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THE

BOSTON GLEE BOOK,

CONSISTING OF AN EXTENSIVE COLLECTION OF

GLEES, MADRIGALS, AND ROUNDS;

SELECTED FROM THE WORKS OF THE MOST ADMIRABLE COMPOSERS.

Together with many New Pieces from the German,

ARRANGED EXPRESSLY FOR THIS WORK.

BY LOWELL MASON AND GEORGE J. WEBB.

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The singing of Gleees, in this country, has heretofore been mostly confined to cities and large towns, beyond which these compositions have been but little known. But the rapid progress of musical education for several years past, has already begun to create a demand for this description of vocal music; a demand which it is hoped may increase, until throughout the land, the hours of relaxation and amusement shall become vocal with songs, cheerful, tender, and patriotic. To supply this demand, to some extent, is the object of the present publication; which, it is hoped, may aid in removing two principal obstacles that have heretofore prevented the general introduction of Glee singing:

1st. The cost attending a supply of this kind of music. This, which has heretofore been very great, will now be much reduced; and "THE BOSTON GLEE BOOK" will furnish, at an expense so small as to bring within the reach of individuals and choirs, a large collection of the most popular and pleasing secular vocal music in parts. 68

2d. The objectionable character of the words. It is to be regretted that much beautiful music is associated with poetry so unmeaning and frivolous, or of a tendency so positively injurious, as to prevent its use by those who wish to preserve a pure imagination, or a conscience void of offence. In order to retain some popular pieces of music, it has been necessary either to alter the text, or to furnish new words altogether. It is believed that the present work is free from any thing impure in sentiment, or exceptionable in morals. Bacchanalian subjects have been, of course, excluded, as inconsistent both with correct moral principle and with public opinion.

A few pieces are designed for male voices only; but as most music parties very properly consist of Ladies and Gentlemen, it has been thought best to adapt the book in general to the four usual parts, *Soprano, Alto, Tenor, and Base*.

The music contained in this book is intended to be strictly vocal—hence a separate accompaniment, which would have much increased the price, was thought to be unnecessary. Besides, any person who can play music of this description, in such a manner as to assist the singer, can play with ease from the vocal score. But while the accompaniment of a Piano-Forte, or of other instruments, may be of advantage, or even necessary to inexperienced performers, no person, who claims to be a Glee singer, will require instrumental aid; and a Glee or Madrigal, properly performed, should always be *senza stromenti*.

Many of the pieces, although originally written for a single voice on each part, may be sung with pleasing effect in chorus; and especially be rendered highly interesting, by the variety afforded by alternate solo and chorus passages.

Perhaps no species of musical composition has been so much cultivated in England, as Gleees; hence the number published in that country is very great. It has been the aim of the Editors to select from the materials before them, as pleasing a variety as possible; including Madrigals from the old authors, as well as compositions from the more modern Glee writers. Many pieces from the German will be found interesting and entirely new: the translations of the words and arrangement of the music having been made expressly for the present work.

To the lovers of vocal music, this book is respectfully inscribed, in the hope that it may be the means, both of affording them new delight, and of greatly multiplying their number.

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MADRIGAL.—'Flora gave me fairest f'lowers.'

JOHN WILBYE. (1609.) 5

Allegretto.

1st SOPRANO.

Flo - ra gave me fair - est flow - - ers, Flo - ra gave me fair - est flow - ers,

2d SOPRANO.

Flo - ra gave me fair - est flow - - ers, Flo - ra gave me fair - est flow - ers,

ALTO.

Flo - ra gave me fair - est flow - - ers, Flo - ra gave me fair - est flow - -

TENORE.

Flo - ra gave me fair - est flow - - ers, Flo - - ra gave me fair - est flow - ers,

BASSO.

Flo - - ra gave me fair - est flow - ers.

None so fair, none so fair, none so fair in Flo - ra's trea - sure, none so fair, none so

None so fair, none so fair, none so fair in Flora's trea - sure, none so fair, none so fair,

- - ers, None so fair, none so fair in Flora's trea - - - - sure, none so fair, none so

None so fair, none so fair, none so fair in Flora's trea - - sure, none so fair.

None so fair. none so fair, none so fair in Flora's trea - - sure, none so fair, none so fair,

fair, none so fair in Flo-ra's treasure. These I plac'd in Phil-lis' bow-ers,
 none so fair in Flo-ra's trea - - - sure. These I plac'd in Phil-lis' bow - - - ers.
 fair in Flora's trea - - - - - sure. These I plac'd in
 none so fair in Flo-ra's trea - - - - - sure. These I plac'd in Phil - lis' bowers, These I plac'd in
 none so fair in Flo-ra's trea - - - - - sure. These I plac'd in Phil - lis' bow-ers, These I plac'd in
 She was pleas'd, she was pleas'd, she was pleas'd, and she's my plea - - - sure. She was pleas'd, she was pleas'd,
 She was pleas'd, she was pleas'd, she was pleas'd, and she's my plea - - - sure. She was pleas'd, she was pleas'd,
 Phil - lis' bow - ers, She was pleas'd, and she's my plea - - - sure. She was pleas'd, she was
 Phil - lis' bow - ers, She was pleas'd, she was pleas'd, she was
 Phil - lis' bow - ers, She was pleas'd, she was

she was pleas'd, and she's my plea - sure. *f* Smil - ing meadows seem to say, Come, ye hap - py ones, a - way,

she was pleas'd, and she's my plea - sure. *f* Smil - ing meadows seem to say, Come, ye happy ones, a -

pleas'd, and she's my plea - sure. *f* Smil - ing meadows seem to say, Come, ye

. . . pleas'd, and she's my plea - sure. *f* Smil - ing meadows seem to say,

pleas'd, and she's my plea - sure. *f* Smil - ing

p Smil - ing meadows seem to say, Come, ye happy ones, ye hap - py ones, a - way, Come, ye

- way, *p* Smil - ing meadows seem to say, Come, ye hap - py ones, a - way,

hap - py ones, a - way, *p.* Smil - ing meadows seem to say, Come, ye hap - py ones, a - way,

Come, ye hap - py ones, a - way, *p.* Smil - ing meadows seem to say, a - way, a - way,

meadows seem to say, *p* Come, ye hap - py ones, a - way, Come, ye hap - py ones, a - way.

happy ones, a - way, a - way, come, ye hap - py ones, a - way, come, ye happy ones, away, come, ye happy ones, a -

Come, ye happy ones, a - way, a-way, Come, ye hap py ones, a - way, a - way, Come ye

Come, ye happy ones, a - way, a - way, Come, ye happy ones, a - way, a - way, a - way, Come, ye happy

Come, ye hap - py ones, a - way, a - way, Come, ye happy ones, a - way,

Come, ye happy ones, a - way, Come, ye hap - py ones, a - way, a - way, a - way, Come, ye happy

- way, a - way, Come, ye hap - py, hap - py ones, a - way, ye hap - py ones a - way, . . a - way.

hap - py ones, a - way, a - way, Come, ye hap - py ones, ye hap - py ones, a - way, . . a - way.

ones, a - way, a - way, Come, ye hap - py ones, a - way, ye hap - py ones, a - way, . . a - way.

Come, ye hap - py ones, a - way, a - way, Come, ye happy, hap - py ones, a - way, a - way.

ones. a - way, Come, ye hap - py ones, a - way, ye hap - py ones, a - way, a - way.

GLEE.—'Swiftly from the Mountain's Brow.'

WEBBE

9

Allegretto f

SOPRANO. Swift - ly, swift - ly, from the mountain's brow, Shadows, shadows, nurs'd by

ALTO. Swift - ly from the mountain's brow, Shadows, shadows, nurs'd by

TENORE. Swift - ly, from the mountain's brow, Shadows, nurs'd by

BASSO. Swift - ly, swift - ly, from the mountain's brow, Shadows, nurs'd, shadows, nurs'd by

night, re - tire; . . . re - tire; Swift - ly, swift - ly, from the mountain's brow, shadows, shadows,

night, re - tire; . . . re - tire; . . . Swift - ly, from the mountain's brow, shadows,

night, re - tire; . . . re - tire; . . . Swift - ly, from the mountain's brow,

night, re - tire; from the mountain's brow, shadows, nurs'd shadows.

dim. *p* *dolce.* *sforz.*
 nurs'd by night, re - - tire. . . re - - tire. And the peep - ing sun - beams
dim. *p* *sf*
 shadows, nurs'd by night, re - - tire. . . re - - tire. And the peep - ing sun - beams
dim. *p*
 shadows, nurs'd by night, re - - tire. . . re - - tire. re - - tire.
dim. *p*
 nurs'd by night, re - - tire. . . re - - tire.

now, now paint with gold, now paint with gold, now
 now, now paint with gold, now, . . . now paint with gold, . .
sf
 And the peep - ing sunbeams now paint with gold, now paint with gold, now
sf
 And the peep - ing sunbeams now paint with gold, . . . now paint with gold, . .

paint with gold . . . the vil - lage spire, . . . *p* And the peep - ing sun - beams *sf*
 now paint with gold . . . the vil - lage spire, . . . *p* And the peep - ing sun - beams *sf*
 paint with gold . . . the vil - lage spire, . . . *p* And the peep - ing sun - beams *sf*
 . . . now paint with gold . . . the vil - lage spire, . . . *p* And the peep - ing sun - beams *sf*

now, . . . now paint with gold, now paint with gold, now
 now, . . . now paint with gold, . . . now, now paint with gold, . . .
 And the peep - ing sun - beams now paint with gold, now paint with gold, now
 And the peep - ing sun - beams now paint with gold, . . . now paint with gold, . . .

