

NOVELLO'S GLEE-HIVE

A COLLECTION OF POPULAR

GLEES AND MADRIGALS

IN VOCAL SCORE

WITH AD LIB. ACCOMPANIMENT FOR THE PIANOFORTE.

" Like the bee, tolling from every flower
The virtuous sweets ;
Our thighs pack'd with wax, our mouths with honey,
We bring it to the Hive."

Shakespeare.

VOL I.

LONDON : NOVELLO, EWER AND CO.,
1, BERNERS STREET (W.), AND 80 & 81, QUEEN STREET (E.C.)
BOSTON, NEW YORK, AND PHILADELPHIA : DITSON AND CO.

FROM OBERON, IN FAIRY LAND.

GLEE FOR S. A. T. B.

COMPOSED BY

R. J. S. STEVENS.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Moderato staccato.

TREBLE. *mf* From O - be - ron, in fai - ry land, The King of ghosts and shadows there, We

ALTO. *mf* From O - be - ron, in fai - ry land, The King of ghosts and shadows there, We

TENOR. *mf* From O - be - ron, in fai - ry land, The King of ghosts and shadows there, We

AND LOWER. *mf* From O - be - ron, in fai - ry land, The King of ghosts and shadows there, We

BASS. *mf* From O - be - ron, in fai - ry land, The King of ghosts and shadows there, We

ACCOMP. *Moderato staccato.* *mf*

Fai - ries all, at his com - mand, Are sent to view the night-sports here.

Fai - ries all, at his com - mand, Are sent to view the night-sports here.

Fai - ries all, at his com - mand, Are sent to view the night-sports here.

Fai - ries all, at his com - mand, Are sent to view the night-sports here.

Fai - ries all, at his com - mand, Are sent to view the night-sports here.

FROM OBERON, IN FAIRY LAND.

What re-vel rout is kept a - bout In ev - 'ry cor - ner where we go! We

What re-vel rout is kept a - bout In ev - 'ry cor - ner where we go! We

What re-vel rout is kept a - bout In ev - 'ry cor - ner where we go! We

What re-vel rout is kept a - bout In ev - 'ry cor - ner where we go! We

will o'er see, and mer - ry be, And make good sport, with ho, ho, ho!

will o'er see, and mer - ry be, And make good sport, with ho, ho, ho!

will o'er see, and mer - ry be, And make good sport, with ho, ho, ho! ho,

will o'er see, and mer - ry be, And make good sport, with ho, ho, ho! ho,

ho, ho, ho! ho, ho, ho! And make good sport, with ho, ho, ho!

ho, ho, ho! ho, ho, ho! And make good sport, with ho, ho, ho!

ho, ho, ho! ho, ho, ho! And make good sport, with ho, ho, ho!

ho, ho, ho! ho, ho, ho! And make good sport, with ho, ho, ho!

FROM OBERON, IN FAIRY LAND.

When lads and lass - es mer - ry be, With pos - sets and with jun - cates fine, Un -

When lads and lass - es mer - ry be, With pos - sets and with jun - cates fine, Un -

When lads and lass - es mer - ry be, With pos - sets and with jun - cates fine, Un -

When lads and lass - es mer - ry be, With pos - sets and with jun - cates fine, Un -

- seen of all the com - pa - ny, We eat their cakes and sip their wine, We

- seen of all the com - pa - ny, We eat their cakes and sip their wine,

- seen of all the com - pa - ny, We eat their cakes and sip their wine,

- seen of all the com - pa - ny, We eat their cakes and sip their wine,

eat their cakes, . We eat their cakes and sip their wine. O

eat their cakes, we sip their wine, We eat their cakes and sip their wine. O

eat their cakes, we sip their wine, We eat their cakes and sip their wine. O

eat their cakes, we sip their wine, We eat their cakes and sip their wine. O

FROM OBERON, IN FAIRY LAND.

then what sport! the wine runs short, The blush-ing cheeks with an - ger glow: Their

then what sport! the wine runs short, The blush-ing cheeks with an - ger glow: Their

then what sport! the wine runs short, The blush-ing cheeks with an - ger glow: Their

then what sport! the wine runs short, The blush-ing cheeks with an - ger glow: Their

cakes they miss, and shriek, who's this? We an - swer nought, but

cakes they miss, and shriek, who's this? We an - swer nought, but

cakes they miss, and shriek, who's this? We an - swer nought, but

cakes they miss, and shriek, who's this? We an - swer nought, but

ho, ho, ho! ho, ho, ho! ho, ho, ho! We an - swer nought, but ho, ho, ho!

ho, ho, ho! ho, ho, ho! ho, ho, ho! We an - swer nought, but ho, ho, ho!

ho, ho, ho, ho, ho! ho, ho, ho! We an - swer nought, but ho, ho, ho!

ho, ho, ho, ho, ho! ho, ho, ho! We an - swer nought, but ho, ho, ho!

FROM OBERON, IN FAIRY LAND.

Amoroso ten. o.
mf
 By wells and rills, in mea - dows green, We night - - ly . .
mf
 By wells and rills, in mea - dows green, We night - - ly
mf
 By wells and rills, in mea - dows green, We night - - ly .
mf
 By wells and rills, in mea - dows green, We night - - ly
Amoroso tenulo.
mf

dance our hey - - day guise; And to . . our Fai - ry King and
 dance our hey - - day guise; And to our Fai - ry King and
 dance our hey - - day guise; our Fai - ry King and
 dance our hey - - day guise;
p

cres.
 Queen, We chant, we chant our moon - light minstrelsies, And
cres.
 Queen, We chant, we chant our moon - light minstrelsies, And
cres.
 Queen, We chant, we chant our moon - light minstrelsies, And
cres.
 And
cres.

FROM OBERON, IN FAIRY LAND.

to our Fai - ry King and Queen, We chant . . . our
 to . . . our Fai - ry King and Queen, We chant . . . our
 to . . . our Fai - ry King and Queen, We chant . . . our
 to our Fai - ry King and Queen, We chant . . . our

moonlight minstrel - sies, We chant . . . our moonlight minstrel -
 moonlight minstrel - sies, We chant, we chant our moonlight minstrel -
 moonlight minstrel - sies, We chant . . . our moonlight minstrel -
 moonlight minstrel - sies,

sies, We chant . . . our moonlight minstrel - sies.
 - sies, We chant, we chant our moon - light minstrel - sies.
 - sies, We chant . . . our moon - light minstrel - sies.
 We chant, we chant our moon - light minstrel - sies.

FROM OBERON, IN FAIRY LAND.

Tempo primo; staccato.

mf Fiends! Ghosts! and Sprites! who haunt the nights, The Hags and Gob-lins

mf Fiends! Ghosts! and Sprites! who haunt the nights, The Hags and Gob-lins

mf Fiends! Ghosts! and Sprites! who haunt the nights, The Hags and Gob-lins

mf Fiends! Ghosts! and Sprites! who haunt the nights, The Hags and Gob-lins

Tempo primo staccato.

mf

do us know; And Beidames old our feats have told; So fro-lic it with ho, ho, ho!

do us know; And Beldames old our feats have told; So fro-lic it with ho, ho, ho!

do us know; And Beldames old our feats have told; So fro-lic it with ho, ho, ho!

do us know; And Beldames old our feats have told; So fro-lic it with ho, ho, ho!

fro-lic it, fro-lic it, so fro

fro-lic it, fro - - lic, fro-lic it, so fro-lic, fro-lic

fro-lic it, so fro-lic, fro-lic it, so fro-lic, fro-lic

fro-lic it, so fro-lic it, so fro-lic, fro-lic

p

FROM OBERON, IN FAIRY LAND

[illegible][illegible]

ho, ho, ho! ho, ho, ho, ho, ho, ho, ho! so fro - lie it with ho, ho, ho!

ho, ho, ho! ho, ho, ho, ho, ho, ho, ho! so fro - lie it with ho, ho, ho!

ho, ho, ho! ho, ho, ho, ho, ho, ho, ho! so fro - lie it with ho, ho, ho!

ho, ho, ho! ho, ho, ho, ho, ho, ho, ho! so fro - lie it with ho, ho, ho!

ALL CREATURES NOW ARE MERRY.

MADRIGAL FOR S.S.A.T.B.

COMPOSED BY

JOHN BENET.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DITSON & Co.

TREBLE 1mo.
TREBLE 2do.
ALTO.
TENOR. (Svs. lower.)
BASS.
ACCOMP.

All crea-tures now are mer-ry, mer-ry, mer-ry
 All crea-tures now are mer-ry, mer-ry, mer-ry, mer-ry,
 All crea-tures now are mer-ry, mer-ry mind-ed,
 All crea-tures now are mer-ry, mer-ry, mer-ry, mer-ry,
 All crea-tures now are mer-ry, mer-ry, mer-ry,

mind-ed, are mer-ry, mer-ry, mer-ry, merry, merry, merry, merry,
 mer-ry, mer-ry, mer-ry, mer-ry, mer-ry mind-ed, are merry, merry, merry, merry,
 mer-ry, mer-ry mind-ed, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry
 mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, merry, merry, merry, merry,
 mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry mind

ALL CREATURES NOW ARE MERRY.

mer - ry mind - ed; the shep - herds' daughters play - ing, the
 mer - ry mind - ed; the shep - herds' daughters
 mind - - - ed; the shep - herds' daughters play - ing, the
 mer - ry mind - ed; the shep - herds' daughters
 - - - ed; the shep - herds' daughters play - ing, the

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The lyrics are: "mer - ry mind - ed; the shep - herds' daughters play - ing, the". The piano accompaniment is in the right hand of the grand staff, with a piano (p) dynamic marking.

shepherds' daughters play - ing, the nymphs are fa la la - ing,
 play - ing, the shep - herds' daughters play - - ing, the nymphs are fa la
 shepherds' daughters play - ing, are playing, are play - ing, the nymphs are fa la la - ing,
 play - ing, the shep - herds' daughters play - ing, the nymphs are fa la
 shepherds' daughters play - ing, the nymphs are fa la la - ing,

The second system of the musical score continues the vocal parts and piano accompaniment. The lyrics are: "shepherds' daughters play - ing, the nymphs are fa la la - ing,". The piano accompaniment continues in the right hand of the grand staff.

ALL CREATURES NOW ARE MERRY.

the Nymphs are fa la la - ing, the Nymphs are fa la
 la - ing, the Nymphs are fa la la - ing, the
 the Nymphs are fa la la - ing, fa la la la la - ing, fa la la la
 la - ing, the Nymphs are fa la la - ing, the Nymphs are
 the Nymphs are fa la la - ing, the Nymphs are fa la

la la la - - - ing. *Cres.* Yon bu - gle was well wind - - -
 Nymphs are fa la la - - - ing. *Cres.* Yon bu - gle was well wind - - -
 la la la - - - ing. *Cres.* Yon bu - gle was well wind - ed,
 fa la la la la la - ing. *Cres.* Yon bu - gle was well wind - - -
 la la la - - - ing. *Cres.* Yon bu - gle was well wind - - -

ALL CREATURES NOW ARE MERRY

- ed, at O - ri - a - na's pre - - sence each thing smil - eth, the

- ed, at O - ri - a na's pre - - sence each thing smil - eth, the

at O - ri - a - - na's pre - - sence each thing smil - eth, the

- ed, at O - ri - a - na's pre - - sence each thing smil - eth, the

- ed, at O - ri - a - na's pre - - sence each thing smil - eth, the

flow'rs themselves dis - co - ver, the flow'rs themselves dis - co - - -

flow'rs themselves dis - co - ver, the flow'rs themselves dis - co - - -

flow'rs themselves dis - co - ver, the flow'rs themselves dis - co - - -

flow'rs themselves dis - co - ver, the flow'rs themselves dis - co - - -

flow'rs them - selves dis - co - ver, the flow'rs themselves dis - co - - -

ALL CREATURES NOW ARE MERRY.

- - ver, Birds o - ver her do ho - - - ver, Mu - sic the
 - - ver, Birds o - ver her do ho - - - ver, Mu - sic the
 - - ver, Birds o - ver her do ho - - - ver, Mu - sic the
 - - ver, Birds o - ver her do ho - - - ver, Mu - sic the
 - - ver, Birds o - ver her do ho - - - ver, Mu - sic the

p *f* *sva.*

time be - guil - eth, Mu - sic the time be - guil - eth. See where she comes, see
 time be - guil - eth. See where she comes, see
 time be - guil - eth, Mu - sic the time be - - guil - eth, See where she comes, see
 time be - guil - eth, Mu - sic the time be - guil - eth, See where she comes, see
 time be - guil - eth. See where she comes, see

p *f* *sva.*

ALL CREATURES NOW ARE MERRY.

where she comes with flow' - ry garlands crown - ed, Queen of all Queens re -

where she comes with flow' - ry garlands crown - ed, Queen of all Queens re - nown -

where she comes with flow' - ry garlands crown - ed, Queen of all Queens re - nown -

where she comes with flow' - ry garlands crown - ed, Queen of all

where she comes with flow' - ry garlands crown - ed, Queen of all Queens re - nown -

- - nown - ed, Queen of all Queens re - nown - - ed. Then

- - ed, Queen of all Queens renown - ed, re - nown - - ed. Then

- - ed, Queen of all Queens re - nown - - - ed. Then

Queens re - nown - ed, re - nown - - - ed. Then

- - ed, Queen of all Queens re - nown - - - ed. Then

ALL CREATURES NOW ARE MERRY.

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal staves are arranged in two groups of two, with a fifth staff at the bottom. Each vocal staff has the lyrics "sang the shep - herds and nymphs of Di - a - na, nymphs of Di - a -". The piano accompaniment is written for the lower right hand, with the label "sva." (soprano) below it. The key signature is one sharp (F#) and the time signature is common time (C).

The second system of the musical score continues the vocal and piano parts. The vocal staves have the lyrics "na, 'Long live fair O - ri - na, long". The piano accompaniment continues with the same key signature and time signature. The system includes dynamic markings such as "dim." (diminuendo) above several notes. The piano part features a variety of musical notations including eighth and sixteenth notes, rests, and slurs.

ALL CREATURES NOW ARE MERRY.

First system of the musical score. It consists of five vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "a - na, O - ri - a - na, fair O - - live fair O - - ri - a - na, O - - ri - a - - long live, long live fair O - ri - a - na, fair O - ri - - na, long live fair O - - ri - a - na, long live fair O - ri - fair O - - ri - a - - na, long live fair O - ri -". The piano accompaniment is in the bottom staff, featuring chords and moving lines in both hands.

Second system of the musical score. It continues with five vocal staves and a piano accompaniment. The lyrics are: "ri - a - - na, long live fair O - ri - a - - na. - - na, long live fair O - ri - a - na, . . fair O - - ri - a - na. - - a - na, fair O - - ri - a - - na. - - a - na, O - ri - a - - na, fair O - ri - a - - na. - - a - - na, O - ri - a - na, fair O - ri - a - - na." The piano accompaniment continues with harmonic support for the vocal parts.

SWIFTLY FROM THE MOUNTAIN'S BROW.

GLEE FOR S.A.T.B.

COMPOSED BY

S. WEBBE.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DITSON & Co.

Lively. J = 80.
mez.

TREBLE. Swift - ly swift - ly, from the mountain's brow. Shadows,

ALTO. Swift - ly from the mountain's brow,

TENOR, Svc. lower. Swift - ly from the mountain's brow,

BASS. *mez.* Swift - ly, swift - ly from the mountain's brow, Shadows

Lively. J = 80.
mez.

ACCOMP.

hr. *dim.* *pia.*
shadows nurs'd by night re - tire, . . . re - tire,

dim. *pia.*
Shadows, shadows nurs'd by night re - tire, . . . re - tire, . .

dim. *pia.*
Shadows nurs'd by night re - tire, . . . re - tire, . .

dim. *pia.*
nurs'd shadows nurs'd by night re - tire, . . . re - tire, . .

SWIFTLY FROM THE MOUNTAIN'S BROW.

First system of the musical score. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is B-flat major (two flats). The tempo/mood is indicated as 'Swiftly'. The lyrics are: 'swift - ly, swift - ly from the mountain's brow, sha - dows, shadows'. The piano part provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'nurs'd by night re - - - tire, . . . re - tire, sha - dows nurs'd by night re - - - tire. . . . re - tire, sha - dows nurs'd by night re - - - tire, . . . re - tire, re - nurs'd by night re - - - tire, . . . re - tire, re -'. Dynamic markings include 'dim.' (diminuendo) and 'p' (piano). The piano accompaniment continues with a steady eighth-note pattern.

Third system of the musical score. The lyrics are: 'And the peep - ing sun - beams now And the peep - ing sun - beams now And the peep - ing sun - beams now And the peep - ing sun - beams now'. Dynamic markings include 'dolce.' (dolce) and 'sf' (sforzando). The piano accompaniment features a more active melody in the right hand, with some notes beamed together. The system ends with a double bar line.

SWIFTLY FROM THE MOUNTAIN'S BROW.

now paint with gold, now paint with gold, now paint with
 now paint with gold, . . . now paint with gold . . . now paint with
 paint with gold, now paint with gold, now paint with
 paint with gold, . . . now paint with gold, . . . now paint with

gold . . . the vil - lage spire, and the peeping sun - beams
 gold . . . the vil - lage spire, and the peeping sun - beams
 gold . . . the vil - lage spire, . . . and the peeping sun - beams
 gold . . . the vil - lage spire, and the peeping sun - beams

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

SWIFTLY FROM THE MOUNTAIN'S BROW.

gold, now paint with gold . . the vil - lage spire.

gold, now paint with gold . . the vil - - - lage spire.

gold, now paint with gold . . the vil - lage spire.

gold, now paint with gold . the vil - lage spire.

Rather Slowly. J = 72.

dolce. Sweet, O sweet, the war - - - bling throng,

dolce. Sweet, O sweet, the war - bling throng, the

dolce. Sweet, O sweet, the

dolce. Sweet, O sweet, the

Rather Slowly.

dolce.

Sweet, O sweet, the war - bling

war - - bling throng, sweet, O sweet, the war - bling

war - - bling throng,

war - - bling throng,

SWIFTLY FROM THE MOUNTAIN'S BROW.

throng, On the white emblossom'd spray, the
 throng, the war - bling throng,
 sweet, O sweet, the war - bling throng, on the
 sweet, O sweet, the war - bling throng,

white emblossom'd spray, on the white em - blossom'd spray,
 On the white emblossom'd spray,
 white emblossom'd spray, on the white emblossom'd spray, Na - ture's
 On the white emblossom'd spray, on the white em-blos - som'd spray,

Na - ture's u - ni - ver - sal song, Nature's u - ni - ver - sal song e-choes
 Nature's u - ni - ver - sal song e-choes
 u - ni - ver - sal song Nature's u - ni - ver - sal song
 Na - ture's u - ni - ver - sal song

SWIFTLY FROM THE MOUNTAIN'S BROW

echoes, echoes, e-choes, e-choes to the
 echoes to the ris-ing day, e-choes, e-choes to the
 echoes, e-choes to the ris-ing day, e-choes, e-choes to the
 echoes, e-choes, echoes, e-choes, e-choes to the

hr dolce
 ris-ing day, Na-ture's u-ni-ver-sal song
hr dolce
 ris-ing day, Na-ture's u-ni-ver-sal song
dolce
 ris-ing day, Na-ture's u-ni-ver-sal song
dol.

cres.
 e-choes, e-choes to the ris-ing day.
cres.
 e-choes to the ris-ing day.
cres.
 e-choes to the ris-ing day.
cres.
 e-choes to the ris-ing day.
hr

FLORA NOW CALLETH FORTH.

