

NOVELLO'S STANDARD GLEE BOOK

BEING A COLLECTION OF THE MOST FAVOURITE GLEES

BY ENGLISH COMPOSERS;

WITH AN ACCOMPANIMENT (AD LIB.) FOR THE PIANOFORTE,

REVISED BY

J. BARNBY.

This Collection of Standard Glees is published in One Volume, handsomely bound in cloth, with gilt edges, price 4s. 6d.; paper cover, 2s. 6d. Also in Five Parts, price 6d. each. And in Thirty Numbers, each containing Two Glees, price One Penny each.

PART I.—*Price Sixpence.*

- | | |
|---|---|
| 1. { Five times by the taper's light. S.A.T.B. ... S. STORACE. | 7. { In summer's cool shade. S.A.T.B. ... Dr. ARNOLD. |
| 2. { Hark! the lark at heaven's gate sings. S.A.T.B. Dr. COOKE. | 8. { Lightly tread, 'tis hallowed ground. S.S.B. J. SCOTLAND. |
| 3. { See our oars. S.A.T.B. ... Sir J. STEVENSON. | 9. { Hail, smiling morn. S.A.T.B. ... R. SPOFFORTH. |
| 4. { Ye Spotted Snakes. S.A.T.B. ... R. J. S. STEVENS. | 10. { Sigh no more, ladies. S.S.A.T.B. ... R. J. S. STEVENS. |
| 5. { Thy voice, O Harmony. S.A.T.B. ... S. WEBBE. | 11. { When winds breathe soft. S.A.T.T.B. ... S. WEBBE. |
| 6. { Forgive, blest shade. S.A.T.B. ... Dr. CALLCOTT. | 12. { Breathe soft, ye winds. A.T.B. ... W. PAXTON. |

PART II.—*Price Sixpence.*

- | | |
|---|---|
| 13. { Blow, blow, thou winter wind. S.A.T.B. R. J. S. STEVENS. | 19. { Swiftly from the mountain's brow. S.A.T.B. ... S. WEBBE. |
| 14. { Come, see what pleasure. S.A.T.T.B. ... J. ELLIOT. | 20. { Awake, Æolian lyre. S.A.T.B. ... J. DANBY. |
| 15. { Since first I saw your face. S.A.T.B. ... T. FORD. | 21. { As it fell upon a day. S.A.T.B. ... Lord MORNINGTON. |
| 16. { As now the shades of eve. S.S.A.B. ... Dr. COOKE. | 22. { Lordly Gallants. S.S.B. ... Dr. CALLCOTT. |
| 17. { From Oberon in fairy land. S.A.T.B. ... R. J. S. STEVENS. | 23. { In the lonely vale of streams. S.A.T.B. ... Dr. CALLCOTT. |
| 18. { O bird of eve. S.A.T.T.B. ... Lord MORNINGTON. | 24. { You Gentlemen of England. A.T.B. ... Dr. CALLCOTT. |

PART III.—*Price Sixpence.*

- | | |
|--|---|
| 25. { When shall we three meet again. S.S.B. ... M. P. KING. | 31. { Ye shepherds tell me (The Wreath). S.S.B. J. MAZZINGHI. |
| 26. { When shall we three meet again. S.S.B. W. HORSLEY. | 32. { The Mayfly. S.S.E. ... Dr. CALLCOTT. |
| 27. { Life's a bumper. A.T.B. ... WAINWRIGHT. | 33. { The Red Cross Knight. S.S.B. ... Dr. CALLCOTT. |
| 28. { O happy fair (The Loadstars). S.S.B. ... W. SHIELD. | 34. { How merrily we live. T.T.B. ... M. ESTE. |
| 29. { Hark! the curfew's solemn sound. S.S.B. T. ATTWOOD. | 35. { The Friar of Orders Grey. ... Dr. CALLCOTT. |
| 30. { Here's a health unto His Majesty. S.T.B. JOHN SAVILLE. | 36. { To all you ladies now on land. T.T.B. ... Dr. CALLCOTT. |

PART IV.—*Price Sixpence.*

- | | |
|---|---|
| 37. { How sweet, how fresh. A.T.T.B. ... S. PAXTON. | 43. { Are the white hours for ever fled. A.T.T.B. Dr. CALLCOTT. |
| 38. { My dear mistress had a heart. A.T.T.B. R. SPOFFORTH. | 44. { Come, live with me. A.T.T.B. ... S. WEBBE. |
| 39. { With sighs, sweet rose. A.T.T.B. ... Dr. CALLCOTT. | 45. { Come, bounteous May. A.A.T.B.B. ... R. SPOFFORTH. |
| 40. { Discord, dire sister. A.T.T.B. ... S. WEBBE. | 46. { By Celia's Arbour. A.T.T.B. ... W. HORSLEY. |
| 41. { Go, idle boy. A.T.T.B. ... Dr. CALLCOTT. | 47. { The cloud-capt towers. A.A.T.T.B.B. ... R. J. S. STEVENS. |
| 42. { Crabbed age and youth. A.T.T.B. ... R. J. S. STEVENS. | 48. { Marked you her eye. A.A.T.T.B. ... R. SPOFFORTH. |

PART V.—*Price Sixpence.*

- | | |
|--|---|
| 49. { Queen of the Valley. A.T.T.B.B. ... Dr. CALLCOTT. | 55. { How sleep the brave. S.A.T.B. ... Dr. COORE. |
| 50. { Fair Flora decks. A.T.B. ... J. DANBY. | 56. { Here in cool grot. S.A.T.B. ... Lord MORNINGTON. |
| 51. { Who comes so dark. A.T.B. ... Dr. CALLCOTT. | 57. { Glorious Apollo. A.T.B. ... S. WEBBE. |
| 52. { Peace to the souls of the heroes. A.T.B. Dr. CALLCOTT. | 58. { Desolate is the dwelling of Morna. S.S.B. Dr. CALLCOTT. |
| 53. { Mark the merry elves (The Fairies). S.S.B. Dr. CALLCOTT. | 59. { When Sappho tuned. S.A.B. ... J. DANBY. |
| 54. { The Bells of St. Michael's Tower. S.A.B. W. KNYVETT. | 60. { The Erl King. S.S.B. ... Dr. CALLCOTT. |

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NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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FIVE TIMES BY THE TAPER'S LIGHT.

