

EIGHT GLEES.

Expressly Composed for Ladies.

Most humbly Inscribed to

Miss Maria & Miss Frances Simpson,
by their most obliged humble servant,

R. J. S. STEVENS.

Op. IV.

Pr. 10^s. 6

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R. Stevens

CATALOGUE OF MUSIC COMPOSED BY
R.I.S. Stevens Lambeth Walk.
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Bedford Square.

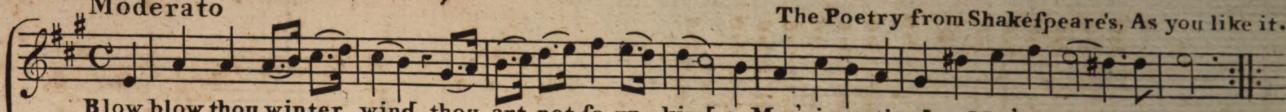
Answer to Sigh no more Ladies	-	-	-	-	-	-	Sigh no more Ladies	-	-	-	-	-	-	Glee	-	1 ^m 0
Say not so Friar	-	-	Glee	-	-	-	It was a Lover	-	-	-	Prize	Glee	-	1 ^m 0		
A Poor Soul sat under	-	-	Song	-	-	-	3 SONATAS for the Piano Forte Op: 1	-	-	-	1 ^m 0				7 ⁿ 6	
When Hicles hang by the Wall	Glee	-	-	-	-	-	O Mithref's mine	-	-	-	-	Glee	-	1 ^m 0		
Lovely seems the Moons	-	Glee	-	-	-	-	10 Songs	-	-	-	-	Op: 2	-	7 ⁿ 6		
In this Houfe	-	-	Fairy Glee	-	-	-	Ye Spotted Snakes	-	-	-	-	Glee	-	1 ⁿ 6		
Canzone or Glee for 3 Voices	-	-	-	-	-	-	8 GLEES	-	-	-	-	Op: 3	-	8 ⁿ 0		
O Nanny wilt thou. Harmonized	-	-	-	-	-	-	Our Tars so famed in Story	-	-	-	-					
Siege of Gibraltar	-	-	Song	-	-	-	as Sung at the Harmonists	{	-	-	Song	-	-	1 ^m 0		
The Captive {Written by the Queen of France}	-	{	in her Confinement	-	-	-	All in the Downs, Sung by Mr Percy a Cantata	1 ^m 0								
How sweet the Moonlight	-	Song	-	-	-	-	Fairy Glee	-	-	-	from Oberon	1 ⁿ 6				
Werter	-	-	-	Song	-	-	Archers Glee or Bugle Horn	-	-	-	-	1 ⁿ 6				
Musical Card for Students	-	-	-	-	-	0 ⁿ 6	Some of my Heroes	-	-	-	Glee	-	2 ⁿ 6			
Songs Selected from those Composed for							When the toil of Day	-	-	-	Glee	-	1 ⁿ 6			
the Harmonists Society, to be Continued.							Ye Cheerful Virgins Harmonized	-	-	-	1 ^m 0					
N ^o 1 It is Night	-	-	-	-	-	from Offian - 2 ⁿ 6	O Strike the Harp	-	-	Trio from Offian)	-					
2 The Fire Side	-	-	-	-	-	Rouffau - 1 ^m 0	with a double Accomp ^t for the Piano Forte)	2 ⁿ 6								
3 The Sea Nymph from the Mysteries of Urdophio	-	-	-	-	-	1 ^m 6										
4 Montanas Rondeau	-	-	D ⁹	-	-	1 ^m 0										
5 The Shipwreck	-	-	-	-	-	by Mrs Ratcliffe 1 ⁿ 6										
6 An African Ballad	-	-	-	-	-	1 ^m 0										
7 Song of a Spirit	-	-	-	-	-	1 ⁿ 6										
8 American Indian War Song	-	-	-	-	-	1 ⁿ 6										
9 Wapping Old Stairs	-	-	-	-	-	1 ^m 0										
10 Gaffer Gray	-	-	-	-	-	1 ^m 0										
11 Ghosf of Carrill	-	-	-	-	-	Offian - 2 ⁿ 0										
12 The Pilgrim from the Romance of a Forest	-	-	-	-	-	1 ^m 0										
13 Abbe Thules Lamentations {King of the} Fellow Islands	-	-	-	-	-	1 ⁿ 6										
14 First Hour of Morning	-	-	Vidophio 1 ^m 0	-	-											
15 Laft Hour of Evening	-	-	D ⁹	-	-	1 ^m 0										
16 The Lovers Address to the Moon	-	-	-	-	-	1 ⁿ 6										
17 Lucy a Ballad	-	-	-	-	-	1 ^m 0										
18 I know a Bank						2 ⁿ 0										

Glee, for Four Voices.

