

EIGHT GLEES.

Expressly Composed for Ladies.

Most humbly Incribed to

Miss Maria & Miss Frances Simpson,

by their most obliged humble servant,

R. J. S. STEVENS.

Op. IV.

Pr. 10. 6

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CATALOGUE OF MUSIC COMPOSED BY **John Percy No 13 Tavistock Street** **Bedford Square.** **R.I.S. Stevens Lambeth Walk.** **Lambeth Surry.**

Answer to Sigh no more Ladies - - - - -	1n0
Say not fo Friar - - - - -	1n0
A Poor Soul sat under - - - - -	1n0
When Iicles hang by the Wall - - - - -	1n0
Lovely seems the Moons - - - - -	1n0
In this Houfe - - - - -	1n0
Canzone or Glee for 3 Voices - - - - -	1n0
O Nanny wilt thou, Harmonized - - - - -	1n0
Siege of Gibraltar - - - - -	1n0
The Captive (Written by the Queen of France) - - - - -	1n0
How sweet the Moonlight - - - - -	1n0
Werter - - - - -	On6
Musical Card for Students - - - - -	On6
Songs Selected from those Composed for the Harmonists Society, to be Continued.	
Nº 1 It is Night - - - - -	2n6
2 The Fire Side - - - - -	1n0
3 The Sea Nymph from the Mysteries of Utopho - - - - -	1n6
4 Montanas Rondeau - - - - -	1n0
5 The Shipwreck - - - - -	1n6
6 An African Ballad - - - - -	1n0
7 Song of a Spirit - - - - -	1n6
8 American Indian War Song - - - - -	1n6
9 Wapping Old Stairs - - - - -	1n0
10 Gaffer Gray - - - - -	1n0
11 Ghost of Carrill - - - - -	2n0
12 The Pilgrim from the Romance of a Forest - - - - -	1n0
13 Abbe Thules Lamentations (King of the Fellow Huns) - - - - -	1n6
14 First Hour of Morning - - - - -	1n0
15 Last Hour of Evening - - - - -	1n0
16 The Lovers Address to the Moon - - - - -	1n6
17 Lucy a Ballad - - - - -	1n0
18 I know a Bank - - - - -	2n0

Glee, for Four Voices.

3

The Poetry from Shakespeares, As you like it.

Moderato

Soprano

2. Soprano
or Alto

Tenor an
8^{ve} lower

Bafso

Blow blow thou winter wind thou art not fo un-kind as Mans ingratitude as Mans in-gra-ti-tude,

thou winter wind fo unkind as Mans ingratitude as Mans in-gra-ti-tude,

thou winter wind thou art not fo unkind as Mans ingratitude as Mans ingra-ti-tude,

Moderato, thou winter wind fo unkind as Mans ingratitude as Mans ingra-ti-tude,

Thy tooth is not fo keen becaufe thou art not feen although thy breath be rude although thy breath be rude.

fo keen becaufe thou art not feen although thy breath be rude although thy breath be rude.

Thy tooth is not fo keen becaufe thou art not feen thy breath be rude although thy breath be rude.

fo keen becaufe thou art not feen although thy breath be rude although thy breath be rude.

8. Andante

fua. *cres* *for.* *fua.*

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

fua. *cres* *for.*

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

fua. *cres* *for.* *fua.*

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

fua. *cres* *for.*

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

for. **Tempo Primo**

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

for.

this life is most jolly this life is most jolly this life is most jolly, Freeze

for.

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

for.

this life is most jolly this life is most jolly this life is most jolly, Fine Freeze

fia. freeze thou bitter Sky thou dost not bite so nigh as benefits forgot as benefits forgot -got Tho' thou the Waters

fia. freeze thou bitter Sky thou dost not bite so nigh as benefits for - got forgot -got Tho' thou the Waters

fia. freeze thou bitter Sky thou dost not bite so nigh forgot as benefits forgot -got Tho'

fia. freeze thou bitter Sky thou dost not bite so nigh forgot as benefits for - got -got Tho'

dim. warp thy fting is not so sharp as friend remember'd not as friend re-mem-ber'd not. *fia.* al Segno 8.

dim. warp thy fting is not so sharp is not so sharp as friend remember'd not as friend re-mem-ber'd not. *fia.* 8.

dim. thou the Waters warp thy fting's not so sharp as friend re-mem-ber'd not as friend re-mem-ber'd not. *fia.* 8.

dim. thou the Waters warp thy fting is not so sharp as friend remember'd not as friend re-mem-ber'd not. *fia.* 8.

al Segno 8.