Andantino. *tr*

paint with gold . . the vil - lage spire. Sweet, O sweet, the
 . . . now paint with gold . . the vil - - - lage spire. Sweet, O
 paint with gold . . the vil - lage spire.
 . . . now paint with gold . . the vil - lage spire.

war - - - - bling thron, Sweet, O sweet, the war - bling
 sweet, . . the war - bling thron, the war - bling thron, Sweet, O sweet, the wa - bling
 Sweet, O sweet, the war - bling thron,
 Sweet, O sweet, the war - bling thron,

p

through, On the white em - blos-som'd spray, the white em - blos-som'd spray,

through, the war - bling through, *p* On the

Sweet, O sweet, the war - - bling through, *p* On the white em - blos-som'd spray, On the

Sweet, O sweet, the war - - bling through, *p* On the

f

On the white em-blos-som'd spray. Nature's u - ni - ver - sal song, Na-ture's

white em-blos-som'd spray. *f* Nature's

white em-blos-som'd spray. Na-ture's u - ni - ver - sal song, *f* Nature's

white emblossom'd spray, On the white emblossom'd spray. *f* Nature's

u - ni - ver - sal song, Echoes, Echoes, Echoes, Echoes, Echoes to the

u - ni - ver - sal song, Echoes, Echoes to the ris - ing day, Echoes, Echoes to the

u - ni - ver - sal song, Echoes, Echoes to the ris - ing day, Echoes, Echoes to the

u - ni - ver - sal song, Echoes, Echoes, Echoes, Echoes, Echoes to the

ris - ing day, Na - - ture's u - - - ni - ver - - sal song, Echoes, Echoes to the rising day.

ris - ing day, Na - - ture's u - - - ni - ver - - sal song, E - - choes to . . . the ris - ing day.

ris - ing day, Na - - ture's u - - - ni - - ver - sal song, E - - choes to the ris - ing day.

ris - ing day, Na - - ture's u - - - ni - - ver - sal song E - - choes to the ris - ing day

GLEE.—'Oh! tarry, gentle Traveller.'

DR. CALLCOTT.

15

Allegretto. mez.

1st SOPRANO. *p*
Oh! tar-ry, tar-ry gen-tle tra-vel-ler, gen-tle tra-vel-ler, oh, tar-ry now at close of

2d SOPRANO. *p*
Oh! tar-ry, tar-ry gen-tle, gen-tle tra-vel-ler, oh, tar-ry now at close of

BASSO. *p*
Oh! tar-ry, tar-ry gen-tle tra-vel-ler, oh!

day, at close of day, *f* oh! tar-ry now at close of day, Nor haste to leave these fer-tile

day, of day, *f* oh! tar-ry now at close of day, Nor haste to leave these fer-tile

tar-ry now at close of day, *f* oh! tar-ry now at close of day, Nor haste to leave these fer-tile

f vales For lof-ty mountains far a-way, far a-way, For lof-ty mountains far a-way.

vales For lof-ty mountains far a-way, For lof-ty mountains far a-way.

vales For lof-ty mountains far a-way.

mez.
 way. Yon sun . . that gilds the vil - - lage spire, And gai - - ly flings his part - - ing

mez.
 way. Yon sun . . that gilds the vil - - lage spire, And gai - - ly flings his part - - ing

mez.
 way. Yon sun that gilds the vil - - lage spire, And gai - - ly flings his part - - ing

ray, . . Say, smiles he not as sweet - ly o'er thy na - tive vil - lage far a - -

ray,

ray, Say, smiles he not as sweet - ly o'er thy vil - lage far a - -

f
 way? Say, smiles he not as sweet - ly o'er thy na - tive vil - lage far a - - way?

f
 Say, smiles he not as sweet - ly o'er thy na - tive vil - lage far a - - way?

f
 way? Say, smiles he not as sweet - ly o'er thy na - tive vil - lage far a - - way?

Larghetto. mez.

Ah! waste not thus thy fleet - ing days In a - lien lands, and

Ah! waste not thus thy fleet - ing days In a - lien lands, and

Ah! waste not thus thy days In a - lien lands, and

paths un - known: For hap - pier scenes a - wait thee back, Which

paths un - known: For hap - pier scenes a - wait thee back, Which

paths un - known: For hap - pier scenes a - wait thee back, Which

boun - teous heaven hath made thine own, Which boun-teous heaven hath made thine own.

boun - teous heaven hath made thine own, Which boun-teous heaven hath made thine own.

boun - teous heaven hath made thine own, Which boun-teous heaven hath made thine own.

Tempo primo.

Re - turn, re - turn then, gen - tle tra - vel - ler, gen - tle tra - vel - ler, Re -
 Re - turn, re - turn then, gen - tle, gen - tle, gen - tle tra - vel - ler, Re -
 Re - turn, re - turn then, gen - tle tra - vel - ler,

turn thee with the morn - ing ray, with the morn - ing ray, Re - turn thee with the morning
cres.
 turn thee with the morn - ing, morn - - - - - ing ray, Re - turn thee with the morning
 Re - turn thee with the morn - ing ray, Re - turn thee with the morning

ray, Nor leave a - - gain nor leave a - gain For bar - ren
 ray. Nor leave a - gain thy fer - tile plains,
 ray, Nor leave a - gain thy fer - tile plains,

cres.
 mountains, bar - ren moun - tains far a - way, for mountains far a - way, for bar - ren
cres.
 For bar - ren moun - tains,
cres.
 For bar - ren moun - tains, for moun - tains far a - way, far a - way.

moun - - - - tains far a - way, for moun - tains far a - - -
 For bar - ren moun - - - - tains, moun - tains far a - - -
 For bar - ren moun - - - - tains, bar - ren moun - tains far a - - -

f way, *f* far, *mez.* far a - way, *f* far, *p* far . . . a - - - way.
f way, *f* far, *mez.* far a - way, *f* far, *p* far a - - - way.
 way far, far a - way, far, far a - - - way.

MADRIGAL.—'Return, return, my lovely Maid.' EARL OF MORNINGTON.

Moderato. *p*

1st SOPRANO.

2d SOPRANO.

ALTO.

BASSO.

p *f*

p *f*

p *f*

p *f*

way; for summer's plea - - sures pass . . . away, The trees' green liv'ries 'gin to fade, the

way; for sum - mer's, summer's plea - sures pass a-way, The trees' green liv'ries 'gin to fade,

way; for summer's pleasures pass away, The trees' green liv'ries 'gin to fade, the

way; for summer's pleasures, summer's pleasures pass away, The trees' green liv'ries

trees' green liv'ries 'gin to fade, The trees' green liv' - ries 'gin to fade, And Flora's treasures all de -

The trees' green liv'ries 'gin to fade, The trees' green liv'ries 'gin to fade, And Flora's treasures all de -

trees' green liv'ries 'gin to fade, to fade, The trees' green liv' - ries 'gin to fade, And Flora's

'gin to fade, The trees' green liv'ries 'gin to fade, The trees' green liv'ries 'gin to fade, And Flora's

cay, And Flora's treasures all de - cay. cay. No more at ev'n-tide waileth sweet, Sad
 cay, And Flora's treasures all decay, all de - cay. cay. No more at ev'ntide waileth sweet, Sad Phi-lo-
 treasures all de - cay, all . . . de - cay. cay. No more at ev'n-tide waileth sweet, Sad
 treasures all de - cay, all, all, all de - cay. cay. No more at ev'n-tide waileth sweet,

Phi - lo-mel the woods among; No more at ev'ntide waileth sweet, Sad Phi - lo - mel the woods among; Nor
 mel the woods a - mong; Sad Phi-lo - mel waileth sweet the woods . . . a - mong;
 Phi - lo - mel the woods a-mong; at ev'ntide waileth sweet, Sad Phi - lo - mel the woods a - mong;
 Sad Phi - - - lo - mel. Sad Phi - lo - mei the woods a - mong;

lark the ris - ing morn doth greet, the rising morn doth greet : Return, return, my love, return, my love, thou

Nor lark the rising morn, the rising morn doth greet : Return, return, my love, return, my love, thou stay'st too

Nor lark the rising morn doth greet, doth greet : . . . Return, return, my love, Return, thou

Nor lark the rising morn doth greet, the rising morn . . . doth greet :

stay'st too long. Re - turn, . . my love, thou stay'st too long. long.

long, . . . Re - turn, return, my love, return, return, my love, . . thou stay'st too long. No long.

stay'st too long. Return, re-turn, my love, return, thou stay'st too long, my love, thou stay'st too long. No more at long.

Return, return, my love, return, return, thou stay'st too long, . . . too long. long.

Allegretto

SOPRANO. In Win - ter, how so - cial when few friends are

ALTO. In Summer's cool shade, how de - light - ful to sit;

TENORE. In Summer's cool shade, how de - light - ful to sit;

BASSO. In Win - ter, how so - cial when few friends are

met; In Spring, we de - light in the blossom'd sweet vale; In

In Au - tumn, ripe fruits our pa - lates re - gale; In

In Au - tumn, ripe fruits our pa - lates re - gale; In

met; In Spring, we de - light in the blossom'd sweet vale; In

Summer's cool shade how de-light-ful to sit; In Winter how so-cial when few friends are met; In Autumn ripe

Summer's cool shade how de-light-ful to sit; In Winter how so-cial when few friends are met; In Autumn ripe

Summer's cool shade how de-light-ful to sit; In Winter how so-cial when few friends are met; In Autumn ripe

Summer's cool shade how de-light-ful to sit; In Winter how so-cial when few friends are met; In Autumn ripe

fruits our pa-lates re-gale; In Spring we de-light in the blossom'd sweet vale, . In Spring we de-light in the

fruits our palates re - - gale; In Spring we de-light in the blossom'd sweet vale, In Spring we de-light in the

fruits our pa-lates re-gale; In Spring we de-light in the blossom'd sweet vale, . In Spring we de-light in the

fruits our palates re - - gale; In Spring we de-light in the blossom'd sweet vale, In Spring we de-light in the

f *Vivace.*

blossom'd sweet vale, . . In Spring we de - light In the blossom'd sweet vale. Each sea - son has

blossom'd sweet vale, In Spring we de - light In the blossom'd sweet vale. Each sea - son has

blossom'd sweet . . vale, . . In Spring we de - light In the blossom'd sweet vale. Each sea - son has

blossom'd sweet vale, In Spring we de - light In the blossom'd sweet vale. Each sea - son has

pleasure and blessing in store; Be con - tent, and be cheerful, and wish for no more: For know, the best time to be happy and

pleasure and blessing in store; Be con - tent, and be cheerful, and wish for no more: For know, the best time to be happy and

pleasure and blessing in store; Be con - tent, and be cheerful, and wish for no more: For know, the best time to be happy and

pleasure and blessing in store; Be con - tent, and be cheerful, and wish for no more: For know, the best time to be happy and

sing, Is Winter, is Spring, is Winter, is Spring, is
 sing, Is Summer, is Autumn, is Summer, is Autumn, is Summer,
 sing, Is Summer, is Winter, is Autumn, is Spring, is Winter, is Spring, is
 sing, Is Summer, is Winter, is Autumn, is Spring, is Summer, is Autumn, is Summer,