MADRIGAL FOR S.S.A.T.B.

COMPOSED BY

J. STAFFORD SMITH.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

Allegretto Moderato. ♩ = 126.
mf

TREBLE. 1mo. Flo - - ra now call - eth forth each flow'r, now

TREBLE. 2do. *mf* Flo - - ra now call - eth forth each

ALTO.

TENOR, 8va. lower.

BASS.

ACCOMP. *mf*

call - eth forth each flow'r,

flow'r, now call - eth forth each flow'r, *mf*

Flo - - ra now call - eth forth each

mf Flo - - ra now call - eth forth each flow'r, now

FLORA NOW CALLETH FORTH EACH FLOWER.

now call - eth forth each flow'r,
 now call - eth forth each flow'r,
 flow'r, now call - eth forth each flow'r, *mf*
 now call - eth forth each flow'r, And bids make rea - dy Mai - a's
 call - eth forth each flow'r,

f *mf*
 And bids make rea - dy Mai - a's bow'r,
 And bids make rea - dy Mai - a's bow'r, And bids make rea - dy Mai - a's bow'r,
 bow'r, make rea - dy Mai - a's bow'r, *p*
 Who

p
 Flo - - ra now call - eth forth each
 Flo - ra now call - eth forth each flow'r,
 Who still doth lie in a
 still doth lie in a trance. Flo - - ra now

FLORA NOW CALLETH FORTH EACH FLOWER.

flow'r - - - - - now call - eth forth each
 Who still doth lie in a
 Flo - - ra now call - eth forth each flow'r, now call - eth forth each
 trance, now call - eth forth each flow'r, now call - eth forth each
 call - eth forth each flow'r, now call - eth forth each flow'r,

flow'r,
 trance And bids make rea - dy Mai - a's
 flow'r, And bids make rea - dy Mai - a's bow'r,
 flow'r, And bids make rea - dy Mai - a's bow'r, make rea - dy Mai - a's
 make rea - dy Mai - a's

And bids make rea - - dy Mai - - a's bow'r.
 bow'r, And bids make rea - - dy Mai - - a's bow'r.
 make rea - - dy Mai - - a's bow'r.
 bow'r, make rea - - dy Mai - - a's bow'r.
 bow'r, make rea - - dy Mai - - a's bow'r.

FLORA NOW CALLETH FORTH EACH ELOWER.

Allegro animato. $\text{♩} = 80$ in C $\text{♩} = 80$ in $\frac{2}{4}$ $\text{♩} = 30$ in $\frac{6}{8}$

Then will we lit - tle Love a - wake, Then

Then will we lit - tle Love a - wake, That now sleep - eth in

Allegro animato. *mf* *p*

And pray him leaden our

And pray him lead-en, pray him leaden our

will we lit - tle Love awake, And pray him leaden our dance, That now

will we lit - tle Love awake, That now sleep - eth in Le - the's

Le - the's lake, And pray him leaden our dance,

dance,

dance,

sleep - eth in Le - the's lake, Flo - ra now

lake, now sleep - eth in Le - the's lake.

That now sleep - eth in Le - the's lake.

FLORA NOW CALLETH FORTH EACH FLOWER.

Musical score for the first system. It features five vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: Flo - ra now calleth forth each flow'r, Flo - ra now call - eth forth each flow'r, calleth forth each flow'r, call - eth forth each flow'r, calleth forth each flow'r, Flo - ra now calleth forth each flow'r, Flo - ra now Flo - ra now calleth forth each

Musical score for the second system. It continues the vocal and piano parts. The lyrics are: now call - eth forth each flow'r, now call - eth forth, now call - eth forth each flow'r, And bids make call - eth forth each flow'r, now call - eth forth each flow'r, And flow'r, now call - eth forth each flow'r, make

Musical score for the third system. It concludes the vocal and piano parts. The lyrics are: And bids make And bids make ready Maia's bow'r, And bids make ready Maia's bow'r, And bids make ready Maia's bow'r, make bids make ready Maia's bow'r, make ready Maia's bow'r, make ready Maia's bow'r, make

FLORA NOW CALLETH FORTH EACH FLOWER.

rea - dy Mai - a's bow'r,
 rea - dy Mai - a's bow'r, Then
 rea - dy Mai - a's bow'r, Then will we lit - tle Love awake, Then
 rea - dy Mai - a's bow'r, Who still doth lie in a
 rea - dy Mai - a's bow'r, Who still doth lie in a trance,
 Then will we lit - tle Love a - wake, And
 will we lit - tle Love awake, Then will we lit - tle Love a - wake, And
 will we lit - tle Love awake, That now sleep - eth in
 trance.
 pray him leaden our dance,
 pray him leaden our dance,
 Le - the's lake, Then will we lit - tle
 Then will we lit - tle
 That now sleep - eth in Le - the's

FLORA NOW CALLETH FORTH EACH FLOWER.

That now sleep - eth in Le - the's lake, And pray him leaden our,
 That now sleep - - - eth, And pray him leaden our dance,
 Love awake, and pray him leaden our dance,
 Love awake, and pray him leaden our dance,
 lake, That now sleep - eth in
 . leaden our dance,
 our dance,
 our dance
 Le - the's lake, And pray him leaden our dance, . leaden our dance,
 our dance, our dance, . our dance, . . .
 our dance, . our dance,
 our dance, . and pray him
 our dance, . and pray him leaden our dance,

FLORA NOW CALLETH FORTH EACH FLOWER.

lead en our dance, dance, . . .

lead en our dance, . . .

lead en our dance, our dance, . . . our dance, . . .

lead en our dance, our dance, . . . our dance, . . . our dance, . . .

lead en our dance, our dance, . . . our dance, . . . our

our dance,

dance,

our dance, . . . lead en our dance,

our dance, . . . lead en our dance,

dance, . . . and pray him lead en our dance,

lead en our dance, our dance, our dance.

lead en our dance, our dance, our dance.

lead en our dance, our dance, our dance.

lead en our dance, our dance, our dance.

lead en our dance, our dance, our dance.

COME BOUNTEOUS MAY.

GLEE FOR A. A. T. B. B.

COMPOSED BY

R. SPOFFORTH.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

With Spirit. $\text{♩} = 120$.

1st ALTO. Come boun - teous May, come boun - teous May, boun - teous

2nd ALTO. Come boun - teous May, come boun - teous

TENOR, 8va. lower. Come boun - teous May, come boun - teous

1st Bass. Come boun - teous May, come boun - teous

2nd Bass. Come boun - teous May, come boun - teous

ACCOMP.

May, in ful - ness of thy might, in ful - ness of thy might: Lead

May, in ful - ness of thy might:

May, in ful - ness of thy might:

May, in ful - ness of thy might:

May, in ful - ness of thy might:

COME, BOUNTEOUS MAY.

brisk - ly on the mirth - infus-ing hours, lead brisk - ly, briskly on the mirth- infusing hours, the

Lead briskly on the mirth - infusing hours, lead brisk - ly, briskly on the mirth- infusing hours, lead

Lead briskly on the mirth - infusing hours, lead brisk - ly, briskly on the mirth- infusing hours, lead

Lead briskly on the mirth - infusing hours, . . . lead, lead, lead

Lead briskly on the mirth - infusing hours, . . . lead, lead, lead

The first system of the musical score for 'Come, Bounteous May.' It consists of five staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom two are piano accompaniment. The music is in 2/4 time and B-flat major. The lyrics are: 'brisk - ly on the mirth - infus-ing hours, lead brisk - ly, briskly on the mirth- infusing hours, the' for the Soprano part; 'Lead briskly on the mirth - infusing hours, lead brisk - ly, briskly on the mirth- infusing hours, lead' for the Alto and Tenor parts; and 'Lead briskly on the mirth - infusing hours, . . . lead, lead, lead' for the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes.

mirth - - - in - fus - ing hours. Come hours. All

briskly, lead brisk - ly on the mirth - in - fus - ing hours. Come hours . .

briskly, lead brisk - ly on the mirth - in - fus - ing hours. Come hours. All

briskly, lead brisk - ly on the mirth - in - fus - ing hours. Come hours.

briskly, lead brisk - ly on the mirth - in - fus - ing hours. Come hours,

The second system of the musical score. It continues the vocal and piano parts. The lyrics for the vocal parts are: 'mirth - - - in - fus - ing hours. Come hours. All' for Soprano; 'briskly, lead brisk - ly on the mirth - in - fus - ing hours. Come hours . .' for Alto and Tenor; and 'briskly, lead brisk - ly on the mirth - in - fus - ing hours. Come hours.' for the piano accompaniment. The piano part continues with the same rhythmic pattern. The system ends with a double bar line and repeat signs for the first and second endings.

COME BOUNTEOUS MAY

re - cent from the bosom of delight,

all re - cent from the bosom of delight, With

re - cent from the bosom of delight, all re - cent from the bosom of delight, With

All recent from the bosom of de-light

All recent from the bosom of delight, With

With nec-tar nurtur'd and involv'd in flow'rs,

nec - tar nur-tur'd and involv'd in flow'rs with

nec - tar nur-tur'd and involv'd in flow'rs,

With nec - tar nurtur'd and involv'd in flow'rs, in

nec - tar nur-tur'd and involv'd in flow'rs with

COME BOUNTTEOUS MAY.

involv'd in flow'rs, with nectar, with nectar

nec - tar nurtur'd and involv'd in flow'rs, involv'd in flow'rs, with nectar, with nectar

involv'd in flow'rs, with nectar, with nec - tar

involv'd in flow'rs, with nectar, with nectar

nec - tar nurtur'd and involv'd in flow'rs, involv'd in flow'rs, with nectar, with nectar

nur - tur'd and involv'd in flow'rs, involv'd in flow'rs, involv'd in flow'rs.

nur - tur'd and involv'd in flow'rs, in flow'rs, in flow'rs.

nur - tur'd and involv'd in flow'rs, involv'd in flow'rs, involv'd in flow'rs.

nur - tur'd and involv'd in flow'rs.

nur - tur'd and involv'd in flow'rs.

COME BOUNTEOUS MAY.

Espressivo. $\text{♩} = 58$.

p dolce.

By Spring's sweet blush, by Nature's teeming womb; By Hebe's dimply smile, by

p dolce.

By Spring's sweet blush, by Nature's teeming womb; By Hebe's dimply smile, by

p dolce.

By Spring's sweet blush, by Nature's teeming womb; By Hebe's dimply smile, by

p dolce.

By Spring's sweet blush, by Nature's teeming womb; By Hebe's dimply smile, by

p dolce.

By Spring's sweet blush, by Nature's teeming womb; By Hebe's dimply smile, by

p dolce.

By Spring's sweet blush, by Nature's teeming womb; By Hebe's dimply smile, by

cres.

Flora's bloom; By Venus' self, for Venus' self demands thee come, by Venus' self, for Venus'

cres.

Flora's bloom; By Venus' self, for Venus' self demands thee come, by Venus' self, for Venus'

cres.

Flora's bloom; By Venus' self, for Venus' self demands thee come, by Venus' self, for Venus'

cres.

Flora's bloom, by Venus' self, for Venus'

cres.

Flora's bloom; By Venus' self, for Venus' self demands thee come, by Venus' self, for Venus'

COME, BOUNTIEOUS MAY.

self demands thee come, by Ve-nus' self, for Venus' self, Ve-nus' self de-mands thee

self demands thee come, by Ve-nus' self, for Venus' self, Ve-nus' self de-mands thee

... thee come, by Ve-nus' self, for Venus' self, Ve-nus' self de-mands thee

self demands thee come Ve-nus' self de-mands thee

self demands thee come, by Ve-nus' self, for Venus' self, Ve-nus' self de-mands thee

musical notation includes: treble and bass staves, piano accompaniment, dynamics (cres., f, pp), and lyrics.

come, come, come, come, come, come, come, come, come, come, come, come, come, come, come.

come, come, come, come, come, come, come, come, come, come, come, come, come, come, come.

come, come, come, come, come, come, come, come, come, come, come, come, come, come, come.

come, come, come, come, come, come, come, come, come, come, come, come, come, come, come.

come, come, come, come, come, come, come, come, come, come, come, come, come, come, come.

musical notation includes: treble and bass staves, piano accompaniment, dynamics (p, 1st. pp, 2nd. pp), and lyrics.

SO SAITH MY FAIR.

MADRIGAL FOR S.S.A.T.T.B.

COMPOSED BY

LUCA MARENZIO.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DITSON & Co

1st TREBLE. So saith my fair and beau - ti - ful Ly -

2nd TREBLE. So saith

ALTO. So . . . saith

1st TENOR, Sva. lower. So . . . saith

2nd TENOR, Sva. lower. So saith

BASS. So saith

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

d = 80.

co - ris, When now and then she talk - eth,

my fair and beau - ti - ful Ly - co - ris, When now and then she

my fair and beau - ti - ful Ly - co - ris, When now and then she talk - - eth,

my fair and beau - ti - ful Ly - co - ris, When now and then she talk - - eth,

my fair and beau - ti - ful Ly - co - ris, When now and then she

my fair and beau - ti - ful Ly - co - ris, When now and then she talk - eth,

SO SAITH MY FAIR.

when now and then she talketh with me of love. Love
 talketh with me of love. Love is a sprite that
 when now and then she talketh with me of love. Love is a sprite that
 when now and then she talketh. Love is a sprite that walk -
 talketh with me of love. Love is a sprite that
 when now and then she talketh with me of love, of love.

is a sprite that walketh, that soars and flies, . . . and none a-live can hold him,
 walketh, Love is a sprite that walketh, that soars and flies, . . . and
 walk - eth, a sprite that walketh, that soars and flies, . . .
 - - eth, a sprite that walketh, that soars and flies, . . . and none alive can
 walketh, Love is a sprite that walketh, that soars and flies, . . . and .
 a sprite that walketh. that soars and flies, . . . and

SO SAITH MY FAIR.

and none alive can hold . . him, nor touch him, nor . .
 none a-live can hold . . . him, nor touch him,
 and none a - live can hold . . him, nor touch him,
 hold him, and none a-live can hold . . him, nor touch him,
 and none a-live can hold him, nor touch him,
 none a-live can hold him, and none a-live can hold him, nor touch him,

8va.

be - hold . . . him. . . .
 nor be - hold him.
 nor be - hold him. . . .
 nor be - hold him. Yet when her eyes she
 nor be - hold him. Yet when her eyes she
 nor be - hold him. Yet when her eyes

8va.

SO SAITH MY FAIR.

Yet
Yet when her
Yet when her

turn - - - eth, I spy where he so - journ - eth,

turn - - - eth, I spy where he so - journ - eth,

she turn - eth, I spy where he so - journ - eth,

The first system of the musical score for 'SO SAITH MY FAIR.' It consists of six staves. The first three staves are vocal parts with lyrics. The fourth and fifth staves are vocal parts with lyrics. The sixth staff is a piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'cres.' (crescendo). The lyrics are: 'Yet', 'Yet when her', 'Yet when her', 'turn - - - eth, I spy where he so - journ - eth,', 'turn - - - eth, I spy where he so - journ - eth,', 'she turn - eth, I spy where he so - journ - eth,'.

when her eyes she turn - - - eth, I spy where he so - journ - eth,

eyes she turn - - - eth, I spy where he so - journ - eth,

eyes she turn - eth, I spy where he so - journ - eth,

The second system of the musical score for 'SO SAITH MY FAIR.' It consists of six staves. The first three staves are vocal parts with lyrics. The fourth and fifth staves are vocal parts with lyrics. The sixth staff is a piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'cres.' (crescendo). The lyrics are: 'when her eyes she turn - - - eth, I spy where he so - journ - eth,', 'eyes she turn - - - eth, I spy where he so - journ - eth,', 'eyes she turn - eth, I spy where he so - journ - eth,'.

SO SAITH MY FAIR.

in her eyes, there he flies, in her eyes, there he flies, in her eyes, there he flies, but none can
 in her eyes, there he flies, in her eyes, there he flies, in her eyes, there he flies, but none can
 in her eyes, there he flies, but none can

This system contains the first three staves of the musical score. The top two staves are vocal parts in treble clef with a key signature of two sharps (F# and C#). The third staff is a piano accompaniment in treble clef. The lyrics are repeated three times across the staves.

touch him, till on her lips he couch him. .
 touch him,
 touch him,
 till on her lips he couch him. Yet when her eyes she turn - - -
 till on her lips he couch him. Yet when her eyes she turn - - -
 till on her lips he couch him. Yet when her eyes she

This system contains the next five staves of the musical score. The vocal parts continue with the lyrics. The piano accompaniment features a more active melody in the right hand and a steady bass line in the left hand. The lyrics are repeated three times across the staves.

SO SAITH MY FAIR.

First system of the musical score. It features five vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Yet when her eyes she", "Yet when her eyes she", "Yet when her eyes", "eth, I spy where he so - journ - eth.", "eth, I spy where he so - journ - eth.", and "turn - eth, I spy where he so - journ - eth." The piano part includes a *cres.* marking.

Second system of the musical score. It continues with five vocal staves and piano accompaniment. The lyrics are: "turn - - - eth, I spy where he so - journ - eth, in her eyes there he", "turn - - - eth, I spy where he so - journ - eth, in her eyes there he", "she turn - eth, I spy where he so - journ - eth, in her eyes there he". The piano part continues with complex chordal textures.

SO SAITH MY FAIR.

flies, in her eyes there he flies, in her eyes there he flies, but none can catch him.

flies, in her eyes there he flies, in her eyes there he flies, but none can catch him.

flies, but none can catch him, till from her lips he

till from her lips he

till from her lips he

till from her lips he

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next three staves are instrumental accompaniment. The bottom staff is a grand staff (piano and cello/bass). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'flies, in her eyes there he flies, in her eyes there he flies, but none can catch him.' repeated twice, followed by 'flies, but none can catch him, till from her lips he'.

dim. In her eyes there he flies, in her eyes there he flies.

dim. In her eyes there he flies, in her eyes there he flies.

dim. fetch him. *8va. lower.* In her eyes there he flies, *loco.* but none can

fetch him. . . . In her eyes there he flies, in her eyes there he

fetch him. In her eyes there he

fetch him, in her eyes there he flies, but

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The next three staves are instrumental accompaniment. The bottom staff is a grand staff (piano and cello/bass). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'In her eyes there he flies, in her eyes there he flies.' repeated twice, followed by 'fetch him. In her eyes there he flies, but none can' and 'fetch him. In her eyes there he' and 'fetch him, in her eyes there he flies, but'. There are dynamic markings: *dim.* (diminuendo) and *cres.* (crescendo). There is also a marking *8va. lower.* (octave lower) and *loco.* (loco).