Composed by STEPHEN STORACE.

ANDANTE.
♩ = 69.



Solo.—Bass.

Five times by the ta - per's light The



1st TREBLE.

2nd TREBLE.

TENOR (8ve. lower.)

hour glass I have turn'd to - night

Five times by the



FIVE TIMES BY THE TAPER'S LIGHT.

ta - per's light The hour - glass we have turn'd to - night! Where's father?

ta - per's light The hour - glass we have turn'd to - night!

ta - per's light The hour - glass we have turn'd to - night!

ta - per's light The hour - glass we have turn'd to - night! He's gone out to

Home!

Home!

Home!

roam; If he have luck, He'll bring a buck Up - on his lus - ty shoul - ders home.

Home! he comes not home. Hark! Hark! from he

Home! he comes not home. Hark! Hark! from the

Home! he comes not home. Hark! Hark! from the

Hark! Hark!

FIVE TIMES BY THE TAPER'S LIGHT.

wood-land vale be - low, from the wood-land vale be - low, The dis - tant clock sounds

wood-land vale be - low, from the wood-land vale be - low, The dis - tant clock sounds

wood-land vale be - low, from the wood-land vale be - low, The

from the wood-land vale be - low, The

dull, sounds dull, sounds dull and slow. Bome!

dull, sounds dull, sounds dull and slow. Bome!

dis - tant clock sounds dull, sounds dull and slow. Bome!

dis - tant clock sounds dull, sounds dull and slow. Bome!

Bome! Bome! Bome!

Bome! Bome! Bome!

Bome! Bome! Bome!

Bome! Bome! Bome!

Bome! Bome! Bome!

morendo.

ppp

HARK, THE LARK.

GLEE by DR COOKE.

TREBLE.

ALTO

TENOR,
soprano lower.)

BASS.

ACCOMP.

♩. = 84.

Hark! hark! the lark at heav'n's gate sings; Hark! hark! the lark at heav'n's gate

sings, And Phœ-bus 'gins a - rise, His steeds to wa-ter at those springs On chalic'd flow'rs that

1st time. || 2nd time.

lies; lies; And wink-ing ma-ry-buds be-gin To ope their gold - en eyes, And wink-ing mary-buds be -

lies; lies; And wink-ing ma-ry-buds be-gin To ope, . . be-gin to

lies; lies; And wink-ing ma-ry-buds be-gin . . To ope, . . be-gin to

1st time. || 2nd time.

HARK! THE LARK.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: "gin To ope their gold - en eyes: With ev'ry thing that pretty is, My la - dy sweet, a - rise, my la - dy sweet, a - rise, my la - dy sweet, a - rise, a - ope . . . their gold-en eyes: that pretty is, My la - dy sweet, a - rise, a ope . . . their gold - en eyes: My la - dy sweet a - rise, a -

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "rise, my la - dy sweet, a - rise; With ev - 'ry thing that pret - ty is, my la - dy sweet, a - rise, a - rise, a - rise; With ev - 'ry thing that pret - ty is, my la - dy sweet, a - rise, a - rise, my la - dy sweet, a - rise; With ev - 'ry thing that pret - ty is, my la - dy sweet, a - rise, a - rise, a - rise; With ev - 'ry thing that pret - ty is, my la - dy sweet, a - rise, a -

Third system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "rise, a - rise, my la - dy sweet, a - rise, and winking - rise, a - rise. . . . rise, a - rise, my la - dy sweet, a - rise, - rise, a - rise. . . . rise, a - rise, my la - dy sweet, a - rise, and wink - ing - rise, a - rise. . . . rise, a - rise, my la - dy sweet, a - rise, and wink - ing - rise, a - rise. . . .". The system includes first and second endings, marked "1st time." and "2nd time.".

SEE OUR OARS WITH FEATHER'D SPRAY.

Composed by SIR JOHN STEVENSON, Mus. Doc.

Andante scherzando.

TREBLE.
ALTO.
TENOR,
(8ve. lower.)
BASS
ACCOMP.

See our Oars with feather'd spray, Sparkle in the beam of day; In our lit-tle Bark we glide Swiftly o'er the
See our Oars with feather'd spray, Sparkle in the beam of day; In our lit-tle Bark we glide Swiftly o'er the
See our Oars with feather'd spray, Sparkle in the beam of day; In our lit-tle Bark we glide Swiftly o'er the
See our Oars with feather'd spray, Sparkle in the beam of day; In our lit-tle Bark we glide Swiftly o'er the

Andante scherzando.
♩ = 56.

1st time.

si - lent tide, In our lit - tle Bark we glide Swift-ly o'er the si - lent tide, Swiftly o'er the si - lent tide,
si - lent tide, In our lit - tle Bark we glide Swift-ly o'er the si - lent tide, Swiftly o'er the si - lent tide,
si - lent tide, In our lit-tle Bark we glide Swift-ly o'er the si - lent tide, Swiftly o'er the si - lent tide,
si - lent tide, In our lit-tle Bark we glide Swift-ly o'er the si - lent tide, Swiftly o'er the si - lent tide,
si - lent tide, In our lit-tle Bark we glide Swift-ly o'er the si - lent tide, Swiftly o'er the si - lent tide,

2nd time.

si - lent tide. From yonder lone and rocky shore, The Warrior Hermit
si - lent tide. From yonder lone and rocky shore, The Warrior Hermit
si - lent tide. From yonder lone and rocky shore, The Warrior Hermit
si - lent tide. From yonder lone and rocky shore, The Warrior Hermit

2nd time.

SEE OUR OARS WITH FEATHER'D SPRAY

to restore, the War-rior Her-mit to re - store, And sweet the morning breezes blow, While

to restore, the War-rior Her-mit to re - store, And sweet the morning breezes blow, While

to restore, the War-rior Her-mit to re - store, And sweet the morning breezes blow, While

to restore, the War-rior Her-mit to re - store, And sweet the morning breezes blow, While

Horns.

thus in measur'd time we row, we row, we row, in measur'd time we row, we row, we row, in

thus in measur'd time we row, we row, we row, in measur'd time we row, we row, we row, in

thus in measur'd time we row, we row, we row, in measur'd time we row, we row, we row, in

thus in measur'd time we row, we row, we row, in measur'd time we row, we row, we row, in

measur'd time we row, we row, we row, we row.

measur'd time we row, we row, we row, we row.

measur'd time we row, we row, we row, we row.

measur'd time we row, we row, we row, we row.

measur'd time we row, we row, we row, we row.