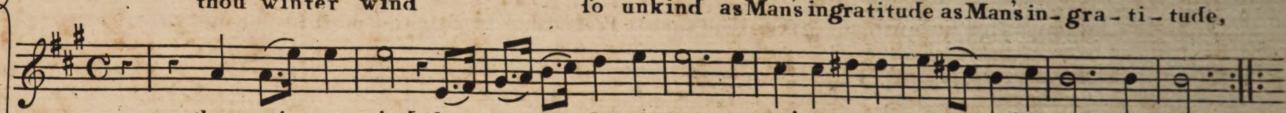
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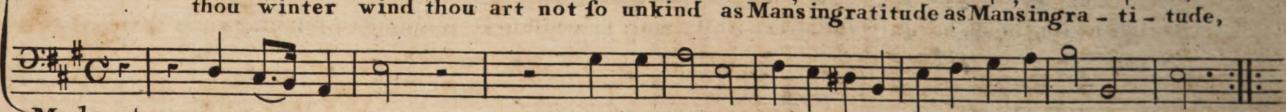
The Poetry from Shakespeare's, As you like it.

Moderato

Soprano 
Blow blow thou winter wind thou art not so un-kind as Man's ingratitude as Man's in - gra - ti - tude,

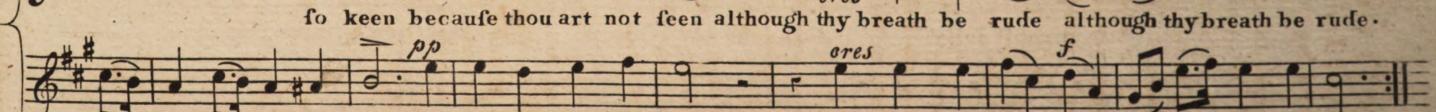
2. Soprano or Alto 
thou winter wind so unkind as Man's ingratitude as Man's in - gra - ti - tude,

Tenor an 8v lower 
thou winter wind thou art not so unkind as Man's ingratitude as Man's in - gra - ti - tude,

Bass 
Moderato, thou winter wind so unkind as Man's ingratitude as Man's in - gra - ti - tude,


Thy tooth is not so keen because thou art not seen although thy breath be rude although thy breath be rude.


so keen because thou art not seen although thy breath be rude although thy breath be rude.


Thy tooth is not so keen because thou art not seen thy breath be rude although thy breath be rude.


so keen because thou art not seen although thy breath be rude although thy breath be rude.

Andante

The musical score consists of three staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '6'). The vocal parts are labeled '8 pia.' (likely soprano), '8 pia.' (likely alto), and '8 pia.' (likely bass). The first section of the lyrics is:

Heigh ho sing heigh ho unto the green Holly most friendship is feigning most loving meer folly then heigh ho the
 Heigh ho sing heigh ho unto the green Holly most friendship is feigning most loving meer folly
 Heigh ho sing heigh ho unto the green Holly most friendship is feigning most loving meer folly then heigh ho the
 Heigh ho heigh ho unto the green Holly most friendship is feigning most loving meer folly

The second section begins with a dynamic 'for:' followed by a tempo change to 'Tempo Primo'. The lyrics for this section are:

Holly the holly this life is most jolly most jolly this life is most jolly most jolly this life is most jolly, Fine Freeze
 this life is most jolly this life is most jolly this life is most jolly, Freeze
 Holly the holly this life is most jolly most jolly this life is most jolly most jolly this life is most jolly, Freeze
 this life is most jolly this life is most jolly this life is most jolly, Fine Freeze

freeze thou bitter Sky thou dost not bite so nigh as benefits forgot as benefits forgot -got Tho' thou the Waters
 1st 2d for.
 freeze thou bitter Sky thou dost not bite so nigh as benefits for - got forgot -got Tho' thou the Waters
 1st 2d for.
 freeze thou bitter Sky thou dost not bite so nigh forgot as benefits forgot -got Tho'
 1st 2d for.
 freeze thou bitter Sky thou dost not bite so nigh forgot as benefits for - got -got Tho'
 al Segno §.
 warp thy sting is not so sharp as friend remember'd not as friend re-mem-ber'd not.
 dim. pia. 6w
 warp thy sting is not so sharp is not so sharp as friend remember'd not as friend re-mem-ber'd not.
 dim. pia. 6w
 thou the Waters warp thy sting's not so sharp as friend re-mem-ber'd not as friend re-mem-ber'd not.
 dim. pia. 6w
 thou the Waters warp thy sting is not so sharp as friend remember'd not as friend re-mem-ber'd not.
 al Segno §.

