

E.67

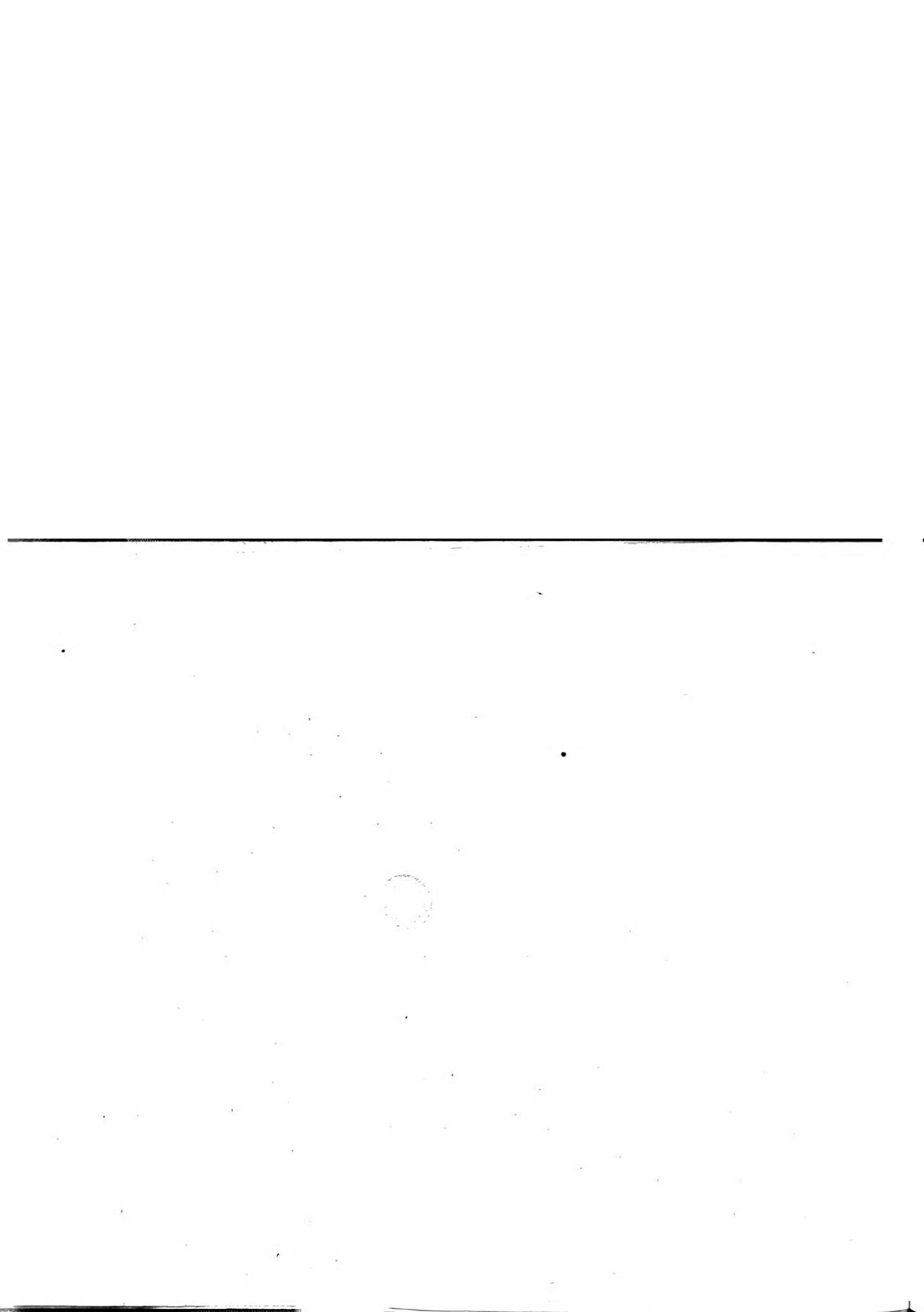
A Collection of  
SONGS  
of various kinds, and for  
DIFFERENT  
Voices,  
Composed by