YE SPOTTED SNAKES.

Composed by B. J. STEVENS

Andantino con moto. ♩ = 84.

TREBLE. *mf*

ALTO. *mf*

TENOR, (sopr. lower.) *mf*

BASS. *mf*

ACCOMP. (*ad lib.*) *mf*

Ye spot-ted snakes with dou - ble tongue, Thor - ny hedge-hogs be not seen;

Ye spot-ted snakes with dou - ble tongue, Thor-ny hedge - hogs be not seen;

Ye spot-ted snakes with dou - ble tongue, Thor-ny hedge-hogs be not seen; Newts and

Ye spot-ted snakes with dou - ble tongue, Thor - ny hedge-hogs be not seen; Newts and

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

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

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

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

near our fai - ry queen. *dol.* Sing in

near our fai - ry queen. Phi - lo - mel with me - lo - dy, *dol.* Sing in your sweet . . .

near our fai - ry queen. *dol.* Sing in your sweet . . . lul - la - by, sing,

near our fai - ry queen. *dol.* Sing . . in your sweet

THE SPOTTED SNAKES

your sweet lul - la - by, sing in your sweet lul - la - by, lul - la, lul - la, lul - la - by, lul - la, lul - la, lul - la -
lul - la - by, sing, sing in your, in your sweet lul - la - by, lul - la, lul - la, lul - la - by, lul - la -
sing in your sweet . . . lul - la, lul - la - by, lul - la - by, lul - la, lul - la, lul - la -
lul - la - by, sing in your sweet lul - la - by, lul - la - by, lul - la -

- by. Ne - ver harm, nor spell, nor charm, Come our love - ly la - dy nigh; So good
- by. Ne - ver harm, nor spell, nor charm, Come our love - ly la - dy nigh; So good
- by. Ne - ver harm, nor spell, nor charm, Come our love - ly la - dy nigh; So good
- by. Ne - ver harm, nor spell, nor charm, Come our love - ly la - dy 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.
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 - 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.

YE SPOTTED SNAKES.

mf Weaving spi-ders come not here, Hence, hence, ye long-legg'd spinners, ye

mf Weaving spi-ders come not here, Weaving spi-ders come not here, Hence, hence, ye long-legg'd spinners, hence, ye

mf Weaving spi-ders come not here, Weav-ing spi-ders come not here, Hence, hence, ye long-legg'd spinners, ye

mf Weav-ing spi-ders come not here, Hence, hence, ye long-legg'd spinners, ye

long-legg'd spinners, hence! Bee-tles black, approach not near; Worm and snail do no of-fence, Worm and

long-legg'd spinners, hence! Bee-tles black, approach not near; Worm and snail do no of-fence, Worm and

long-legg'd spinners, hence! Bee-tles black, approach not near; Worm and snail do no of-fence, Worm and

long-legg'd spinners, hence! Bee-tles black, approach not near; Worm and snail do no of-fence, Worm and

cres. *tr* *dolce.* *dol.* snail . . do no of-fence. Phil-o-mel with me-lo-dy, Sing in

cres. *p* *dol.* snail . . do no of-fence. Sing in your sweet . .

cres. *p* *dol.* snail . . do no of-fence. Sing in your sweet lul-la-by, sing,

cres. *p* *dol.* snail . . do no of-fence. Sing . . in your sweet

cres. *p* *pp*

YE SPOTTED SNAKES.

your sweet lul - la - by, sing in your sweet lul - la - by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la -

cres. lul - la - by, in your sweet . . . lul - la, lul - la - by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la -

cres. sing in your sweet lul - la - by, sweet lul - la - by, lul-la - by, lul - la -

cres. lul - la - by, sing in your sweet lul - la - by, lul-la - by, lul-la -

mf *p* *pp*

- by. Ne - ver harm, nor spell, nor charm, Come our love - ly la - dy nigh; So good night, so good

- by. Ne - ver harm, nor spell, nor charm, Come our love - ly la - dy nigh; So good night, so good

- by. Ne - ver harm, nor spell, nor charm, Come our love - ly la - dy nigh; So good night, so good

- by. Ne - ver harm, nor spell, nor charm, Come our love - ly la - dy nigh; So good night, so good

mf *p* *dim.*

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, with lul - la - - by, lul-la, lul-la, lul-la - by, lul-la, lul-la, lul-la - by.

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

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

pp *dim.*

THY VOICE, O HARMONY.

Words by CONGRAVE.

Composed by SAMUEL WEBBE.

Maestoso.

TREBLE. Thy voice, O Har - mo-ny, with aw - ful sound, Could pe - ne-trate th' a - byss, th' a -

ALTO Thy voice, O Har - mo-ny, with aw - ful sound, Could pe - ne-trate th' a - byss, th' a -

TENOR, e. lower.) Thy voice, O Har - mo-ny, with aw - ful sound, Could pe - ne-trate th' a - byss, th' a -

BASS Thy voice, O Har - mo-ny, with aw - ful sound, th' a -

Accomp. *Maestoso.*

♩ = 60.

byss pro - found, Ex - plore the realms of an - cient night, And search the liv-ing source of un-born

byss pro - found, Ex - plore the realms of an - cient night, And search the living source, the living source of un-born

byss pro - found, Ex - plore the realms of an - cient night, the living source of un-born

byss pro - found, Ex - plore the realms of an - cient night, of un-born

THY VOICE, O HARMONY.

A tempo primo.

light. And Cha-os deep-er plung'd his vanquish'd head ; Then didst thou, Har-mo-ny, give

Piu moto.

light. Con- fusion heard thy voice, and fled ; Then didst thou, Har-mo-ny, give

light. And Cha-os deep-er plung'd his vanquish'd head ; Then didst thou, Har-mo-ny, give

light. And Cha-os deep-er plung'd his vanquish'd head ; Then didst thou, Har-mo-ny, give

$\text{♩} = 72.$

Piu moto.

A tempo primo.