Affettuoso

Glee, for Three Voices.

The Poetry attributed to Sir John Suckling.

Soprano 1. *pia.* *fz.* *pia.* *pp.*
Send home my long stray'd eyes to me which oh too long have dwelt on thee send home my

Soprano 2. *fz.* *pia.* *fz.* *pp.*
Send home my long stray'd eyes to me which oh too long have dwelt on thee send home my

Bafso. *pia.* *fz.* *pia.* *pp.*
Affettuoso. Send home my long stray'd eyes to me which oh too long have dwelt on thee send home my

long stray'd eyes to me which oh too long have dwelt on thee But if from you they've learn'd such
ores *fz.* *ores*
long stray'd eyes to me which oh too long have dwelt on thee But if from you they've learn'd such
ores *fz.* *ores*
long stray'd eyes to me which oh too long have dwelt on thee But if from you they've learn'd such
ores *fz.* *ores*
ill to sweet-ly smile and then be-guile keep the de-ci-vers keep them still, Send back my
pia. *pp.* *h.* *pia.* *pp.* *pia.*
ill to sweet-ly smile and then be-guile keep the de-ci-vers keep them still, Send back my
pia. *pp.* *pia.*
ill to sweet-ly smile and then be-guile keep the de-ci-vers keep them still, Send back my

7

harmleſs heart a-gain which no un-wor-thy thought could stain Send back my harmleſs heart a-
for: phia.

harmleſs heart a-gain which no un-wor-thy thought could stain Send back my harmleſs heart a-
for: phia.

harmleſs heart a-gain which no un-wor-thy thought could stain Send back my harmleſs heart a-
for: phia.

cres dim cres
a-gain which no un-wor-thy thought could stain But if it has been taught by thine to
dim cres for: for. mo

cres dim cres for: for. mo
a-gain which no un-wor-thy thought could stain But if it has been taught by thine to
dim cres for: for. mo

cres dim cres for: for. mo
a-gain which no un-wor-thy thought could stain But if it has been taught by thine to
forfeit both its word - and Oath Keep it for then - 'tis none - of mine.
forfeit both its word - and Oath Keep it for then - 'tis none - of mine.
forfeit both its word - and Oath Keep it for then - 'tis none - of mine.

Glee. for Four Voices.

Poetry from Shakespeare's Hamlet.
Harmoniz'd From a Song of the Authors.

Soprano Grazioso *cresc.*
 Alto an 8ve lower Doubt thou the Stars are fire, doubt thou the Sun doth move,
 Tenor an 8ve lower Doubt thou the Stars are fire, O doubt thou doubt thou the Sun doth move, O doubt doubt
 Basso Doubt thou the Stars are fire, O doubt thou doubt thou the Sun doth move, O doubt doubt
 Grazioso. Doubt thou the Stars are fire, doubt thou the Sun doth move, doubt
 truth to be a Lyar *pianiss.* but never doubt I love but never doubt I love, ne'er doubt I love,
 truth to be a Lyar O doubt but never doubt I love but never doubt I love, ne'er doubt I love,
 truth to be a Lyar O doubt but never doubt I love but never doubt I love ne'er doubt I love,
 truth to be a Lyar but never doubt I love but never doubt I love - - -

Doubt thou the Stars are fire *cres.* Doubt thou the Sun doth move *pian.* Doubt truth to be a
 Doubt thou the Stars are fire *cres.* Doubt thou the Sun doth move O doubt doubt truth to be a
 Doubt thou the Stars are fire O doubt thou doubt thou the Sun doth move O doubt doubt truth to be a
 Doubt thou the Stars are fire O doubt thou doubt thou the Sun doth move *pian.* Doubt truth to be a
 Lyar *pian.* but ne- ver doubt I love but ne- ver doubt I love ne'er doubt I love.
 Lyar O doubt but ne- ver doubt I love but ne- ver doubt I love ne'er doubt I love.
 Lyar O doubt but ne- ver doubt I love but ne- ver doubt I love ne'er doubt I love.
 Lyar *pian.* but ne- ver doubt I love but ne- ver doubt I love - - -

Largo Andante

*Glee, for Four Voices.*The Poetry from N^o 473 of the Spectator.