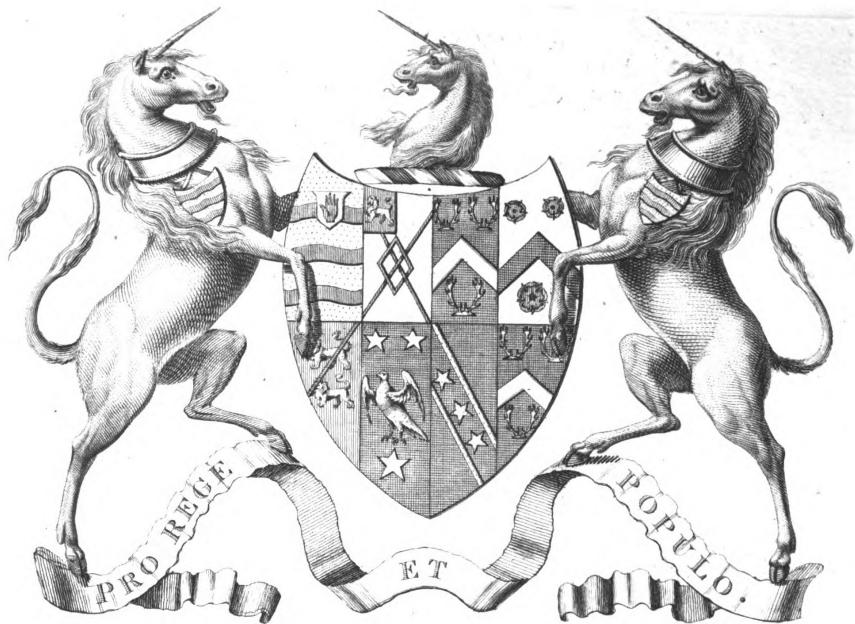
John Stafford Smith?

Price 10/6.

L O N D O N

Printed for and sold by J. Preston, at his Music Warehouse, No. 7, Strand





(10)

Sir Francis Bassett Baronet,  
THE FOLLOWING COMPOSITIONS OF MUSIC,  
are most respectfully Inscribed

by his much obliged humble Servt,

John Stafford Smith.

## A GLEE.

MODERATO

When o'er the World the golden Eye of Day resplendent moves he views no scene so gay as

When o'er the World the golden Eye of Day resplendent moves he views no scene so gay

When o'er the World the golden Eye of Day resplendent moves he views no scene so gay as

when on noble Windsor's healthy Plain pre - par'd for sport appear the court - ly train.

prepar'd for sport appear the courtly train.

when on noble Windsor's healthy Plain pre - par'd for sport appear the courtly train.

QUICK

He-ro-ick Youths in Arts and Arms re-nown'd and fair-est Nymphs with

He-ro-ick Youths in Arts and Arms re-noun'd with

QUICK

He-ro-ick Youths in Arts and Arms re-noun'd and fair-est Nymphs with

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of two sharps. The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom. The lyrics are as follows:

heav'nly Beauty crown'd In gay pa - rade and pleaf ing chear ful Air af  
heav'nly Beauty crown'd pa - rade and pleaf ing chear ful Air af  
heav'nly Beauty crown'd af

fem ble round the royal hap py Pair happy Pair happy Pair assemble  
fem ble round the royal hap py Pair happy Pair happy Pair  
fem ble round the royal hap py Pair happy Pair happy Pair

round the royal happy happy Pair.  
af semble round the royal happy happy Pair.  
af semble round the happy happy Pair.

## A GLEE.

The Words from Shakespear's Comedy —  
The Winter's Tale

When Daifies pied and Violets blue and La..dy-smocks all silver white and Cowflip-buds of

When Daifies pied and Violets blue and La..dy-smocks all silver white and Cowflip-buds of

When Daifies pied and Violets blue and La..dy-smocks all silver white and Cowflip-buds of

Yellow hue do paint the Meadows with Delight the Cuckow then from Tree to Tree mocks married Men for

Yellow hue do paint the Meadows with Delight the Cuckow then from Tree to Tree mocks married Men for

Yellow hue do paint the Meadows with Delight the Cuckow then from Tree to Tree mocks married Men for