Andante.

birth To this fair form of heav'n and earth.

birth To this fair form of heav'n and earth. Then all those shi-ning worlds a - bove, In mys - tic

birth To this fair form of heav'n and earth. Then all those shi - ning worlds a - bove,

birth To this fair form of heav'n and earth. Then all those

Andante. $\text{♩} = 92.$

A - round the radiant sphere of cen - tral fire,

dance be-gan to move, be - gan to move Around the radiant sphere of cen - tral fire, A -

In mys-tic dance be-gan to move Around the radiant sphere of cen - tral fire, A -

shining worlds a - bove, In mystic dance be - gan to move Around the ra - diant sphere of cen - tral fire, .

THY VOICE, O HARMONY.

A ne-ver ceas - ing, a ne-ver ceas-ing.
 ne-ver ceas - ing, never si-lent choir, A ne - ver ceas - ing, ne - ver
 ne-ver ceas - ing, ne - ver si - lent choir, A ne-ver ceas - ing, a never ceas - ing, never
 A ne - - ver ceasing, never si - lent choir, A ne - ver ceas ing,

never si-lent choir. Then all those shining worlds a - bove
 si - lent choir, ne-ver, ne-ver si-lent choir. In mystic dance be -
 si - - lent, ne - ver si - lent choir. A - round the ra - diant
 ne-ver si-lent, ne-ver, ne - ver si - lent choir. Then all those shin - ing worlds a - bove In mystic dance be -

In mystic dance be - gan to move A - round the ra - diant sphere of cen - - tral
 - gan to move A - round the ra - diant sphere of cen - tral fire;
 sphere, A never ceasing, a never ceas-ing, ne-ver si - lent choir, *tr*
 - gan to move A - round the ra - - - diant sphere of cen - - tral fire; Then all those

THY VOICE, O HARMONY.

fire ; In mys - tic dance . began to move,

Then all those shining worlds a - bove In mys - tic dance . . began to move, In mystic dance be -

In mystic dance be - gan to move, In mystic dance, Then all those

shi - - ning worlds a - bove, began to move,

In mystic dance be - gan to move, In mys - tic dance be - gan to move Around, a -

- gan, be - gan to move, Those shi - ning worlds a - bove, . . . be - gan to move A -

shining worlds a - bove, In mystic dance began to move A -

Then all those shining worlds a - bove In mys - tic dance be - gan to move A -

- round the ra - dant sphere of cen - - tral fire, A ne - ver ceasing, never, never si - - - lent choir.

- round the radiant sphere of cen - tral fire, A ne - ver ceasing, ne - ver si - - - lent choir.

- round the radiant sphere of cen - tral fire, A ne - ver ceasing, ne - ver si - - - lent choir.

round the radiant sphere of cen - tral fire, A ne - ver ceasing, ne - ver si - - - lent choir.

FORGIVE, BLEST SHADE

Composed by DR. CALLCOTT.

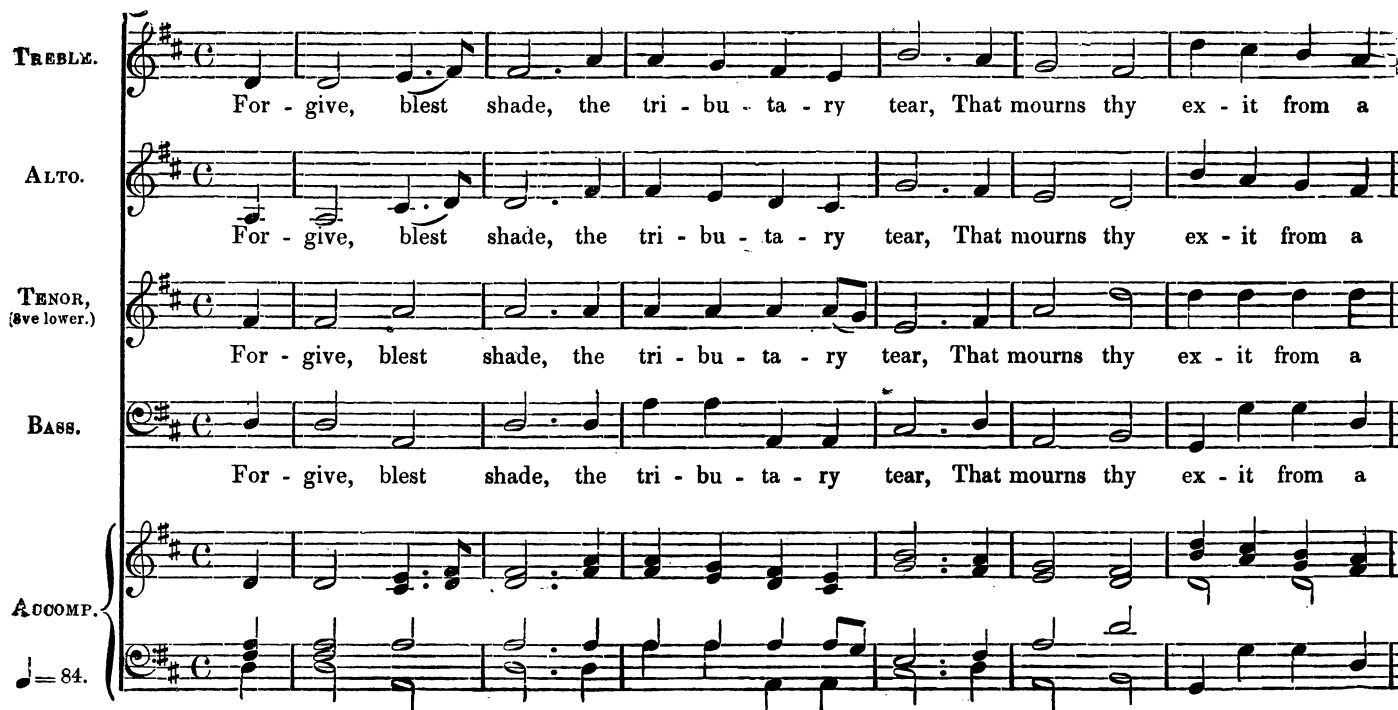
TREBLE.
For - give, blest shade, the tri - bu - ta - ry tear, That mourns thy ex - it from a

ALTO.
For - give, blest shade, the tri - bu - ta - ry tear, That mourns thy ex - it from a

**TENOR,
(8ve lower.)**
For - give, blest shade, the tri - bu - ta - ry tear, That mourns thy ex - it from a

BASS.
For - give, blest shade, the tri - bu - ta - ry tear, That mourns thy ex - it from a

ACCOMP.
♩ = 84.



