those

la - - dies led. The ro - ses blush - ing said,  
 . . . those la - - dies led. The ro - ses blush - ing said,  
 la - - dies led. The ro - ses blush - ing said, O  
 those la - dies led. The ro - ses blush - ing said, O  
 la - - dies led. The ro - - ses blush - ing said,  
 la - - dies led. The ro - ses blush - ing said, ( )



FAIR ORIAN.

O stay, . . . thou shep - herds' maid, O stay, thou  
 O stay, O stay, thou shep - herds' maid, O . . . stay, . .  
 stay, . . . thou shep - herds' maid, . . . O  
 stay, . . . thou shep - herds' maid, O . . . stay, . .  
 O stay, . . O stay, thou . . shep - herds' maid, O stay, . .  
 stay, . . . thou shep - - - herds' maid, O stay, thou

shep - - - herds' maid, And on a sud - den all they  
 . . thou shep - herds' maid, And on a sud - den all they  
 stay, thou shep - herds' maid, And on a sud - den all they  
 . . thou . . shep - herds' maid, And on a sud - den all they  
 . . thou shep - - herds' maid, And on a sud - den all they  
 shep - - - herds' maid, And on a sud - den all they

FAIR ORIAN.

rose and heard her call. Then sang those shepherds and nymphs of . .

rose and heard her call, they rose and heard . . her call.

rose and heard her call. Then

rose and heard her call. Then sang those shepherds and nymphs of Di - a -

rose and heard her call, they rose and heard her call, they

rose and heard her call. . . . Then sang those shep-herds

. . Di - a - na, then sang those shep - herds and

Then sang those shep - herds and nymphs of

sang those shep - herds and nymphs of Di - a - - - na, then

- na, then sang those shep - herds and nymphs of Di - -

rose and heard her call. Then sang those shep - herds and

and nymphs of Di - a - - - - - na,

FAIR ORIAN.

nymphs of Di - a - na, and shep - herds of Di - a - - na, Long  
 Di - a - - na, then sang those shep - herds and nymphs of . . Di - a - -  
 sang those shep - herds, then sang those shep - herds and nymphs of Di - a - -  
 - a - na, of Di - a - - na, Di - a - - na, Di - a - -  
 nymphs of Di - - a - na, and nymphs of Di - a - -  
 then sang those shep - herds and nymphs of Di - a - - na,

live fair O - ri - a - - na, long  
 - na, Long live fair O - ri - a - - na, long  
 - - na, Long live fair O - ri - a - - na, long live .  
 - na, Long live fair O - ri - a - - na, long live fair O - ri - a -  
 - na, Long live fair O - ri - a - - na, long live fair  
 Long live fair O - - - -

FAIR ORIAN.

live fair O - - - ri - a - na, long live fair O - ri -  
 live fair O-ri-a - na, fair O - ri - a - na. long live fair  
 . . fair O - ri - a - na, long live fair O - ri - a - na,  
 - na, long live fair O - ri - a - - na, long  
 O-ri-a - na, long live fair O - - ri-a - na, long  
 - - - ri - - a - - - na, long live fair O-ri-a - na, long

- a - - na, fair O - - - ri - a - - - na.  
 O - ri - a - - - na, fair O - - ri - a - - - na.  
 fair O - - - ri - - a - - - - na.  
 live fair O - - ri - - a - - - na.  
 live fair O - - - ri - - a - - - na.  
 live fair O - - ri - a - - - - na.



WEEP, SILLY SOUL.

ed, thy hap - less fate, thy hap - less fate la -  
 ed, thy hap - less fate, thy hap - less fate  
 ed, thy hap - less fate, thy hap - less fate  
 ed, thy hap - less fate, thy hap - less fate

ment - - ing, la - ment - - ing, thy . . hap - - less  
 la - - ment - - ing, la - - ment - - ing, that  
 la - ment - - ing, la - ment - ing, thy hap - less fate la - ment - -  
 la - - ment - ing, that love, whose pas - - -

fate la - ment - - ing, that love, whose pas - - sion pain - - -  
 love, whose pas - - sion pain - - ed, that love, whose pas - -  
 - - ing, that love, whose pas - sion . pain - - ed, wrought  
 - - sion, pain - - - ed, pain - - ed,

WEEP, SILLY SOUL.

ed, wrought ne - ver thy content - ing, . . wrought ne -  
 sion pain - ed, wrought ne - ver thy content - ing, wrought  
 never thy content - ing, wrought ne - ver thy content -  
 that love, whose pas - sion pain - ed, wrought never thy content -