Soprano *mfor.* Be - lin - da see from yonder Flowers the Bee flies loaded to its Cell Can you per - *pia:*
 2. Soprano or Alto *mfor.* Be - lin - da see from yonder Flowers the Bee flies loaded to its Cell Can you per - *pia:*
 Tenor an
8. lower *mfor.* Be - lin - da see from yonder Flowers the Bee flies loaded to its Cell Can you per - *pia:*
 Bass *mfor.* Be - lin - da see from yonder Flowers the Bee flies loaded to its Cell Can you per - *pia:*
 Bass Largo Andante. Be - lin - da see from yonder Flowers the Bee flies loaded to its Cell Can you per -
 for. ceive what it de - vours are they im - pair'd in shew or smell can you perceive what *ores*
 for. ceive what it de - vours are they im - pair'd in shew or smell *pia:* *ores*
 for. ceive what it de - vours are they im - pair'd in shew or smell - - - - -
 for. ceive what it de - vours are they im - pair'd in shew or smell
 for. ceive what it de - vours are they im - pair'd in shew or smell *pia:* *ores*
 for. ceive what it de - vours are they im - pair'd in shew or smell can you perceive what

it - - de-vours are they im-pair'd in shew or smell are they im-pair'd in shew or
 for: *pia.* *cres.* *dim.* *pia.*
 are they im-pair'd in shew or smell are they im-pair'd in shew or
 for: *pia.* *cres.* *pia.*
 are they im-pair'd in shew or smell are they im-pair'd in shew or
 for: *pia.* *cres.* *pia.*
 it - - de-vours are they im-pair'd in shew or smell are they im-pair'd in shew or

smell
smell
pia: espressivo *cres.* *pia.* *cres.*
 smell So though I robb'd you of a kifs sweeter than their am - bro - - fial dew.
cres. *pia.* *cres.* *pia.*
 smell of a kifs sweeter than their ambrosial dew.

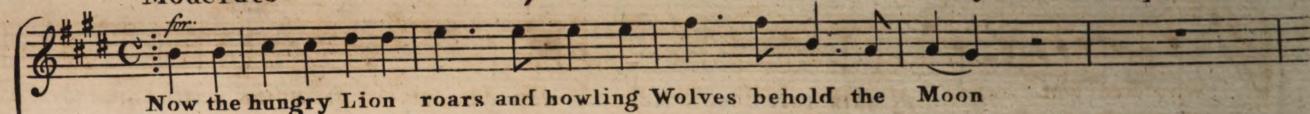
Why are you angry at my blifs has it at all im-pov'rish'd you - - -
 Why are you angry at my blifs has it at all im-pov'rish'd you why are you an-gry at my
 Why are you angry at my blifs has it at all im-pov'rish'd you you - - -
 Why are you angry at my blifs has it at all im-pov'rish'd you why are you an-gry at my
 has it at all im-pov'rish'd you has it at all im-pov'rish'd you.
 blifs has it at all im-pov'rish'd you has it at all im-pov'rish'd you.
 has it at all im pov'rish'd you has it at all im-pov'rish'd you.
 blifs has it at all im-pov'rish'd you has it at all im-pov'rish'd you.

Glee, for Four Voices.