world like this; For - give the wish that would have kept thee here, And stay'd thy

world like this; For - give the wish that would have kept thee here, And stay'd thy

world like this; For - give the wish that would have kept thee here, And stay'd thy

world like this; For - give the wish that would have kept thee here, And stay'd thy



FORGIVE, BLEST SHADE.

pro-gress to the seat of bliss. No more con - fin'd to grov'-ling scenes of night, No
 pro-gress to the seat of bliss. No more con - fin'd to grov'-ling scenes of night, No
 pro-gress to the seat of bliss. No more con - fin'd to grov'-ling scenes of night,
 pro-gress to the seat of bliss. No more con - fin'd to grov'-ling scenes of night.

more a te-nant pent in mor - tal clay, Now we would ra - ther hail thy glo-rious flight, And
 more a te-nant pent in mor - tal clay, Now we would ra - ther hail thy glo-rious flight, And
 No more a te-nant pent in mor - tal clay. Now we would ra - ther hail thy glorious flight, And
 No more a te-nant pent in mor - tal clay, Now we would ra - ther hail thy glo-rious flight, And

trace thy jour-ney to the realms of day, And trace thy jour-ney to the realms of day.
 trace thy jour-ney to the realms of day, And trace thy jour-ney to the realms of day.
 trace thy jour-ney to the realms of day, the realms of day, thy jour-ney to the realms of day.
 trace thy jour-ney to the realms of day, the realms of day, thy jour-ney to the realms of day.

IN SUMMER'S COOL SHADE.

Composed by S. ARNOLD, Mus. Doc., Oxon.

VERBLE.

ALTO.

TENOR, (one lower.)

BASS.

ACCOMP.

$\text{♩} = 56.$

few friends are met; In Spring we de-light in the

In Autumn ripe fruits our pa-lates re-gale;

In Autumn ripe fruits our pa-lates re-gale;

few friends are met; In Spring we de-light in the

blossom'd sweet vale; In Summer's cool shade how de-light-ful to sit; In Win-ter how

In Summer's cool shade how de-light-ful to sit; In Win-ter how

In Summer's cool shade how de-light-ful to sit; In Win-ter how

blossom'd sweet vale; In Summer's cool shade how de-light-ful to sit; In Win-ter how

IN SUMMER'S COOL SHADE.

so - cial when few friends are met; In Autumn ripe fruits our pa - lates re - gale; In

so - cial when few friends are met; In Autumn ripe fruits our palates re - - gale; In

so - cial when few friends are met; In Autumn ripe fruits our pa - lates re - gale; In

so - cial when few friends are met; In Autumn ripe fruits our palates re - - gale; In

Spring we de - light in the blos - som'd sweet vale, In Spring we de - light in the blos - som'd sweet

Spring we de - light in the blos - som'd sweet vale, In Spring we de - light in the blos - som'd sweet

Spring we de - light in the blos - som'd sweet vale. In Spring we de - light in the blos - som'd sweet

Spring we de - light in the blos - som'd sweet vale, In Spring we de - light in the blos - som'd sweet

vale, In Spring we de - light in the blos - som'd sweet vale. Each sea - son has plea - sure and

vale, In Spring we de - light in the blos - som'd sweet vale. Each sea - son has plea - sure and

vale, In Spring we de light in the blos - som'd sweet vale. Each sea - son has plea - sure and

vale, In Spring we de - light in the blos - som'd sweet vale. Each sea - son has plea - sure and

p *f Vivace. = 126.*

IN SUMMER'S COOL SHADE

bless - ing in store; Be con - tent, and be hap - py, and wish for no more. For know the best

bless - ing in store; Be con - tent, and be hap - py, and wish for no more. For know the best

bless - ing in store; Be con - tent, and be hap - py, and wish for no more. For know the best

bless - ing in store; Be con - tent, and be hap - py, and wish for no more. For know the best

sea - son to laugh and to sing, is Win - ter, is Spring, 'tis

sea - son to laugh and to sing, Is Sum - mer, is Au - tumn, 'tis Sum - mer,

sea - son to laugh and to sing, Is Sum - mer, is Win - ter, is Au - tumn, is Spring, 'tis

sea - son, to laugh and to sing, Is Sum - mer, is Win - ter, is Au - tumn, is Spring, 'tis Sum - mer,

Win - ter, 'tis Spring, 'tis Win - ter, 'tis Spring,

'tis Au - tumn, 'tis Sum - mer, 'tis Au - tumn, For know the best

Win - ter, 'tis Spring, 'tis Win - ter, 'tis Spring,

'tis Au - tumn, 'tis Sum - mer, 'tis Au - tumn, For know the best

IN SUMMER'S COOL SHADE.

Is sum-mer, is Win-ter, is Au-tumn, is Spring, to laugh, . . .

Sea-son to laugh and to sing, is Sum-mer, is Win-ter, is Au-tumn, is Spring, to laugh, . . .

Is Sum-mer, is Win-ter, is Au-tumn, is Spring, to laugh, . . .

Sea-son to laugh and to sing, Is Sum-mer, is Win-ter, is Au-tumn, is Spring, to laugh, .

to laugh, 'tis Summer,

to laugh, 'tis

to laugh, to laugh, . . .

to laugh, to laugh, .

'tis Au-tumn, 'tis Sum-mer. 'tis Au-tumn, For

Win-ter, 'tis Spring, to laugh, For

to laugh, For

'tis Win-ter, 'tis Spring, For

IN SUMMER'S COOL SHADE.

know the best sea - son to laugh and to sing; Is Sum - mer, is Win - ter, is Au - tumn, is Spring, .

know the best sea - son to laugh and to sing; Is Sum - mer, is Win - ter, is Autumn, is Spring, Is

know the best sea - son to laugh and to sing; Is sum - mer, is Win - ter, is Au - tumn, is Spring,

know the best sea - son to laugh and to sing; Is sum - mer, is Win - ter, is Au - tumn, is Spring, Is

is Au - tumn, is Spring, 'tis Sum - mer, 'tis Win - ter, 'tis Au - tumn, 'tis Spring, 'tis

Sum - mer, is Win - ter, is Au - tumn, is Spring, 'tis Sum - mer, 'tis Win - ter, 'tis Autumn, 'tis Spring, 'tis

'tis Spring, . . . 'tis Au - tumn, 'tis Spring, 'tis

Sum - mer, is Win - ter, is Au - tumn, is Spring, 'tis Sum - mer, 'tis Win - ter, 'tis Au - tumn, 'tis Spring, 'tis

Slower.