- - - ver thy content - ing, wrought ne - ver thy content - ing, . . thy content - ing,  
 ne - ver thy content - ing, wrought ne - ver thy content -  
 ing, thy con - tent - ing, wrought ne - ver thy content -  
 ing, wrought ne - ver thy con - tent - ing, wrought ne -

wrought ne - ver thy content - ing, wrought ne - ver thy content -  
 ing, never thy con - tent - ing, wrought ne -  
 ing, wrought never thy content - ing, wrought  
 - - ver thy content - ing, wrought, never thy content - ing, con -

WEEP, SILLY SOUL.

ing, wrought ne - ver thy con - tent - - ing, wrought ne -  
 - ver thy content - - ing, wrought ne - - ver thy contenting, thy con - tent -  
 . . . ne - - ver thy content - ing, wrought ne - ver thy con - - tent - -  
 - tent - - ing, wrought ne - ver thy content - -

- - ver thy content - ing, thy con - tent - - ing. And since thou  
 - ing, wrought ne - - ver thy content - ing. And since thou art  
 - ing, thy con - tent - - ing. And since thou  
 - - ing, thy con - tent - - ing. And since thou

art, and since thou art dis - dain - ed, dis - - dain - - ed  
 and since thou art dis - dain - - ed, dis - dain - - ed, and  
 art, and since thou art dis - dain - ed, dis - dain - ed, and since thou  
 art, and since thou art dis - dain - ed by



WEEP, SILLY SOUL.

by them thou most af - fect - - - ed, by  
 . . . since thou art dis - dain - ed by them thou most  
 art dis - dain - - ed by them thou most af - - fect - - -  
 them, thou most af - fect - - - ed af - fect - - ed, . . . af .

them thou most af - fect - - - ed, let . . them be now re -  
 af - fect - - - ed, let . . them be now re - ject - - - ed,  
 - ed, thou most af - fect - - ed, let them .  
 - fect - - ed, by them thou most af - fect - ed, af -

- ject - ed, let . . them be now re - ject - ed, let . . them be now re  
 let them . be now re - ject - ed, let them be now re - ject - - ed, . .  
 . be now re - ject - - ed, now re - ject - ed, let them be  
 - fect - - - - ed, let . . them be now re - ject - - ed,

WEEP, SILLY SOUL

ject - - ed, . . . them be now re-ject - ed,  
 . . . now reject - ed, let them be now reject - ed, let them  
 now reject - ed, let . them be now re-ject - ed,  
 let them be now re-ject - - - ed. let them be now re-

let them be now re-ject - - ed, let them be now re-ject - ed,  
 . . . be now re-ject - ed, let . . . them be now reject - ed,  
 let . them be now re-ject - ed, let them be now reject - -  
 - - reject - - - ed, re-ject - - ed, let them be now re-ject - -

now re-ject - - ed, let them be now re-ject - - ed.  
 let them . be now re-ject - ed, now re-ject - - ed.  
 ed, let them be now re-ject - - - - ed.  
 - - - - ed, now re-ject - - ed.

# COME, SHEPHERD SWAINS.

MADRIGAL FOR A.T.B.

COMPOSED BY

JOHN WILBYE, 1609.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.C.).

ALTO.  
(8ve lower.)

TENOR.  
(8ve lower.)

BASS.

ACCOMP.  
Met. 108 = J

Come, shep-herd swains that wont . . . to hear me

Come, shep-herd swains that wont . . . to . . . hear me

Come, shep-herd swains that wont, that wont to hear me

sing. Now sigh and groan, Dead . . . is my love, my

sing. Now sigh and groan, Dead is my love, my

sing, Now sigh and groan, Dead is my love, my

hope, my joy, dead . . . is my love, my hope, my joy, my

hope, my joy, . . . my spring, dead, dead is

hope, my joy, my spring, dead is my

COME, SHEPHERD SWAINS.

spring, . . . dead, dead and gone, dead is my love, my  
 gone, dead is my love, my hope, my joy, my spring, dead is my love, my  
 love, my hope, my joy, my spring, dead, dead . . .

hope, my joy, my spring, Oh! she that was your sum-mer's Queen, . . . your day's de -  
 hope, my joy, my spring, Oh! she that was your summer's Queen, your day's de -  
 . . . and gone, Oh! she that was your sum-mer's Queen, . . . your day's de -