Winter, is Spring. Is Summer, is Winter, is Autumn, is
 is Autumn, For know, the best time to be happy and sing, Is Summer, is Winter, is Autumn, is
 Winter, is Spring. Is Summer, is Winter, is Autumn, is
 is Autumn, For know, the best time to be happy and sing, Is Summer, is Winter, is Autumn, is

Spring. For know, the best time to be hap - py and sing, For know, the best time to be hap - py and sing, is
 Spring. For know, the best time to be hap - py and sing, For know, the best time to be hap - py and sing,
 Spring. For know, the best time to be hap - py and sing, For know, the best time to be hap - py and sing, to be
 Spring. For know, the best time to be hap - py and sing, For know, the best time to be hap - py and sing, to be

Sum - mer, is Au - tumn, is Sum - mer, is Au - tumn, For
 is Win - ter, is Spring, To be hap - py and sing, For
 hap - py and sing, To be hap - py and sing, For
 hap - py and sing, is Win - ter, is Spring, For

know, the best time to be happy and sing, Is Summer, is Winter, is Autumn, is Spring, is Autumn, is Spring, is

know, the best time to be happy and sing, Is Summer, is Winter, is Autumn, is Spring, is Summer, is Winter, is Autumn, is Spring, is

know, the best time to be happy and sing, Is Summer, is Winter, is Autumn, is Spring, is

know, the best time to be happy and sing, Is Summer, is Winter, is Autumn, is Spring, is Summer, is Winter, is Autumn, is Spring, is

Largo.

Summer, is Winter, is Autumn, is Spring, is Summer, is Winter, is Autumn, is Spring, is Summer, Winter, Autumn, Spring.

Summer, is Winter, is Autumn, is Spring, is Summer, is Winter, is Autumn, is Spring, is Summer, Winter, Autumn, Spring.

Spring. . . is Autumn, is Spring, is Summer, is Winter, is Autumn, is Spring, is Summer, Winter, Autumn, Spring.

Summer, is Winter, is Autumn, is Spring, is Summer, is Winter, is Autumn, is Spring, is Summer, Winter, Autumn, Spring.

GLEE.—'Why should a sigh escape us.'

F. OTTO.

Allegretto.

TENORE. *mf* Why should a sigh es - cape us, When parting hours chime? We do not part for - ev - er, 'Tis *p* *f*

ALTO. *mf* Why should a sigh es - cape us, When parting hours chime? We do not part for - ev - er, 'Tis *p* *f*

SOPRANO. *mf* Why should a sigh es - cape us, When parting hours chime? We do not part for - ev - er, 'Tis *p* *f*

BASSO. *mf* Why should a sigh es - cape us, When parting hours chime? We do not part for - ev - er, 'Tis *p* *f*

dim *mf* *p* *mf*

on - ly for a time. Tho' far away I wan - der, Up - on the wide blue sea, In song, thine im - age

dim *mf* *p* *mf*

on - ly for a time. Tho' far away I wan - der, Up - on the wide blue sea, In song, thine im - age

dim *mf* *p* *mf*

on - ly for a time. Tho' far away I wan - der, Up - on the wide blue sea, In song, thine im - age

dim *mf* *p* *mf*

on - ly for a time. Tho' far away I wan - der, Up - on the wide blue sea, In song, thine im - age

ev - er Shall present be to me. . . The flowers I may gath - - er On mountain or in dell The

ev - er Shall present be to me. . . The flowers I may gath - - er On mountain or in dell The

ev - er Shall present be to me. . . The flowers I may gath - - er On mountain or in dell The

ev - er Shall present be to me. . . The flowers I may gath - - er On mountain or in dell The

bo - som they were cull'd for, In odors sweet shall tell. Then why should sighs es - cape us, When parting hours

bo - som they were cull'd for, In odors sweet shall tell. Then why should sighs es - cape us, When parting hours

bo - som they were cull'd for In odors sweet shall tell. Then why should sighs es - cape us, When parting hours

bo - som they were cull'd for In odors sweet shall tell Then why should sighs es - cape us, When parting hours

mf *p* *f*

chime? We do not part for - - ev - er, 'Tis on - ly for a time. Tho' far a - way I wan - der, Up - on the wide blue

mf *p* *f*

chime? We do not part for - ev - er, 'Tis on - ly for a time. Tho' far a - way I wan - der, Up - on the wide blue

mf *p* *f*

chime? We do not part for - ev - - er, 'Tis on - ly for a time. Tho' far a - way I wan - der, Up - on the wide blue

mf *p* *f*

chime? We do not part for - ev - - er, 'Tis on - ly for a time. Tho' far a - way I wan - der, Up - on the wide blue

sea, . . . In song thine image ev - er Shall present be to me, In song thine image ev - er Shall present be to

sea, . . . In song thine image ev - er Shall present be to me, In song thine image ev - er Shall present be to

sea, In song thine image ev - er Shall present be to me, In song thine image ev - er Shall present be to

sea, In song thine image ev - er Shall present be to me, In song thine image ev - er Shall present be to

me. The flowers that I may gath - er, On mountain or in dell, The bosom they were cull'd for, In odors sweet shall

me. The flowers that I may gath - er, On mountain or in dell, The bosom they were cull'd for, In odors sweet shall

me. The flowers that I may gath - er, On mountain or in dell, The bosom they were cull'd for, In odors sweet shall

me. The flowers that I may gath - er, On mountain or in dell, The bosom they were cull'd for, In odors sweet shall

tell, shall tell, The bosom they were cull'd for, In odors sweet shall tell, shall tell, In odors sweet shall tell, shall tell, shall tell.

tell, shall tell, The bosom they were cull'd for, In odors sweet shall tell, shall tell, In odors sweet shall tell, shall tell, shall tell.

tell, The bosom they were cull'd for, In odors sweet shall tell, shall tell, In o - dors sweet shall tell.

tell, shall tell, The bosom they were cull'd for, In odors sweet shall tell, In o - dors sweet shall tell.

GLEE.—When time was entwining.*

DR. CALLCOTT.

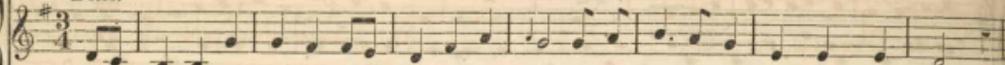
Andantino. Con Espress. Dolce.

1st SOPRANO.



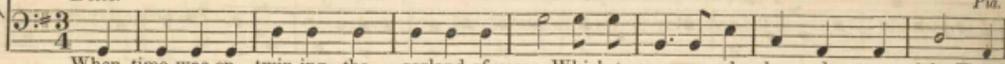
When time was en - twin - ing the garland of years, Which to crown my be - lov - ed was giv'n,
Dolce.

2d SOPRANO.

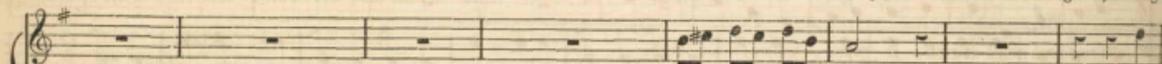


When time was en - twin - ing the garland of years, Which to crown my be - lov - ed was giv'n,
Dolce.

BASSO.



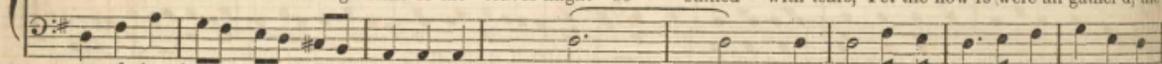
When time was en - twin - ing the garland of years, Which to crown my be - lov - ed was giv'n, Though



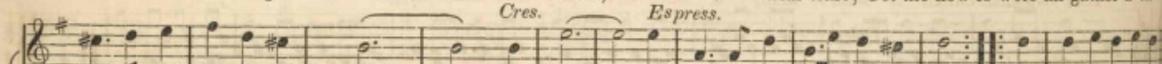
sullied with tears, the



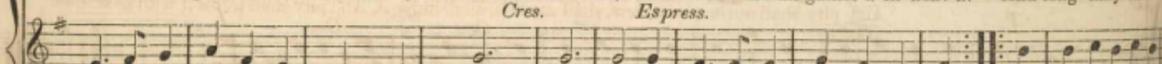
Though some of the leaves might be sullied with tears, Yet the flow'rs were all gather'd, the



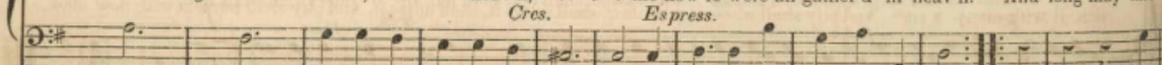
some of the leaves might be sullied with tears, with tears; Yet the flow'rs were all gather'd in



flow'rs were all gather'd in heav'n, . . . in heav'n, the flow'rs were all gather'd in heav'n. And long may this



flow'rs were all gather'd in heav'n, in heav'n, . . . the flow'rs were all gather'd in heav'n. And long may this



heav'n, in heav'n were all gather'd in heav'n the flow'rs were all gather'd in heav'n. this

* Transposed from the Key of C to suit Soprano voices

garland be sweet to the eye, May its verdure forever be new, May its verdure forever be new.

garland be sweet to the eye, May its verdure forever be new, May its verdure forever be new.

garland to the eye, May its verdure forever be new, be new, May its verdure forever be new.

True love shall enrich it with many a sigh, *Espress.* True love *Cres.*

True love shall enrich it with many a sigh, And pity shall nurse it with dew. True love shall en - *Espress.* *Cres,*

True love shall enrich it with many a sigh, And pity shall nurse it with dew. True love shall en -

Dolce. *Cres.* *Dim.* And pity shall nurse it with dew, shall nurse it, shall nurse it, And pity shall nurse it with dew. dew.

Dolce. *Cres.* *Dim.* rich it with many a sigh, And pity shall nurse it with dew, shall nurse it, shall nurse it, And pity shall nurse it with dew. dew.

Dolce. *Dim.* rich it with many a sigh, And pity shall nurse it with dew, And pity shall nurse it with dew. dew.