Poetry from Shakespeare

Moderato

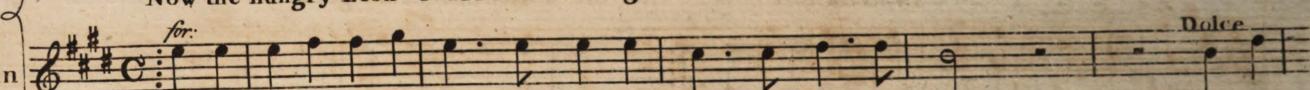
Soprano



Now the hungry Lion roars and howling Wolves behold the Moon

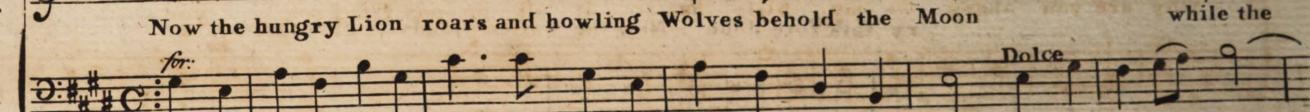
Alto an
8^{ve} lower

Now the hungry Lion roars and howling Wolves behold the Moon

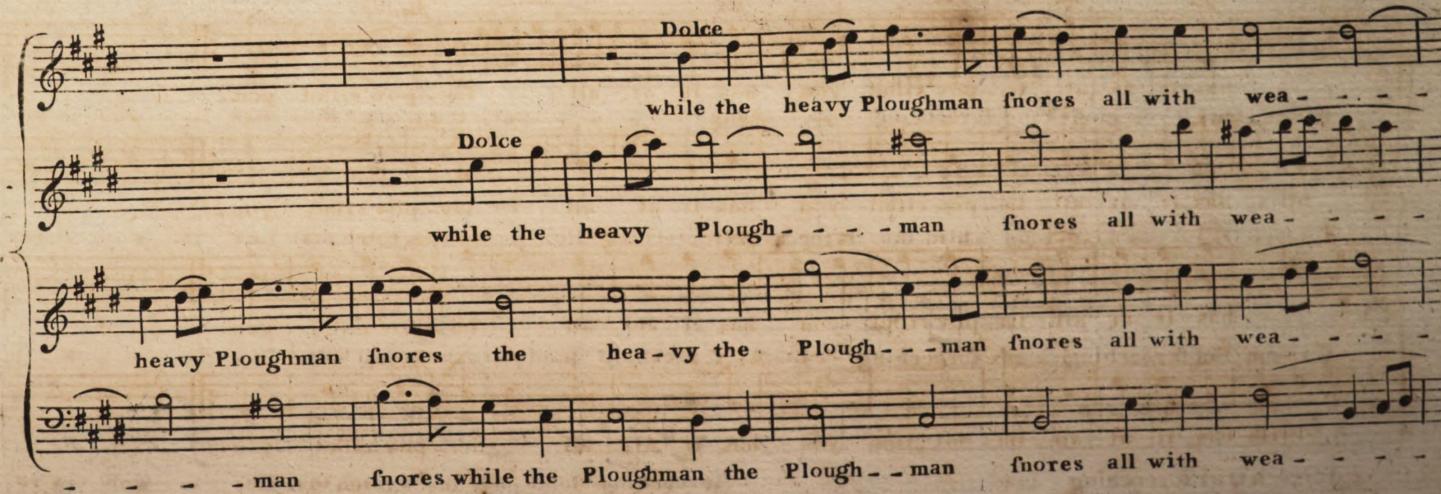
Tenor an
8^{ve} lower

Now the hungry Lion roars and howling Wolves behold the Moon

Bass



Moderato Now the hungry Lion roars and howling Wolves behold the Moon while the heavy Plough-



ry task fore done Now the wasted brands do glow the wasted brands do glow while the
 ry task fore done Now the wasted brands do glow the wasted brands do glow while the
 ry task fore done Now the wasted brands do glow the wasted brands do glow while the
 ry task fore done Now the wasted brands do glow the wasted brands do glow while the
 screech Owl screeching loud screeching loud - - - puts the wretch that lies in woe in re-
 screech Owl screeching loud while the screech Owl screeching loud puts the wretch that lies in woe in re-
 screech Owl screeching loud screeching loud screeching loud puts the wretch that lies in woe -
 screech Owl screeching loud screeching loud screeching loud puts the wretch that lies in woe in re-

membrance of a shroud puts the wretch that lies in woe that lies - - in woe in re
membrance of a shroud puts the wretch that lies in woe - - in re
puts the wretch that lies in woe - - in re
membrance of a shroud puts the wretch that lies in woe that lies in woe - - in re

Un poco cres.

mem - brance of a shroud Now it is the time of night - - - of
mem - brance of a shroud Now it is the time of night now it is the time of
mem - brance of a shroud of night now it is the time of
mem - brance of a shroud of night now it is the time of

for: for: for:

night when the Graves all gaping wide all ga - - - - - ping ga - - - - ping
 night when the Graves all gaping wide all ga - - - - - ping ga - - - - ping ga - - - - ping
 night when the Graves all gaping wide all ga - - - - - ping ga - - - - ping ga - - - - ping
 night when the Graves all gaping wide all ga - - - - - ping ga - - - - ping