SO SAITH MY FAIR.

cres.
 In her eyes there he flies, but none can catch him, till
cres.
 In her eyes there he flies, but none can catch him, till
 catch him, till
 flies, in her eyes there he flies, but none can catch him, till
 flies, in her eyes there he flies, but none can catch him, till
 none can catch . . . him, till
 sva.

from her lips he fetch him, till from her lips he fetch him.
 from her lips he fetch him, till from her lips he fetch him.
 from her lips he fetch him, till from her lips he . . . fetch him.
 from her lips he fetch him, till from her lips he fetch him.
 from her lips he fetch him, till from her lips he fetch him.
 from her lips he fetch him, till from her lips he fetch him.

AS IT FELL UPON A DAY.

GLEE FOR S.A.T.B.

COMPOSED BY

THE EARL OF MORNINGTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

Vivace. $\text{♩} = 126.$

TREBLE. *mf* As it fell up-on a day, In the mer-ry, mer-ry month of

ALTO. *mf* As it fell up-on a day, In the mer-ry, mer-ry month of

TENOR.
(Sva. lower.) *mf* As it fell up-on a day, In the mer-ry, mer-ry month of

BASS. *mf* As it fell up-on a day, In the mer-ry, mer-ry month of

ACCOMP. *Vivace.* *mf*

May; Which a

May; *p* Sit - ting in a plea-sant shade, Which a

May; *p* Sit - ting in a plea-sant shade, a plea-sant shade, Which a

May; Which a

AS IT FELL UPON A DAY.

cres.
grove of myr - tles made;
cres.
grove of myr - tles made; *p* Sit - ting in a plea - sant
cres.
grove of myr - tles made; *p* Sit - ting in a plea - sant shade a plea - sant
cres.
grove of myr - tles made;

p Which a grove of myr - tles made; Beasts did leap, did
shade, Which a grove of myr - tles made; Beasts did leap,
shade, Which a grove of myr - tles made; Beasts did
p Which a grove of myr - tles made;

leap, did leap, and birds did sing, Trees did grow, did grow,
did leap, and birds did sing, Trees did grow, did
leap, did leap, and birds did sing, Trees did grow, did
Beasts did leap, did leap, and birds did sing, Trees did

AS IT FELL UPON A DAY.

and plants did spring, Trees did grow, did grow, and plants did
grow, and plants did spring, Trees did grow, did grow, and plants did
grow, and plants did spring, Trees did grow, did grow, and plants did
grow, and plants did spring, Trees did grow, and plants did

p

spring, Beasts did leap, did leap, did leap,
spring, Beasts did leap, did leap, did leap, did leap,
spring, Beasts did leap, did leap, did leap, did
spring, Beasts did leap, did leap, did leap, did

. . . and birds did sing, Trees did grow, and plants did spring, and plants did
. . . and birds did sing, Trees did grow, and plants did
leap, and birds did sing, Trees did grow, and plants did spring, did
leap, and birds did sing, Trees did grow, and plants did

AS IT FELL UPON A DAY.

spring, Ev'-ry thing did ba-nish moan, Save the Nightingale a-lone. *poco rall.*

spring, Ev'-ry thing did ba-nish moan, did ba-nish moan, Save the Nightingale a-lone.

spring Ev'-ry thing did ba-nish moan, did ba-nish moan, Save the Nightingale a-lone. *poco rall.*

spring Ev'-ry thing did ba-nish, ba-nish moan, Save the Nightingale a-lone. *poco rall.*

Andante Larghetto. Met. J=58. espres.

She, poor bird! as all for-lorn, Lean-ing her

espres. She, poor bird, poor bird! as all for-lorn, Lean-ing her breast, her

espres. She, poor bird, poor bird! all for-lorn, . . . Lean-ing her breast a-against a -

espres. She, poor bird! as all for-lorn, . . . Lean-ing her breast, her

Andante Larghetto. pp

breast a-against a thorn, And there sung the dolefullest dit-ty, Which to hear, it

breast a-against a thorn, And there sung the dolefullest dit-ty, Which to hear, it

- gainst a thorn, And there she sung the dolefullest ditty, Which to hear, it

breast a-against a thorn, And there sung the dolefullest ditty, Which to hear, it

AS IT FELL UPON A DAY

poco rall. *Affettuoso. espres.* $\text{♩} = 50.$

was great pi-ty. Scarce could I from tears re-frain, To hear her thus com -

was great pi-ty. Scarce could I from tears re-frain, To hear her thus com -

was great pi-ty. Scarce could I from tears re-frain, To hear her thus com -

was great pi-ty. Scarce could I from tears re-frain, To hear her thus com -

poco rall. *p*

rall.

- plain, Made me think up-on my own

- plain, For her grief so love-ly shown, Made me think up-on my own.

- plain, For her grief so love-ly shown, Made me think up-on my own.

- plain, For her grief so love-ly shown, Made me think up-on my own.

rall.

Vivace. ♩ = 126. *mf*

As it fell up-on a day, In the mer-ry, mer-ry month of

As it fell up-on a day, In the mer-ry, mer-ry month of

As it fell up-on a day, In the mer-ry, mer-ry month of

As it fell up-on a day, In the mer-ry, mer-ry month of

Vivace. mf

AS IT FELL UPON A DAY.

May; Which a

May; *p* Sit - ting in a plea-sant shade, Which a

May; *p* Sit - ting in a plea-sant shade, a plea-sant shade, Which a

May; Which a

cres. grove of myr - tles made;

cres. grove of myr - tles made: *p* Sit - ting in a plea-sant

cres. grove of myr - tles made; *p* Sit - ting in a plea-sant shade a plea-sant

cres. grove of myr - tles made;

p Which a grove of myr - tles made; Beasts did leap, did

shade, Which a grove of myr - tles made; Beasts did leap,

shade, Which a grove of myr - tles made; Beasts did

Which a grove of myr - tles made;

AS IT FELL UPON A DAY.

leap, did leap, and birds did sing, Trees did grow, did grow,
 did leap, and birds did sing, Trees did grow, did
 leap, did leap, and birds did sing, Trees did grow, did
 Beasts did leap, did leap, and birds did sing, Trees did

and plants did spring, Trees did grow, did grow, and plants did
 grow and plants did spring, Trees did grow, did grow, and plants did
 grow, and plants did spring, Trees did grow, did grow, and plants did
 grow, and plants did spring, Trees did grow, and plants did

spring; Beasts did leap, did leap, did leap, . . .
 spring. Beasts did leap, did leap, did leap, did leap, . . .
 spring; Beasts did leap, did leap, did
 spring; Beasts did leap, did leap, did

AS IT FELL UPON A DAY.

and birds did sing, Trees did grow, and plants did spring, and plants did
 and birds did sing, Trees did grow, and plants did
 leap and birds did sing, Trees did grow, and plants did spring, did
 leap and birds did sing, Trees did grow, and plants did

spring; Ev' - ry thing did ba - nish
 spring; Ev' - ry thing did ba - nish moan, did ba - nish
 spring; Ev' - ry thing did ba - nish moan, did ba - nish
 spring; Ev' - ry thing did ba - nish, ba - nish

lento espres.
 moan, did ba - nish moan, Save the Night - in - gale a - - lone.
lento espres.
 moan, did ba - nish moan, Save the Night - in - gale a - - lone.
lento espres.
 moan, did ba - nish moan, Save the Night - in - gale a - - lone.
lento espres.
 moan, did ba - nish moan, Save the Night - in - gale a - - lone.
lento espres.

COME SHEPHERDS FOLLOW ME.

MADRIGAL FOR S.A.T.B.

COMPOSED BY

JOHN BENET.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

TREBLE.

ALTO.

TENOR.
8va. lower.

BASS.

ACCOMP.

126 = ♩

up a-pace the Moun - - - - - tain,

Moun-tain, run up a-pace the Moun - - - tain, come Shep - herds

Come Shep - herds follow me, run up apace the Mountain,

Come Shep-herds follow me, run

COME SHEPHERDS FOLLOW ME.

run up apace the Mountain, run up a-pace the Moun - tain, see, lo, see,
 Shep - herds fol - low me, run up a-pace the Mountain, see, lo,
 run . . up a-pace, a - pace the Moun - - tain, see, lo,
 up apace the Mountain, run up apace, apace the Moun - tain, see, lo,

lo, be - side, be-side the Fountain, see, lo, beside, see, lo, be - side, be -
 be - side the Foun - tain, see, lo, beside, see, lo, beside the Foun - tain,
 see, lo, be - side the Foun - - tain, see, lo, beside the Fountain, the
 see, lo, see, lo, be - side the Fountain, see, lo, be -

- - side the Foun - tain. Love laid . . to rest, how . . sweet -
 Love laid to rest, to rest, how sweet - ly, sweet -
 Foun - - - tain. Love laid to rest, to rest, how sweet - ly, sweetly
 - - side the Fountain. Love laid to rest . . .

COME SHEPHERDS FOLLOW ME.

ly, sweet - ly sleepeth he, how sweet - ly, sweetly, sweetly,
 ly sleep - eth he, how sweetly, sweet - ly sleep - eth he, how
 sleep - - - eth he, how sweet - ly, sweetly, sweet - ly sleepeth he, how
 how sweet - ly, sweetly sleep - - -

sleep - eth he, how sweetly sleepeth he. O! take heed, come not nigh . .
 sweetly, sweet - ly sleep - eth he. O! take heed, come not nigh him, but
 sweetly sleep - eth he. O! take heed, take heed, come not nigh him, but
 - - - eth he. O! take heed, come not nigh him, come not nigh

him, but haste we hence and fly . . . him.
 haste we hence and fly . . him, but haste we hence . and fly him.
 haste we hence and fly . him, but haste we hence and fly him.
 him, but haste we hence and fly . . . him.

COME SHEPHERDS FOLLOW ME.

And lo - vers dance, and lo - vers dance with glad - ness, with glad - ness, with glad -

And lo - vers dance, and lo - vers dance, lo - vers dance with glad - ness, with glad -

And lo - vers dance, and lo - vers dance with glad - ness, with glad - ness, with

And lo - vers dance, and lo - vers dance with glad - ness,

- ness, with glad - ness, with glad - ness, with glad - ness, for while

- ness, with glad - ness, with gladness, gladness, for while love sleeps, for while love sleeps, for while love

gladness, with gladness, with glad - - ness, for while love sleeps, for while love sleeps, for

with glad - ness, with glad - ness, with glad - ness, for while love sleeps, for while love sleeps, for

love sleeps is true with care and sad - ness.

sleeps is true with care and sad - ness, with care and sad - ness.

while love sleeps is true with care, and true with care and sad - ness.

while love sleeps is true with care and sad - - - - - ness.

AS NOW THE SHADES OF EVE.

GLEE FOR S.S.A.B.

COMPOSED BY

DR. COOKE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 85, POULTRY (E.C.).

Andante Larghetto. ♩ = 80.

1st TREBLE. *p* As now the shades of eve im - - brown, im - -

2nd TREBLE. *p* As now the shades of eve im - -

ALTO. *p* As now the shades of eve im - - - brown . .

BASS. *p* As now the shades of eve im - -

ACCOMP. *p*

- brown the scenes where pen-sive po-ets rove; From care remote, from

- brown the scenes where pen-sive po-ets rove; from

. . . the scenes where pen-sive po-ets rove; From care re -

- brown . . . the scenes where pensive po-ets rove; From care . . re -

AS NOW THE SHADES OF EVE.

care remote from en . . . vy's frown, the joys of in - ward calm I

care re - mote . from en - - - vy's frown, the joys of in - ward

- mote from en - - - vy's frown, the joys of in - ward calm I

- mote from en - vy's frown, the joys of in - ward calm I

The first system of the musical score features a vocal melody in G major (one sharp) and 4/4 time. It consists of four staves: three vocal staves and one piano accompaniment staff. The lyrics are: "care remote from en . . . vy's frown, the joys of in - ward calm I". The piano part provides harmonic support with chords and moving lines in the right and left hands.

prove, . . . the joys . . . of in - ward calm . . . I prove.

calm, . . . the joys of in - ward calm . . . I prove.

prove, the joys, . . . the joys of in - ward calm I prove.

prove, the joys of in - ward calm I prove.

The second system continues the vocal melody and piano accompaniment. The lyrics are: "prove, . . . the joys . . . of in - ward calm . . . I prove." followed by "calm, . . . the joys of in - ward calm . . . I prove." and "prove, the joys, . . . the joys of in - ward calm I prove." and "prove, the joys of in - ward calm I prove." The piano part continues with harmonic support.

What ho - ly strains a - round me swell, a - round me

What ho - - - ly, ho - ly strains a - round me, a - round me

What ho - - - ly strains . . . a - - round me

What ho - - - ly strains a - round me, a - round me

The third system introduces a new melody. The lyrics are: "What ho - ly strains a - round me swell, a - round me", "What ho - - - ly, ho - ly strains a - round me, a - round me", "What ho - - - ly strains . . . a - - round me", and "What ho - - - ly strains a - round me, a - round me". The piano part includes dynamic markings such as *cres.* (crescendo), *p* (piano), and *f* (forte).

AS NOW THE SHADES OF EVE.

swell, what ho - - - ly strains a - round me swell; . . .

swell, . . . what ho - - - ly strains . . . a -

swell, what ho - - - - ly strains a - - round . . . me

swell, what ho - ly strains a - round me swell; No wild-ly rude

The first system of the musical score for 'AS NOW THE SHADES OF EVE.' It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'swell, what ho - - - ly strains a - round me swell; . . .', 'swell, . . . what ho - - - ly strains . . . a -', 'swell, what ho - - - - ly strains a - - round . . . me', and 'swell, what ho - ly strains a - round me swell; No wild-ly rude'. There are dynamic markings 'dim.' and 'p'.

No wild-ly rude tu - mul-tuous sound, . . .

- round me swell; . . . No wild-ly rude .

swell; . . . No wild-ly rude .

. . . tu - mul-tuous sound, . . . No wild-ly rude .

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'No wild-ly rude tu - mul-tuous sound, . . .', '- round me swell; . . . No wild-ly rude .', 'swell; . . . No wild-ly rude .', and '. . . tu - mul-tuous sound, . . . No wild-ly rude .'. There is a 'cres.' marking.

They fix the soul in ma - - - gic

tu-mul-tuous sound, They fix the soul in ma - - -

tu-mul-tuous sound, They fix the soul in ma - - -

. . . tu-mul-tuous sound, . . . They fix the soul . . . in

The third system of the musical score. The lyrics are: 'They fix the soul in ma - - - gic', 'tu-mul-tuous sound, They fix the soul in ma - - -', 'tu-mul-tuous sound, They fix the soul in ma - - -', and '. . . tu-mul-tuous sound, . . . They fix the soul . . . in'. There are 'pp' and 'cres.' markings.

AS NOW THE SHADES OF EVE.

care remote from en - - - vy's frown, the joys of in - ward calm I

care re - mote . from en - - - vy's frown, the joys of in - ward

- mote from en - - - vy's frown, the joys of in - ward calm I

- mote from en - vy's frown, the joys of in - ward calm I

prove, . . . the joys . . . of in - ward calm . . I prove.

calm, . . . the joys of in - ward calm . . I prove.

prove, the joys, . . the joys of in - ward calm I prove.

prove, the joys of in - ward calm I prove.

What ho - ly strains a - round me swell, a - round me

What ho - - - ly, ho - ly strains a - round me, a - round me

What ho - - - ly strains . . . a - - round me

What ho - - - ly strains a - round me, a - round me

AS NOW THE SHADES OF EVE.

swell, what ho - - - ly strains a - round me swell; . . .

swell, . . . what ho - - - ly strains a -

swell, what ho - - - ly strains a - round me

swell, what ho - ly strains a - round me swell; No wild-ly rude

dim.

No wild-ly rude tu - mul-tuous sound, . . .

- round me swell; . . . No wild-ly rude .

swell; . . . No wild-ly rude .

. . . tu - mul-tuous sound, . . . No wild-ly rude .

cres.

They fix the soul in ma - - - gic

tu-mul-tuous sound, They fix the soul in ma - - -

tu-mul-tuous sound, They fix the soul in ma - - -

. . . tu-mul-tuous sound, . . . They fix the soul . . . in

pp *cres.*

AS NOW THE SHADES OF EVE.

spell, in ma - gic

ma - gic spell, in ma - gic

Andante. ♩ = 84.

spell, in ma - gic spell. Soft, soft, soft let me tread this

spell, in ma - gic spell. Soft, soft, soft let me tread this

spell, in ma - gic spell. Soft let me tread this

spell, in ma - gic spell. Soft let me tread this

fa - vor'd ground, this fa - vor'd ground.

fa - vor'd ground, this fa - vor'd ground.

fa - vor'd ground, soft let me tread this fa - vor'd ground.

fa - vor'd ground, soft let me tread this fa - vor'd ground.

AS NOW THE SHADES OF EVE.

Allegro Moderato. ♩ = 132.

p espress.

Sweet is the gale that breathes the spring,

p espress.

Sweet is the gale that breathes the spring,

p espress.

Sweet thro' the

p espress.

Sweet thro' the

Allegro Moderato.

cres.

Sweet are the notes love's war -

Sweet are the notes love's war -

vale yon wind - ing stream, Sweet are the notes love's

vale yon wind - ing stream, Sweet are the notes love's

blers sing, sweet are the notes love's war -

blers sing, sweet are the notes love's war -

war - blers sing, sweet are the notes love's war -

war - blers sing, sweet are the notes the

AS NOW THE SHADES OF EVE.

First system of the musical score. It features five staves. The top four staves are vocal parts with lyrics: "blers sing, . . . love's war - blers sing, . . . But sweet - er". The bottom staff is a piano accompaniment. Dynamics include *p* (piano) and *dim.* (diminuendo).

Second system of the musical score. It features five staves. The top four staves are vocal parts with lyrics: "friend - ship's so - - - - - lemn", "sweet - er friend - ship's so - - - - - lemn", "- - - er friend - ship's so - - - - - lemn", and "sweet - - er friend - ship's so - - - - - lemn". The bottom staff is a piano accompaniment.

Third system of the musical score. It features five staves. The top four staves are vocal parts with lyrics: "theme, sweet - er friend - ship's so - lemn theme.", "theme, sweet - er friend - ship's so - - - lemn theme.", "theme, sweet - er friend - ship's so - lemn theme.", and "theme, sweet - er friend - ship's so - - - lemn theme.". The bottom staff is a piano accompaniment. Dynamics include *cres.* (crescendo) and *dim.* (diminuendo).