- light is gone, and will no more be seen, Oh! cru - el spite  
 - light is gone. . . and will no more be seen, Oh! cru - el spite  
 - light is gone, . . . and will no more be seen, . . . Oh! cru - el spite

break all your pipes That wont . . . to  
 break all . . . your pipes, that wont to sound, break all your pipes, that wont to  
 break all your pipes, that wont to sound, break all your pipes, that wont to

COME, SHEPHERD SWAINS.

sound, with plea - - - sant cheer, and  
 sound, that wont to sound, with plea - - sant cheer, and  
 sound, . . . with . plea - - sant cheer, and cast your -

cast yourselves up - on the ground, to wail my dear, to . . wail my dear,  
 cast yourselves up - on the ground, to . wail . my dear, to . . wail my dear,  
 - selves up - - on the ground, to wail my dear, . . .

Come, shep - herd swains, come, nymphs . . and all a - round, come,  
 Come, shep - herd swains, come, nymphs . and - . all a - round, come,  
 Come, shep - herd swains, come, nymphs and all . . a - round, come,

nymphs, and all a - round, come, nymphs, and all a - round, to  
 nymphs, come, nymphs, and all a - round, come, nymphs and all a -  
 nymphs, and all a - round, come, nymphs, and all a - round, to

COME, SHEPHERD SWAINS.

help me cry, Dead is my love, dead is my  
 - round to help me cry, Dead is my love, dead is my love, my love, . .  
 help me cry, Dead is my love, dead is . . . my

love, dead is my love, dead is my love,  
 . . . dead is my love, dead is my love, my love,  
 love, dead is my love, dead is . . . my love, .

And see - ing she is so, and see - ing she is  
 And see - ing she is so, and see - ing she is so, .  
 . . . And see - - ing she

so, lo! now I die, . . . lo! . . . now I die.  
 . . . lo! now . . . I die, lo! . . . now I die.  
 is so, lo! now I die.

# SO LOVELY IS THY DEAR SELF.

GLEE FOR S.S.A.T.

COMPOSED BY

JOHN BENET, 1590.

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

1st SOPRANO.      So lovely is thy dear self, so

2nd. SOPRANO.      So lovely is thy dear self, so fair, . . . . . so

ALTO.              So love-ly is thy dear self, so fair, . . . so

TENOR. 8ve lower.

ACCOMP. Met. 120 =

fair, . . . so fra-med, so love-ly is thy dear self, so fair, . . . so fra-med,

fra - - - - med,              so lovely is thy dear self, so fair, . .

fra - med, so fair, so fra - - - - med, so love-ly is thy

So lovely is thy dear self, so fair, . . so fra-med, so love-ly is thy

SO LOVELY IS THY DEAR SELF.

so fair . . . so fra - - med, That he that sees thee, he  
 . . . . . so fra - - med, That he that sees  
 dear self, so fair, so fra - med, That he that sees thee,  
 self, so fair, so fra - - med, That he that sees the,

that sees thee, that he that sees thee, that he that sees thee with -  
 thee, that he that sees thee with - out a heart en - fla - med, with -  
 that he that sees thee, he that sees thee with - out a  
 he that sees thee, that he that sees thee with - out a heart en -

- out a heart en - fla - - med, with - out a heart en - fla - med, with -  
 - out a heart en - fla - - med, with - out a heart en - fla - - -  
 heart en - fla - med, . . . with - out a heart en - fla - med, . . . . . with - out a  
 - fla - med, with - out a heart en - fla - med,



SO LOVELY IS THY DEAR SELF.

- out a heart, a heart en - fla - med; ei - ther he lives not, ei - ther he  
 med; ei - ther he lives not,  
 heart en - fla - med; ei - ther he lives not, ei -  
 with - out a heart en - fla - med; ei -

lives not, ei - ther he lives not, ei - ther he lives not, or  
 ei - ther he lives not, ei - ther he lives not, or  
 - - ther he lives not, ei - ther he lives not, or love's de-light he knows  
 - - ther he lives not, ei - ther he lives not, or love's de-light he knows

love's de-light he knows not, or love's de - light  
 love's de - light he knows not, or love's de - light he knows, or love's delight he knows, he  
 not, or love's de - light he knows not, . . . or  
 not, he knows not, . . . or love's de-light, or love's de -

SO LOVELY IS THY DEAR SELF.