GLEE.—'Hail! smiling morn.'*

R. SPOFFORTH.

Allegro. f

SOPRANO. *f* Hail! . . . smil-ing morn, smil-ing morn, that tips the hills with gold, that tips the hills with *p*

ALTO. *f* Hail! Hail! smiling morn, smiling morn, that tips the hills with gold, that tips the hills with *p*

TENORE. *f* Hail! Hail! smil-ing morn, smil-ing morn, that tips the hills with gold, that tips the hills with *p*

BASSO. *f* Hail! Hail! smil-ing morn, smil-ing morn, that tips the hills with *p*

f

gold, Whose ro - sy fin-gers ope the gates of day, ope the gates, the gates of

f

gold, Whose ro-sy fin-gers ope the gates of day, ope the gates, the gates of

f

gold, Whose ro-sy fin-gers ope the gates of day, ope the gates of day, ope the gates, the gates of

f

gold, Whose ro sy fin-gers ope the gates of day, ope the gates, the gates of

* Transposed from the Key of G, for Soprano voices.

day, Hail! Hail! Hail! Who the gay face of nature doth un - fold,

day, Hail! Hail! Hail! Hail! Who the gay face of nature doth un - fold, Who the gay face of nature doth un -

day, Hail! Hail! Hail! Hail! Who the gay face of nature doth un - fold, Who the gay face of nature doth un -

day, Hail! Hail! Hail! Hail! Who the gay face of nature doth un - fold, Who the gay face of nature doth un -

. . . . At whose bright presence darkness flies a - way, flies a - way, flies a - way, dark-
fold, At whose bright presence darkness flies a - way, flies a - way, flies a - way, dark-
fold, At whose bright presence darkness flies a - way, flies a - way, flies a - way, dark-
fold, At whose bright presence darkness flies a - way, flies a - way, flies a - way, dark-

- - ness flies a-way, dark - ness flies a - way, At whose bright presence darkness flies
 - - ness flies a - way, dark - ness flies a - way, At whose bright presence darkness flies
 - - ness flies a-way, dark - ness flies a - way, At whose bright presence darkness flies
 - - ness flies a - way, dark - ness flies a - way, At whose bright presence darkness flies

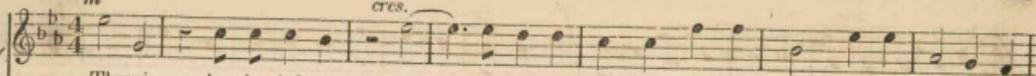
. a - way, flies a - way, Hail! Hail! Hail! Hail! Hail! Hail! Hail! Hail!
 a - way, flies a - way, Hail! Hail! Hail! Hail! Hail! Hail! Hail!
 a - way, darkness flies a-way, darkness flies a-way, Hail! Hail! Hail! Hail! Hail! Hail!
 a - way, darkness flies a - way, darkness flies a-way, Hail! Hail! Hail! Hail! Hail! Hail! Hail! Hail!

GLEE. — 'Thyrsis, when he left me.'

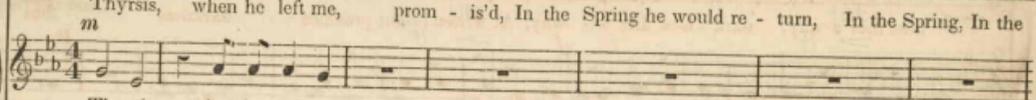
DR. CALLCOTT.

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SOPRANO.



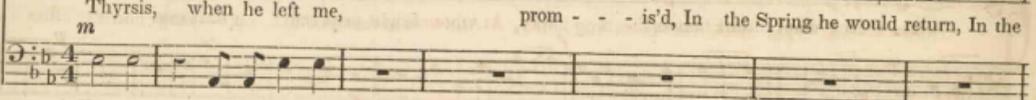
ALTO.



TENORE.



BASSO.



Thyrsis, when he left me,

Spring he would return,

prom - is'd, In the Spring he would return, In the Spring he would return, In the Spring he would re-

Spring he would return, he would return, prom - is'd, In the Spring, In the spring he would re - turn, . . . he would re -

Thyrsis, when he left me, promis'd, In the Spring he would return, In the spring he would re-

espress.

Ah! Ah! And the bud that decks the

p *p*

- - turn; Ah! what means that op' - ning flow'r, Ah! what means that op' - ning flow'r,

- - turn; Ah! what means that op' - ning flow'r, Ah! what means that op' - ning flow'r,

- - turn; Ah! that op'ning flow'r, Ah! that op'ning flow'r,

cres.

thorn, And the bud that decks the thorn, And the bud that decks the thorn?

cres. *dolce.*

And the bud that decks the thorn? 'Twas the Nightingale that sung, 'Twas the Lark that upward

cres. *dolce.*

And the bud that decks the thorn, And the bud that decks the thorn? 'Twas the Nightingale that sung, 'Twas the Lark that upward

cres.

And the bud that decks the thorn? 'Twas the Lark that upward

cres. *p*

'Twas the Lark that upward sprung. I - dle notes untime - ly green, . . .

cres. sprung, 'Twas the Lark that upward sprung. I - dle notes Why such

cres. sprung, 'Twas the Lark that upward sprung. I - dle notes Why such un-a - vail - ing haste? Why such

cres. sprung, 'Twas the Lark that upward sprung. I - dle notes untime - ly green, Ah! why such

dim.

Why such un-a - vail - ing haste? Why such un-a - vail - ing haste? Why such un-a - vail - ing haste?

un - a - vail - ing haste? . . . Why such un - a - vail - ing haste?

un - a - vail - ing haste? . . . Why such un - a - vail - ing haste? Why such haste?

dim.

un - a - vail - ing haste? . . . Why such un - a - vail - ing haste? Why such un-a - vail - ing haste

dolce. Gentle gales and skies serene, Prove not always winter past; Gentle gales and skies serene, Prove not always win - ter

dolce. Gentle gales and skies serene, Prove not always winter past; Gentle gales and skies serene, Prove not al - - ways winter

dolce. Gen - tle gales and skies serene, Prove not al - ways win - ter

dolce. Gen - tle gales and skies serene, Prove not al - ways win - ter

past; Cease my doubts, my fears remove, Spare the honor of my Love, Spare the honor of my love, O spare

past; Cease my doubts, my fears remove, Spare the honor of my Love, Spare the honor of my love, O spare

past; Cease my doubts, Spare the honor of my Love, Spare the hon - or

past; Cease my doubts, my fears remove, Spare, Spare the hon - or of my love, O

p *p* *espress.* *espress.* *espress.*

hon - or of my love, Spare the hon - or of my love, Spare the honor of my love, Spare the honor of my love.

Spare, . . . Spare, . . . Spare, . . . Spare the honor of my love, Spare the honor of my love.

of my love, Spare, . . . Spare, . . . Spare the honor of my love, Spare the honor of my love.

Spare the hon - or of my love, Spare the honor of my love, Spare the honor of my love.

GLEE. — 'The dazzling air.'

G. S. EVANS.

Moderato.

SOPRANO.
1 mo.

The dazzling air, That flings its glare, O'er folly's i - dle maze; Like yap'rous light, In wintry night, Be -

SOPRANO
2d mo.

The dazzling air, That flings its glare, O'er folly's i - dle maze; Like vap'rous light, In wintry night, Be -

BASSO.

The dazzling air, That flings its glare, O'er folly's i - dle maze; Like vap'rous light, In wintry night, Be

wilders and be - trays, The dazzling air, That flings its glare, O'er folly's i - dle maze; Like

wilders and be - trays, be - - trays, . . . The dazzling air, That flings its glare, O'er folly's i - dle maze; Like

wilders and be - trays, The dazzling air, That flings its glare, O'er folly's i - dle maze; Like

vap'rous light, In wintry night, Be - wilders and betrays, Be - wil-ders and betrays. But smiles that play in softened ray, Round

vap'rous light, In wintry night, Be - wilders and betrays, Be - wil-ders and betrays. But smiles that play, Round virtue's

vap'rous light, In wintry night, Be - wilders and betrays, Be - wilders and betrays. But smiles that play, Round virtue's

virtue's home of peace; With mild control, Enchain the soul, In joys that never cease, In joys that never cease.

virtue's home of peace; With mild control, Enchain the soul, In joys that never cease, In joys that never cease.

virtue's home of peace; control, Enchain the soul, In joys that never cease, In joys that never cease.

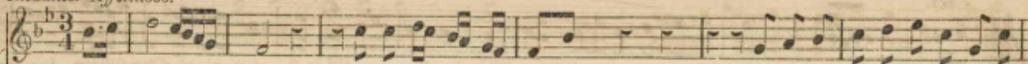
GLEE.—' With sighs, sweet rose.'*

DR. CALLCOTT.

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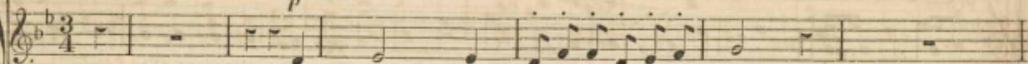
Andante. Affettuoso.

SOPRANO.



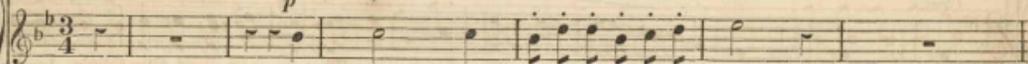
With sighs, sweet rose, I mark thy faded form, So late bedeck'd with many a flow'ret

ALTO.



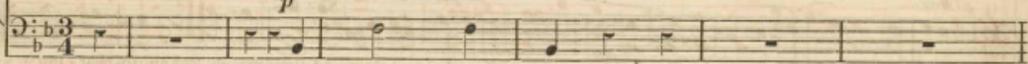
With sighs, sweet rose, I mark thy faded form,

TENORE.

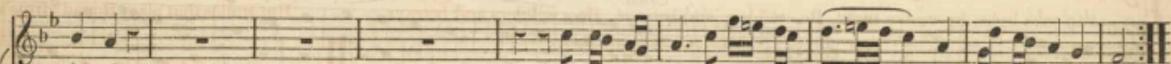


With sighs, sweet rose, I mark thy faded form,

BASSO.



With sighs, sweet rose,

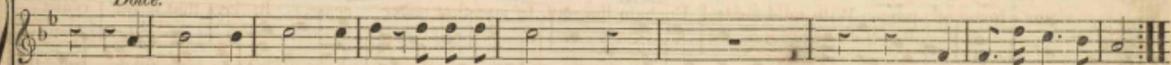
*gay ;
Dolce.*

And all thy charms, And all thy charms are verging to decay.