Thus sings the cuckow O word of fear unpleasing to a married ear When Shepherds pipe on

Thus sings the cuckow O word of fear unpleasing to a married ear When Shepherds pipe on

Thus sings the O word of fear unpleasing to a married ear When Shepherds pipe on

oat-en Straws and merry larks are plowmen's clocks when Turtles tread and rooks and daws and  
 oat-en Straws and merry larks are plowmen's clocks when Turtles tread and rooks and daws and  
 oat-en Straws and merry larks are plowmen's clocks when Turtles tread and rooks and daws and

Maidens bleach their summer smocks the Cuckow then on ev-ry tree mocks married Men for  
 Maidens bleach their summer smocks the Cuckow then on ev-ry tree mocks married Men for  
 Maidens bleach their summer smocks the Cuckow then on ev-ry tree mocks married Men for

thus sings she Cuckow O word of fear un-pleasing to a married ear.  
 thus sings she Cuckow O word of fear un-pleasing to a married ear.  
 thus sings she O word of fear un-pleasing to a married ear.

# CHEARFUL GLEE

SLOW

Let not Love on me be - stow soft dif - tress and ten - der  
 Let not Love on me be - stow soft dif - tress and ten - der  
 Let not Love on me be - stow soft dif - tress and ten - der

QUICK

woe. I know none but substantial blif - ses ea - ger glan - ces fo - lid kif - ses  
 woe. none but substantial blif - ses  
 woe. none but substantial blif - ses ea - ger glan - ces fo - lid kif - ses

Slow

eager glan - ces fo - lid kif - ses I know not what the Lo - vers  
 eager glan - ces fo - lid kif - ses I know not what the Lo - vers  
 eager glan - ces fo - lid kif - ses I know not what the Lo - vers

7

feign of fin - ner plea - sures mix'd with pain. Then pr'ythee give me  
feign of fin - ner plea - sures mix'd with pain. Then pr'ythee give me  
feign of fin - ner plea - sures mix'd with pain. Then pr'ythee give me  
gentle Boy none of thy grief but all thy joy none of thy grief but all thy joy  
gentle Boy none of thy grief but all thy joy  
gentle Boy but all thy joy none of thy grief but all thy joy  
none of thy grief but all thy joy give me give me all! all thy joy.  
none of thy grief but all thy joy give me give me all! all thy joy.  
joy none of thy grief but all give me give me all! all thy joy.

## OWEN.

From the Welch-by Gray

MODERATE

OWEN'S praise demands my song my song - de - mands my song -

OWEN'S praise demands my song my song - de -

OWEN'S praise demands my song my

demands my song OWEN just and OWEN strong OWEN just and

mands my song demands my song OWEN just and OWEN strong OWEN just and

song demands my song OWEN just and OWEN strong OWEN just and

OWEN strong Fair - est flow'r of RODRIC'S stem GWY - NETH'S shield and

OWEN strong Fair - est flow'r of RODRIC'S stem GWY - NETH'S shield and

OWEN strong Fair - est flow'r of RODRIC'S stem GWY - NETH'S shield and

QUICK

BRITAIN'S Gem. He nor heaps his brooded stores nor on all pro-fuse-ly

BRITAIN'S Gem. He nor heaps his brooded stores nor on all pro-fuse-ly

BRITAIN'S Gem. He nor heaps his brooded stores nor on all pro-fuse-ly

pours Lord of ev'-ry re-gal art Lib'-ral hand and o - pen heart.

pours Lord of ev'-ry re-gal art Lib'-ral hand and o - pen heart.

pours Lord of ev'-ry re-gal art Lib'-ral hand and o - pen heart.

OWEN's praise demands my song my

OWEN's praise demands my song my song de -

OWEN's praise demands my song my song demands my song de -

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, with a key signature of two sharps. The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom.