Sum - mer, 'tis Win - ter, 'tis Au - tumn, 'tis Spring, 'tis Sum - mer, Win - ter, Au - tumn, Spring.

Sum - mer, 'tis Win - ter, 'tis Au - tumn, 'tis Spring, 'tis Sum - mer, Win - ter, Au - tumn, Spring.

Sum - mer, 'tis Win - ter, 'tis Au - tumn, 'tis Spring, 'tis Sum - mer, Win - ter, Au - tumn, Spring.

Sum - mer, 'tis Win - ter, 'tis Au - tumn, 'tis Spring, 'tis Sum - mer, Win - ter, Au - tumn, Spring.

Slower.

LIGHTLY TREAD, 'TIS HALLOW'D GROUND.

Composed by JOHN SCOTLAND

Andante. *p* *cres.*

TABLE. Light-ly tread, 'tis hal-low'd ground, Hark! a - bove, be - low, a - round, Fai-ry bands their

2nd TREBLE. *p* *cres.*

Light-ly tread, 'tis hal-low'd ground, Hark! a - bove, be - low, a - round, Fai-ry bands their

BASS *p* *cres.*

Light - ly tread, 'tis hal-low'd ground, Hark! a - bove, be - low, a - round, Fai - ry bands their

ACCOMP. *Andante.* *p* *cres.*

♩ = 100.

cres.

vi - gils keep, While frail mor - tals sink to sleep. Gilds the

cres. *p* *cres.*

vi - gils keep, While frail mor - tals sink to sleep. And the Moon with fee - ble rays Gilds the

p *cres.*

vi - gils keep, While frail mor - tals sink to sleep. And the Moon with fee - ble rays Gilds the

p *cres.*

pp

brook that bubbling plays; As in mur-murs soft it flows, Mu - sic meet for lo - vers' woes.

pp

brook that bubbling plays; As in mur-murs soft it flows, Mu - sic meet for lo - vers' woes.

pp

brook that bubbling plays; As in mur-murs soft it flows, Mu - sic meet for lo - vers' woes.

pp

HAIL, SMILING MORN.

Composed by SPOFFORTH.

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

ALTO. *f* Hail, hail, smil - ing morn, smil - ing morn, That tips the hills with gold, that *p*

TENOR, (sve. lower.) *f* Hail, hail, smil - ing morn, smil - ing morn, That tips the hills with gold, that *p*

BASS. *f* Hail, hail, smil - ing morn, smil - ing morn, . that *p*

ACCOMP. *f* *p* ♩ = 96.

tips the hills with gold, Whose ro - sy fin - gers ope the gates of day, .

tips the hills with gold, Whose ro - sy fin - gers ope the gates of day, .

tips the hills with gold, Whose ro - sy fin - gers ope the gates of day, .

tips the hills with gold, Whose ro - sy fin - gers ope the gates of day, .

HAIL, SMILING MORN

Ope the gates, the gates of day, hail, hail, hail.

Ope the gates, the gates of day, hail, hail, hail.

Ope the gates of day, Ope the gates, the gates of day, hail, hail, hail, hail.

Ope the gates, the gates of day, hail, hail, hail, hail.

Who the gay face of Na-ture doth un - fold,

Who the gay face of Na - ture doth un - fold, Who the gay face of Na-ture doth un -

Who the gay face of Na - ture doth un - fold, Who the gay face of Na-ture doth un -

Who the gay face of Na-ture doth un - fold, Who the gay face of Na-ture doth un -

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

- fold, At whose bright presence dark-ness flies a - way, Flies a - way,

- fold, At whose bright presence dark-ness flies a - way, Flies a - way,

- fold, At whose bright presence dark-ness flies a - way, Flies a - way,

HAIL, SMILING MORN.

cres. *Poco ral.* *a tempo.*

- way, Dark - ness flies a - way, Dark - ness flies a - way, At whose bright

pp *cres.* flies a - way, Dark - ness flies a - way, Dark - ness flies a - way, At whose bright

pp *cres.* flies a - way, Dark - ness flies a - way, Dark - ness flies a - way, At whose bright

pp *cres.* flies a - way, Dark - ness flies a - way, Dark - ness flies a - way, At whose bright

Poco rall. *f* *a tempo.*

sf *sf* *cres.*

presence dark - ness flies a - way, flies a - way,

sf *sf* *p* presence dark - ness flies a - way, darkness flies a

sf *sf* *cres.* presence dark - ness flies a - way, flies a - way,

sf *sf* *p* presence dark - ness flies a - way, darkness flies a -

Hail, hail, hail, hail, hail, hail, hail, hail.

- way, Dark - ness flies a - way, Hail, hail, hail, hail, hail, hail, hail, hail.

Hail, hail, hail, hail, hail, hail, hail, hail.

- way, Dark - ness flies a - way, Hail, hail, hail, hail, hail, hail, hail, hail.

SIGH NO MORE, LADIES.

Composed by R. J. S. STEVENS.

Andante con moto

1st TREBLE. *mf*

2nd TREBLE. *mf*

ALTO. *mf*

TENOR, (sve lower.) *mf*

BASS. *mf*

ACCOMP. *Andante con moto. mf*

♩ = 144.

p

Sigh no more, La - dies, La - dies, sigh no more, Men were de-ceiv - ers e - ver,

Sigh no more, La - dies, La - dies, sigh no more, Men were de-ceiv - ers e - ver, men

Sigh no more, La - dies, La - dies, sigh no more, Men were de-ceiv - ers e - ver,

Sigh no more, La - dies, La - dies, sigh no more, Men were de-ceiv - ers e - ver,

Sigh no more, La - dies, La - dies, sigh no more, Men were de-ceiv - ers e - ver,

p

men were de - ceiv - ers e - ver; One foot on sea, and one . on shore, To

. . . were de - ceiv - ers e - ver; One foot on sea, and one on shore, To

p

men were de - ceiv - ers e - ver; One foot on sea, and one . on shore, To

p

men were de - ceiv - ers e - ver; One foot on sea, and one . on shore, To

p

men were de - ceiv - ers e - ver; One foot on sea, and one on shore, To

SIGH NO MORE, LADIES.