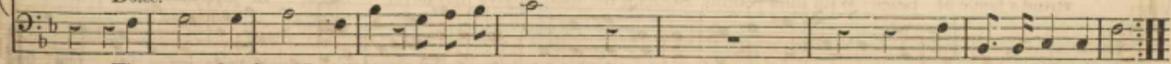
Thy ten - der frame has shrunk beneath the storm,

are verging to decay.



Thy ten - der frame has shrunk beneath the storm,

are verging to decay.



Thy ten - der frame has shrunk beneath the storm,

are verging to decay.

* Transposed from the Key of E \flat , to suit Soprano voices.

Cres. *Espress.*

Yet while I mourn, lov'd plant, thy early doom, hapless victim of th'un-pity-ing show'r, Reflection

Cres. *Espress.*

Yet while I mourn, lov'd plant, thy early doom, hapless victim of th'un-pity-ing show'r,

Cres. *Espress.*

Yet while I mourn, lov'd plant, thy early doom, hapless victim of th'un-pity-ing show'r,

Yet while I mourn, lov'd plant, thy early doom, Poor hapless victim, hapless victim of th'un-pity-ing show'r,

Cres.

whispers, Thou a - gain shalt bloom, And joyful feel the sun's re - viv-ing power, And joy - ful feel the

Cres.

And joyful feel the sun's reviving power, And joy - ful feel the

Reflection whispers, Thou a - gain shalt bloom, And joyful feel the sun's reviving power, And joy - ful feel the

Cres.

Thou a - gain shalt bloom, And joyful feel the sun's reviving power, And joy - ful feel the

*Moderately fast. mf**Dolce.*

sun's re - viv-ing power. Returning spring thy beauties shall re - new, Again the breeze shall waft thy sweets a -

sun's re - viv-ing power. *mf* thy beauties shall re - new, Again the breeze shall waft thy sweets a -

sun's re - viv-ing power. Again the breeze shall waft thy sweets a -

sun's re - viv-ing power. *Dolce.* thy sweets a -

long Thy fragrant flow'rs enchanting to the view Shall live forever, live forever in the poet's song, Shall live forever in the poet's

long, Shall live for - ev-er in the poet's song, Shall live forever

long, for - ev-er in the poet's song, Shall live for -

long, Thy fragrant flow'rs enchanting to the view, Shall live for - ev-er in the poet's song, Shall live forever in the poet's song.

As at first.

song, in the poet's song, Shall live for - ev - er, for - ev - er, for - ev - er, for - ev - er in the poet's song. While I, with
 in the poet's song, Shall live for - ev - er, for - ev - er, for - ev - er, for - ev - er in the poet's song.
 ev - er in the poet's song, Shall live for - ev - er, live for - ev - er in the poet's song.
 Shall live for - ev - er, live for - ev - er, live for - ev - er in the poet's song.

Espress.

un - a - vail - ing tears, deplore, with un - a - vail - ing tears, Dear happy hours that can return no more,
p *Espress.*
 with un - a - vail - ing tears, deplore, deplore, Dear happy
p
 with un - a - vail - ing tears, deplore, deplore,
p *Espress.*
 with tears de - plore, Dear happy

Cres.
Dear hap - py hours that can return no more, Dear happy hours that can re - turn . . no more.

Cres.
more. Dear happy hours that can re - turn no more.

Epress.
Dear happy hours, Dear happy hours that can re - turn no more.

Cres.
hours that can return no more, Dear happy hours that can re - turn no more.

GLEE.—'In the lonely vale of streams.'

POETRY FROM OSSIAN. MUSIC BY DR. CALLCOTT.

m Moderato.

TENORE. In the lonely vale of streams, In the vale of streams, abides the narrow soul, the narrow soul, the narrow

ALTO. In the lonely vale of streams, abides the narrow soul, the narrow soul, the narrow

SOPRANO. In the lonely vale of streams, abides the narrow soul, the narrow

BASSO. In the

[7]

soul, a - bides the nar - row soul, a - bides, In the lone - ly vale of streams, abides the narrow
 soul, In the lonely vale of streams, . . In the lone - ly vale, In . . the lonely vale of streams, abides the narrow
 soul, In the lonely vale of streams, . . In the lone - ly vale, In the lone - ly vale of streams, abides the narrow
 lonely vale of streams, In the lonely vale of streams, a - bides the narrow soul, In the vale of streams, abides the narrow

soul, In the vale of streams, a-bides the narrow soul, the narrow soul, the narrow
 soul, In the lone-ly vale of streams, In the lonely vale of streams, abides the narrow soul, the narrow soul, the narrow
 soul, In the lone-ly vale of streams, In the lone-ly vale of streams, abides the narrow soul, the narrow, narrow
 soul, In the lonely vale of streams, In the lone-ly vale of streams, abides the nar - row soul, the narrow

1 *Adagio.* 2 *f*
 soul, the narrow soul, soul. Years roll on, Seasons re - turn,
 soul, the narrow soul, soul. Years roll on, Seasons re - turn, but he is still . . .
 soul, the narrow soul, soul. Years roll on. Seasons re - turn, but he is
 soul, the narrow soul, soul. Years roll on, Seasons re - turn, but he is still un - known, . .

Moderato.
 but he is still un-known.
 . . . is still unknown.
 still, still unknown. *Solo.* His ghost is folded in the vapor of the
Slowly. Ad lib.
 . . . but he is still unknown. In a blast, comes cloudy death, And lays his grey head low

His ghost is folded in the fenny field,

f His ghost is folded in the vapor of the fen-ny field, is folded in the fenny field,

fen - - ny field, in the vapor of the fen-ny field, of the fen - - - ny field,

f His ghost is folded in the vapor of the

in the fen - ny field, in the vapor of the

His Ghost is folded in the vapor of the fen - - - - - ny field, in the

His ghost is folded in the vapor of the fen - - - - - ny field, in the

fen - - ny field, His ghost is folded in the vapor of the fen - - ny field, in the vapor of the

fenny field; Its course is never on hills, Its course is never on hills, Nor mossy vales of
 fenny field; its course is never on hills, Nor mossy vales of
 fenny field; Its course is never on hills, Nor mossy vales of
 fenny field; Its course is never on hills, Its course is never on hills, Nor mossy vales of

wind, Nor mos - sy vales of
 wind, of wind, Nor mos - - sy vales of
 wind, of wind, *cres.* Nor mossy vales of wind, Nor mos - - sy vales of
 wind, Nor mossy vales of wind . . . vales of wind, Nor mos - - sy vales of

p wind, Its course is never on hills, *p* Its course is never on hills, *cres.* Nor mossy vales of
p wind, *p* Its course is never on hills, *p* Nor mossy vales, *cres.* Nor mossy vales of
p wind, *p* Its course is never on hills, *p* Nor mossy vales, nor mossy vales, *cres.* nor mossy vales of
p wind, Its course is never on hills, *p* Its course is never on hills, Nor mossy vales of

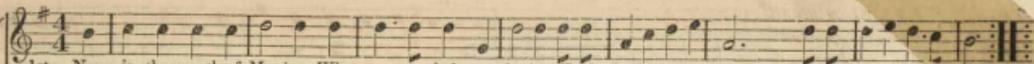
Adagio.
 wind, of wind, Nor vales of wind, Nor mos - sy vales of wind. *Adagio.*
 mossy vales of wind, Nor vales of wind, Nor mos - sy vales of wind. *Adagio.*
 mossy vales of wind, Nor mossy vales of wind, Nor mos - sy vales of wind. *Adagio.*
 wind— of wind, Nor mossy vales of wind, Nor vales of wind, Nor mos - sy vales of wind.

MADRIGAL. — 'Now is the month of Maying.'

MORLEY. (1595.)

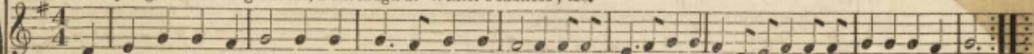
55

TENORE.



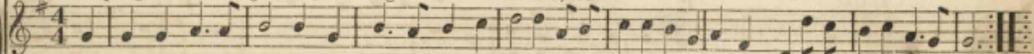
1st. Now is the month of Maying, When merry lads are playing, Fa, la, la, la, la, la, la, la, fa, la, la, la, la, la.
2nd. The Spring, clad all in gladness, Doth laugh at Winter's sadness; &c.

ALTO.



1st. Now is the month of Maying, When merry lads are playing, Fa, la, la, la, la, la, la, la, la, fa, la, la, la, la, la.
2nd. The Spring, clad all in gladness, Doth laugh at Winter's sadness; &c.

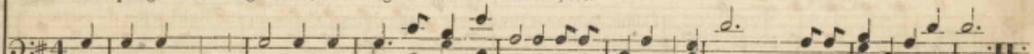
SOPRANO.



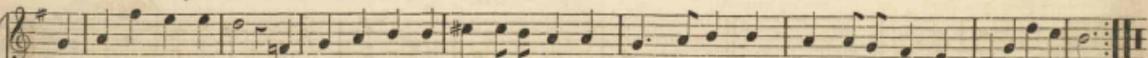
1st. Now is the month of Maying, When merry lads are playing, Fa, la, la, la, la, la, la, la, fa, la, la, la, la, la, la.
2nd. The Spring, clad all in gladness, Doth laugh at Winter's sadness; &c.

BASSO

1st & 2d mo.



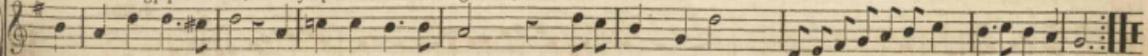
1st. Now is the month of Maying, When merry lads are playing, Fa, la, la, la, la, la, la, fa, la, la, la, la, la, la.
2nd. The Spring, clad all in gladness, Doth laugh at Winter's sadness; &c.



Each with his bonny lass, A dancing on the grass, fa, la, la, la, la, la, la, la, la, fa, la, la, la, fa, la, la, la, la.
And to the bagpipe's sound, The nymphs tread out their ground, &c.



Each with his bonny lass, A dancing on the grass, fa, la, la, la, la, la, la, la, la, fa, la, la, la, la, la, la.
And to the bagpipe's sound, The nymphs tread out their ground, &c.