FIRE, FIRE, MY HEART

MADRIGAL FOR FIVE VOICES

THE MUSIC COMPOSED BY

THOMAS MORLEY

* (A.D. 1595)

EDITED BY HENRY LESLIE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegro.

1ST SOPRANO. *f* Fire, fire, . . fire, fire, fire, fire! my heart, my

2ND SOPRANO. *f* Fire, fire, . . fire, fire, . . fire, fire! . . my heart, my

ALTO. *f* Fire, fire, . . fire, fire, . . fire, fire! . . my heart, my heart,

TENOR. *f* Fire, fire, . . fire, fire, . . fire, fire! . . my heart, my heart,

BASS. *f* Fire, fire, . . fire, fire, . . fire, fire! . . my heart, my heart,

Allegro.

PIANO. *f*

heart, my heart! Fa la la la la la la la la la, fa la

heart, my heart! Fa la la la la la la la . . la la, fa

my heart! Fa la la la la, fa la la la la la la la, fa

my heart! Fa . . la la la la la la la la la, fa la la la la la la la, fa

my heart! Fa la la la la la la la la la la, fa la la la la la

FIRE, FIRE, MY HEART.

la la la la la! Fire, fire, . . fire, fire, . . fire, fire, . . . fire, fire! . .

la la la la la! Fire, fire, . . fire, fire, . . fire, fire, fire,

la la la la la! Fire, fire, . . fire, fire, . . . fire, fire, . .

la la la la la! Fire, fire, . . fire, fire, . . . fire, fire, . .

la la la la la! Fire, fire, . . fire, fire, . . . fire, fire, . .

p

. . . my heart, my heart, my heart! Fa la la

fire! my heart, my heart, my heart! Fa la la

. . . my heart, my heart, my heart! Fa la la la la la la la

. . . my heart, my heart, my heart! Fa . . la la la la la la la la

. . . my heart, my heart, my heart! Fa la la la la la la la

FIRE, FIRE, MY HEART.

la la la la la la la, fa la la la la la! O help, O help, a-las! O

la la la la la la la, fa la la la la la la! O help, O help, a - las! O . . .

la la la la, fa la la la la la! O help, O help, a - las! O

la la la la la la la la, fa la la la la la! O help, O help, a - las! O

la la la la la la la, fa la la la la la!

f > > > >

help, Ah . . . me! ah . . . me! . . . I sit . . . and cry me,

help, Ah me! ah me! I sit and cry me,

help, Ah me! ah me! I sit and cry me, And call for

help, Ah me! ah me! I sit and cry me, And call for

Ah me! ah me! I sit and cry me,

pp

FIRE, FIRE, MY HEART.

And call for help, a-las! but none comes nigh me, and call for help, a-las!.. but none

and . . call for help, a-las!

help, a-las! but none comes nigh . . me, and call . . for help, a-las! but none comes

help, a-las! but none comes nigh me, and call for help, a-

and call for help, a-las! but none comes nigh me, but

comes nigh me! Fa la la la la la la,

but none comes nigh . . me! Fa la

nigh me, but none comes nigh me! Fa . . la la la la la la la la, fa fa

las! a-las! but none comes nigh me! Fa la la la la la la la la, fa la la la

none comes nigh me! Fa la la la la la la la la la la,

FIRE, FIRE, MY HEART.

fa la la la la . . . la la, fa la la la la la la,
 la la la la la la la, fa la la la la la la . . la la la la
 la, fa la la la la la la la la la, fa la la la la, fa la la la
 la, fa la la la la la la, fa la la la la la la la la
 fa la la la la la la, fa la la la la

fa la la la la, . . fa la la la la la la la . . la la la la
 la la la, fa la la la, fa . . la la la la la, fa la la
 la la la, fa la la la la la la la la,
 la la la la la la la la la, fa la la la la, la . .
 la la la la la . . . la la la la

FIRE, FIRE MY HEART.

la la la la la la la la. O help, O help, a-las! O help, Ah . . me!

la la la la la la la! O help, O help, a-las! O . . help, Ah me!

la la la la la la la! O help, O help, a-las! O help, Ah me!

. . . la la la la la la la! O help! O help, a-las! O help, Ah me!

la la la la la! Ah me!

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with a melodic line of 'la' notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. Dynamics include *f* (forte) and *pp* (pianissimo).

ah . . me! . . I sit . . and cry me, And call for help, a-las! but

ah me! I sit and cry me,

ah me! I sit and cry me, And call for help, a-las! but none comes

ah me! I sit and , cry me, And call for help, a-las! but none comes

ah me! I sit and cry me,

The second system continues the vocal and piano parts. The vocal lines now contain lyrics, showing a progression of the story. The piano accompaniment continues with chords and melodic fragments. Dynamics include *f* (forte) and *pp* (pianissimo).

FIRE, FIRE, MY HEART.

none comes nigh me, and call for help, a - las! . but none comes nigh

And . . call for help, a-las! but none comes nigh . .

nigh . . . me, and call . . for help, a - las! but none comes nigh me, but none comes nigh

nigh me, and call for help, a - las! a-las! but none comes nigh me.

And call for help, a - las! but none comes nigh me, but none comes nigh

The first system of the musical score for 'Fire, Fire, My Heart'. It consists of a vocal line and a piano accompaniment. The vocal line has five staves of music with lyrics. The piano accompaniment has two staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in a moderate tempo. The lyrics are: 'none comes nigh me, and call for help, a - las! . but none comes nigh', 'And . . call for help, a-las! but none comes nigh . .', 'nigh . . . me, and call . . for help, a - las! but none comes nigh me, but none comes nigh', 'nigh me, and call for help, a - las! a-las! but none comes nigh me.', and 'And call for help, a - las! but none comes nigh me, but none comes nigh'.

me. Fa la la la la la la, fa la la la la . . .

me. Fa la la la la la la la

me. Fa . . la la la la la la la la, fa la la, fa la la la la

Fa la la la la la la la la, fa la la la la, fa la la la la,

me. Fa la la la la la la la la la,

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has five staves of music with lyrics. The piano accompaniment has two staves. The lyrics are: 'me. Fa la la la la la la, fa la la la la . . .', 'me. Fa la la la la la la la', 'me. Fa . . la la la la la la la la, fa la la, fa la la la la', 'Fa la la la la la la la la, fa la la la la, fa la la la la,', and 'me. Fa la la la la la la la la la,'.

FIRE, FIRE, MY HEART.

la la, fa la la la la la la, fa la la la la, . . fa la la la
 la, fa la la la la la la . . la la la la la la la la, fa la la la, fa
 la la la la la la, fa la la la la, fa la la la la la la, fa la la
 fa la, fa la la la la la la la la la la la la la la la la la
 fa la la la la la la, fa la la la la la la la la . . .

la la la la . . la la la la la la la la la la la la la la la la
 . . la la la la la, fa la la la la la la la la la la la
 la la la la la, la la la la la la la la la la la
 la, fa la la la la, fa . . la la la la la la . . la la la
 . . la la la la, fa la la la la

WHERE THE BEE SUCKS.

GLEE FOR S.S.T.B.

HARMONIZED BY

JACKSON,

OF EXETER:

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DITSON & Co.

1st TREBLE.

2nd TREBLE.

TENOR.
8ve. lower.

BASS.

ACCOMP.
132 =

there lurk I,

there lurk I,

Where the bee sucks there lurk I, In a

Where the bee sucks there lurk I, In a

there lie I, ru ru ru ru ru,

there lie I, ru ru ru ru ru,

cow-slip's bell I lie. There I couch when owls do cry, when owls do

cow-slip's bell I lie. There I couch when owls do cry, when owls do

WHERE THE BEE SUCKS

ru, ru, ru, ru, ru, ru, ru, ru, do I

ru, ru, ru, ru, ru, ru, do I fly,

cry, when owls do cry, On a bat's back do I

cry, when owls do cry, On a bat's back

fly, do I fly, do I fly, do I fly,

do I fly, do I fly do I fly,

fly, Af - ter sun - set mer-ri-ly,

do I fly, do I fly, Af - ter sun - set mer-ri-ly,

af - ter sun - set mer - ri - ly; Mer - -

af - ter sun - set mer - ri - ly; Mer - -

merri - ly, af - ter sun - set mer - ri - ly, mer - ri - ly; Merri - ly,

merri - ly, af - ter sun - set mer - ri - ly, mer - ri - ly;

WHERE THE BEE SUCKS

ri-ly, mer-ri-ly shall I live now, Un - der the
ri-ly, merri-ly shall I live now, shall I live now,
merri-ly shall I live now, shall I live now, shall I live
Mer - - - ri-ly, merri-ly shall I live

blos - som that hangs on the bough, Mer-ri-ly, mer-ri-ly, mer - -
Un - der the blos - som, mer-ri-ly, mer-ri-ly, mer -
now, Un - der the blos-som, mer-ri-ly, mer-ri-ly,
now, mer-ri-ly, mer-ri-ly, mer-ri-ly,

ri-ly, merri-ly shall I live now, Un - der the
ri-ly, merri-ly shall I live now, Un - der the
mer - - rily, mer-rily, Un - der the
mer - - rily, mer-rily, Un - der the

WHERE THE BEE SUCKS.

blos-som that hangs on the bough, mer-ri-ly, mer-ri-ly shall I live now, mer-ri-ly,
 blos-som that hangs on the bough, mer-ri-ly, mer-ri-ly shall I live now, mer-ri-ly,
 blos-som that hangs on the bough, mer-ri-ly, mer-ri-ly shall I sing now, mer-ri-ly,
 blos-som that hangs on the bough, mer-ri-ly, mer-ri-ly shall I live now, mer-ri-ly,

mer-ri-ly, shall I live now, un-der the blos-som. that hangs on the
 mer-ri-ly, shall I live now, un-der the blos-som that hangs on the
 mer-ri-ly, shall I live now, un-der the blos-som that hangs on the
 mer-ri-ly, shall I live now, un-der the blos-som that hangs on the

bough, un-der the blos-som that hangs on the bough. All we
 bough, un-der the blos-som that hangs on the bough. All we
 bough, un-der the blos-som that hangs on the bough.
 bough, un-der the blos-som that hangs on the bough.

WHERE THE BEE SUCKS.

Fai - ries, all we Fai - ries that do run, that do run, by the
 Fai - ries, all we Fai - ries that do run, that do run,
 all we Fai - ries, all we Fai - ries that do
 All we Fai - ries, All we Fai - ries, that do run, that do run

tri - ple He - cates' beam, from the pre - sence of the
 by the tri - ple He - cates' beam,
 run, by the tri - ple He - cates' beam, from the
 by the tri - ple He - cates' beam, from the

Sun, from the pre - sence of the Sun, fol - low
 from the pre - sence of the Sun, fol - low
 pre - sence of the Sun, from the pre - sence
 pre - sence of the Sun, from the pre - sence

WHERE THE BEE SUCKS.

dark - ness as a dream, fol - low darkness as a dream. . .
 dark - ness as a dream, fol - low darkness as a dream, as a dream.
 from the pre - sence of the sun follow darkness as a dream, as a dream.
 of the sun, . . . fol - low darkness as a dream, as a dream.

Over park, over pale, Thorough
 Over park,
 Over hills, over dale, Thorough bush, thorough briar,
 Over hills, o - ver dale,

flood, thorough fire, over dale, over park, Thorough
 Over park, over pale, over park, Thorough
 over hill, Thorough bush, thorough briar, over pale, Thorough
 over hill, Thorough bush, thorough briar, over pale, Thorough

WHERE THE BEE SUCKS.

First system of the musical score. It consists of five staves. The top staff is a vocal line with the lyrics: "flood, thorough fire, Over hill, over dale, Thorough bush, thorough brier, Over". The second staff continues the vocal line with "flood, thorough fire, Over". The third staff is a vocal line with "flood, thorough fire,". The fourth staff is a vocal line with "flood, thorough fire,". The fifth staff is a piano accompaniment with a treble and bass clef.

Second system of the musical score. It consists of five staves. The top staff is a vocal line with the lyrics: "hill, o-ver dale, Thorough bush, thorough brier, O-ver park, o-ver pale,". The second staff continues the vocal line with "hill, o-ver dale, Thorough bush, thorough brier, O-ver park, o-ver pale,". The third staff is a vocal line with "O-ver park, o-ver pale, Thorough". The fourth staff is a vocal line with "O-ver park, o-ver pale,". The fifth staff is a piano accompaniment with a treble and bass clef.

Third system of the musical score. It consists of five staves. The top staff is a vocal line with the lyrics: "Thorough flood, thorough fire, Thorough fire, o-ver dale,". The second staff continues the vocal line with "Thorough flood, thorough fire, Thorough fire, o-ver dale,". The third staff is a vocal line with "flood, thorough fire, Thorough fire, o-ver hill, thorough". The fourth staff is a vocal line with "Thorough flood, thorough fire, Thorough fire, o-ver hill, thorough". The fifth staff is a piano accompaniment with a treble and bass clef.

WHERE THE BEE SUCKS.

over park, Thorough flood, thorough fire, thorough fire. 1st.

over park, Thorough flood, thorough fire, thorough fire. 1st.

bush, thorough brier, o - ver pale, Thorough flood, thorough fire, thorough fire. 1st.

bush, thorough brier, o - ver pale, Thorough flood, thorough fire, thorough fire. 1st.

flood, thorough fire, O - ver hill. o - ver dale, Thorough bush, thorough brier, O - ver 2nd.

flood, thorough fire, O - ver hill, o - ver dale, Thorough bush, thorough brier, O - ver 2nd.

flood, thorough fire, O - ver hill, o - ver dale, Thorough bush, thorough brier, O - ver 2nd.

flood, thorough fire, O - ver hill, o - ver dale, Thorough bush, thorough brier, O - ver 2nd.

park, o - ver pale, Thorough flood, thorough fire, 1st.

park, o - ver pale, Thorough flood, thorough fire, 1st.

park, o - ver pale, Thorough flood, thorough fire, Mer - ri - y 1st.

park, o - ver pale, Thorough flood, thorough fire, Maggiore.

WHERE THE BEE SUCKS.

Mer - - - - - ri-ly, mer-ri-ly shall we live now, Un - der the
 Mer-ri-ly, merri-ly shall we live now, shall we live now,
 merri-ly shall we live now, shall we live now, shall we live
 Mer - - - - - ri-ly, merri-ly shall we live

blos - som that hangs on the bough, Mer-ri-ly, mer-ri-ly, mer - -
 Un - der the blos - som, mer-ri-ly, mer-ri-ly, mer - -
 now, Un - der the blos-som, mer-ri-ly, mer-ri-ly,
 now, mer-ri-ly, mer-ri-ly, mer-ri-ly,

- ri-ly, merri-ly shall we live now. Un - der the
 - ri-ly, merri-ly shall we live now, Un - der the
 mer - - - rily mer-rily, Un - der the
 mer - - - rily, mer-rily, Un - der the

WHERE THE BEE SUCKS.

blos-som that hangs on the bough, mer-ri-ly, mer-ri-ly shall we live now, mer-ri-ly,

blos-som that hangs on the bough, mer-ri-ly, mer-ri-ly shall we live now, mer-ri-ly,

blos-som that hangs on the bough, mer-ri-ly, mer-ri-ly shall we sing now, mer-ri-ly,

blos-som that hangs on the bough, mer-ri-ly, mer-ri-ly shall we live now, mer-ri-ly,

mer-ri-ly, shall we live now, un - der the blos-som that hangs on the

mer-ri-ly, shall we live now, un - der the blos-som that hangs on the

mer-ri-ly, shall we live now, un - der the blos-som that hangs on the

mer-ri-ly, shall we live now, un - der the blos-som that hangs on the

bough, un - der the blos-som that hangs on the bough.

bough, un - der the blos-som that hangs on the bough.

bough, un - der the blos-som that hangs on the bough.

bough, un - der the blos-som that hangs on the bough.

BLEST PAIR OF SIRENS.

GLEE FOR S.S.A.T.B.

COMPOSED BY

JOHN STAFFORD SMITH.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 55, FOLKLY (E.C.).

Adagio. (ad libitum.)

1st TREBLE. and

2nd TREBLE. Voice . . .

ALTO. Sphere-born, harmonious sis-ters, . . .

TENOR. 8ve. lower. Pledges of Heav'n's joy, . . .

BASS. Blest pair of Si-rens!

ACCOMP. *p* (Voice alone.)

Largo. Met. ♩ = 56.

Verse! Wed your di-vine sounds, and mix'd pow'r em - ploy,

Wed your di-vine sounds, and mix'd pow'r em - ploy,

Wed your di-vine sounds, and mix'd pow'r em - ploy,

Wed your di-vine sounds, and mix'd pow'r em - ploy,

Wed your di-vine, sounds and mix'd pow'r em - ploy,

Largo.

BLEST PAIR OF SIRENS.

Largo $\text{♩} = 50$. *cres.* *Poco più mosso.* $\text{♩} = 66$.

Dead things with in - breath'd sense a - ble to pierce, And to our high - rais'd

Dead things with in - breath'd sense a - ble to pierce, And to our high-rais'd

Dead things with in - breath'd sense a - ble to pierce, And to our high - rais'd

Dead things with in - breath'd sense a - ble to pierce, And to our high-rais'd

Dead things with in - breath'd sense a - ble to pierce, And to our high-rais'd

p *cres.* *f* *mf*

phan - ta-sie pre-sent That un-dis-turb-ed song of pure con-cent, of

phan - ta-sie pre-sent pre - - sent That

phan - ta-sie pre-sent That undisturbed song of pure con-

phan - ta-sie pre-sent That un-dis-turb-ed song, that un-disturbed song of

phan - ta-sie pre-sent That un-dis-turb-ed song, that un-disturbed

p

pure, pure concent, Aye, sung before the sapphire colour'd throne to

un-disturbed song of pure con-cent, Aye, sung be - fore the sapphire colour'd throne to

- cent, pure, of pure con - cent, Aye, sung be - fore the sapphire colour'd throne to

pure concent, of pure con - cent, Aye, sung be - fore the sapphire colour'd throne to

song of pure, pure concent, Aye, sung be - fore the sapphire colour'd throne to

cres. *cres.* *cres.* *cres.* *cres.* *cres.*

8va.

BLEST PAIR OF SIRENS.

Con Spirito.—Met. $\text{♩} = 80$.

Him that sits thereon, With saint - ly shout and so - - lemn ju - - bi - lee;

Him that sits thereon, With saint - ly shout and so - lemn ju - - bi - lee;

Him that sits thereon, With saint - ly shout and so - lemn ju - bi - - lee; Where the bright

Him that sits thereon, With saint - ly shout and so - lemn ju - - bi - lee; Where the bright

Him that sits thereon, With saint - ly shout . . and solemn, ju - bi - lee; *Con Spirito.*

8va.