one thing con-stant ne-ver, to one thing con-stant ne-ver. Then sigh not so,

one thing con-stant ne-ver, to one thing con-stant ne-ver. Then sigh not so,

one thing con-stant ne-ver, to one thing con-stant ne-ver. Then sigh not so,

one thing con-stant ne-ver, to one thing con-stant ne-ver. Then sigh not so,

one thing con-stant ne-ver, to one thing con-stant ne-ver. Then sigh not so,

but let them go, and be you blithe and bon-ny, and be you blithe and bon-ny, Con-

but let them go, and be you blithe and bon-ny, and be you blithe and bon-ny, Con-

but let them go, and be you blithe and bon-ny, and be you blithe and bon-ny, Con-

but let them go, and be you blithe and bon-ny, and be you blithe and bon-ny, Con-

but let them go, and be you blithe and bon-ny, and be you blithe and bon-ny, Con-

vert-ing all your sounds of woe, con-vert-ing all your sounds of woe To Hey non-ny non-ny, Hey non-ny

vert-ing all your sounds of woe, con-vert-ing all your sounds of woe To Hey non-ny non-ny, Hey non-ny

vert-ing all your sounds of woe, con-vert-ing all your sounds of woe To Hey non-ny non-ny, Hey non-ny

vert-ing all your sounds of woe, con-vert-ing all your sounds of woe To Hey non-ny non-ny, Hey non-ny

vert-ing all your sounds of woe, con-vert-ing all your sounds of woe To Hey non-ny non-ny, Hey non-ny

SIGH NO MORE, LADIES.

2nd VERSE.

non - ny, Hey non - ny non - ny, Hey non - ny non - ny. Sing no more dit - ties,

non - ny, Hey . . non - ny non - ny, Hey . . non - ny non - ny. Sing no more dit - ties,

non - ny, Hey non - ny non - ny, Hey . . non - ny non - ny. Sing no more dit - ties,

non - ny, Hey non - ny non - ny, Hey non - ny non - ny. Sing no more dit - ties,

non - ny, Hey non - ny non - ny, Hey non - ny non - ny. Sing no more dit - ties,

La - dies, sing no more, Of dumps so dull and hea - vy, of dumps so dull and hea - vy. The frauds of

La - dies, sing no more, Of dumps so dull and hea - vy, of dumps so dull and hea - vy. The frauds of

La - dies, sing no more, Of dumps so dull and hea - vy, of dumps so dull and hea - vy. The frauds of

La - dies, sing no more, Of dumps so dull and hea - vy, of dumps so dull and hea - vy. The frauds of

La - dies, sing no more, Of dumps so dull and hea - vy, of dumps so dull and hea - vy. The frauds of

men were e - - ver so, . . Since summer first was lea - fy, Since sum - mer first was lea - fy. Dal Seg.

men were e - - ver so, . . Since summer first was lea - fy, Since sum - mer first was lea - fy. Dal Seg.

men were e - - ver so, . . Since summer first was lea - fy, Since sum - mer first was lea - fy. Dal Seg.

men were e - - ver so, . . Since summer first was lea - fy, Since sum - mer first was lea - fy. Dal Seg.

men were e - - ver so, . . Since summer first was lea - fy, Since sum - mer first was lea - fy. Dal Seg.

WHEN WINDS BREATHE SOFT.

Composed by S. WEBBE.

Andantino.

TREBLE.

ALTO.

1st TENOR,
(Sve. lower.)

2nd TENOR,
(Sve. lower.)

BASS.

ACCOMP.

p

♩ = 80.

When winds breathe soft, a - long the

When winds breathe soft, When winds breathe soft a -

When winds breathe soft,

When winds breathe soft,

a-long the si-lent deep, a-long the si-lent deep, The wa-ters curl, the

si lent deep, a-long the si-lent deep, the si-lent deep, The waters

- long the si-lent deep, a-long the si-lent deep, the si-lent deep, The wa-ters curl,

a-long the si-lent deep, the si - - lent deep, . .

a-long the si-lent deep, the si-lent deep, the

WHEN WINDS BREATHE SOFT.

The image shows a musical score for a song titled "The Peaceful Billows". The score is written for a vocal soloist and piano accompaniment. The vocal part consists of five staves, and the piano part consists of two staves. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked "Moderato." with a metronome marking of $\text{♩} = 84$. The lyrics are: "peace - ful bil - lows sleep, the bil - lows sleep. . . . A stronger the peaceful bil - lows sleep. A stronger gale the troubled wave a - the peaceful bil - lows sleep. peace - ful bil - lows sleep. . . . A stronger gale the". The score includes various musical notations such as notes, rests, and dynamic markings like "dim." and "f". The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

stronger, stron - ger gale . . . the troubled wave a - wakes,

gale the troubled wave a - wakes, The sur - face roughens and the ocean

wakes, a-wakes, The sur - face roughens,

The surface roughens, the ocean shakes, . . . the ocean

troubled wave a-wakes, and the o - cean shakes, the ocean

The surface roughens and the ocean shakes, the ocean shakes, the ocean shakes,
shakes, the ocean shakes, the ocean shakes,
the ocean shakes, the surface roughens and the ocean shakes, shakes. More
shakes, the ocean shakes, the ocean
shakes, the ocean shakes, the ocean shakes, the ocean

WHEN WINDS BREATHE SOFT.

the ocean shakes, . . . More dread - ful still when furious
the ocean shakes, . . . More dread - ful, more dreadful still when furious storms a -
dread - ful still when furious storms a - rise, when furious storms a - rise, when furious storms a -
shakes, . . . More dread - ful still, more dreadful still when fu - rious
shakes, . . . More dread - ful still when furious storms a -

storms a - rise, The mount - ing bil - lows bel - low to the skies;
- - rise, The mounting bil - lows bel - low to the skies; the tott'ring ves - sel's
- - rise, The mount - ing bil - lows bel - low to the skies;
storms a - rise, The mounting bil - lows bel - low to the skies; On liquid rocks the tott'ring ves - sel's
- - rise, The mount - ing bil - lows bel - low to the skies; On li - quid rocks the tott'ring ves - sel's

Unnumber'd sur - ges lash the foam - ing coast, Unnumber'd sur - ges lash the foam - ing coast,
toss'd, Unnumber'd sur - ges lash the foam - ing coast, Unnumber'd sur - ges lash the foam - ing coast, The
Un - num - ber'd sur - ges lash the foam - ing coast, Unnumber'd sur - ges lash the foam - ing coast, The
toss'd, Unnumber'd sur - ges lash the foam - ing coast, Un - num - ber'd sur - ges lash the foam - ing coast, The
toss'd, Unnumber'd sur - ges lash the foam - ing coast, Unnumber'd sur - ges lash the foam - ing coast, The

WHEN WINDS BREATHE SOFT.