Each with his bonny lass, A dancing on the grass, fa, la, la.
And to the bagpipe's sound, The nymphs tread out their ground, &c.

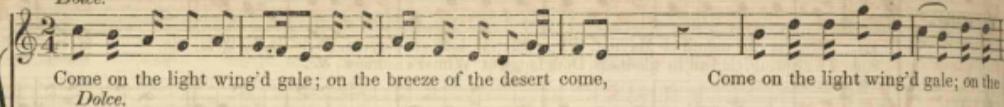


Each with his bonny lass, A dancing on the grass, fa, la, la.
And to the bagpipe's sound, The nymphs tread out their ground, &c.

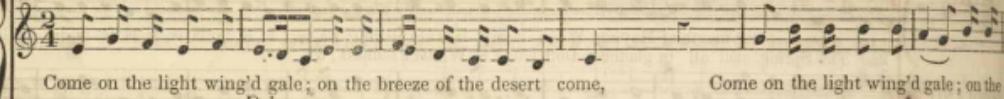
GLEE.—'Come on the light wing'd gale.'

Lively. Allegro.
Dolce.

POETRY FROM OSSIAN. MUSIC BY DR. CALLCOTT.

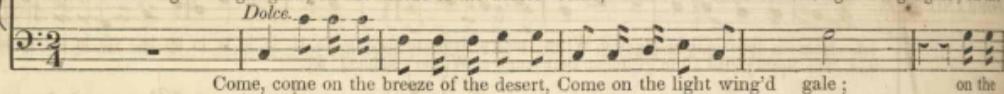
SOPRANO.
1 mo.


Come on the light wing'd gale; on the breeze of the desert come, Come on the light wing'd gale; on the

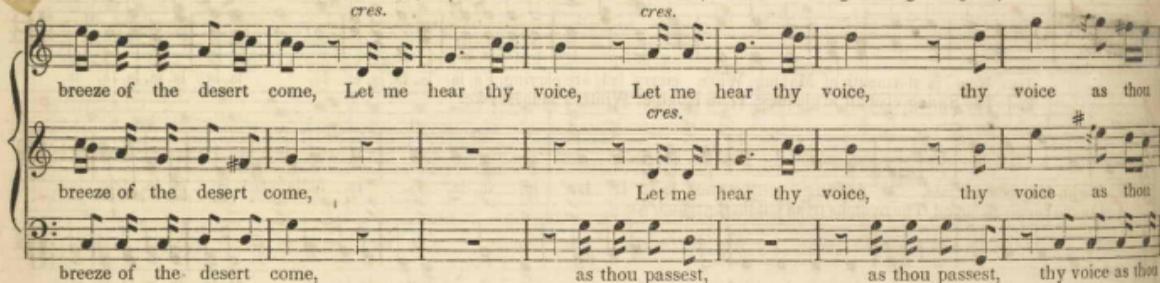
SOPRANO
2d mo.


Come on the light wing'd gale; on the breeze of the desert come, Come on the light wing'd gale; on the

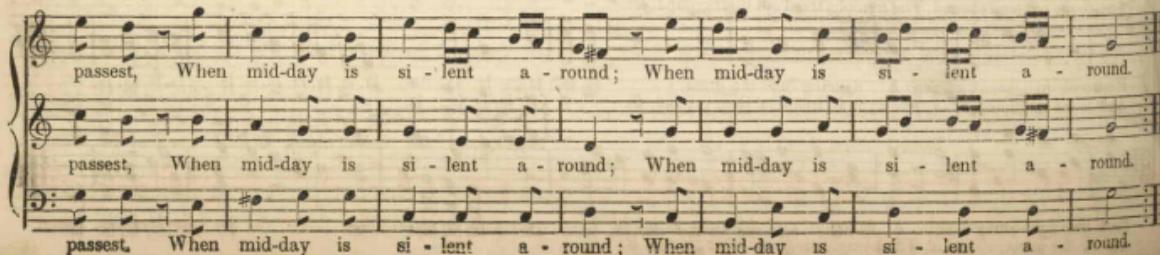
BASSO.



Come, come on the breeze of the desert, Come on the light wing'd gale; on the



breeze of the desert come, Let me hear thy voice, Let me hear thy voice, thy voice as thou
breeze of the desert come, Let me hear thy voice, thy voice as thou
breeze of the desert come, as thou passest, as thou passest, thy voice as thou



passest, When mid-day is si - lent a - round; When mid-day is si - lent a - round.
passest, When mid-day is si - lent a - round; When mid-day is si - lent a - round.
passest, When mid-day is si - lent a - round; When mid-day is si - lent a - round.

Come on the light wing'd gale, Come on the light wing'd gale, On the breeze of the desert come, On the breeze of the desert

Come on the light wing'd gale, Come on the light wing'd gale, On the breeze of the desert come, On the breeze of the desert

Come on the light wing'd gale, Come on the light wing'd gale, On the breeze, On the breeze of the desert

Come, come, come, come, come, On the breeze of the desert come,

come, On the light wing'd gale, On the breeze of the desert, On the breeze of the desert come, come,

come, On the light wing'd gale, On the breeze of the desert, On the breeze of the desert come,

On the light wing'd gale, On the breeze of the desert, On the breeze of the desert come, On the breeze of the desert

come, come, come, On the breeze of the desert come, On the breeze of the desert

On the light wing'd gale, [8] On the breeze of the desert, On the breeze of the desert come, On the breeze of the desert

come: Let me hear thy voice, Let me hear thy voice, thy voice as thou passest, When

come: Let me hear thy voice, thy voice as thou passest,

come: as thou passest, as thou passest, thy voice as thou passest,

mid-day is si-lent, is si-lent a-round, When mid-day is si-lent, is si-lent a-

When mid-day is si-lent, is si-lent a-round, When mid-day is si-lent, is si-lent a-

When mid-day is si-lent, is si-lent a-round, When mid-day is si-lent, is si-lent a-

round, When mid-day is si-lent, is si-lent a-round, When mid-day is si-lent a-round.

round, When mid-day is si-lent, is si-lent a-round, When mid-day is si-lent a-round.

round, a - round, . . . is si-lent a-round, When mid-day is si-lent a-round.

GLEE.—'You gave me your heart.'

WEBBE.

TENORE 1^{mo}. You gave me your heart the other day, I thought it as safe as my own: You

TENORE 2^d mo. You gave me your heart the other day, I thought it as safe as my own:

ALTO. You gave me your heart the oth - er day, I thought it as safe as my own: You

SOPRANO. You gave me your heart the other day, I thought it as safe as my own:

BASSO. You gave me your heart the other day, I thought it as safe as my own: You

gave me your heart, . . . you gave me your heart the other day, I thought it as safe as my own:

You gave me, you gave me your heart the other day, I thought it as safe as my own:

gave . . . me your heart the oth - er day, I thought it as safe as my own:

You gave me your heart the oth - er day, I thought it as safe as my own:

gave me your heart . . . the other day, I thought it as safe as my own:

p
I've not lost it, I've not lost it, But what can I say?

p
I've not lost it, not lost, I've not lost it, But what can I say? I've not

p
I've not lost it, not lost it, I've not lost it, I've not lost it, But what can I say? I've not

I've not

p
I've not lost it, I've not lost it, not lost it, But what can I say?

cres. *p*
what can I say? Not your heart from mine can be known.

cres. *p*
lost it, but what, but what can I say? Not your heart from mine can be known.

cres. *p*
lost it, but what can I say? Not your heart from mine can be known.

cres. *p*
lost it, but what can I say Not your heart from mine can be known.

cres. *p*
what can I say? Not your heart from mine can be known.

GLEE.—'Ye spotted snakes.'

R. I. STEVENS.

Allegro. mf

TENORE. *p*
Ye spotted snakes, with double tongue, Thorny hedge-hogs be not seen: Newts and blind worms, Newts and

ALTO. *mf* *p*
Ye spotted snakes, with double tongue, Thorny hedge-hogs be not seen, Newts an

SOPRANO. *mf*
Ye spotted snakes, with double tongue, Thorny hedge-hogs be not seen:

BASSO. *mf* *p*
Ye spotted snakes, with double tongue, Thorny hedge-hogs be not seen: Newts and blind worms, Newts and

blind worms, Newts and blind worms do no wrong, Come not near our fairy queen, Come not near our fai - ry queen, *p. espress*

blind worms, Newts and blind worms do no wrong, Come not near our fairy queen, Come not near our fai - ry queen, Phi-lo

p
Newts and blind worms do no wrong, Come not near our fairy queen, Come not near our fai - ry queen,

blind worms, Newts and blind worms do no wrong, Come not near our fairy queen, Come not near our fai - ry queen,

p Sing in your sweet lul-la-by, Sing, Sing in your sweet lul-la, lul-la-
p mel with melo-dy, Sing in your sweet lul-la-by, Sing, Sing in your sweet, your sweet lulla-
cres. Sing in your sweet lul-la-by, Sing in your sweet lul-la-
p Sing in your sweet lul-la-by, Sing in your sweet lul-la-

p by, lul-la-by, lul-la, lul-la, lul-la-by, Never harm, nor spell, nor charm, Come our lovely lady nigh; So good
p by, lul-la, lul-la, lul-la-by, lul-la-by, Never harm, nor spell, nor charm, Come our lovely lady nigh; So good
pp by, lul-la, lul-la, lul-la-by, lul-la, lul-la, lul-la-by, Never harm, nor spell, nor charm, Come our lovely lady nigh; So good
p by, lul-la-by, lul-la-by, Never harm, nor spell, nor charm, Come our lovely lady nigh; So good

night, So good night, So good night, with lul-la, lul-la, - by, lul-la - by, lul-la, lul-la, lul-la, lul-la - by.

night, So good night, So good night, with lul - la - by, lul - la, lul - la, lul - la - by, lul - la - by.

night, So good night, So good night, with lul-la, lul-la - by, lul-la, lul-la, lul - la - by, lul-la, lul-la, lul-la - by.

night, So good night, So good night, with lul - la - by, lul - la - by, lul - la - by.