wide

Ev'ry one lets forth his spright in the

wide

Ev'ry one lets forth his spright in the

wide

Ev'ry one lets forth his spright in the

wide

Ev'ry one lets forth his spright in the Church way paths to glide

Church way path to glide in the Church way path the path to glide And we fairies that do run by the
 Church way path to glide in the Church way path the path to glide And we fairies that do run by the
 Church way path to glide in the Church way path the path to glide And we fairies that do run by the
 in the Church way path the path to glide And we fairies that do run by the

triple Hecate's team Dolce From the
 triple Hecate's team From the presence of
 triple Hecate's team Dolce From the presence of the Sun the pre - fence the
 triple Hecate's team From the presence of - - - the Sun from the pre - fence the

presence of the Sun follow dark - - - - - ness as a dream follow
 the Sun follow dark - - - - - ness as a dream follow darkness - *pia.*
 presence of the Sun follow dark - - - - - ness as a dream follow darkness - *pia.*
 presence of the Sun follow dark - - - - - ness as a dream follow darkness - *pia.*
 darkness as a dream *for:* *Adagio* follow dark - - - - - ness as a dream.
 as a dream - - - - - follow follow dark - - - - - ness as a dream.
 as a dream *for:* *Adagio* follow follow dark - - - - - ness as a dream.
 darkness - - - as a dream follow follow dark - - - - - ness as a dream.

Largo Andante

Glee, for Three Voices.

The Poetry from Shenstone

Soprano 1. *pia.* Largo Andante She is faithleſs and I am un - done Ye that witneſſ the woes I en -
pia. *cres.*
 Soprano 2. *pia.* She is faithleſs and I am un - done Ye that witneſſ the woes I en -
pia. *cres.*
 Basso *pia.* She is faithleſs and I am un - done Ye that witneſſ the woes I en -
pia.
 Largo Andante. She is faithleſs and I am un - done Ye that witneſſ the woes I en -
for. *pia.* *for.*
 - dure Let reason in - ſtruct you to ſhun What it cannot in - ſtruct you to cure Be -
for. *pia.* *for.*
 - dure Let reason in - ſtruct you to ſhun What it cannot in - ſtruct you to cure Be -
for. *pia.* *for.*
 - dure Let reason in - ſtruct you to ſhun What it cannot in - ſtruct you to cure Be -
pia.
 - ware how you loiter in vain A - mid Nymphs of an high - er de - gree It is not for
 - ware how you loiter in vain A - mid Nymphs of an high - er de - gree *pia.* It is not for
 - ware how you loiter in vain 'mid Nymphs of an high - er de - gree It is not for

me to ex--plain How fair and how fickle they be how fair and how fickle how
 me to ex--plain How fair and how fickle they be how fair and how fickle how
 me to ex--plain How fair and how fickle they be how fair - - - how

fickle they be O ye woods spread your branches a--pace To your deepest re--cesses I
 fickle they be O ye woods spread your branches a--pace To your deepest re--cesses I
 fickle they be O ye woods spread your branches a--pace To your deepest re--cesses I

fly I would hide with the Beasts of the chace I would vanish from ev'--ry eye Yet my
 fly I would hide with the Beasts of the chace I would vanish from ev'--ry eye Yet my
 fly I would hide with the Beasts of the chace I would vanish from ev'--ry eye Yet my

Reed shall resound thro' the Grove With the same sad complaint it began How the smild and I

Reed shall resound thro' the Grove With the same sad complaint it began How the smild and I

Reed shall resound thro' the Grove With the same sad complaint it began How the smild and I

ores cres pia. cres for: cres for: cres for:

could not but love is faithleſs and I am un--done She's faithleſs and I am un--done I

ores cres pia. cres for: cres for: cres for:

could not but love is faithleſs and I am un--done She's faithleſs and I am un--done I

ores cres pia. cres for: cres for: cres for:

could not but love is faithleſs and I am un--done She's faithleſs and I am un--done I