And the cherubic host, in thousand,thousand quires,

And the cherubic host, in thousand,thousand quires,

se - raphim in burn - ing row, And the cherubic host, in thousand,thousand quires,

se - raphim in burn - ing row,

Their loud, uplift - ed an - gel-trumpets blow,

8va.

Touch their immortal harps of golden wires,of golden wires, With those just

Touch their immortal harps of golden wires,of golden wires, With those just spirits who wear vic -

Touch their immortal harps of golden wires,of golden wires, With those just spirits who wear vic - to - -

With those just spirits who wear vic -

With those just spirits,

8va.

BLEST PAIR OF SIRENS.

spirits who wear vic - to - rious palms, Hymns de -
 to - rious palms, Hymns de -
 rious palms, Hymns de -
 to - rious palms, Hymns de -
 with those just spirits who wear vic - to - rious palms, Hymns de -

- vout and ho - ly psalms Sing - ing e - ver - last - ing - ly: sing-ing
 - vout and ho - ly psalms Sing - ing e - ver - last - ing - ly:
 - vout and ho - ly psalms Sing - ing e - ver - last - ing - ly:
 - vout and ho - ly psalms Sing - ing e - ver - last - ing - ly:
 - vout and ho - ly psalms Sing - ing e - ver - last - ing - ly:
 - vout and ho - ly psalms Sing - ing e - ver - last - ing - ly:

e - ver - last - ing - ly, sing - ing e - ver -
 sing - ing e - verlast -
 sing - ing e - ver - last - ing - ly, e - ver - last - ing - ly:
 Where the bright se - raphim, in burning, burn - ing row, their loud uplift - ed an - gel - trumpets
 Where the bright se - raphim, in burning, burn - ing row, their loud uplift - ed an - gel - trumpets

BLEST PAIR OF SIRENS.

last - ingly: and the cheru - bic hosts, in thousand quires, touch their im - mor - tal harps of golden wires,
 - ingly: and the cheru - bic hosts, in thousand quires, touch their im - mor - tal harps of golden wires,
 and the cheru - bic hosts, in thousand quires, touch their im - mor - tal harps of golden wires.
 blow, touch their harps, touch their harps.
 blow, sing - ing o - - - ver - last - ingly,

touch their im - mor - tal harps . . . of gold - en wires, That we on earth with
 touch their im - mor - tal harps of gold - en wires, That we on earth with
 sing - - ing e - - ver - - last - ing - ly: That we on earth with
 sing - - ing e - - ver - - last - ing - ly: That we on earth with
 sing - - ing e - - ver - - last - ing - ly: That we on earth with
 sing - - ing e - - ver - - last - ing - ly: That we on earth with

un - dis - cord - ing voice, May right - ly an - swer, an - swer that me - lo - dious noise; As
 un - dis - cord - ing voice, May right - ly an - swer, an - swer that me - lo - dious noise; As
 un - dis - cord - ing voice, May right - ly an - swer, an - swer that me - lo - dious noise; As
 un - dis - cord - ing voice, May right - ly an - swer, an - swer that me - lo - dious noise; As
 un - dis - cord - ing voice, May right - ly an - swer, an - swer that me - lo - dious noise; As

BLEST PAIR OF SIRENS.

once we did, till dis-pro-portion'd sin Jarr'd a-against Na-ture's chime, and with harsh

once we did, till dis-pro-portion'd sin Jarr'd, Jarr'd a-against Na-ture's chime, and with harsh

once we did, till dis-pro-portion'd sin Jarr'd, Jarr'd a-against Na-ture's chime, and with harsh

once we did, till dis-pro-portion'd sin Jarr'd a-against Na-ture's chime, and with harsh

once we did, till dis-pro-portion'd sin Jarr'd a-against Na-ture's chime, and with harsh

dim. din Broke the fair mu-sic, broke the fair mu-sic that all crea-tures made To their great Lord, . .

din Broke the fair mu-sic, broke the fair mu-sic that all crea-tures made To their great Lord, . .

din Broke the fair mu-sic, broke the fair mu-sic that all crea-tures made To

din Broke the fair mu-sic, broke the fair mu-sic that all crea-tures made To

din Broke the fair mu-sic, broke the fair mu-sic that all crea-tures made To

f *Largo.* $\text{♩} = 63$ whose love their mo-tion sway'd In per-fect di-a-pa-son.

whose love their mo-tion sway'd In per-fect di-a-pa-son.

Their great Lord, whose love their mo-tion sway'd In per-fect di-a-pa-son.

Their great Lord, whose love their mo-tion sway'd In per-fect di-a-pa-son.

Their great Lord, whose love their mo-tion sway'd In per-fect di-a-pa-son.

f *Largo.* *unis.*

BLEST PAIR OF SIRENS.

Larghetto. $\text{♩} = 76.$

whilst they stood In first o - - be - dience, and their state of good.

whilst they stood In first o - - be - dience, and their state of good.

whilst they stood In first o - - be - dience, and their state of good.

whilst they stood In first o - - be - dience, and their state of good.

whilst they stood In first o - - be - dience, and their state of good.

Largo. $\text{♩} = 56.$

O! O, may we soon a - - gain re - new that song, O, may we

O! O, may we soon a - - gain re - new, O, may we

O! O, may we soon a - - gain re - new that song, may we

O! O, may we soon a - - gain re - new that song, O, may we

O! O, may we soon a - - gain re - new that song, O, may we

Largo.

soon renew that song, And keep in tune with Heav'n, till God ere

soon re - new that song, And keep in tune with Heav'n, till God ere

soon re - new . . that song, And keep in tune with Heav'n till God ere long

soon re - new that song, And keep in tune with Heav'n, till God ere long, ere

soon re - new that song, And keep in tune with Heav'n, till God ere

BLEST PAIR OF SIRENS.

long To his ce - les - tial concert us u - nite, To live with him, and sing, . . .
 long To his ce - les - tial concert us u - nite, To live with him, to live with
 To his ce - les - tial concert us u - nite, To live with
 long To his ce - les - tial concert us u - nite,
 long To his ce - les - tial concert us u - nite,

and sing in endless morn of light, and sing
 him, and sing, . . . and sing in endless morn of light, and sing
 him, To live with him, and sing in endless morn of light, to live with
 To live with him, and sing in endless morn of light, to live with
 To live with him, and sing in endless morn of light, to live with

and sing in end - less morn of light.
 and sing in end - less morn of light.
 him, and sing in end - less morn of light.
 him, and sing in end - less morn of light.
 him, and sing in end - less morn of light.
 him, and sing in end - less morn of light.

YE NIGHTINGALES SO PLEASANT AND SO GAY.

MADRIGAL FOR S.A.T.T.B.

COMPOSED BY

ORLANDO DI LASSO.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

TREBLE. *mf* Ye Night-in - gales so plea-sant and so

ALTO. *mf* Ye Night-in - gales so plea-sant and so gay, ye

1st TENOR.
(Sva. lower.) *mf* Ye Night-in -

2nd TENOR.
(Sva. lower.) *mf* Ye Night-in - gales so

BASS.

ACCOMP.

Met. ♩ = 120

gay, Ye Night-in - gales . . so plea-sant

Night-in - gales so plea-sant and so gay, ye Night-in - gales so

- gales so plea-sant and so gay, ye Night-in - gales, ye Night-in - gales so plea-sant

plea-sant and so gay, ye Night-in - gales . . so plea-sant and so gay, so

ye Night-in - gales so plea-sant and so gay, so plea-sant

YE NIGHTINGALES SO PLEASANT AND SO GAY.

and so gay, In greenwood groves, in greenwood groves who love to
 pleasant and so gay, In greenwood groves who love to
 In greenwood groves, in green - - wood groves who
 pleasant and so gay, In greenwood groves who love to make your
 and so gay, In greenwood groves who love to

make your dwell - - - - - ing;
 make your dwell - - - - - ing; In fields to
 love to make your dwell - - - - - ing, to make your
 dwell - ing, to make your dwell - - - - - ing, who love to
 make your dwell - - - - - ing;

In fields to fly, chant-ing your rounde - lay,
 fly, chant - ing your rounde - lay, in fields to fly, chant-ing your
 dwell - ing; In fields to fly, chant - ing your rounde - lay, in
 make your dwell - ing; In fields to fly, chant - ing your rounde -
 In fields to

YE NIGHTINGALES SO PLEASANT AND SO GAY.

First system of the musical score. It features a vocal melody in G major (one flat) and a piano accompaniment. The lyrics are: "In fields to fly, . . . chanting your roun - - de - lay, Thro' live-long roun - de - lay, in fields to fly, chant - ing your roun - de - lay, Thro' live-long fields to fly, . . . chanting your roun - de - lay. chant - ing your roun - de - lay, Thro' lay, in fields to fly, chant - ing, chant - - ing, Thro' live-long fly, chant - ing your roun - de - lay, chanting your roun - de - - - lay,"

Second system of the musical score. The lyrics continue: "night, thro' live-long night your tuneful voices swell - - - night your tune - - ful voi - ces swell - - live-long night your tune - - ful voi - ces swell - ing, your tuneful voi - night your tune - - ful voi - ces swell - - - ing, swell - Thro' live long night your tune - ful voi - ces swell - - -"

Third system of the musical score. The lyrics continue: "ing, tho' sweet your song, tho' ing, tho' sweet your song, tho' sweet your ces swell - ing, tho' sweet your song, tho' sweet your song, ing, tho' sweet your song, tho' sweet your song, ing, Tho' sweet your song,"

YE NIGHTINGALES SO PLEASANT AND SO GAY.

First system of the musical score. It features a vocal melody in the upper staves and piano accompaniment in the lower staves. The lyrics are: "sweet your song thro' grove and song thro' grove and field re - sound - ing, thro' grove . . and field . . . re - - sound - - - ing, thro' grove . . thro' grove and field re - - sound - - - ing, thro' thro' grove and field re - - sound - - - ing, thro'". The music is in a key with two flats (B-flat and E-flat) and a common time signature.

Second system of the musical score. The lyrics continue: "field re - sound - - ing. My thro' grove and field re - sound - - - ing. My and field . . . re - - - sound - - - ing. My grove and field, and field re - - - sound - ing. My grove and field re - - sound - - - - ing. My". The piano part includes a crescendo marking "cres." and a dynamic marking "8va." at the end of the system.

Third system of the musical score. The lyrics are: "sor - - - rowing heart ye vain - ly strive to move, ye sor - - - rowing heart ye vain - ly strive to move, vain - sor - - - rowing heart vain - - - ly ye strive to move, sor - rowing heart ye sor - - - rowing heart ye vain - ly strive to move,". The piano accompaniment continues with chords and melodic lines.

YE NIGHTINGALES SO PLEASANT AND SO GAY.

vain - ly strive to move, Fly to my
 . . . ly ye strive to move, Fly to my Ce - lia,
 ye vain - ly strive . . . to move, Fly to my
 vain - ly strive to move, Fly to my Ce - - - lia
 Fly to my Ce - lia,

Ce - - lia, fly to my Ce - lia with your am'rous chant - - - ing,
 fly to my Ce - lia, fly to my Ce - - lia with your am'rous, am' - -
 Ce - - lia, . . . O fly, fly to my Ce - lia with your
 with your am'rous chant - ing, Fly to my Ce - - lia with your
 fly to my Ce - lia, fly to my Ce - lia with your

And bid her hearken to the voice of
 - - - rous chant - - - ing, And bid her hearken
 am' - - rous chant - - - ing, And bid her hearken to the
 am' - - rous chant - - - ing, And bid her hearken to the
 am' - - rous chant - - - ing,

YE NIGHTINGALES SO PLEASANT AND SO GAY.

love, and bid her hearken to the voice of love, the
to the voice of love, the voice, the voice . of
voice of love, and bid her hearken to the voice of love. . .
voice of love, and bid her heark - en, and
And bid her heark - en to the voice of love,

voice of love, And bid her heark - en
love, and bid her hearken to the voice of love,
and bid her hearken to the voice of love, and bid her
bid her heark - en, and bid her hearken to the voice of love, and
And bid her hearken to the voice of love, and bid her

to the voice, . . the voice . . . of love.
and bid her hearken to the voice of love.
heark - en . . . to . . . the voice of love.
bid her heark - - en to the voice of love.
heark - - en to the voice of love.

CYNTHIA, THY SONG.

MADRIGAL FOR S.S.A.T.B.

COMPOSED BY

GIO. CROCE, 1560.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 85, FLOURY (E.C.).

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR.
8ve. lower.

BASS.

Accomp.
72 =

Cyn - thia thy song and chant . . . ing

Cyn - - - thia, thy song and

Cyn - - -

so strange a flame in gen - tle hearts a - wak . . . eth,

Cyn - thia, thy

chant - - ing so strange a flame in gen - - tle hearts a - wak - - eth,

- thia thy song and chant - - ing so strange a flame in gen - tle

Cyn - - thia, thy song and chant - ing, so strange a

CYNTHIA, THY SONG.

First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "Cyn - thia, thy song and chant - ing". The second staff continues the vocal line with lyrics: "song and chant - ing so strange a flame in gen - tle hearts a -". The third staff continues with lyrics: "Cyn - - thia, thy song and". The fourth staff continues with lyrics: "hearts a - wak - - eth, Cyn - -". The fifth staff continues with lyrics: "flame in gen - tle hearts, in gen - tle hearts a - wak - - eth,". The system ends with a double bar line and the word "See." below the bass staff.

Second system of the musical score. It consists of five staves. The top staff continues the vocal line with lyrics: "so strange a flame in gen - tle hearts a - wak - - eth, so strange a". The second staff continues with lyrics: "wak - eth, so strange a flame in gen - tle hearts a - wak - - eth, so". The third staff continues with lyrics: "chant - - ing so strange a flame in gen - tle hearts, so strange a flame in". The fourth staff continues with lyrics: "thia, thy song and chant - ing so strange a flame in gen - tle". The fifth staff continues with lyrics: "Cyn - - thia, thy song and chant - - ing so strange a". The system ends with a double bar line.

Third system of the musical score. It consists of five staves. The top staff continues the vocal line with lyrics: "flame in gen - tle hearts, in gen - tle hearts a - - wak - -". The second staff continues with lyrics: "strange a flame . . in gen - tle hearts, in gen - tle hearts a - wak - -". The third staff continues with lyrics: "gen - tle hearts, . . . in gen - - tle hearts a - - wak - -". The fourth staff continues with lyrics: "hearts, in gen - - tle hearts a - - wak - -". The fifth staff continues with lyrics: "flame in gen - tle hearts . . . a - - wak - -". The system ends with a double bar line and the word "See." below the bass staff.

CYNTHIA, THY SONG.

First system of the musical score. It features five vocal staves and a piano accompaniment. The lyrics are: "keth, that ev' - - - ry cold de - - - sire wan - -". The piano part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It includes a piano (p) dynamic marking.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "ry cold de - - - sire wan - ton love ma - - - keth, love". The piano accompaniment continues with various chords and melodic lines, maintaining the same key signature and time signature.

Third system of the musical score. It concludes the piece with the lyrics: "ma - - - keth, sounds to thy praise, and vaunt-ing, to thy praise and vaunt - -". The piano part features more complex rhythmic patterns and includes a piano (p) dynamic marking. The system ends with a double bar line.

CYNTHIA, THY SONG.

ing, sounds to thy praise, to thy praise and vaunt - -
 to thy praise and vaunt - - ing, to thy praise and vaunt - - ing, to thy
 to thy praise and vaunt - - ing, sounds to thy praise and
 praise and vaunt - - ing, to thy praise and vaunt - - ing, to thy praise and
 praise and vaunt - - ing, sounds to thy praise . . . and

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

8va.

ing, and vaunt - - ing, of sy-reus most commend - ed, of sy-reus
 praise and vaunt - - ing, of sy-reus most, of sy-reus most commend - -
 vaunt - - - - ing, of sy-reus most, of sy-reus
 vaunt - - - - ing, of sy-reus most commend - ed, of sy-reus most commend - -
 vaunt - - - - ing, of sy-reus most commend - ed, of sy-reus most commend - -

most com - mend - ed, That with de - - light - ful tunes for praise con - tend -
 - ed, com - mend - ed, That with de - - light - ful tunes for praise con - tend -
 most com - mend - ed, That with de - light - ful tunes for praise con - tend -
 - ed, com - mend - ed, That with de - light - ful tunes for praise con - tend -
 - ed,

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

CYNTHIA, THY SONG.

ed; For when thou sweet-ly sound - - - - -
 ed; For when . thou sweet-ly sound - - -
 - ed; For when thou sweet-ly sound -
 ed; For when thou sweet-ly sound - - est, thou sound - - -
 For when . . . thou sweet-ly sound - - - - -
 p

cres.
 - est, thou nei - ther kill'st nor wound - est, thou nei-ther kill'st nor wound -
 - est, thou . neither kill'st, thou . nei-ther kill'st nor wound -
 - est, thou nei - - ther kill'st, thou . nei-ther kill'st nor wound -
 - est, thou nei - - ther kill'st, thou nei - - ther kill'st nor wound -
 - est, thou . . . neither kill'st, thou . . nei-ther kill'st nor wound -
 cresc.

p
 - est, but dost re - vive a num - - - - -
 - est, but dost re - - - - - vive a num - - - - -
 - est, but dost re - - - - - vive a num - - - - -
 - est, but dost re - - - - - vive a num - - - - -
 - est, but dost re - - - - - vive a num - - - - -
 - est, but dost re - - - - - vive a num - - - - - ber,
 p

CYNTHIA, THY SONG.

ber of bo - dies bu - - - ried in per -
 ber of bo - dies bu - - - ried in per - pe - tual
 ber of bo - dies bu - - - ried in per -
 ber of bo - dies bu - - - ried in per - pe - tual slum - -
 of bo - dies bu - - - ried in . . .
 pe - tual slum - ber, in per - pe - tual slum - ber, in . . . per - pe - tual
 slum - ber, in per - pe - tual slum - ber, in per - pe - tual slum - -
 pe - tual, in per - pe - - - tual slum - - - - ber,
 ber, in per - pe - tual slum - - ber, in per - pe - - tual
 per pe
 slum - ber, in . . . per - pe - tual slum dim. ber.
 ber, in . . . per - pe - tual slum dim. ber.
 in . . . per - pe - - tual slum - - ber.
 slum dim. ber.
 tual slum dim. ber.
 (98)

O SNATCH ME SWIFT.

GLEE FOR S.A.T.B.B.

COMPOSED BY

DR. CALLCOTT.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DITSON & Co.

Andantino.

TREBLE. O snatch me swift, snatch me swift . . from these tem - pestuous scenes,

ALTO. O snatch me swift, snatch me swift from these, from these tem - pestuous scenes,

TENOR, Sva. lower. O snatch me swift, snatch, from these, from these tem - pestuous scenes, To where life

1st BASS. O snatch me swift, snatch me swift from these tem - pestuous scenes, To where life

2nd BASS. O snatch me swift, snatch me from these scenes,

Andantino.