The raging waves, ex - ci - ted by the blast, Whiten with wrath, whi - ten with wrath, and split the
 ra - - ging waves, the ra - ging waves, ex - ci - ted by the blast, Whi - ten with wrath, and split
 ra - - ging waves, ex - ci - ted by the blast, Whiten with wrath, and split the
 ra - - ging waves, ex - ci - ted by the blast, Whiten with wrath, and split the

rall. *Andante.*
 stur - dy mast, split the sturdy mast.
 the stur - dy mast, split the stur - dy mast. *mf Andante.* and
 stur - dy mast, split the sturdy mast. When, in an in - stant, He who rules the floods, Earth, air, and
 stur - dy mast, split the sturdy mast. *mf Andante.* air, and
 stur - dy mast, split the sturdy mast. When, in an in - stant, He who rules the floods, Earth, air, and
rall. *mf Andante.* *cres.* *f*

Je - ho - vah, God of gods! And bids the
 fire, Je - ho - vah, God of gods! In pleasing accents speaks his sov'reign will, his sov' - reign will, And bids the
 fire, Je - ho - vah, God of gods! And bids the
 fire, Je - ho - vah, God of gods! In pleasing accents speaks his sov'reign will, And bids the
 fire, Je - ho - vah, God of gods! And bids the

WHEN WINDS BREATHE SOFT.

dim. *Larghetto.*

wa - ters and the winds be still, be still. Hush'd, hush'd, hush'd are the winds, hush'd, hush'd, hush'd are the winds,

wa - ters and the winds be still, be still. Hush'd, hush'd, hush'd are the winds, hush'd hush'd, hush'd are the winds, the

wa - ters and the winds be still. . .

wa - ters and the winds be still, . . . be still. *p* *pp*

wa - ters and the winds be still, . . . be still. *p* *pp*

pp *Larghetto.*

roll. *ly.* *Allegretto.*

the waters cease to roar, Safe are the seas, and silent as the shore. Now say what joy e - lates . . . the sailor's

waters cease to roar, Safe are the seas, and si - lent, si - lent as the shore. Now say what joy . . . e - lates the sailor's

Safe are the seas, and si - lent as the shore, Now say what joy . . . e - lates the sailor's

Now say what joy . . . e - lates the sailor's

Now say what joy . . . e - lates the sailor's

roll. *Allegretto.* $\text{♩} = 80.$

breast, With prosp'rous gale so un-ex-pect-ed blest; What ease, what transport in each face is seen, The

breast, With prosp'rous gale so un-ex-pect-ed blest; What ease, what transport in each face is seen, The

breast, With prosp'rous gale so un-ex-pect-ed blest; What ease, what transport in each face is seen, The

breast, With pros - p'rous gale so un - ex-pect-ed blest; What ease, what transport in each face is seen, The

breast, With prosp'rous gale so un-ex-pect-ed blest; What ease, what transport in each face is seen, The

WHEN WINDS BREATHE SOFT.

heav'n's look bright, the air and sea se - rene; *For p*

heav'n's look bright, the air and sea se - rene; *For*

heav'n's look bright, the air and sea se - rene; For ev' - ry plaint we hear a joy-ful strain, *p*

heav'n's look bright, the air and sea se - rene; For ev' - ry plaint . . we hear . . a joy-ful strain, *For p*

heav'n's look bright, the air and sea se - rene; *For*

ev' - ry plaint we hear a joy-ful strain, To Him, whose pow'r unbounded rules . . the main, whose pow'r un

ev' - ry plaint we hear a joy-ful strain, To Him, whose pow'r un - bounded rules the main, whose pow'r un -

we hear a joy-ful strain, To Him, whose pow'r . . un-bounded rules the main, whose pow'r un -

ev' - ry plaint we hear a joy-ful strain, To Him, whose pow'r un - bounded rules the main, whose pow'r un -

ev' - ry plaint we hear a joy-ful strain, To Him, whose pow'r un - bounded rules the main, To Him,

Largo.

- bound - ed, un - bound - ed, To Him, whose pow'r un - bound - ed rules the main.

- bound - ed, whose pow'r un - bound - ed, To Him, whose pow'r un - bound - ed rules the main.

- bound - ed, whose pow'r un - bound - ed, To Him, whose pow'r un - bound - ed rules the main.

- bound - ed, To Him, whose pow'r un - bound - ed, To Him, whose pow'r, whose pow'r un-bound-ed rules the main.

whose pow'r un - bound - ed, To Him, whose pow'r un - bound - ed rules the main.

Largo.

BREATHE SOFT, YE WINDS.

Composed by WILLIAM PAXFON.

Andante affettuoso.

ALTO,
(sve lower.)

TENOR,
(sve lower.)

BASS.

ACCOMP
♩ = 69.

Breathe soft, ye winds, ye wa-ters gen-tly flow, Shield her, ye trees, ye flow'rs,

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Breathe soft, ye winds, ye wa-ters gen-tly flow, Shield her, ye trees, ye flow'rs,

Andante affettuoso. p *cres. f*

1st. 2nd.

... around her grow, grow; Ye Swains, I beg you pass in si-lence by, . My love . . in

... around her grow, grow; Ye Swains, I beg you pass in si-lence by, . My love . . in

a - round her grow, grow; Ye Swains, I beg you pass in si-lence by, My love in

dim. *cres.* *f* *dim.* 1st. 2nd.

yon - der vale a - sleep doth lie, My love in yon - der vale . . a - sleep doth lie. Ye lie.

dim. *f* *dim.*

yon-der vale a-sleep doth lie, My love in yon - der vale . . a-sleep doth lie. Ye lie.

dim. *f* *dim.*

yon-der vale a - sleep doth lie, My love . . in yon - der vale a - sleep doth lie, Ye . . lie.

dim. *cres.* *f* *dim.* 1st. 2nd.