The lyrics are as follows:

song demands my song OWEN just and O wen strong  
mands my song demands my song OWEN just and O wen strong  
mands my song demands my song OWEN just and O wen strong

O wen just and O wen strong Fair-est flow'r of RODRICK'S stem  
O wen just and O wen strong Fair-est flow'r of RODRICK'S stem  
O wen just and O wen strong Fair-est flow'r of RODRICK'S stem

Gwy - NETH's shield and BRITAIN's Gem Gwy - NETH's shield and BRITAIN's Gem.  
Gwy - NETH's shield and BRITAIN's Gem Gwy - NETH's shield and BRITAIN's Gem.  
Gwy - NETH's shield and BRITAIN's Gem Gwy - NETH's shield and BRITAIN's Gem.

# A FREE MASON'S CATCH

II

1<sup>st</sup>

2<sup>d</sup>

3<sup>d</sup>

## A SONG.

SPRIGHTLY

Mortals learn your lives to measure not by length of time but pleasure Now the hours in  
 Mortals learn your lives to measure not by length of time but pleasure

vite comply now the hours invite comply while you i-dly pause they fly  
 Now the hours in-vite comply while you i-dly pause they fly they fly they fly

while you i-dly pause they fly Blest a nimble pace they keep but in torment  
 while you i-dly pause they fly Blest a nimble pace they keep but in torment

then they creep Mortals learn your lives to measure not by length of time but pleasure  
 then they creep Mortals learn your lives to measure not by length of time but pleasure

Pia

soon your Spring must have a fall      losing Youth is losing all      then you'll ask but  
 Pia      must have a fall      is losing all      then you'll ask but

none will give      and may linger      but not live      Mortals learn your lives to measure  
 For      none will give      and may linger      but not live      Mortals learn your lives to measure

not by length of time but pleasure now the hours in - vite comply      now the hours in -  
 not by length of time but pleasure      Now the hours in - vite comply

- vite comply      while you i - dly pause they fly      while you i - dly pause      they fly.  
 while you i - dly pause they fly they fly      they fly      while you i - dly pause      they fly.

# A GLEE to BACCHUS.

QUICK

Strow the Roses raise the Song see the Master comes along  
 Strow the Roses raise the Song see the Master comes along  
 Strow the Roses raise the Song see the Master comes along  
 Strow the Roses raise the Song see the Master comes along  
 raise - - -  
 Strow the Roses raise the Song see the Master comes along raise the Song raise - - -  
 raise the Song see the Master comes along see see the Master comes a long  
 raise the Song see the Master comes along see see the Master comes a long Lusty revel  
 the Song see see the Master comes a long  
 the Song see see the Master comes a long Lusty revel

Whim and Frolic follow af-ter luf-ty revel join'd with laughter  
join'd with laughter Whim and Frolic follow af-ter  
Whim and Frolic follow af-ter luf-ty revel join'd with laughter  
join'd with laughter Whim and Frolic follow af-ter  
Whim and Frolic fol-low after. QUICKER  
Whim and Frolic fol-low after.  
and Frolic fol-low after. All around and all around they fit to riot on the ground  
Whim and Frolic fol-low after. All around and all around they fit to riot on the ground

A handwritten musical score for three voices (Soprano, Alto, Bass) in common time and G major. The score consists of four staves of music with corresponding lyrics.

The lyrics are:

- All around and all around they sit to riot on the ground a Vef-fel stands a -
- All around and all around they sit to riot on the ground a Vef-fel stands a -
- A Vef-fel stands a -
- midst the ring and here they laugh and there they sing -
- midst the ring and here they laugh they laugh -
- midst the ring and there they sing they sing -
- and there they sing they sing -
- and there they sing they sing -
- they laugh -

The music features eighth-note patterns and rests. The vocal parts are separated by vertical bar lines. The score is written on a single page with some bleed-through from the reverse side.

VERY QUICK

A hand-drawn musical score for a band, featuring four staves of music. The music is in common time, with a key signature of one sharp. The tempo is marked as "VERY QUICK". The lyrics are written below the music, corresponding to the notes. The lyrics include "and there they sing. Or rife a jolly jolly Band and", repeated three times, followed by "dance a bout it hand in hand dance a bout it dance", also repeated twice, and finally "dance a bout dance a bout". The score includes various dynamics like forte and piano, and rests.

and there they sing. Or rife a jolly jolly Band and  
and there they sing. Or rife a jolly jolly Band and  
and there they sing. Or rife a jolly jolly Band  
and there they sing. Or rife a jolly jolly Band  
dance a bout it hand in hand dance a bout it dance  
dance a bout it hand in hand dance a bout it dance  
dance a bout dance a bout  
dance a bout it hand in hand

A handwritten musical score for three voices (Soprano, Alto, and Bass) in common time, featuring a key signature of one sharp. The music consists of six staves of eight measures each. The lyrics are written below the notes, corresponding to the vocal parts.