Weaving spiders, come not here, Weaving spiders, come not here. Hence! Hence! ye long-legg'd spinners, ye long-legg'd spinners,

Weaving spiders, come not here, Weaving spiders, come not here. Hence! Hence! ye long-legg'd spinners, Hence! ye long-legg'd spinners,

Weaving spiders, come not here. Hence! Hence! ye long-legg'd spinners, ye long-legg'd spinners,

Weaving spiders, come not here. Hence! Hence! ye long-legg'd spinners, ye long-legg'd spinners

p hence! Beetles black, approach not near; Worm and snail, do no offence, Worm and snail, do no of -
cres.
p hence! Beetles black, approach not near; Worm and snail, do no offence, Worm and snail, . . . do no of -
cres.
p hence! Beetles black, approach not near; Worm and snail, do no offence, Worm and snail, do no of -
cres.
p hence! Beetles black, approach not near; Worm and snail, do no offence, Worm and snail, do no of -
cres.

p - - - fence, Sing in your sweet lul - la - by, Sing, . . . sing in your sweet lul - la -
cres.
p - - - fence, Sing in your sweet lul - la - by, in your sweet
cres.
p. espress. - - - fence, Phi-lo - mel with mel-o - dy, Sing in your sweet lul - la - by, Sing in
p>
 - - - fence, Sing in your sweet lul - la - by, Sing in

by, sweet lul-la - by, lul-la - by, lul-la - by, Never harm nor spell nor charm, Come our lovely lady

lul - la, lul - la - by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by, Never harm nor spell nor charm, Come our lovely lady

your sweet lul-la - by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by, Never harm nor spell nor charm, Come our lovely lady

your sweet lul-la - by, lul-la - by, lul-la - by, Never harm nor spell nor charm, Come our lovely lady

nigh ; So good night, So good night, So good night, with lul-la, lul-la - by, lul-la - by, lul-la - by.

nigh ; So good night, So good night, So good night, with lul - la - by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by.

nigh ; So good night, So good night, So good night, with lul-la, lul-la-by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by.

nigh ; So good night, So good night, So good night, with lul - la - by, lul-la - by, lul-la - by.

GLEE.—'Winds gently whisper.'

J. WHITAKER.

67

SOPRANO.
1 mo.*Largo e Piano.*

Winds gently whisper while she sleeps, while she sleeps, And fan her with your cooling, cooling wings;

SOPRANO
2d mo.

Winds gently whisper while she sleeps, while she sleeps, And fan . . her with your cool - ing wings;

BASSO.

Winds gently whisper while she sleeps, while she sleeps, And fan . her with your cooling, cooling wings; While

While she, her crystal treasure keeps From pure, from pure and yet unrivall'd springs, and yet unrivall'd springs.

While she, the crystal treasure keeps From pure and yet unrivall'd springs, and yet unrivall'd springs.

she, the crystal treasure keeps From pure, from pure, and yet unrivall'd springs. Glide over,

Glide over, beauties' flow'r, her face, To kiss her lip, To kiss her lip and cheek be bold; But with a calm and stealing

Glide over, Glide over, beauties' flow'r, her face, To kiss her lip, To kiss her lip and cheek be bold; But with a calm and stealing

Glide over, beauties' flow'r. her face. To kiss her lip and cheek be bold; But with calm and stealing

pace, . . . and stealing pace, a calm, a calm and stealing pace, Neither too rude, neither too rude nor yet too
 pace, and stealing pace, and stealing pace, a calm, a calm and stealing pace, Neither too rude, neither too rude, too rude nor yet too
 pace, a calm and stealing pace, a calm and stealing pace, Neither too rude, neither too rude, too rude nor yet too

Cheerful.

cold. cold, nor yet too cold. Play, play in the ringlets, the ringlets of her hair, With such a gale, a gale as wings soft
 cold. cold, nor yet too cold. Play, play in the ringlets, the ringlets of her hair, With such a gale, a gale as wings soft
 cold. cold, nor yet too cold. Play, play in the ringlets, the ringlets of her hair, With such a gale, a gale as wings soft

love, And with so sweet, so sweet, so rich an air, an air . . As breathes from the Arabian grove; A breath as
 love, And with so sweet, so sweet, so rich an air, an air As breathes from the Arabian grove; A breath
 love, And with so sweet, so rich, so sweet, so rich an air, an air As breathes from the Arabian grove; A breath

Glee — Land of our Fathers.

hush'd, as hush'd as lover's sigh, lover's sigh, lover's sigh, Or that unfolds the morning's door, Or that unfolds the morning's door.

as hush'd, as hush'd as lover's sigh, lover's sigh, lover's sigh, Or that unfolds the morning's door, Or that unfolds the morning's door.

as hush'd, as hush'd as lover's sigh, lover's sigh, lover's sigh, Or that unfolds the morning's door, Or that unfolds the morning's door.

Sweet, sweet as the winds, the winds that gently fly, To sweep the Spring's, the Spring's enamell'd floor. Sweet, O

Sweet as the winds, the winds that gently fly, To sweep the Spring's, the Spring's enamell'd floor. As the winds that gently fly,

Sweet as the winds, the winds that gently fly, To sweep the Spring's enamell'd floor. As the winds that gently fly,

sweet, as the winds that gently fly To sweep the Spring's enamell'd floor, As the winds that gently fly, To sweep the Spring's enamell'd floor.

as the winds that gently fly, as the winds that gently fly, To sweep the Spring's enamell'd floor, As the winds that gently fly, To sweep the Spring's enamell'd floor.

as the winds that gently fly, as the winds that gently fly, To sweep the Spring's enamell'd floor, As the winds that gently fly, To sweep the Spring's enamell'd floor.

GLEE.—'Land of our Fathers.'*

WEBBE.

Allegro.

SOPRANO. Land of our Fathers! where-so-e'er we roam, Land of our birth! to us thou still art home;

ALTO.

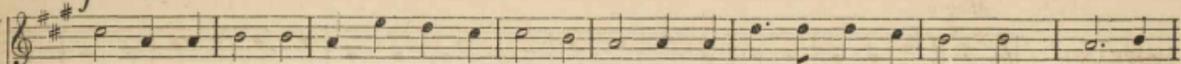
TENORE. 2. Though other climes may brighter hopes ful - fil, . . . Land of our birth! we ev - er love thee still!

BASSO.

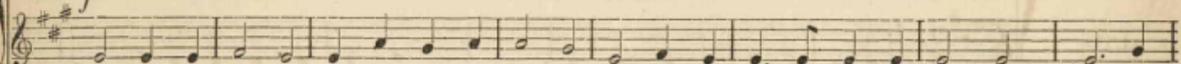
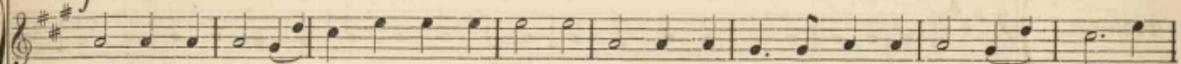
Peace and pros-per - i - ty on thy sons at - tend, . . . Down to pos - ter - i - ty their in - flu - ence descend.

Heav'n shield our hap - py home, from each hos - tile band, Freedom and plen - ty ev - er crown our na - tive land.

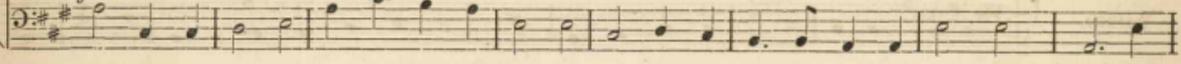
* Transposed, and words altered

Tutti. f

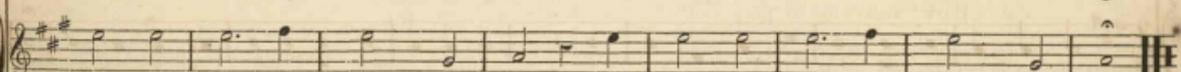
All then in - vi - ting, hearts and voi - ces join - ing, Sing we in har - mo - ny our na - tive land, Our

Tutti. f*Tutti. f*

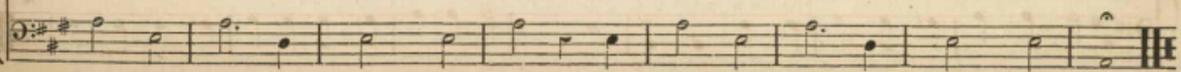
All then in - vi - ting, hearts and voi - ces join - ing, Sing we in har - mo - ny our na - tive land, Our

Tutti. f

na - tive land, Our na - - tive land, Our na - tive land, Our na - - tive land.



na - tive land, Our na - - tive land, Our na - tive land, Our na - - tive land.



ROUND.—‘Chairs to mend!’

1
Chairs to mend, old chairs to mend, rush or cane bot-tom, Old chairs to mend, Old chairs to mend, New

2
Mack-er - el, New mack-er - el, New mack - er - el, New mack - er - el,

3
Old rags, any old rags, take money for your old rags, any hare skins or rabbit skins.

GLEE.—‘Hark! above us on the mountain.’

C. KREUTZER.

Andante.

TENORE. *p* Hark! above us on the mountain, Mournful tolls the fun'ral bell; While a shepherd's boy so gaily, *f* Sing's be-

ALTO. *p* Hark! above us on the mountain, Mournful tolls the fun'ral bell, *f* Sing's be-

SOPRANO. *mf* Hark! above us on the mountain, Mournful tolls the fun'ral bell; While a shepherd's boy so gaily, *p* Sing's be-

BASSO. *mf* Hark! above us on the mountain. Mournful tolls the fun'ral bell, *p* While a shepherd's boy so gaily,

low us in the dell, While a shepherd's boy so gai-ly, Sings be-low us in the dell. Now the train the steep as-

low us in the dell, Sings be-low us in the dell. Now the train the steep as-

low us in the dell, While a shepherd's boy so gai-ly, Sings be-low us in the dell. Now the train the steep as-

Sings below us in the dell, While a shepherd's boy so gaily, Sings below us in the dell. Now the train the steep as-

- cend-ing, Chant the chorus loud and clear, Hush'd the shepherd's song of gladness, As the sound comes o'er his ear. To their

- cend-ing, Chant the chorus loud and clear, Hush'd the shepherd's song of gladness, As the sound comes o'er his ear. To their

- cend-ing, Chant the chorus loud and clear, Hush'd the shepherd's song of gladness, As the sound comes o'er his ear. To their

- cend-ing, Chant the chorus loud and clear, Hush'd the shepherd's song of gladness, As the sound comes o'er his ear. To their

long and si - lent home, All in turn consign'd must be, Youthful shepherd! Youthful shepherd! Soon that bell shall toll for thee, soon that

long and si - lent home, All in turn consign'd must be, Youthful shepherd! Youthful shepherd! Soon that bell shall toll for thee, soon that

long and si - lent home, All in turn consign'd must be, Youthful shepherd! Youthful shepherd! Soon that bell shall toll for thee, soon that

long and si - lent home, All in turn consign'd must be. Youthful shepherd! Youthful shepherd! Soon that bell shall toll for thee, soon that

bell shall toll for thee, soon that bell shall toll for thee, Youthful shepherd! Youthful shepherd! soon that bell shall toll for thee, for thee, for thee.

bell shall toll for thee, soon that bell shall toll for thee, Youthful shepherd! Youthful shepherd! soon that bell shall toll for thee, for thee, for thee.

bell shall toll for thee, soon that bell shall toll for thee, Youthful shepherd! Youthful shepherd! soon that bell shall toll for thee, for thee, for thee.

bell shall toll for thee, soon that bell shall toll for thee, Youthful shepherd! Youthful shepherd! soon that bell shall toll for thee, toll for thee, toll for thee.