ACCOMP. Met. ♩ = 69.

mf To where life knows not what dis - trac - tion means; To where re - li - gion, peace, .

mf To where life knows not what dis - trac - tion means; To where re - li - gion, peace, .

knows not what distrac - tion, dis - trac - tion means;

knows not what distrac - tion means;

To where life knows not what distrac - tion means;

O SNATCH ME SWIFT.

and com - fort dwell, . And cheer, . and
 . . and com - fort dwell, . And cheer, . and
 my lonely
 with heart-felt rays . . my lonely cell,
 with heart-felt rays . . my lonely cell, my lonely

cheer, . .
 cheer, . . and cheer with heart-felt rays . . my lonely, lone - ly
 cell, with heart-felt rays . . my lonely cell, with heart - felt rays my lone - ly, lone-ly
 with heart-felt rays . . my lonely cell, and cheer . . my lone - - ly
 cell,

and . cheer, . . and cheer, . and
 cell, with heart-felt rays, . . with heart-felt rays . . and
 cell, . . and . cheer, . and . cheer, . and
 cell, with heart-felt rays, . . with heart-felt rays . . and
 with heart-felt rays, with heart-felt rays and

O SNATCH ME SWIFT.

cres. *mf* *p*

cheer with heart - felt, heart - felt rays . . my lone-ly, lone - ly cell.

cheer with heart - felt, heart - felt rays . . my lone-ly, lone - ly cell.

cheer with heart - felt rays, heart - felt rays my lone-ly, lone - ly cell.

cheer with heart - felt, heart - felt rays . . my lone-ly, lone - ly cell.

cheer with heart - felt, heart - felt rays my lone - ly, lone - ly cell.

cres. *mf* *p*

Larghetto. $\text{♩} = 76.$ *mf* *f* *cres.* *ff*

Yet, if it please thee best, Thou pow'r su - - - preme, . .

Yet, if it please thee best, Thou pow'r su - - - preme, . .

Yet, if it please thee best, Thou pow'r su - - - preme, . .

Yet, if it please thee best, Thou pow'r su - - - preme, . .

Yet, if it please thee best, Thou pow'r su - - - preme, . .

Larghetto. $\text{♩} = 76.$ *mf* *f* *cres.* *ff*

Allo. Moderato. $\text{♩} = 132.$ *mf*

My bark to drive through life's more ra - pid stream, . .

My bark to drive through life's more ra - pid stream, . .

My bark to drive through life's more ra - pid stream, through

My bark to drive . . through life's more ra - pid stream, . . through

My bark to drive . . through life's more ra - pid stream, . . through

Allo. Moderato. $\text{♩} = 132.$ *mf*

O SNATCH ME SWIFT.

and com - fort dwell, . And cheer, and
 , . and com - fort dwell, . And cheer, . and
 my lonely
 with heart-felt rays . . my lonely cell,
 with heart-felt rays . . my lonely cell, my lonely

cheer,
cheer,
cell, with heart-felt rays . . my lonely cell, with heart - felt rays my lone - ly, lone-ly
with heart-felt rays . . my lonely cell, and cheer . . my lone - - ly
cell,

and cheer . . . and cheer . . . and

cell, with heart-felt rays, . . . with heart-felt rays . . . and

dim. cell, . . . and cheer, . . . and cheer, . . . and

cell, with heart-felt rays, . . . with heart-felt rays . . . and

with heart-felt rays, with heart-felt rays and

O SNATCH ME SWIFT.

cres. mf p

cheer with heart - felt, heart - felt rays . . my lone-ly, lone - ly cell.

cres. mf p

cheer with heart - felt, heart - felt rays . . my lone-ly, lone - ly cell.

cres. mf p

cheer with heart - felt rays, heart - felt rays my lone-ly, lone - ly cell.

cres. mf p

cheer with heart - felt, heart - felt rays . . my lone-ly, lone - ly cell.

cres. mf p

cheer with heart - felt, heart - felt rays my lone - ly, lone - ly cell.

Larghetto, J = 76. mf f cres. ff

Yet, if it please thee best, Thou pow'r su - - - preme, . .

mf f cres. ff

Yet, if it please thee best, Thou pow'r su - - - preme, . .

mf f cres. ff

Yet, if it please thee best, Thou pow'r su - - - preme, . .

mf f cres. ff

Yet, if it please thee best, Thou pow'r su - - - preme, . .

Larghetto, J = 76. mf f cres. ff

Yet, if it please thee best, Thou pow'r su - - - preme, . .

Allo. Moderato, J = 132. mf

My bark to drive through life's more ra - pid stream, . .

mf

My bark to drive through life's more ra - pid stream, . .

mf

My bark to drive through life's more ra - pid stream, through

mf

My bark to drive . . through life's more ra - pid stream, . . through

Allo. Moderato, J = 132. mf

My bark to drive . . through life's more ra - pid stream, . . through

O SNATCH ME SWIFT.

more ra - pid stream, . . . more ra - pid stream, through
 more ra - pid stream, . . . more ra - pid stream, through
 life's more ra - pid stream, through life's more ra - pid stream, through
 life's more ra - pid stream, . . . through life's more ra - pid stream, . . . through
 life's more ra - pid stream, . . . through life's more ra - pid stream, . . . through

life's more ra - pid stream, If low' - ring storms my des - tin'd course at -
 life's more ra - pid stream, If low' - ring storms my destin'd course at -
 life's more ra - pid stream, If low' - ring storms my destin'd course at -
 life's more ra - pid stream If low' ring storms my destin'd course at -
 life's more ra - pid stream, If low' - ring storms my destin'd course at -

mf - tend, And o - cean ra - - - ges till my days shall end, ra - - ges
mf - tend, And o - cean ra - - - ges till my days shall end, ra - ges
mf - tend, And o - cean ra - - - ges, ra - ges, o - cean ra - - - ges
mf - tend, And o - cean ra - - - ges till . . .
mf - tend, and o - - - cean ra - - - ges till my

O SNATCH ME SWIFT.

till my days shall end, and o - cean ra - ges till my
 till my days shall end, and o - cean ra - ges till my
 till my days shall end, and o - cean ra - ges till my
 my days shall end, and o - cean ra - ges till my
 days shall end, and o - cean ra - ges

days shall end, till my days shall end. *dim.* *pp*
 days, my days . . shall end, till my days shall end. *dim.* *pp*
 days, my days . . shall end, till my days shall end. *dim.* *pp*
 days, my days shall end, till my days shall end. *dim.* *pp*
 till my days shall end, till my days shall end. *dim.* *pp*

Allegro Andante. Met. ♩ = 80.

Let o-cean rage, let storms in - dig - nant roar, let storms in - dig - nant
 Let o-cean rage, let storms in - dig - nant roar, let storms in - dig - nant
 Let o-cean rage, let storms in - dig - nant roar, let storms in - dig - nant
 Let o-cean rage, let storms in - dig - nant roar, let storms in - dig - nant
 Let o-cean rage, let storms in - dig - nant roar, let storms in - dig - nant

Allegro Andante. Met. ♩ = 80.

8va.

O SNATCH ME SWIFT.

The musical score is arranged in three systems, each with five staves. The first three staves of each system are vocal parts (Soprano, Alto, and Tenor), and the last two are piano accompaniment (Right and Left Hand). The tempo is marked 'Allegro' and the key signature has one flat (B-flat).

System 1:
 Lyrics: roar, let storms in-dig-nant roar, let o-cean rage, let storms in - dig - - nant roar, in - dig -
 roar, let storms in-dig-nant roar, let o - cean rage, . . . rage, . . . rage, . . . let storms in -
 roar, let storms in-dig-nant roar, let storms in - dig-nant roar, let storms in - dig-nant roar, let

System 2:
 Lyrics: - - - nant roar, let o-cean rage, rage, . . . let storms in-dig-nant
 - dig - - nant roar, let o-cean rage, . . . let storms in-dig-nant roar, let o-cean rage, let storms in - dig - - - nant
 storms in-dig-nant roar, let o - cean rage, . . . let storms in-dig-nant roar, let o - cean rage, let storms in - dig - nant
 let storms in-dig-nant roar, let storms in-dig-nant
 let storms in-dig-nant

System 3:
 Lyrics: roar, let storms in-dig-nant roar,
 roar, . . . let storms in-dig-nant roar,
 roar, let storms in-dig-nant roar, I bow sub - mis - sive, and re - sign'd a - dore, sub - mis - sive
 roar, let storms in-dig-nant roar, I bow sub - mis - sive and re - sign'd a -
 roar, let storms in-dig-nant roar, I

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with triplets, creating a stormy atmosphere. Dynamics include *ff* (fortissimo) and *p* (piano).

O SNATCH ME SWIFT.

espress.
I bow sub-mis-sive, and re-sign'd a - - -
espress.
I bow sub-mis-sive, and re-sign'd a - dore, sub-mis-sive, and re - sign'd a - -
espress.
and re-sign'd . . a - dore, re-sign'd, a - dore, sub-mis-sive, and re - sign'd a - - -
- dore, sub-mis-sive, and re-sign'd a - dore, re-sign'd a-dore, re - sign'd a - - -
bow sub-mis-sive, and re-sign'd a - dore, re-sign'd a - dore, sub-mis-sive, and re - sign'd a - - -
sva.

mf
dore, I bow sub - mis - sive, and re-sign'd a - dore, a - dore.
- dore. *mf* Let o-cean
- dore. *mf* Let o-cean rage, let o - - cean, o - cean rage, I
- dore. *mf* Let storms indignant roar, let storms indignant roar, in-dignant roar,
- dore. *mf*

Let o-cean rage, . . let o-cean rage, let storms in-dignant roar, let o-cean
rage, let o-cean rage, I bow sub - mis - sive, and re-sign'd a - -
bow sub - mis - sive, and re - sign'd a - dore, let o-cean rage, I
let storms indignant roar, let storms in-dignant roar, in-dignant roar,
mf
I bow sub - mis - sive, bow sub - mis - sive, and resign'd a - -

O SNATCH ME SWIFT.

rage, let storms indignant roar, let storms indignant roar, indignant roar, let ocean rage, . . .
 - dore, let ocean rage, let ocean rage, let ocean rage, let ocean rage, rage, I bow sub -
 bow sub - mis - sive, I bow sub - missive and a - dore, . I bow sub -
 I bow sub - mis - sive, and re - sign'd, adore, let ocean rage, let
 - dore, let ocean rage, let

rage, let storms indignant roar, let storms, let storms in-dignant roar, . . . let storms in-dig-nant
 - missive and re - - sign'd, a - dore, let o - cean rage, . . . let storms in-dig-nant
 mis - sive and re - sign'd, a - dore, let storms in-dignant roar, . . . let storms in-dig-nant
 storms in-dig-nant roar, let storms indignant roar, let storms, let storms indignant roar,
 storms in-dig-nant roar, let storms indignant roar, let storms indignant roar,

Largo.
 roar, I bow sub - mis - sive and re - sign'd a - - dore.
 roar, I bow sub - mis - sive and re - sign'd a - - dore.
 roar, I bow sub - mis - sive and re - sign'd a - - dore.
 I bow sub - mis - sive and re - sign'd a - - dore.
 I bow sub - mis - sive and re - sign'd a - - dore.
Largo.
 8va.

LET ME CARELESS

MADRIGAL FOR FIVE VOICES

THE MUSIC COMPOSED BY
THOMAS LINLEY

EDITED BY JOSEPH BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.
mf

SOPRANO.
Let me care-less and un-thoughtful ly - ing

ALTO.
Let me care - less and unthoughtful ly - ing Hear the soft

TENOR.
Let me care-less and un-thoughtful ly - ing Hear the soft winds a - bove me

1st
BASS.
Let me care-less and un - thought - ful ly - ing Hear, . . hear the soft

2nd
BASS.
Let me care - less and unthoughtful ly - ing

PIANO.
mf
96.

Hear the soft winds, hear . . the soft winds, hear the soft winds a - bove me -

winds, hear the soft winds a - bove me fly-ing, hear, . . hear, hear the soft

fly - ing, hear, hear the soft winds, hear, hear the soft winds, hear,

winds, Hear the soft winds, hear the soft winds a - bove me fly - ing, hear,

Hear, hear . .

LET ME CARELESS.

fly - ing With all their wanton boughs, with all their wan - ton, wan-ton

winds, hear, hear, hear, hear the soft winds With all their wan - ton

hear, hear the soft winds, the soft winds With all their wan - ton

hear, hear, hear, hear . . the soft winds With all, with all their wan-ton, wan - ton

. . the soft winds, hear the soft winds With all, with all their wan-ton, wan - ton

Repeat pp

boughs dis - pute. And the more tune - ful birds re - ply - ing,

boughs dis - pute. And the more tune - ful birds re -

boughs dis - pute. And the more tune - ful birds re - ply - ing, the more

boughs dis - pute. And the more

boughs dis - pute.

Repeat pp

p

LET ME CARELESS.

and the more tuneful birds, more tuneful birds re-ply-ing, Till . . my De - lia
 - ply-ing, the more tune - ful birds re-ply-ing, Till my
 tuneful birds, more tuneful birds, more tuneful birds re-ply-ing, re-ply-ing, re-ply-ing, re -
 tuneful birds, more tune - ful, tuneful birds re-ply - ing, re-ply-ing, re-ply-ing, re -
 And the more tuneful birds re-ply-ing, re-ply-ing, re-ply-ing,

with her heaven - ly, heaven - ly song, till my De - lia
 De - lia with her heaven - - ly song, till . . my De - lia
 - ply-ing, the more tune-ful birds re - ply-ing, Till my
 - ply-ing, the more tune-ful birds re - ply - ing, Till my
 re-ply-ing, the more tune-ful birds re - ply-ing, Till my De - lia

LET ME CARELESS.

with her heaven - ly song, till my De - lia with her
 with her heaven - ly, heaven - ly song, till my De - lia, my De - lia,
 De - lia with her heaven - ly song, till my De - lia, my De - lia
 De - lia with her heaven - ly song, till my De - lia
 with her heaven - ly, heaven - ly song, till my De - lia . .

heaven - ly, heaven - ly song, with her heaven - - ly
 till my De - lia with her heaven - ly, heaven - - ly
 with her heaven - ly song, Si - lence their wan - ton
 with her heavenly song, . . Si - lence their wan - ton boughs, and birds that sing a -
 . . with her heaven - ly, heaven - ly song,

LET ME CARELESS.

song, with her heaven - ly . . song, *cres.*

song, *mf* Si - lence their wan - ton boughs, and birds that sing a - *cres.*

boughs, and birds that sing a - mong, the birds that sing a - mong, with her *cres.*

- mong, with her heaven - ly song, with her *cres.*

mf Si - lence their wan-ton boughs, si - lence their wan-ton

dim. Si - lence their wanton boughs, and birds that sing a - mong, si - lence, si - lence their wanton

dim. - mong their wan-ton boughs, and birds that sing a - mong, si - lence, si - lence their wanton

heaven - ly, heaven - ly song, si - lence their wan-ton

heaven - ly song, si - lence, si - lence their wanton

boughs, and birds that sing a - mong their wan-ton boughs, si - lence their wanton

LET ME CARELESS.

boughs, and birds that sing a - - mong, with her heaven - - ly

boughs, and birds that sing a - - mong, with her heavenly, heaven - ly

boughs, and birds that sing . . a - mong, si - lence their wanton

boughs, and birds that sing a - - mong, si - lence, si - lence their wanton

boughs, and birds that sing . . a - mong, si - lence, si - lence,

song, with her heaven - - ly . . song,

song, si - lence their wan - ton boughs, and birds that sing a -

boughs, and birds that sing a - mong, and birds that sing a - mong, with her

boughs with her heaven - ly song, with her

si - lence their wan - ton boughs, si - lence their wan - ton

LET ME CARELESS.

si - lence their wan - ton boughs, and birds that sing a - mong, si - lence,
 - mong, their wan - ton boughs, and birds that sing a - mong, si - lence,
 heaven - - ly, heaven - - - ly song, si -
 heaven - - - ly song, si - - - lence, si -
 boughs, and birds that sing a - mong, their wan - ton boughs

dim. *pp* *dim.* *pp* *dim.* *pp* *dim.* *pp* *dim.* *pp*

si - lence their wanton boughs, and birds that sing a - - mong.
 si - lence their wanton boughs, . . and birds . . that sing a - mong.
 lence their wanton boughs, . . and birds . . that sing . . a - mong.
 - lence their wanton boughs, . . and birds that sing a - - mong.
 si - lence their wanton boughs, . . and birds that sing . . a - mong.

rall. *rall.* *rall.* *rall.* *rall.* *rall.* *rall.* *rall.* *rall.* *rall.*

STAY, CORYDON.

MADRIGAL FOR S.S.A.T.T.B.

COMPOSED BY

WILBYE, 1609.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho, and Poultry.]

1st TREBLE.

2nd TREBLE.

ALTO.

1st TENOR, 8va. lower.

2nd TENOR 8va. lower.

BASS.

ACCOMP. Met. 116 =

Stay, . . . Co - ry - don, . . . Stay, . . . Co - ry - don, thou swain, . . . Stay, . . . Co - ry - don, thou swain, . . .

thou swain, talk not so soon . . . of dy - - -
 - don, thou swain, talk not so soon . . . of dy - - -
 . . . talk not so soon . . . of dy - ing, of dy - - -
 . . . talk not so soon of dy - - -

STAY, CORYDON.

ing,
 - ing,
 - ing, Stay, . . . Co - ry - don, thou
 - ing, Stay, . . . Co - ry - don, . . . thou
 Stay, . . . Co - ry - don, thou swain, . . . thou
 Stay, . . . Co - ry - don, thou swain, . . . talk

8va.

What tho' thy
 swain, talk not so soon of dy - - - ing, What
 swain, talk . . not so soon of dy - - - ing,
 swain, talk not . . so soon of dy - ing, What
 not so soon of dy - - - ing,

STAY, CORYDON.

heart be slain, what . . . tho' thy

What . . . tho' thy heart be slain, . . .

. . . tho' thy heart be slain, be slain,

What . . .

. . . tho' thy heart, thy heart be slain, what . . .

heart be slain,
 what . . . tho' thy heart, thy heart be slain, . . .
 what . . . tho' thy heart, what tho' thy heart be
 . . . tho' thy heart, what . . . tho' thy heart be slain, be
 . . . tho' thy heart, what tho' thy heart be
 What . . . tho' thy heart, what tho' thy

STAY, CORYDON

What . . . tho' thy love be fly - - .