The lyrics are:

- about it hand in hand dance a..bout and shout amain then fit to laugh and sing a..
- about it hand in hand dance a..bout and shout amain then fit to laugh and sing a..
- hand in hand then fit to laugh and sing a..
- hand in hand dance a..bout and shout amain then fit to laugh and sing a..
- gain thus they drink and thus they play till fresh de..lights in..vite a..way
- gain till fresh de..lights in..vite a..way thus they
- gain thus they drink and thus they play till fresh de..lights in..vite a..way thus they
- gain thus they drink and thus they play till fresh de..lights in..vite a..way thus they

till fresh delights in - vite away till

drink and thus they play till fresh delights in - vite away thus they drink and thus they play till

drink and thus they play till fresh delights in - vite away thus they drink and thus they play till

drink and thus they play till fresh delights in - vite away thus they drink and thus they play till

fresh delights invite a-way till fresh delights invite away in-vite away.

fresh delights invite a-way till fresh delights invite away in-vite away.

fresh delights invite a-way till fresh delights invite away in-vite away.

fresh delights invite a-way till fresh delights invite away in-vite away.

## THE LUNATIC LOVER.

After Purcell's style

RECIT. Slow.

Cresc.

fia.

Grim King of the Ghofts make haste and bring hither hither all all your Train See how the pale

Allegro

Moon does waste and just now is in the Wane. Come you Night Hags with all your Charms and

revelling Witches a-way and hug me hug me close in your Arms to You my respects I'll

## ANDANTE

A handwritten musical score for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is B-flat major (two flats). The tempo is marked ANDANTE. The music consists of six staves of music with lyrics underneath. The first staff begins with a forte dynamic. The second staff starts with a piano dynamic. The third staff begins with a forte dynamic. The fourth staff starts with a piano dynamic. The fifth staff begins with a forte dynamic. The sixth staff ends with a forte dynamic. The lyrics are as follows:

pay I'll court you and think you fair - since Love does distract my Brain I'll go I'll wed the Night  
Mare and kiss her and kiss her a - gain. But if she prove peevish and proud then a  
pise on her Love lether go I'll seek me a winding Shroud and down to the Shades be low

22

**R E C I T . S l o w**

A Lunacy sad I endure since Reason departs a-way I call to those Hags for a

Cure as knowing not what I say the Beauty which I do adore now flights me with scorn and dif...

dain I never shall see her more ah! how how shall I bear my pain. Distraction I

A handwritten musical score for two voices (treble and bass) and basso continuo. The music is in common time, with a key signature of two flats. The vocal parts are written in treble and bass clefs, respectively. The basso continuo part is written below the bass clef, with a bass clef and a 'C' indicating common time. The score consists of six staves of music, with lyrics provided for the first three staves. The lyrics are:

fee is my Doom      of this I am now too sure      a Rival is got in my  
room      while torments I do endure      Very Quick

Measure numbers 7, 6, and 8 are indicated under the basso continuo staff. Measure 10 begins with a change in key signature to one sharp. Measure 11 ends with a repeat sign and a return to common time.

24

## ALLEGRO MODERATO

A handwritten musical score for voice and piano. The score consists of six staves of music. The first three staves are for the piano, featuring bass and treble clef staves with various chords and rhythmic patterns. The fourth staff is for the voice, starting with a bass clef and transitioning to a soprano clef. The lyrics are written below the vocal line. The fifth staff continues the piano accompaniment. The sixth staff is another vocal line, also starting with a bass clef and transitioning to a soprano clef, continuing the lyrics from the previous staff.