Affettuoso

Glee, for Three Voices.

The Poetry attributed to Sir John Suckling.

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

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

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

fz *fz* *fz* *pp* *cres* *fz* *cres*
 long stray'd eyes to me which oh too long have dwelt on thee But if from you they've learn'd such

fz *fz* *fz* *pp* *cres* *fz* *cres*
 long stray'd eyes to me which oh too long have dwelt on thee But if from you they've learn'd such

fz *fz* *fz* *pp* *cres* *fz* *cres*
 long stray'd eyes to me which oh too long have dwelt on thee But if from you they've learn'd such

fz *pp* *fz* *pp* *fz* *pp* *fz* *pp*
 ill to sweet-ly smile and then be-guile keep the de-cei--vers keep them still, Send back my

fz *pp* *fz* *pp* *fz* *pp* *fz* *pp*
 ill to sweet-ly smile and then be-guile keep the de-cei--vers keep them still, Send back my

fz *pp* *fz* *pp* *fz* *pp* *fz* *pp*
 ill to sweet-ly smile and then be-guile keep the de-cei--vers keep them still, Send back my

harmless heart a - gain which no un - worthy thought could stain Send back my harmless heart a -

harmless heart a - gain which no un - worthy thought could stain Send back my harmless heart a -

harmless heart a - gain which no un - worthy thought could stain Send back my harmless heart a -

- gain which no un - wor - - thy thought could stain But if it has been taught by thine to

- gain which no un - wor - - thy thought could stain But if it has been taught by thine to

- 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 Shakespeares Hamlet.
Harmonizd From a Song of the Authors.

Graziofo

Soprano
for: Doubt thou the Stars are fire, *cres* doubt thou the Sun doth move, *for:* doubt

Alto an 8^{ve} lower
for: Doubt thou the Stars are fire, *fin:* O doubt thou *cres* doubt thou the Sun doth move, *fin:* O doubt doubt

Tenoran 8^{ve} lower
for: Doubt thou the Stars are fire, *fin:* O doubt thou *cres* doubt thou the Sun doth move, *fin:* O doubt doubt

Basso
for: Doubt thou the Stars are fire, *cres* doubt thou the Sun doth move, *for:* doubt

Graziofo. Doubt thou the Stars are fire, *fin:* doubt thou the Sun doth move, *for:* doubt

truth to be a Lyar *fin:* but never doubt I love but never doubt I love, ne'er doubt I love, *pp*

truth to be a Lyar *fin:* O doubt but never doubt I love but never doubt I love, ne'er doubt I love, *pp*

truth to be a Lyar *fin:* O doubt but never doubt I love but never doubt I love ne'er doubt I love, *pp*

truth to be a Lyar *fin:* but never doubt I love but never doubt I love - - -

for. Doubt thou the Stars are fire *cres* doubt thou the Sun doth move *for.* doubt truth to be a
for. Doubt thou the Stars are fire *cres* doubt thou the Sun doth move *pia.* O doubt doubt truth to be a
for. Doubt thou the Stars are fire *pia.* O doubt thou doubt thou the Sun doth move *cres* O doubt doubt truth to be a
for. Doubt thou the Stars are fire *pia.* O doubt thou doubt thou the Sun doth move *for.* doubt truth to be a

pia. Lyar but ne-ver doubt I love but ne-ver doubt I love ne'er doubt I love.
for. Lyar O doubt but ne-ver doubt I love but ne-ver doubt I love ne'er doubt I love.
pia. Lyar O doubt but ne-ver doubt I love but ne-ver doubt I love ne'er doubt I love.
for. Lyar 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

2. Soprano
or AltoTenor an
8^{ve} lower

Basso

Largo Andante. Be - lin - da fee from yonder Flowers the Bee flies loaded to its Cell Can you per -