am un--done I am un--done. pp

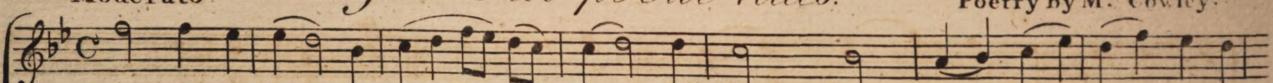
am un--done I am un--done. pp

am un--done I am un--done. pp

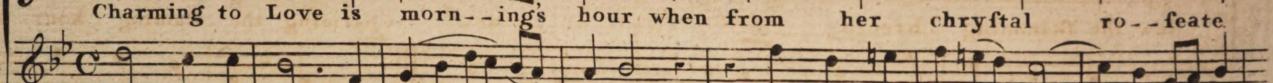
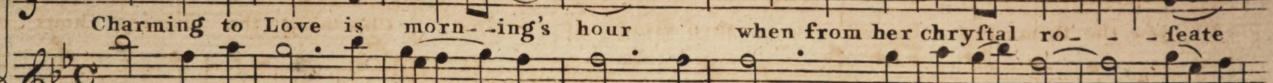
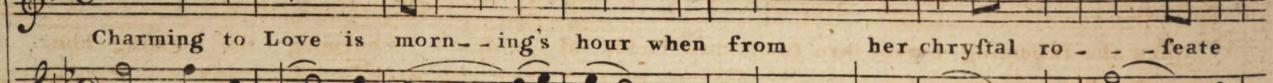
Chearful Glee for Five Voices.

Poetry by Mrs Cowley.

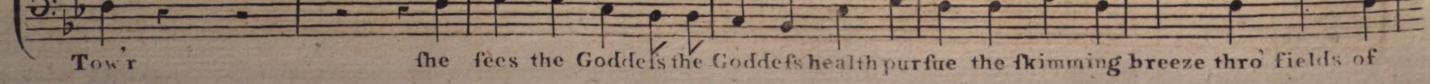
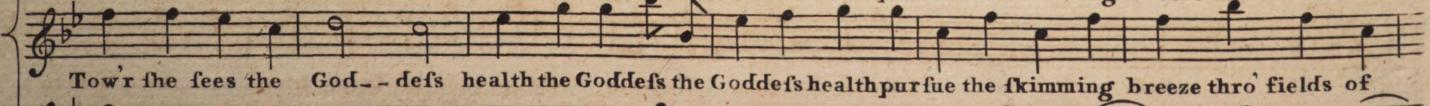
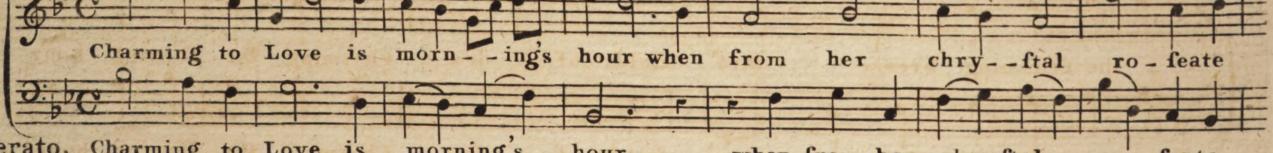
Soprano 1.



Soprano 2.

Alto an
8^{ve} lowerTenor an
8^{ve} lower

Bass



dew the skimming breeze tho' fields of dew Charming the flaming hour of noon
 for.
 dew the skimming breeze - - - tho' fields of dew Charming the flaming hour of noon
 for.
 dew the skimming breeze tho' fields of dew Charming the flaming hour of noon
 for.
 dew the skimming breeze tho' fields of dew Charming the flaming hour of noon
 for.
 dew the skimming breeze tho' fields of dew Charming the flaming hour of noon
 for.
 dew the skimming breeze tho' fields of dew Charming the flaming hour of noon
 for.
pian.
 When the funk Linnets fading tune - - - fading tune al-lures him to the Beechy
 When the funk Linnets fading tune al-lures him to the Beechy
 When the funk Linnets fading tune al-lures him to the Beechy
 fading tune

ares dim pia: mfor.
 Grove when the funk Linnets fading tune allures him to the Beechy Grove or when some cragg'd gro-
 orres dim pia: mfor.
 Grove when the funk Linnets fading tune allures him to the Beechy Grove or when some
 Grove pia: allures him to the Beechy Grove
 fading tune allures him to the Beechy Grove
 pia: allures him to the Beechy Grove
 - teque alcove sounds in his ear its tinkling rill sounds in his ear its tinkling rill and tempts him
 cragg'd alcove sounds in his ear its tinkling rill sounds in his ear its tinkling rill and tempts
 grotesque alcove sounds in his ear its tinkling rill sounds in his ear its tinkling rill and tempts
 founds in his ear its tinkling rill and tempts him tempts