Strange fancies do fill my head while wand'ring in despair I am to the De-farts led ex-  
pecting to find her there Me-thinks in a spangled Cloud I see her enthroned on  
high then to her I cry a loud and labour to reach the Sky.

**SLOW and SOFT**

When thus I have raved a while and wearied my self in vain

lye on the barren Soil and bitter ly do complain 'till Slumber hath qui e ted me in

Sorrow I sigh and weep the Clouds are my Ca nopy to cover me while I sleep I

Cres.

dream that my charming fair is now in my Rivals Bed whose tresses of golden

Cres.

hair are on the fair Pillow be-spread then this doth my passion inflame I start and no longer can

lie

QUICK and LOUDER

Ah! SYLVIA art thou not to blame to ru-in a Lover I cry

This is a handwritten musical score for a vocal piece, likely a duet or solo with piano accompaniment. The score consists of four staves. The top two staves are for the voice, indicated by 'Cres.' (mezzo-soprano) and 'Cres.' (soprano). The bottom two staves are for the piano, indicated by 'D.' (right hand) and 'D.' (left hand). The vocal parts begin with a lyrical melody. The piano parts provide harmonic support, with the right hand playing eighth-note chords and the left hand providing bass and harmonic texture. The vocal line continues with a melodic line, punctuated by dynamic markings like 'Cres.' and 'QUICK and LOUDER'. The lyrics describe a lover's distress over his beloved being with another man, with the final line expressing despair over her innocence.

RECIT.

Grim King of the Ghosts be true and hur - - - ry me hence a - way my  
languishing life to you a tribute I'll free - - - ly pay. To the Ely - fian  
Shades I post in hopes to be freed from care Where

The musical score features four staves. The top two staves are for the voice: soprano (C-clef) and bass (F-clef). The bottom two staves are for the piano: treble (G-clef) and bass (F-clef). The vocal parts begin with a recitation, indicated by 'RECIT.' above the first staff. The lyrics are: 'Grim King of the Ghosts be true and hur - - - ry me hence a - way my languishing life to you a tribute I'll free - - - ly pay. To the Ely - fian Shades I post in hopes to be freed from care'. The piano parts provide harmonic support, with the bass staff showing complex chords and the treble staff providing rhythmic patterns. The score is set against a light gray background.

many a bleeding Ghost      is hov'ring in the Air      is hov'ring in the  
 Air      is hov'      ring in the Air.

## SONG

Taken from M<sup>r</sup> Hayley's Poem - The Triumphs of Temper

SOPHROSYNE thou guard unseen whose delicate controul can turn the discord of chagrin to

A musical score for piano and voice, page 29. The score consists of five staves of music. The top two staves are for the piano, and the bottom three are for the voice. The vocal parts include lyrics in both English and French. The piano parts feature various rhythmic patterns and dynamics like 'p' and 'f'. The vocal parts have lyrics such as 'harmony of Soul to har', 'mony can turn the discord of chagrin', 'to har-mo-ny of Soul.', 'Above the Lyre the Lute a - bove be mine thy melt-ing tone', 'which makes the peace of all - we love the ba - sis of our own', and 'which makes the peace of all - we love the ba - sis of our own.' The score is in common time and includes a section labeled 'QUICK'.

harmony of Soul to har - mony can turn the discord of chagrin

to har-mo-ny of Soul. Sym. for:

QUICK

Above the Lyre the Lute a - bove be mine thy melt-ing tone

which makes the peace of all - we love the ba - sis of our own

which makes the peace of all - we love the ba - sis of our own.