-- ceive what it de--vours are they im-pair'd in thew or smell can you perceive what
 -- ceive what it de--vours are they im-pair'd in thew or smell -- -- --
 -- ceive what it de--vours are they im-pair'd in thew or smell
 -- ceive what it de--vours are they im-pair'd in thew or smell can you perceive what

it - - de-vours are they impaired in shew or smell are they im-pair'd in shew or

are they impaired in shew or smell are they im-pair'd in shew or

are they impaired in shew or smell are they im-pair'd in shew or

it - - de-vours are they impaired in shew or smell are they im-pair'd in shew or

smell

smell

smell So though I robb'd you of a kiss sweeter than their am-bro-sial dew

smell of a kiss sweeter than their ambrosial dew

Why are you angry at my blifs has it at all im-pov'rishd you - - -

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

Why are you angry at my blifs has it at all im-pov'rishd you you - - -

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

- - - has it at all im-pov'rishd you has it at all - - - im-pov'rishd you.

blifs has it at all im-pov'rishd you has it at all im-pov'rishd you.

- - - has it at all im-pov'rishd you has it at all im-pov'rishd you.

blifs has it at all im-pov'rishd you has it at all im-pov'rishd you.

blifs has it at all im-pov'rishd you has it at all im-pov'rishd you.

Moderato

Glee, for Four Voices.

Poetry from Shakespeare

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

Basso

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

Dolce

while the heavy Ploughman snores all with wea - - -

Dolce

while the heavy Plough - - - man snores all with wea - - -

heavy Ploughman snores the hea - vy the Plough - - - man snores all with wea - - -

- - - man snores while the Ploughman the Plough - - - man snores all with wea - - -

- 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 puts the wretch that lies in woe in re-

Un poco cres

Un poco cres

Un poco cres

Un poco cres

for.

for.

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

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

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

wide

wide

wide

wide

Ev'ry one lets forth his spright in the

Ev'ry one lets forth his spright in the

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 From the prefence of the Sun the pre-fence the

triple Hecate's team From the prefence of the Sun the pre-fence the

triple Hecate's team From the prefence of the Sun the pre-fence the

triple Hecate's team From the prefence of the Sun the pre-fence the

prefence of the Sun follow dark - - - - - nefs as a dream follow
 the Sun follow dark - - - - - nefs as a dream follow darknefs -
 prefence of the Sun follow dark - - - - - nefs as a dream follow darknefs
 prefence of the Sun follow dark - - - - - nefs as a dream - - follow
 darknefs as a dream follow dark - - nefs as a dream.
 as a dream - - - follow follow dark - - nefs as a dream.
 as a dream follow follow dark - - nefs as a dream.
 darknefs - - as a dream follow follow dark - - nefs as a dream.

Largo Andante

Glee, for Three Voices.

The Poetry from Shenstone

Soprano 1.

Soprano 2.

Basso

Largo Andante. She is faithless and I am un--done Ye that witness the woes I en--

-dure Let reason in-struct you to shun What it cannot in-struct you to cure Be--
 -dure Let reason in-struct you to shun What it cannot in-struct you to cure Be--
 -dure Let reason in-struct you to shun What it cannot in-struct you to cure Be--

-ware how you loi-ter in vain A-mid Nymphs of an high-er de--gree It is not for
 -ware how you loi-ter in vain A-mid Nymphs of an high-er de--gree It is not for
 -ware how you loi-ter 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 chase I would vanish from ev'--ry eye Yet my
 fly I would hide with the Beasts of the chase I would vanish from ev'--ry eye Yet my
 I would hide with the Beasts of the chase I would vanish from ev'--ry eye Yet my

Handwritten musical score on page 21, featuring three systems of music. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The lyrics are written below the notes, and various performance markings (e.g., *cres*, *for*, *pp*) are present.

System 1:

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

System 2:

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

System 3:

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

Moderato

*Chearful Glee for Five Voices.*Poetry by M^{rs} Cowley.

Soprano 1.

Soprano 2.

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

Basso

Charming to Love is morn-ing's hour when from her chrystal ro--feate

Charming to Love is morn-ing's hour when from her chrystal ro--feate

Charming to Love is morn-ing's hour when from her chrystal ro--feate

Charming to Love is morn-ing's hour when from her chry--stal ro-feate

Charming to Love is morning's hour when from her chrystal ro--feate

Tow'r the fees the Godde's health the Godde's health pursue the skimming breeze thro' fields of

Tow'r the fees the Godde's health the Godde's health pursue the skimming breeze thro' fields of

Tow'r the fees the God--de's health the Godde's the Godde's health pursue the skimming breeze thro' fields of