Allegro Moderato. GLEE.—‘Arise my fair one, come away!’ R. SPOFFORTH. 75

SOPRANO 1^{mo}. *p*
A - rise my fair one, come a - way! A - rise my fair one, come a - way! A -

SOPRANO 2^d mo. *p*
A - rise my fair one, come a - way! A - rise my fair-one, come a - way!

ALTO. *p*
A - rise my fair one, come a - way! A - rise my fair one, come a - way!

TENORE. *p*
A - rise my fair one, come a - way! A - rise my fair one, come a -

BASSO. *p*
A - rise my fair one, come a - way! A - rise my fair one, come a -

cres.
- rise, A - rise, . . . A - rise, . . . A - rise, . . . Arise, Arise, A - rise my fair one, come, come,

cres.
my fair one, come a - way! my fair one, come a - way! A - rise my fair one, come, come,

cres.
my fair one, come a - way! my fair one, come a - way! A - rise my fair one, come, come,

cres.
- way! Arise my fair one, come a - way! A - rise my fair one, come a - way! A - rise my fair one, come, come,

cres.
- way! Arise my fair one, come a - way! Arise my fair one, come a - way! A - rise, Arise, my fair one, come a -

1 2
come away! come away! See how the morn with ro - - - - sy smiles

1 2
come away! come away! See how the morn with rosy, ro - - - - sy smiles

1 2
come away! come away! See how the morn with ro - - - sy smiles, with ro-sy smiles

1 2
come away! come away! See how the morn with ro - - - sy smiles, with ro - sy smiles, with

1 2
- - way! way! See how the morn, with ro-sy ro - - - sy smiles, with rosy

O - pens the glo - - - - rious scene of day, And glad - - - -

O - pens the glo - - - - rious scene of day, And gladdens,

with ro - sy, ro - sy smiles, O-pens the glo - - rious scene of day, And gladdens,

ro - - sy, ro - sy smiles, with ro - sy smiles, O-pens the glo - - rious scene of day, And gladdens,

ro - - - - - - - - sy smiles, O - pens the glorious, glo - - rious scene of day, . And gladdens,

f isles, *A - rise, A - rise,* *p* *A - rise, A - rise my fair one,*
f isles, *A - rise, A - rise,* *p* *A - rise, . . . my fair one, come a - way, . . .* *A - rise . . . my*
f isles, *A - rise, A - rise,* *p* *A - rise, . . . my fair one, come a - way, . . .* *A - rise . . . my*
f isles, *A - rise, A - rise,* *p* *A - rise . . . my fair one, come a - way, . . .*
f isles, *A - rise, A - rise,* *p* *A - rise . . . my fair one, come a - way, . . .*
 isles, *A - rise, A - rise,* *A - rise . . . my fair one, come a - way, . . .*
 come, come a - way, *A - rise, A - rise, A - rise, . . .* *crez.* *A - rise, A - rise, A - rise, . . . A -*
 fair one, come a - way, . . . *my fair one, come a - way, Arise, A -*
 fair one, come a - way, . . . *my fair one, come a - way, Arise, A -*
A - rise . . . my fair one, come a - way, . . . Arise my fair one, come a - way, Arise, A -
A - rise . . . my fair one, come a - way, . . . Arise my fair one, come a - way, Arise, A -

- rise, come a - way, come . . a - way, come a - way.

- rise, A - rise my fair one, come a - way, come a - way, come, come a - way, come a - way, come a - way.

- rise, A - rise my fair one, come a - way, come a - way, come, come a - way, come a - way, come a - way.

- rise, A - rise my fair one, come a - way, come a - way, come, come a - way, come a - way, come a - way.

GLEE. — 'Health to my dear.'

R. SPOFFORTH.

Allegro.

TENORE. *p* *f*
Health to my dear, and long unbroken years, and long unbroken years, By storms unruf - fled, by storms un -

ALTO. *p* *f*
Health to my dear, and long unbroken years, and long unbroken years, By storms unruffled, and unstained by

SOPRANO. *f* *p* *f*
Health to my dear, and long unbroken years, and long unbroken years, By storms unruffled, and unstained by

BASSO. *f*
Health to my dear, and long unbroken years, and long unbroken years. Health to my

- ruffled, and unstained by tears! and unstained by tears! Wing'd by new joys, may every minute fly, Health, Health on her
dim. *f* *p* *f*
 tears! By storms unruffled, and unstained by tears! Wing'd by new joys, may every minute fly, Health, Health on her
dim. *f* *p* *f*
 tears! By storms unruffled, and unstained by tears! Wing'd by new joys, may every min - ute fly, Health, Health on her
f *p* *f*
 dear. . . . and long un - bro - - ken years! Wing'd by new joys, may every minute fly, Health, Health on her
f *p* *f*

cheek, and sunshine in her eye, eye, O'er . . . that dear breast, where love and pi - ty spring, May peace e - ter - - - nal
1 *2* *p*
 cheek, and sunshine in her eye, eye, O'er that dear breast, where love and pity spring, May peace e - ter - - - nal spread her downy
1 *2* *p*
 cheek, and sunshine in her eye, eye, O'er that dear breast, where love and pity spring, May peace e - ter - - - nal spread her downy
1 *2* *p*
 cheek, and sunshine in her eye, eye, O'er that dear breast, where

cres. *f* *p* *pp*

spread her downy wing O'er that dear breast, where love and pi-ty spring, May peace e-ter-nal spread her downy wing;

cres. *f* *p* *pp*

wing; O'er that dear breast, where love and pi-ty spring, May peace e-ter-nal spread her downy wing,

cres. *f* *p* *pp*

wing; O'er that dear breast, where love and pi-ty spring, May peace e-ter-nal spread her downy wing,

p *pp*

love and pi-ty spring,

f *dolce.* *cres.* *dim.*

wing, her downy wing; Sweet beaming hope her path il-lu-mine still, And fair i-de-as all her fancy fill.

cres. *f* *dolce.* *cres.* *dim.*

May peace e-ter-nal spread her downy wing; Sweet beaming hope her path il-lu-mine still, And fair i-de-as all her fancy fill.

cres. *f* *dolce.* *cres.* *dim.*

May peace e-ter-nal spread her downy wing; Sweet beaming hope her path il-lu-mine still, And fair i-de-as all her fancy fill.

cres. *f* *dolce.* *cres.* *dim.*

May peace e-ter-nal spread her downy wing; Sweet beaming hope her path il-lu-mine still, And fair i-de-as all her fancy fill.

GLEE.—'Awake! Æolian Lyre.'

DANBY.

Andante.

TENORE. A-wake, a - wake, Æe - o - lian lyre, a-wake, Æ - o - lian lyre, a-wake, And give to rapture,
Andante.

ALTO. A - wake, . . . awake, Æ - o - lian lyre, a-wake, Æ - o - lian lyre, a-wake,

SOPRANO. A-wake, a - wake, . . . Æ - o - lian lyre, a-wake, Æ - o - lian lyre, a-wake,

BASSO. A - wake, . . . Æ - o - lian lyre, . . . a-wake, a-wake. And give to rapture,

give to rap-ture all thy trembling strings: From He - li-con's har - mo - nious springs, har-

And give to rapture all thy trembling strings: From Helicon's har - mo - nious springs, har-mo-nious springs, har-

And give to rapture all thy trembling strings: From He - li - con's har - mo - nious strings,

give to rap-ture all thy trembling strings: From He - li-con's har-mo-nious springs harmonious, har-

mo-nious springs, A thousand rills their mazy progress take, A thousand rills their mazy progress take; The laughing flow'rs that round them blow

monious springs, A thousand rills their mazy progress take, A thousand rills their mazy progress take; The laughing flow'rs that round them blow

. A thousand rills, A thousand rills their mazy progress take, Drink

monious springs, A thousand rills their mazy progress take, A thousand rills their mazy progress take; Drink

Largo sostenuto. *p* *f* *Spiritoso.*

Now the rich stream of mu-sic winds a-long, Deep, ma-jes-tic, smooth, and strong; Through verdant

Now the rich stream of mu-sic winds a-long, Deep, ma-jes-tic, smooth, and strong;

late and fragrance as they flow. Now the rich stream of mu-sic winds a-long, Deep, ma-jes-tic, smooth, and strong;

late and fragrance as they flow. Now the rich stream of mu-sic winds a-long, Deep, ma-jes-tic, smooth, and strong; Through verdant

vales, Now rolling down the steep amain, headlong, impetuous, see it pour, see it pour, see it pour; The
 And Ceres' golden reign. Now . . . now headlong, impetuous, see it pour, see it pour, see it pour; The
 And Ce-res' golden reign. Now, . . . now headlong, impetuous, see it pour, The
 vales, Now rolling down the steep a-main, see it pour, see it pour, see it pour; The

ff *p*
ff *p*
ff *p*
ff *p*

rocks and nodding groves re - bellow to the roar. rebellow to the roar, to the roar, to the roar.
 rocks and nodding groves re - bellow to the roar. rebellow to the roar, to the roar, to the roar.
 rocks and nodding groves re - bellow to the roar. rebellow to the roar, to the roar, to the roar.
 rocks and nodding groves re - bellow to the roar. rebellow to the roar, to the roar, to the roar

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