## SONG

SLOW

Pia

Sweet Bird of Eve whose Love-fick Notes I hear a...cross the  
 Sweet Bird of Eve whose Love-fick Notes I hear a...cross the  
 Sweet Bird of Eve whose Love-fick Notes I hear a...cross the  
 Sweet Bird of Eve whose Love-fick Notes I hear a...cross the

For

Pia

Dale who night ly to the Moon and me doft chant thy melting tale  
 Dale who night ly to the Moon and me doft chant thy melting tale  
 Dale who night ly to the Moon and me doft chant thy melting tale  
 Dale who night ly to the Moon and me doft chant thy melting tale

Pia<sup>mo</sup>

Oh hear a Bro - ther-Mourn - ers part to DE - LIA'S Win - dow fly

Pia<sup>mo</sup>

Oh hear a Bro - ther-Mourners part to DE - LIA'S Win - dow fly

Pia<sup>mo</sup>

Oh hear a Bro - ther-Mourners part to DE - LIA'S Win - dow fly

Pia<sup>mo</sup>

Oh hear a Bro - ther-Mourn - ers part to DE - LIA'S Win - dow fly

For Pia For Pia For Pia For Pia

Tell her I bleed for Love of her for Love of her I dye.

For Pia For Pia For Pia For Pia

Tell her I bleed for Love of her for Love of her I dye.

For Pia For Pia For Pia For Pia

Tell her I bleed for Love of her for Love of her I dye.

For Pia For Pia For Pia For Pia

Tell her I bleed for Love of her for Love of her I dye.

## SONG

The sheet music consists of eight staves of musical notation. The first three staves are in common time (indicated by 'C') and the last five are in 2/4 time (indicated by '2/4'). The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the fourth staff. The lyrics are as follows:

Ye Swains that in-fult o'er my woe and make me the jest of the  
Ye Swains that in-fult o'er my woe and make me the jest of the  
Ye Swains that in-fult o'er my woe and make me the jest of the  
Green what I suf-fer ye flen-der-ly know my PHILLIS ye nev-er have  
Green what I suf-fer ye flen-der-ly know my PHILLIS ye nev-er have  
Green what I suf-fer ye flen-der-ly know my PHILLIS ye nev-er have  
seen Oh! she's love-ly as thought can ex-press Oh! she's gentle and mild as a  
seen Oh! she's love-ly as thought can ex-press Oh! she's gentle and mild as a  
seen Oh! she's love-ly as thought can ex-press Oh! she's gentle and mild as a

dove I saw her and who could do less I saw her and could not but love  
 dove I saw her and who could do less I saw her and could not but love  
 dove I saw her and who could do less I saw her and could not but love

At each scene of the well-fabled woe  
 Where sorrow so forcibly speaks  
 I've mark'd the soft current o'erflow  
 And the tears gently steal down her cheeks  
 I've mark'd it and trust me ye fair  
 It pleas'd me such softness to see  
 Can she melt at a fancied despair  
 And not have compassion for me.

Her voice sounds so fil-ver-ly sweet when she  
 Her voice sounds so fil-ver-ly sweet when she  
 Her voice sounds so fil-ver-ly sweet when she

tells me there's hope for her Swain I could lay down my life at her feet to  
 tells me there's hope for her Swain I could lay down my life at her feet to  
 tells me there's hope for her Swain I could lay down my life at her feet to

hear those dear accents a - gain In ex - pref - sion let o - thers ex - cell my  
 hear those dear accents a - gain In ex - pref - sion let o - thers ex - cell my  
 hear those dear accents a - gain In ex - pref - sion let o - thers ex - cell my

love is a ftran - ger to art It may be I speak not fo well but  
 love is a ftran - ger to art It may be I speak not fo well but  
 love is a ftran - ger to art It may be I speak not fo well but

trust me it flows from the heart

May thy days to thy wishes be blest  
 May'ft thou never have cause to repine  
 Or if Sorrows thy Bosom molest  
 Oh tell me, and they shall be mine  
 Will this service my fair one deny

My presumption will PHILLIS forgive  
 Contented for her I could die  
 With whom 'twould be Heaven to live.

trust me it flows from the heart

# A GLEE

38

**LOUD and SLOW**

Contra Tenor      Tenor      Tenor      Bass

The Cup divine      Gen'rous Wine      On high  
 The Cup divine      Gen'rous Wine      lift on high  
 The Cup divine      Gen'rous Wine      lift on high  
 Lift on high the Cup divine Cup of blessings Gen'rous Wine lift on high on high