Tow'r the fees the Godde's Godde's health pur--fue--

Tow'r the fees the Godde's the Godde's health pursue the skimming breeze thro' fields of

dew the skimming breeze thro' fields of dew Charming the flaming hour of noon
dew the skimming breeze - - - thro' fields of dew Charming the flaming hour of noon
dew the skimming breeze thro' fields thro' fields of dew Charming the flaming hour of noon
- - the skimming breeze thro' fields of dew Charming the flaming hour of noon
dew the skimming breeze thro' fields of dew Charming the flaming hour of noon

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

The image shows a page from a musical score for the song "The Beechy Grove" by Thomas Moore. The score is written for voice and piano. The vocal part is on the top staff, and the piano accompaniment is on the bottom staff. The lyrics are written below the vocal staff. The music is in the key of B-flat major (two flats) and 4/4 time. The tempo is marked "Andante". The score includes various musical notations such as notes, rests, and dynamic markings like "cres", "dim", "pia:", and "m. for:". The lyrics are: "Grove when the funk Linnets fading tune allures him to the Beechy Grove or when some cragg'd gro- / 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 / grotteque alcove sounds in his ear its tinkling rill sounds in his ear its tinkling rill and tempts - / sounds in his ear its tinkling rill - and tempts / sounds in his ear its tinkling rill his ear its tinkling rill and tempts him tempts".

Andante

Grove when the funk Linnets fading tune allures him to the Beechy Grove or when some cragg'd gro-
 Grove when the funk Linnets fading tune allures him to the Beechy Grove or when some
 Grove allures him to the Beechy Grove
 fading tune allures him to the Beechy Grove
 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
 grotteque alcove sounds in his ear its tinkling rill sounds in his ear its tinkling rill and tempts -
 sounds in his ear its tinkling rill - and tempts
 sounds in his ear its tinkling rill his ear its tinkling rill and tempts him tempts

tempts him to its mossgrown fill Most charmd when on his tranced mind is whisper'd in the passing

him to its mossgrown fill Most charmd when on his tranced mind is whisper'd in the passing

him to its mossgrown fill Most charmd when on his tranced mind is whisper'd in the passing

him to its mossgrown fill Most charmd when on his tranced mind is whisper'd in the passing

him to its mossgrown fill Most charmd when on his tranced mind is whisper'd in the passing

wind is whisper'd is whisper'd in the pas- - - sing

wind is whisper'd whisper'd whisper'd whisper'd in the pas- - - sing

the name of her whose name is blifs is whisper'd whisper'd whisper'd whisper'd in the pas- - - sing

the name of her whose name is blifs 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 bliss or when he all un-seen can kiss the fringed

wind the name of her whose name is bliss or when he all un-seen can kiss the fringed

wind the name of her whose name is bliss or when he all un-seen can kiss the fringed

wind the name of her whose name is bliss or when he all un-seen can kiss the fringed

wind the name of her whose name is bliss or when he all un-seen can kiss the fringed

bank where late she lay hid-den from - - - thim-pe-rious day.

bank where late she lay hidden from thimpe-rious 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 thimpe-rious day - - thim-pe-rious day.

Glee for Three Voices.

Translated from the Persian of Hafez by M.^r Nott.

Moderato.

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

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

Basso *for.* Moderato. Bal - my gale I prithee say whence those wings in fra - grance dyed

pia. O'er my love you chanced to stray she the perfum'd treat sup - plied she the

pia. O'er my love you chanced to stray she the perfum'd treat sup - plied she the

pia. O'er my love you chanced to stray she the

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 *fua.* Andante

Yield Narcis - sus In her eye see what tipfy brightness fwims see what tipfy brightness fwims

Largo, tenuto *fua.* Andante

Yield Narcis - sus In her eye see what tipfy brightness fwims see what tipfy brightness fwims

Yield Nar - cis - sus In her eye see what tipfy brightness fwims

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

for.
 droop - ing grief your luf - tre dims *Largo* Wif - - - dom were you left to
for.
 drooping grief your luf - tre dims *Largo* Wif - - - dom were you left to
for.
 drooping grief your luf - tre dims *Largo* Wif - - - dom were you left to

pp
 chufe what is sweetest what is best what is sweetest what is best
pp
 chufe what is sweetest what is best what is sweetest what is best
pp
 chufe what is sweetest what is best what is sweetest what is best

for.
 would you chufe 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

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

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

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"