What . . . tho' thy love, what tho' thy love be fly - -

slain, what . . tho' thy heart be slain, What tho' thy

slain, . . . What . . tho' thy

slain, what tho' thy heart be slain, What tho' thy

heart be slain, what . . . tho' thy heart, what

- - ing, She threatens thee, but dares not strike,

- - - ing, She threatens

love be fly - - - ing, She threatens thee, but dares .

love be fly - - - ing, She threatens thee, but dares not strike, she

love be fly - - - ing, . . . She threatens thee, . .

tho' thy heart be slain,

STAY, CORYDON.

she threatens thee, but dares not strike, she threatens thee, but dares not strike.

thee, but dares not strike, she threatens

not strike, she threatens thee, . . . but dares not strike, but

threatens thee, but dares not strike, she threat - ens thee, but dares not strike, .

. . . but dares not strike, she threat - - - ens thee, but dares not strike, she threat -

She threatens thee, but dares not strike.

8va.

Thy nymph is light . . . and shadow-like, thy nymph is

thee, but dares not strike. . . Thy nymph is light . . . and shadow-like, and

dares not strike, Thy nymph is light, . . . is light, thy nymph is light . . . and

. . . but dares not strike. Thy nymph . . . is light, . . . is

- - ens thee, but dares . . . not strike. Thy nymph is

STAY, CORYDON

light . . and sha - dow - - like, thy nymph is light . . and shadow - like,
 shadow - like, thy nymph is light . . and shadow - like, thy nymph is
 shadow - like thy nymph is light, . . is light, thy nymph is light . . and
 light . . and sha - - dow - like,
 light and sha - dow - like, thy nymph . is light . . and
 Thy nymph is

thy nymph is light and shadow - like, thy nymph is light and sha - dow - like,
 light . . and sha - - dow - like, thy nymph is light and shadow-like, thy
 shadow-like, and sha - dow - like, thy
 thy nymph is light and shadow - like,
 sha - - dow - like, thy nymph is light and sha - dow - like, and sha - dow -
 light and sha - - - - - dow - - -

STAY, CORYDON.

thy nymph is light and sha-dow-like, For if thou fol - low her, for
 nymph is light and sha-dow-like, For if thou fol - low her, for if
 nymph is light and sha-dow-like, For if thou fol - low her, for if thou fol - low
 thy nymph is light and sha-dow-like,
 like, For if thou fol - low her, for if thou
 like,

This musical system consists of six staves. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The fifth and sixth staves continue the vocal parts and piano accompaniment respectively.

if thou fol - low her, she'll fly . . . from thee.
 . thou fol - low her, she'll fly . from thee, from thee.
 her, she'll fly, . . . she'll fly . . . from thee.
 For if thou
 fol - low her, she'll fly . . . from thee, from thee.
 For

This musical system consists of seven staves. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The fifth and sixth staves continue the vocal parts and piano accompaniment respectively. The seventh staff is a final piano accompaniment.

STAY, CORYDON.

for if thou fol - low her, for if . . thou fol - low her . . she'll fly . from

For if thou fol - low her, for if thou fol - low her she'll fly . . .

fol - low her, for if thou fol - low her she'll fly . . . from thee, she'll

if thou fol - low her, for if thou fol - low her she'll fly - - - from

8va.

thee. But if thou fly . . from her she'll fol - -

But if thou fly . . from her, but if thou fly . . . from

. . . from thee. But if thou fly . . . from her she'll fol - - low

fly . . from thee.

But if thou fly . . . from her she'll

thee, from thee.

STAY, CORYDON.

- - low thee, she'll fol - low thee,
her she'll fol - - - low thee, But if thou fly . . from her she'll fol -
thee, she'll fol - low thee, but if thou fly . . .
But if thou fly . . from
fol - - - - low thee, but if thou fly from her she'll
But if thou fly . . . from

8va.

she'll fol - low thee, she'll fol - low thee, she'll fol - low thee, she'll fol - low
- - - low thee, she'll fol - low thee, she'll fol - low thee, . she'll fol - low
. . from her she'll fol - low thee, she'll fol - low thee, she'll fol - low
her she'll fol - low thee, she'll fol - low thee, she'll fol - - low thee, she'll fol - low
fol - - - low thee, she'll fol - low thee, she'll fol - low thee,
her she'll fol - low thee, she'll fol - low thee, she'll fol - - - - low

STAY, CORYDON.

thee, for if thou fol - low her, for if . . . thou fol - low her, . . .

thee, for if thou fol - low her, for if thou fol - low

thee, for if thou fol - low her, for if thou fol - low her she'll fly . . .

thee. for if thou fol - low her, for if thou fol - low her she'll

...

thee.

p

. . . she'll fly from thee, from thee.

her she'll fly . . . from thee, for if thou fol - low her she'll fly . .

. . . she'll fly . . . from thee, for if thou fol - low her, for

fly . . . from thee, from thee.

For if thou fol - low her, for if thou fol - low

For if thou fol - low her, for if thou

p

8va.

STAY, CORYDON.

But if thou fly from
 she'll fly . . from thee,
 if thou fol - low her she'll fly from thee, but
 But
 her, she'll fly from thee, still fly from thee,
 fol - - low her she'll fly . . . from thee, from thee

her. but if thou fly . . . from her she'll fol - - - low
 but if thou fly . . . from her she'll fol - - low, she'll fol - low
 if thou fly from her she'll foll - low thee, she'll fol - low
 if thou fly from her she'll fol - - - - low
 - - - - -
 - - - - -

STAY, CORYDON.

thee, but if thou fly from her she'll fol - - - low thee, .

thee, she'll fol - low

thee, but if thou fly from her she'll

thee, but if thou fly, but if thou fly from

but if thou fly . . from her she'll fol - low thee,

but if thou fly from her she'll fol - low

8va.

. . she'll fol - low thee, . she'll fol - low thee, . she'll fol - - - low thee.

thee, she'll fol - - low thee, she'll fol - - low thee, she'll fol - low thee.

fol - low thee, she'll fol - - low thee, thee, she'll fol - low thee.

her she'll fol - low thee, she'll fol - - - low thee.

she'll fol - low thee, she'll fol - - low thee, she'll fol - - low thee.

thee, she'll fol - low thee, she'll fol - - - - low thee.

O, HAPPY FAIR; OR, THE LOADSTARS.

TRIO FOR S.S.B.

COMPOSED BY

W. SHIELD.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

1st time *f*, 2nd time *p*.

1st TREBLE. O hap-py, hap-py, hap-py, hap-py fair, Your eyes are

2nd TREBLE. O hap-py, hap-py fair, are

BASS. O hap-py, hap-py, hap-py, hap-py fair, Your eyes are

ACCOMP. 1st time *f*, 2nd time *p*.

Met $\text{♩} = 76$.

load-stars, and your tongue sweet air: More tune - a-ble than lark to

load-stars, and your tongue sweet air: More tune - a-ble than

load-stars, and your tongue sweet air:

mf *tr* *mf* *tr* *mf*

shep - herd's ear, When wheat is green, when hawthorn buds ap -

lark to shepherd's ear, more tune - a-ble, more

More tune - a-ble than lark, when wheat is green, when hawthorn

mf *cres.* *tr* *cres.* *cres.*

O HAPPY FAIR.

- pear, more tune - a - ble than lark . . . to shep - herd's ear. O
 tune - a - ble than lark, than lark to . . . shep - herd's ear.
 buds appear, more tune - a - ble than lark to shep - herd's ear. O

hap - py, hap - py, hap - py, hap - py fair, Your eyes are load - stars and your
 O hap - py, hap - py fair, are load - stars and your
 hap - py, hap - py, hap - py, hap - py fair, Your eyes are load - stars and your

tongue sweet air. More tune - a - ble than lark to shep - herd's ear, . . .
 tongue sweet air. More
 tongue sweet air.

When wheat is green, when
 tune - a - ble than lark to shep - - herd's ear, When wheat is green, when
 More tune - a - ble than lark to shepherd's ear, when

O HAPPY FAIR.

hawthorn buds ap - pear, when wheat is green, when hawthorn buds ap - pear, more
 hawthorn buds ap - pear, when wheat is green, when hawthorn buds ap - pear,
 hawthorn buds ap - pear, when wheat is green, when hawthorn buds ap - pear, . . .

cres. *f* *dim.* *p*

tune - a - ble than lark, when wheat . . is green, more tune - a - ble than
 more tune - a - ble than lark to shepherd's ear, more tune - a - ble than
 more tune - a - ble than

cres. *p* *cres.* *cres.* *cres.*

lark . . to shep - herd's ear, when wheat is green, when hawthorn buds ap -
 lark to shep - herd's ear, when hawthorn buds ap -
 lark to shep - herd's ear, when wheat is green,

f *p*

pear O . . hap - py, hap - py, hap - py, hap - py fair, Your
 pear. O hap - py, hap - py fair,
 O hap - py, hap - py, hap - py, hap - py fair,

pp *dim.* *pp* *cres.* *pp* *cres.*

O HAPPY FAIR.

eyes are loadstars and your tonguesweet air, hap - - py fair, hap-py fair,
 are loadstars and your tonguesweet air, hap-py, hap-py,
 Your eyes are loadstars and your tonguesweet air, hap-py fair, hap-py,

hap-py, hap-py fair, . your eyes are load - stars, your eyes are load - stars, your
 hap-py fair, . your eyes are load - stars, your eyes are
 hap-py, hap-py fair, your eyes are load - stars, your eyes

eyes are loadstars and your tongue sweet air, your eyes are load - stars, your
 loadstars and your tongue . . . sweet air, your eyes are
 are loadstars and your tongue sweet air, . . . your eyes are

eyes are load - stars, your eyes are load - stars and your tongue sweet air.
 load - stars, your eyes are load - stars, are load - stars and your tongue sweet air.
 load - stars, and your tongue sweet air.

I FOLLOW, LO, THE FOOTING.

MADRIGAL FOR S.S.A.T.B.

COMPOSED BY

MORLEY, 1597.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.).

1st TREBLE. I fol - low, lo! the foot - ing,

2nd TREBLE. I fol - low lo! the foot - ing,

ALTO. fol - low, lo! the foot - ing, I . .

TENOR. 8va. lower. I fol -

BASS. I fol - low,

ACCOMP. 72 =  8va.

still of my lovely cru - el. . . still of my lovely

still of my lovely cru - el, . . . still of my lovely

. . . fol - low, . . . lo! the foot - ing, still of my lovely cru - el,

- low lo! the foot - ing, still of my lovely cru - el, still

lo! the foot - ing, still of my lovely cru - el,

8va.

I FOLLOW, LO! THE FOOTING.

cru - el, still of my lovely cru - el, still of my lovely cru - el,
 cru el, still of my lovely cru - el, still of my lovely cru -
 still of my lovely cru - el, still of my lovely cru -
 of my lovely cru - el, still of my lovely cru - el, still
 still of my lovely cru - el, still of my lovely

still of my lovely cru - - - el, still of my lovely cru - -
 el, still of my lovely cru - el, still of my lovely cru - - el,
 - - - el, still of my lovely cru - el, still of my lovely
 of my lovely cru - - el, my love - ly cru - el, still of my lovely cru - el, still
 cru - - el, still of my lovely cru - el, my

el, my love - ly cru - el, Proud of . . her -

my love - ly cru - - - el, Proud of her -

cru - el, my love - ly cru - - el, Proud of her - -

of my lovely cru - el, my love - ly cru - - el, Proud of herself, proud of

love - - ly cru - - - el, Proud of her - -

I FOLLOW, LO! THE FOOTING.

self, that she is Beauty's jew - el, that she is Beauty's jew - el, that she is
 self, that she is Beauty's jew - el, that she is Beauty's jew - el, that she is
 self, that she is Beauty's jew - el, that she is
 her - - self, . . . that she is Beauty's jew - el, that she is
 self, that she is Beauty's jew - el, that she is

Beau - ty's jew - - - el, and fast a - way she fly - - - eth, she fly - -
 Beau - ty's jew - - - el, and fast a - way she fly - -
 Beau - ty's jew - - - el, and fast away she fly - eth, she fly - -
 Beau - ty's jew - - - el, and fast away she
 Beau - ty's jew - - - el, and fast away she

- - eth, and fast away she fly - eth, she fly - - eth, and fast a -
 - eth she fly - - eth, and fast a - way she fly - eth, and fast away she fly - eth,
 - - eth, and fast a - way she fly - eth, and fast away she
 And fast a - way she fly - eth, she fly - eth, and fast a - way she fly - -
 fly - eth, and fast a - way she fly - - eth, and

I FOLLOW, LO! THE FOOTING.

way she fly - - eth, Love's sweet de-light de-rid-ing,
 and fast a-way she fly - - eth, Love's sweet de-light de-rid-ing, Love's
 fly - - eth, she fly - - eth, Love's sweet de-light de-rid-ing, de-rid-
 - eth, a-way she fly - - eth, Love's sweet de-light de-
 fast away she fly - - eth, Love's sweet de-light de-

Love's sweet de-light de-rid-ing, In woods and groves, sweet in woods and groves,
 sweet de-light de-rid-ing, de-rid-ing, In woods and groves, sweet in woods and groves,
 ing, Love's sweet de-light de-rid-ing, In woods and groves, sweet in woods and groves,
 - rid-ing, Love's sweet de-light de-rid-ing, In woods and groves,
 rid-ing, Love's sweet de-light de-rid-ing, In woods and groves, sweet,

sweet, sweet na-ture's trea-sure hi-ding. Yet cease I
 sweet, sweet nature's, treasure hi-ding, sweet na-ture's trea-sure hi-ding, Yet cease I
 sweet, sweet na-ture's treasure hi-ding, sweet na-ture's trea-sure hi-ding, Yet cease I
 sweet, sweet nature's treasure hi-ding, Yet cease I
 sweet na-ture's treasure hi-ding, Yet cease I

I FOLLOW, LO! THE FOOTING.

not pur - su - - ing,
 not pur - su - - ing, But since I thus have sought her, have sought
 not pur - su - - ing, But since I thus have sought
 not pur - su - - ing, But since I thus . . . have sought
 not pur - su - - ing, But since I . . .

8va.

will run me out of breath till I have caught her, will run me
 her, will run me out of breath till I have caught her,
 her, will run me out of breath till I have caught her, have caught her, will run me out of
 her, will run me out of breath till I have caught
 thus have

out of breath till I have caught her, will run me out of breath till I have caught, till I have
 will run me out of breath till I have caught her, will
 breath till I have caught her, will run me out of breath till I have caught her,
 her will run me out of breath till I have caught her,
 sought

I FOLLOW, LO! THE FOOTING.

caught her, will run me out of breath till I have caught
 run me out of breath till I have caught her, will run me out of breath till
 will run me out of breath till I have caught her, will run me out of breath till I have
 will run me out of breath till I have caught her,
 her, will run me out of breath till I have caught her, till
cres.

her, will run me out of breath till I have caught her, will run me out of breath till I have
 I have caught her, have caught her. will run me out of breath till
 caught her, will run me out of breath till I have caught . . her, till
 will run me out of breath till I have caught her, will
 I have caught her, till
 I have caught her, till

caught . her will run me out of breath till I have caught, till I have caught her.
 I have caught her, caught her, will run me out of breath till I have caught her.
 I have caught her, will run me out of breath till I have caught her.
 run me out of breath till I have caught her, will run me out of breath till I have caught her.
 I have caught her.

DISCORD, DIRE SISTER,

GLEE FOR A.T.T.B.

COMPOSED BY

S. WEBBE.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 85, POULTRY (E.C.).

Larghetto. $\text{♩} = 63$.

ALTO,
8ve lower.

1st TENOR,
8ve lower.

2nd TENOR,
8ve lower.

BASS.

ACCOMP.
ad lib.
 $\text{♩} = 63$.

Dis - cord, dis - cord, dire sis - ter of the slaught'ring pow'r,
Dis - cord, dis - cord, dire sis - ter of the slaught'ring pow'r,
Dis - cord, dis - cord, dire sis - ter of the slaught'ring pow'r,
Dis - cord, dis - cord, dire sis - ter of the slaught'ring pow'r,

Larghetto. $\text{♩} = 63$.

Small at her birth, . . but ris - ing, ris - - ing ev' - - ry hour;
Small at her birth, but ris - - ing, ris - ing ev' - ry hour;
Small at her birth, but ris - - ing, but ris - ing ev' - - ry hour;
Small at her birth, but ris - ing, ris - - ing ev' - ry hour;

DISCORD DIRE SISTER.

Allegro animato. $\text{♩} = 55.$

While scarce the skies her hor-rid head can bound, she stalks or. earth

While scarce the skies her hor-rid head can bound, she

While scarce the skies her hor-rid head can bound, she stalks

While scarce the skies her hor-rid head can bound, she

Allegro animato.

while scarce the skies her hor-rid head can bound, she

stalks on earth while scarce the skies her hor-rid head can bound,

on earth while scarce the skies her hor-rid head can

stalks on earth, she stalks on earth

stalks on earth and shakes the world a - - round.

she stalks on earth and shakes the world a - round.

bound she stalks on earth and shakes the world a - - round. Dis -

. . . and shakes the world a - round, and shakes the world a - round.

DISCORD, DIRE SISTER.

dire sis-ter of the slaught' - - - ring pow'r, small at her
 dis - - cord, of the slaught' - ring pow'r, small at her
 - - - cord, of the slaught' ring pow'r, small at her
 dis - - cord, dire sis-ter of the slaught' - ring pow'r, small at her

birth, but ris - ing ev' - ry hour, while scarce the skies her
 birth, but ris - ing ev' - ry hour, while scarce the skies her
 birth, but ris - ing but ris - - ing ev' - ry hour, her
 birth, but ris - ing ev' - ry hour, while scarce the skies her

hor-rid head can bound, she stalks on earth and shakes the world a - round.
 hor-rid head can bound, she stalks on earth and shakes the world a - round.
 hor-rid head can bound, she stalks, she stalks on earth and shakes the world a - round.
 hor-rid head can bound, she stalks on earth and shakes the world a - round.

DISCORD, DIRE SISTER.

Andante sostenuto ed espressivo. ♩ = 63.

But love - ly peace, in an - - gel form, De - scend - ing

But love - ly peace, in an - gel form, De - scend - ing, descending

But love - ly peace, in an - - - gel form, Descend - ing

But love - - ly peace, in an - gel form, De - scend - - ing

Andante sostenuto ed espressivo. ♩ = 63.

pp

quells the ris - - ing storm. Soft ease and sweet con -

quells the ris - - ing storm. Soft ease and sweet . con -

quells . the ris - ing storm. Soft ease and sweet con -

quells the ris - ing storm. Soft ease and sweet con -

- tent . . shall reign, And dis - cord ne - - - ver rise . . a - gain.

- tent . shall reign, And dis - cord ne - - - ver rise a - gain.

- tent shall reign, And dis - cord ne - - - ver rise . a - gain.

- tent . shall reign, And dis - cord ne - - - ver rise a - - gain.

cres. *dim.* *pp* *tr*

cres. *dim.* *pp*

cres. *dim.* *pp*

cres. *dim.* *pp*

cres. *dim.* *pp*

MY BONNY LASS SHE SMILETH

MADRIGAL FOR FIVE VOICES

THE MUSIC COMPOSED BY
THOMAS MORLEY

(A.D. 1595)

EDITED BY HENRY LESLIE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Allegro.