tempts him to its mossgrown fill Most charm'd when on his tranced mind is whisper'd in the passing
 him to its mossgrown fill Most charm'd when on his tranced mind is whisper'd in the passing
 him to its mossgrown fill Most charm'd when on his tranced mind
 him to its mossgrown fill Most charm'd when on his tranced mind
 him to its mossgrown fill Most charm'd when on his tranced mind
 wind is whisper'd is whisper'd in the paf - - sing
 wind is whisper'd whisper'd whisper'd whisper'd in the paf - - sing
 the name of her whose name is blif's is whisper'd whisper'd whisper'd whisper'd in the paf - - sing
 the name of her whose name is blif's is whisper'd is whisper'd is whisper'd in the
 is whisper'd is whisper'd is whisper'd in the

wind the name of her whose name is blifs or when he all un - seen can kiss the fringed
 for.
 wind the name of her whose name is blifs or when he all un - seen can kiss the fringed
 for.
 wind the name of her whose name is blifs or when he all un - seen can kiss the fringed
 for.
 wind the name of her whose name is blifs or when he all un - seen can kiss the fringed
 for.
 wind the name of her whose name is blifs or when he all un - seen can kiss the fringed
 for.
 wind the name of her whose name is blifs or when he all un - seen can kiss the fringed
 for.
 bank where late she lay hid - - den from - - thim-pe-rious day.
 bank where late she lay hidden from thimperious day - - thim-pe-rious day.
 bank where late she lay hid - - den from thim-pe-rious day.
 bank where late she lay hid - - den from thim-pe-rious day.
 bank where late she lay hidden from thimperious day - - thim-pe-rious day.

*Glee. for Three Voices.*Translated from the Persic of Hafez by M^r. Nott.

Moderato.

Soprano 1. *for:* *#* 4
Bal - my gale I prithee say whence those wings in fra - grance dyed.

Soprano 2. *for:* *#* 4
Bal - my gale I prithee say whence those wings in fra - grance dyed.

Bass 2. *for:* *D: #* 2
Moderato. Bal - my gale I prithee say whence those wings in fra - grance dyed

pianissimo
O'er my love you chanc'd to stray the the perfum'd treat sup - plied *for:* the
O'er my love you chanc'd to stray the the perfum'd treat sup - plied *for:* the
O'er my love you chanc'd to stray *pianissimo*

pianissimo
perfum'd treat sup - plied Bal - my gale such thefts for - bear other sports from
perfum'd treat sup - plied Bal - my gale such thefts for - bear other sports from
perfum'd treat sup - plied Balmy gale such thefts forbear other sports from

hence pur - - sue with the tresses of her hair what have you O gale to
 hence pur - - sue with the tresses of her hair what have you O gale to
 hence pur - - sue with the tresses of her hair what have you O gale to
 do with the tresses of her hair what have you O gale to do
 do with the tresses of her hair what have you O gale to do
 do the tresses of her hair what have you O gale to do
 Largo, tenuto pia: Andante
 Yield Narcif - sus In her eye see what tipsy brightness swims see what tipsy brightness swims
 Largo, tenuto pia: Andante
 Yield Narcif - sus In her eye see what tipsy brightness swims see what tipsy brightness swims
 Largo, tenuto pia: Andante
 Yield Nar - cif - sus In her eye see what tipsy brightness swims

pp

There de - li - cious lan - gours lie droop - ing grief your luf - tre dims

There de - li - cious lan - gours lie droop - ing grief your luf - tre dims

There de - li - cious lan - gours lie droop - ing grief your luf - tre dims

Andante

Largo

droop - ing grief your luf - tre dims Wif - dom were you left to

drooping grief your luf - tre dims Largo Wif - dom were you left to

drooping grief your luf - tre dims Largo Wif - dom were you left to

Adagio

pia: chuse what is sweetest what is best what is sweetest what is best

pia: chuse what is sweetest what is best what is sweetest what is best

Adagio

for: chuse what is sweetest what is best what is sweetest what is best

Adagio

Adagio

what is best would you chuse Adagio what is best

chuse what is best would you chuse Adagio what is best

Tempo

All things else you would re-fuse if with her you might be blest if with her you might be

Tempo

All things else you would re-fuse if with her you might be blest if with her you might be

Tempo

All things else you would re-fuse if with her you might be blest if with her you might be

Tempo

All things else you would re-fuse if with her you might be blest if with her you might be

for.

blest all things else you would re-fuse if - - - with her you might be

for.

blest all things else you would re-fuse if - - - with her with her you might be

for.

blest all things else you would re-fuse if - - - with her with her you might be

Adagio

blest you might be blest.

Adagio

blest you might be blest.

Adagio

blest you might be blest.



Repeat from "Yield Narcissus"