he knows not, ei - ther he lives not, ei - ther he  
 knows, he knows not, ei - ther he lives not, ei - ther he lives not, ei -  
 loves delight he knows not, ei - ther he lives not, ei - ther he lives  
 - light he knows not, ei - ther he lives

live's not, ei - ther he lives not, or love's de - light he knows  
 - - ther he lives not, ei - - ther he lives not, or love's delight he knows  
 not, ei - ther he lives not, or love's de - light he knows not, or  
 not, ei - ther he lives not, or love's de - light he knows not, he

not, or love's de - light he knows not, love's . . de - light he knows not.  
 not, or love's de - light he knows not, love's . . de - light he knows not.  
 love's delight he knows not, knows not, . . . or love's delight he knows not.  
 knows not, . . . or love's de - light, or love's de - light he knows not.

# DUE BEGL' OCCHI LUCENTE.

MADRIGAL FOR S.S.A.T.B.

COMPOSED BY

GIOVAN PIZZONI.

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

1st TREBLE. *Due begl' Oc - chi lu - cen - - te*  
I - dler! Gaze not on beau - - ty!

2nd TREBLE. *Due begl' Oc - chi lu - cen - - te, Due . . . begl' Oc - chi lu -*  
I - dler! Gaze not on beau - - ty! That . . . were heed - less

ALTO. (Svs. lower.) *Due begl' Oc - chi lu - cen - - te,*  
I - dler! Gaze not on beau - - ty!

TENOR. (Svs. lower.) *Dne begl' Oc - chi lu -*  
I - - dler! Gazo not on

BASS. *Due . . .*  
I . . .

ACCOMP. Met. ♩ = 188.

*Due begl' Oc - chi lu - cen - - te an - zi due stel - - - le, an -*  
That were heed - less dar - - ing. In star - like eyes, Much

*- cen - te, an - zi due stel - - - le, an -*  
dar - ing. In star - like eyes, Much

*an - - zi due stel - - - le, an*  
That, that were heed - less dar - ing. Much

*- cen - te, an - - zi . . . due stel - - - le,*  
beau - ty! That, that . . . were heedless dar - - ing.

*. . . begl' Oc - chi lu - cen - te, lu - cen - - te, an - zi due stel - - - le,*  
. . . dler! Gaze not on beau - ty! on beau - - ty! T'were heedless dar - - - ing.

DUE BEGL' OCCHI LUCENTE.

- zi, due stel - - le an - si, due . . stel - - - le.  
 dan - - ger lies; There - fore is past all bear - ing.

- zi due stel - le, an - si due stel - - le.  
 dan - - - ger lies; They're past all bear - - ing.

- zi due stel - - le, an - si due . . stel - - - le,  
 dan - ger lies; There - fore is past all bear - ing.

an - - si due stel - le.  
 is past all bear - ing.

an - si due stel - - - le.  
 is past all bear - - - ing.

Due begl' Oc - chi lu - cen - - te,  
 I - - dler; gaze not on beau - - ty,

Due begl' Oc - chi lu - cen - - te, Due . . begl' Oc - chi lu -  
 I - - dler! gaze not on beau - - ty! That . . were heed - less

Due begl' Oc - chi lu - cen - - te,  
 I - - dler! gaze not on beau - - ty,

Due begl' Oc - chi lu -  
 I - - dler! gaze not on

Due . . . . .  
 I . . . . .

DUE BEGL' OCCHI LUCENTE.

Due begl' Oc - chi lu - cen - - - te, an - zi due  
That were heed - less dar - - - ing; In star - like

- - - cen - - - te, an - zi due  
dar - - - ing. In star - like

an - - - zi due stel - - - le,  
That, that were heed - less dar - ing.

- - - cen - - - te, an - - - zi . . . due stel - - -  
beau - - - ty! That, that . . . were heed - less

- - - begl' Oc - chi lu - cen - - - te an - zi due  
- - - dler! gaze not on beau - ty! on beau - - - ty! T'were heed - less

stel - - - le, an - zi due stel - - - le, an - zi due  
eyes, Much dan - ger lies; Their fire is

stel - - - le, an - zi due stel - le, an - -  
eyes, Much dan - ger lies; They're

an - zi due stel - - - le, an - zi due  
Much dan - ger lies; Their fire is

dar - - - le an - -  
dar - - - ing. Is

stel - - - le, an - zi due  
dar - - - ing. Is past all

DUE BEGL' OCCHI LUCENTE.