**SOFT and QUICK**

Contra Tenor      Tenor      Tenor      Bass

On my palate how it tickles down my gullet sweetly trickles runs to gladden ev'ry part warms my Stomach  
 On my palate how it tickles      Runs to gladden ev'ry part  
 On my palate how it tickles      Runs to gladden ev'ry part warms my Stomach  
 On my palate how it tickles down my gullet sweetly trickles runs to gladden ev'ry part

Pia

chears my heart Through my brain me andring flows O'er my Visage spreads the Rose

Pia

chears my heart through my brain me an - dring flows O'er my Visage spreads the Rose

Pia

chears my heart O'er my Visage spreads the Rose

Pia

chears my heart O'er my Visage spreads the Rose

**CHORUS 2<sup>d</sup> time**

o'er my Visage spreads the Rose Join to praise the Cup divine Cup of blessings gen'rous Wine.

o'er my Visage spreads the Rose Join to praise the Cup divine Cup of blessings gen'rous Wine.

o'er my Visage spreads the Rose Join to praise the Cup divine Cup of blessings gen'rous Wine.

CHORUS 2<sup>d</sup> time

o'er my Visage spreads the Rose Join to praise the Cup divine Cup of blessings gen'rous Wine.

2<sup>d</sup> time Adagio

# SONG for three Trebles & a Bass

Taken from Shenstone's Works

The sheet music consists of two systems of musical notation. The top system is for three treble voices (three staves) and the bottom system is for basso continuo (one staff). The music is in common time (indicated by '3/4' or '4/4') and features a key signature of one flat. The lyrics are written below the notes. The first system starts with 'Flow gentle Stream nor let the vain thy small un-ful-ly'd' and continues with 'Flow gentle Stream nor let the vain thy small un-ful-ly'd' and 'Flow gentle Stream nor let the vain thy small un-'. The second system begins with 'stores dif-dain nor let the pen-five Sage' and continues with 'stores dif-dain nor let the penfive Sage repine the penfive' and 'fully'd stores disdain nor let the penfive Sage nor let the penfive Sage re-pine'. The basso continuo staff at the bottom has several rests and a few notes.

Flow gentle Stream nor let the vain thy small un-ful-ly'd  
Flow gentle Stream nor let the vain thy small un-ful-ly'd  
Flow gentle Stream nor let the vain thy small un-  
stores dif-dain nor let the pen-five Sage  
stores dif-dain nor let the penfive Sage repine the penfive  
fully'd stores disdain nor let the penfive Sage nor let the penfive Sage re-pine  
Nor let the penfive Sage the penfive

re - pine re - pine nor let the penfive Sage re - pine  
Sage the penfive Sage the penfive Sage re - pine  
re - pine re - pine the penfive Sage re - pine  
Sage the penfive Sage the penfive Sage re - pine

whose la - tent course whose latent course re - sem - bles thine  
whose la - tent course whose latent course re - sem - bles thine  
whose la - tent course re - sem - bles thine  
whose la - tent course re - sem - bles thine

3

# SONG for two Trebles a Contratenor & Tenor

From Thompson's Poems

SLOW

Ye Good distress'd that here unbending stand beneath Life's pressures  
Ye Good distress'd that here unbending stand beneath Life's pressures yet a lit - tle  
Ye Good distress'd that here unbending stand beneath Life's pressures  
Ye Good distress'd that here unbending stand beneath Life's pressures

a little little while a little little while and all your woes are past Time swiftly fleets and wish'd I  
while a little little while a little little while and all your woes are past Time swiftly fleets and wish'd I  
a little little while and all your woes are past Time swiftly fleets and wish'd I  
a little little while and all your woes are past Time swiftly fleets and wish'd I

- ternity approaching brings Life un-de-  
 - ternity approaching brings Life un-decaying un-de-  
 - ternity approaching brings Life un-decaying un-decaying brings Life un-de-  
 - ternity approaching brings Life un-decaying brings Life un-decaying

CHEARFUL

- cay-ing Love without al-lay pure flowing joy and hap-pinefs sincere.  
 - cay-ing Love without al-lay pure flowing joy and hap-pinefs sincere.  
 - cay-ing and hap-pinefs sincere.  
 Love without al-lay al-lay pure flow-ing joy and hap-pinefs sincere.