*stel - - - le. Per pe - - na ch'eb - - bi'ar - dir*  
*past all bear - ing. With ti - - mid hasto a - void*

*- - zi due stel - - le. Per pe - - na ch'eb - - bi'ar - dir mi -*  
*past all bear - ing. With ti - - mid haste a - void Love's*

*stel - - - le. Per pe - - na ch'eb - - bi'ar - dir mi -*  
*past all bear - ing. With ti - - mid haste a - void Love's*

*- - zi due stel - - le. Per pe - - na ch'eb - - bi'ar - dir*  
*past all bear - ing. With ti - - mid haste a - void*

*stel - - - le. Per pe - - na ch'eb - - bi'ar - dir mi -*  
*bear - - - ing. With ti - - mid hasto a - void Love's*

*mi - - rar - li'un po - co, mi - - rar - li'un po - co;*  
*Love's soft ad - van - ces, Love's soft ad - van - ces;*

*- - rar - li'un po - co, mi - - rar - li'un po - co;*  
*soft ad - van - ces, Love's soft ad - van - ces;*

*- - rar - li'un po - co mi - - rar - li'un po - co;* *Es cam' han fat - to*  
*soft ad - van - ces, Love's soft ad - van - ces;* *Be not entrapp'd by*

*mi - - rar - li'un po - co;* *Es cam' han fat -*  
*Love's soft ad - van - ces;* *Be not entrapp'd*

*- - rar - li'un po - co, mi - - rar - li'un po - co; Es cam' han fat - to*  
*soft ad - van - ces, Love's soft ad - van - ces; Be not entrapp'd by*

DUE BEGL' OCCHI LUCENTE.

*Es cam'han fat - to d'in - vi - si - bil fuo - co,*  
 Be not entrapp'd by ten - der fur - tive glan - ces,

*Es cam'han fat - to d'in - vi - si - bil fuo - co,*  
 Be not entrapp'd by ten - der fur - tive glan - ces,

*d'in - vi - si - bil fuo - co, d'in - vi - si - bil fuo - co,*  
 ten - der fur - tive glan - ces, their fire en - dur - ing,

*. . . to d'in - vi - si - bil fuo - co d'in - vi - si - bil fuo - co,*  
*. . . by ten - der fur - tive glan - ces, their fire en - dur - ing,*

*d'in - vi - si - bil fuo - co, d'in - vi - si - bil fuo - co,*  
 ten - der fur - tive glan - ces, their fire en - dur - ing,

*Per Hurts pe - na ch'eb - bi'ar - dir, mi - rarli un*  
 Hurts from star - like eyes, are past their

*Per Hurts pe - na ch'eb - bi'ar - dir, mi - rarli un po - co,*  
 Hurts from star - like eyes, are past their cur - ing,

*Per Hurts pe - na ch'eb - bi'er - dir, mi - rarli un po - co, mi-rarli un*  
 Hurts from star - like eyes, are past their cur - ing, are past their

*Per Hurts pe - na ch'eb - bi'ar - dir, mi - rarli un*  
 Hurts from star - like eyes, are past their

*Per Hurts pe - na ch'eb - bi'ar - dir, mi - rarli un po - co,*  
 Hurts from star - like eyes, are past their cur - ing,

DUE BEGL' OCCHI LUCENTE.

*po - co, mi-rarli un po - co,*  
*cur - ing, and past their cur - ing,*

*mi - - rarli un po - co,*  
*are past their cur - ing.*

*po - co, cur - ing,*

*Es cam'han fat - to d'in - vi -*  
*Hurts from star - like eyes, are*

*po - co, cur - ing,*

*Es cam'han fat - - to*  
*Hurts from star - - like*

*mi - rarli un po - co, Es cam'han fat - to d'in - vi -*  
*are past their our - ing, Hurts . from star - like eyes are*

*Es cam'han fat - to d'in - vi - si - bil fuo - - co.*  
*Hurts from star - like eyes are past their cur - - ing.*

*Es cam'han fat - to d'in - vi - si - bil fuo - - co.*  
*Hurts from star - like eyes are past their cur - - ing.*

*- - si - - bil fuo - - co, d'in - vi - si - bil fuo - - co.*  
*past their cur - - ing, past their cur - - ing.*

*d'in - vi - si - bil fuo - co, d'in - vi - si - bil fuo - - co.*  
*eyes are past their cur - ing, past, are past their cur - - ing.*

*- - si - - bil fuo - - co, d'in - vi - si - bil fuo - - co.*  
*past their cur - - ing, past are pas their cur - - - ing.*