SOPRANO. *f* My bon-ny lass she smil-eth, When she my heart be - guil-eth,

ALTO. *f* My bon-ny lass she smil-eth, When she my heart be - guil-eth,

1st TENOR. *f* My bon-ny lass she smil-eth, When she my heart be - guil-eth, *p* Fa la la la

2nd TENOR. *f* My bon-ny lass she smil-eth, When she my heart be - guil-eth, *p* Fa la la la

BASS. *f* My bon-ny lass she smil-eth, When she my heart be - guil-eth, *p* Fa la la la

PIANO. *f* *Allegro.*

p *cres* - *cen - do.* *f* *dim.*

Fa la la la la la la la la la la, fa la la . . la la . . la

p *cres* - *cen - do.* *f* *dim.*

Fa la la la la la la la la, fa la la la la, fa la

p *cres* - *cen - do.* *f* *dim.*

. . . la la, Fa la la la la la la la, fa la la la la la la

p *cres* - *cen - do.* *f* *dim.*

la la la la la la la, fa la la la la, fa la la . . la la

p *cres* - *cen - do.* *f* *dim.*

la la la la la la la, fa la la la la, fa la la la . . .

p *cres* - *cen - do.* *f* *dim.*

MY BONNY LASS SHE SMILETH.

la, My bon-ny lass she smil - eth, When she my heart be - guil - eth,

la, My bon-ny lass she smil - eth, When she my heart be - guil - eth,

la, My bon-ny lass she smil - eth, When she my heart be - guil - eth, Fa la la la . .

la, My bon-ny lass she smil - eth, When she my heart be - guil - eth, Fa la la la

la, My bon-ny lass she smil - eth, When she my heart be - guil - eth, Fa la la la

The first system consists of six staves. The first five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) with lyrics. The sixth staff is a piano accompaniment. Dynamics include *p* (piano) and *f* (forte).

Fa la la la la la la la la la la, fa la la la la la . .

Fa la la la la la la la la, fa la la la la, fa la

. . la la, Fa la la la la la la la, fa la la la la, fa la

la la la la la la la, fa la la la, fa la la la . . la la

la la la la la la la, fa la la la la, fa la la la . . .

The second system continues the vocal parts and piano accompaniment. It includes dynamic markings such as *cres.* (crescendo), *dim.* (diminuendo), *f* (forte), and *p* (piano).

MY BONNY LASS SHE SMILETH.

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "la. Smile less, dear love, there-fore, And you shall love me more. Fa la la". Dynamics include *f* (forte) and *p* (piano).

la. Smile less, dear love, there-fore, And you shall love me more. Fa la la

la. Smile less, dear love, there-fore, And you shall love me more.

la. Smile less, dear love, there-fore, And you shall love me more. Fa la

la. Smile less, dear love, there-fore, And you shall love me more. Fa la

la. And you shall love me more. Fa la

Second system of the musical score. It consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "la la la, fa la la la, fa la la la la la". Dynamics include *p* (piano).

la la la, fa la la la, fa la la la la la

Fa la la la la la la la, fa la la la la la la

la la la la la la la la, fa la la

la, fa la la la, fa la la, fa la la la la la la la la la la

la, fa la la la, fa la la, fa la la la la la la

MY BONNY LASS SHE SMILETH.

la la la la, Smile less, dear love, there - fore, And you shall love me more.

la la la la, Smile less, dear love, there - fore, And you shall love me more.

la la la la, Smile less, dear love, there - fore, And you shall love me more.

la la la la, Smile less, dear love, there - fore, And you shall love me more.

la la la la, And you shall love me more.

f *p*

Fa la la la la la, fa la la la, fa la la

Fa la la la la la la, fa la la la

Fa la la la la la la la la, fa

Fa la la, fa la la la, fa la la, fa la la la la la

Fa la la, fa la la la, fa la la, fa la la la

f *p*

MY BONNY LASS SHE SMILETH.

la la la la la la. When she her sweet eye turn - eth, O how my heart it burn - eth,

la la la la la la la. When she her sweet eye turn - eth, O how my heart it burn - eth,

la la la la la la la. When she her sweet eye turn - eth, O how my heart it burn - eth,

la la la la la la la. When she her sweet eye turn - eth, O how my heart it burn - eth,

la la la la la la la. When she her sweet eye turn - eth, O how my heart it burn - eth,

la la la la la la la. When she her sweet eye turn - eth, O how my heart it burn - eth,

Fa la la la la la la la la la la la, fa la la . .

Fa la la la la la la la la la la, fa la la

Fa la la la la la la la la la la, fa la la

Fa la la la la la la la la la la, fa la la . .

Fa la la la la la la la la la la, fa la la la

Fa la la la la la la la la la la, fa la la

MY BONNIE LASS SHE SMILETH.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'p' (piano). The lyrics are: '... la la . . la la. When she hersweeteye turn - eth, O how my heart it burn - eth,'. The music features dynamic markings: 'p' (piano), 'cres.' (crescendo), and 'dim.' (diminuendo).

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 key signature is one sharp (F#). The tempo is marked 'p' (piano). The lyrics are: 'Fa la la la la la la la la la la, fa la la . .'. The music features dynamic markings: 'p' (piano), 'cres' (crescendo), 'cen' (crescendo), 'do.' (crescendo), 'f' (forte), and 'dim.' (diminuendo).

MY BONNY LASS SHE SMILETH.

la la . . la la. Dear love, call in their light, Or else you burn me quite. Fa la la

la la, fa la la. Dear love, call in their light, Or else you burn me quite.

la 'la, fa la la. Dear love, call in their light, Or else you burn me quite. Fa la

. . la la la. Dear love, call in their light, Or else you burn me quite. Fa la

la . . la. Or else you burn me quite. Fa la

The image shows a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, and Tenor, and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in English and describe a rose tree in a garden with a bird's nest containing three birds.

Vocal Parts:

- Soprano:** la la la, fa la la la, fa la la la la la la
- Alto:** Fa la la la la la la la, fa la la la la la la la
- Tenor:** la la la la la la la la, fa la la la la la

Piano Accompaniment:

- The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. It includes a piano (*p*) dynamic marking.

MY BONNY LASS SHE SMILETH.

la, Dear love, call in their light, Or else you burn me quite. Fa la la la la

la, Dear love, call in their light, Or else you burn me quite. Fa la la

la, Dear love, call in their light, Or else you burn me quite. Fa la la la

la, Dear love, call in their light, Or else you burn me quite. Fa la la, fa

la, Or else you burn me quite. Fa la la, fa

f *p* *f*

la, fa la la la, fa la la la la la la la la. *rall en tan do.*

la la la la la, fa la la la la la la la la. *rall en tan do.*

la la la la la la, fa la la la la la la la la. *rall en tan do.*

la la la, fa la la, fa la la la la la la la la la la. *rall en tan do.*

la la la, fa la la, fa la la la la la la la la la la. *rall en tan do.*

rall en tan do.

GO, IDLE BOY.

GLEE FOR A. T. T. B.

COMPOSED BY

DR. CALCOTT.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 35, Poultry (E.C.)

Vivace.

Alto.
Go, i - dle boy, I quit thy bow'r, I quit, I quit thy

1st TENOR
(8ve. lower.)
Go, i - dle boy, I quit thy bow'r, I quit, I quit thy

2nd TENOR
(8ve. lower.)
Go, i - dle boy, I quit thy bow'r,

BASS.
Go. i - dle boy, I quit thy

ACCOMP.
Vivace.

Mt. ♩ 92

bow'r,

bow'r, Thy couch of many a thorn and flow'r, . . .

Thy couch of many a thorn and flow'r, thy couch of

bow'r, Thy couch of many a thorn . . . and many a

GO, IDLE BOY.

Thy couch of many a thorn and
 many a thorn and flow'r, thy couch of many a thorn and
 many a thorn and flow'r, thy couch . . . of many a thorn . . .
 flow'r,

flow'r, thy couch of many a thorn and flow-er, I wish thee
 flow'r, thy couch of many a thorn and flow'r, of many a thorn and flow-er, I wish thee
 . . . and many a flow'r, . . . of many a thorn and flow'r,
 thy couch, thy couch of many a thorn and flow'r, . . .

well for plea-sures past, And bless the hour I'm free at last.
 well for plea-sures past, And bless the hour I'm free at last.
 And bless the hour I'm free at last.
 . . . I wish thee well for pleasures past, And bless the hour I'm free at last.

GO, IDLE BOY.

Andante. $\text{♩} = 69$

Yet still me - thinks, the al - ter'd day, Scat - ters a -

Yet still me - thinks, the al - ter'd day, Scat - ters a -

Yet still me - thinks, the al - ter'd day, Scat - ters a -

Yet still me - thinks, the al - ter'd day, Scat - ters a -

Andante. $\text{♩} = 69$

- - - round a mourn - ful ray, And chill - ing ev' - ry

- - - round a mourn - ful ray, And chill - ing ev' - ry

- - - round a mourn - ful ray, And chill - ing ev' - ry

- - - round a mourn - ful ray, And chill - ing ev' - - ry

ze - phyr blows, And ev' - ry stream un - tune - ful flows, un - - -

ze - phyr blows, And ev' - ry stream un - tune - ful

ze - phyr blows, And ev' - - - ry stream, and

ze - phyr blows, And ev' - - - ry stream un - -

GO, IDLE BOY.

- - tune - ful flows, ev' - ry stream un - tune - ful flows.
 flows, un - - - tune - ful, ev' - ry stream un - tune - ful flows.
 ev' - ry stream un - tune - ful flows, ev' - ry stream un - tune - ful flows.
 - - tune - - - ful flows, ev' - ry stream un - tune - ful flows.

A tempo primo.

Haste, haste thee back, haste thee back, then, i - dle boy, haste thee back, then, i - dle
 Haste, haste thee back, haste thee back, then, i - dle boy, haste thee back, i - dle
 Haste, haste thee back, then, i - dle boy, then, i - dle
 Haste, haste thee back, then, i - dle boy, then, i - dle

A tempo primo.

boy, And with thine an - guish bring thy joy, and with thine an-guish
 boy, And with thine an - guish bring thy joy, and with thine an-guish
 boy, and with thine an - - - guish
 boy, And with thine an - - - guish

GO IDLE BOY.

bring thy joy, and with thine anguish bring, oh bring thy joy, oh bring thy
 bring thy joy, and with thine anguish bring, oh bring thy joy, oh bring thy
 bring oh bring thy joy, oh bring thy
 bring, bring, bring, . . oh bring thy joy, oh bring thy

joy. Oh rend my heart . . . with ev' - ry pain, oh rend my heart . . . with ev' - ry
 joy. Oh rend my heart . . . with ev' - - ry pain, oh rend my heart . . . with ev' - - ry
 joy. Oh rend my heart with ev' - ry pain, oh rend my heart with ev' - ry
 joy. Oh rend my heart with ev' - ry pain, oh rend my heart with ev' - ry

pain. rend my heart with ev' - - ry pain, with ev' - - - ry
 pain, rend my heart, oh rend my heart with ev' - - ry
 pain, oh rend my heart with ev' - ry pain, with ev' - ry
 pain, rend my heart, with ev' - - ry pain, with ev' - - ry

GO, IDLE BOY.

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 is two sharps (F# and C#) and the time signature is 2/4. The lyrics are: "pain, But let me, let me love again; but let me, let me love a - gain;" repeated across the staves.

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 continue: "but let me love . . . oh let me love a - gain, oh let me love a - gain; but let me love . . . oh let me love a - gain, oh let me love a - gain; but let me love oh let me love a - gain, oh let me love a - gain; but let me love oh let me love a - gain, oh let me love a - gain;"

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 conclude the phrase: "- gain, oh let me love a - gain, let me love a - gain, let me love a - gain." repeated across the staves.

WHILE FOOLS THEIR TIME,

GLEE FOR A.T.T.B.

COMPOSED BY

JOHN STAFFORD SMITH.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DITSON & Co.

ALTO. Moderately. $\text{♩} = 58$.

1st TENOR, 8ve lower.

2nd TENOR 8ve lower.

BASS.

ACCOMP. $\text{♩} = 58$.

While fools their time in stor-my

While fools their time in stor - - - my

While fools their time in stor - - - my strife em - ploy, in

strife em - ploy in stor - my strife, while fools their

While fools their time in stor - -

strife em - ploy.

WHILE FOOLS THEIR TIME.

stor - - - my strife em - - ploy, Be ours en - -

time in stor - my strife em - - ploy, Be ours en - -

- - - - my strife em - ploy, Be ours en - -

Be ours en - -

8ves.

- - gag'd in u - - nion, peace, and joy.

- - gag'd in u - - nion, peace, and joy.

- - gag'd in u - - nion, peace, and joy.

- - gag'd in u - - nion, peace, and joy.

With Animation. $\text{♩} = 80.$

Thus the blest Gods the ge - - - nial day pro - long, In

Thus the blest Gods the ge - nial day pro - long, In

Thus the blest Gods the ge - nial day pro - long In

Thus the blest Gods the ge - nial day pro - long In

With Animation.

WHILE FOOLS THEIR TIME.

feasts am - bro - sial and ce - les - tial song

feasts am - bro - sial and ce - les - tial song

feasts am - bro - sial and ce - les - tial song

feasts am - bro - sial and ce - les - tial song, A - pol - lo tunes the

the mu - ses round, With voice al - ter - nate aid the sil - ver

the mu - ses round, With voice al - ter - nate aid the sil - ver

the mu - ses round, With voice al - ter - nato aid the sil - ver

lyre,

sound, . . . the sil - - ver sound, A -

sound, . . . the sil - ver sound,

sound, with voice al - ter - nate aid the sil - ver sound, . . .

WHILE FOOLS THEIR TIME.

- - pol - lo tunes the lyre,
 the mu-ses round with voice al - ter-nate aid the sil-ver
 the mu-ses round with voice al - ter-nate aid the sil-ver
 the mu-ses round with voice al - ter-nate aid the sil-ver

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are distributed across four staves, with the piano accompaniment providing a rhythmic foundation.

sound, the sil-ver sound, the sil-ver
 sil . . . ver sound, . . . the sil-ver sound, the sil-ver
 sound, with voice al - ter - nate aid the sil-ver, sil - - - ver sound . .

The second system continues the musical composition. The vocal melody is more active, with frequent eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The lyrics are spread across four staves.

al - ter - nate, al - ter - nate aid the sil-ver
 sound, al - ter - nate, al - ter - nate aid the sil-ver
 sound, al - ter - nate, al - ter - nate aid the sil-ver
 . . . al - ter - nate, al - ter - nate al - ter - nate aid the sil-ver

The third system concludes the page. The vocal melody remains consistent with the previous systems. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The lyrics are spread across four staves.

WHILE FOOLS THEIR TIME.

sound, thus the blest Gods the ge - -

sound, thus the blest Gods the

sound, A - pol - lo tunes the lyre,

sound, thus the blest Gods the

This system contains the first four staves of the musical score. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a bass line. The key signature is B-flat major (two flats). The time signature is common time (C).

- - - nial day pro-long in feast am - bro - sial and ce - les - tial song, ce -

ge - nial day pro-long in feast am - bro - sial and ce - les - tial song ce - -

in feast am - bro - sial and ce - les - tial song

ge - nial day pro-long in feast am - bro - sial and ce - les - tial song.

This system contains the next four staves. The lyrics continue across the vocal and piano parts. The musical notation includes various note values and rests, with some notes marked with 'p' for piano.

- - les - - tial song, ce - les - - - tial song, ce - - les - - - tial song.

- - - les - - - tial, ce - les - - tial song, ce - - les - - - tial song.

ce - - - les - - - tial, ce - les - - tial song.

ce - les - - - tial, ce - les - - tial song.

This system contains the final four staves of the musical score. The lyrics repeat the phrase 'celesstial song' in various rhythmic patterns. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line.

WHILE FOOLS THEIR TIME.

♩ = 50. Dolce ed espres.

Wise - - ly we i - - mi - tate the pow'rs di - -

Wise - - ly we i - - mi - tate the pow'rs di - -

Wise - - ly we i - - mi - tate the pow'rs di - -

Wise - - ly we i - - mi - tate the pow'rs di - -

Dolce ed espres.

cres.

- vine; Peace at our heart

- vine; Peace at our heart, peace at our

- vine; Peace, . . . peace at our heart

- vine; Peace, . . . peace at our

. . . and plea - - sure our de - - sign.

heart and plea - - sure our de - - sign.

. . . and plea - - sure our de - - sign.

heart and plea - - sure our de - - - sign.

H A N D I N H A N D,

GLEE (S.S.B.) AND CHORUS (S.S.A.T.B.)

COMPOSED BY

D R. C O O K E.

London: NOVELLO, EWAN AND Co., 1, BARNES STREET (W.), and 80 & 81, QUEEN STREET (E.C.)

Cheerful.

1st SOPRANO.
Hand in hand, with Fai - ry grace, will we sing and bless this

2nd SOPRANO.
Hand in hand, with Fai - ry grace, will we sing and bless this

BASS.
with Fai - ry grace, will we sing and bless this

ACCOMP.
Met. $\text{♩} = 126$.

place, will we sing and bless this place, will we sing and bless this

place, will we sing and bless this place, will we sing and bless this

place, will we sing and bless this place, will we sing and bless this

Soft.

place, will we sing and bless this place, will we sing and bless this

Soft.

place, will we sing and bless this place, will sing and bless this

Soft.

place, will we sing and bless this place, will we sing and bless this

Soft.

HAND IN HAND.

Chorus.
place. Hand in hand, hand in hand, hand in hand, hand in hand.
Chorus.
place. Hand in hand, hand in hand, hand in hand, hand in hand.
ALTO. Chorus.
Hand in hand, hand in hand, hand in hand, hand in hand.
TENOR. Chorus.
Hand in hand, hand in hand, hand in hand, hand in hand.
Chorus.
place. Hand in hand, hand in hand, hand in hand, hand in hand.
Chorus.

Soli.
Now un - til the break of day thro' this house each Fai - ry stray, thro' this
Soli.
Now un - til the break of day thro' this house each Fai - ry stray, now un -
Soli.
the break of day thro' this house each Fai - ry stray, now un -

house each Fai - ry stray, - - - thro' this house each Fai - ry
til the break of day thro' this house each Fai - ry stray, thro' this house each Fai - ry
- til the break of day, thro' this house each Fai - ry stray, thro' this house each Fai - ry

HAND IN HAND.

Chorus. stray, thro' this house each Fai - ry stray. To the chil - dren's bed will we,
Chorus. stray, thro' this house each Fai - ry stray. Soli. To the chil - dren's bed will we,
Chorus. thro' this house each Fai - ry stray.
Chorus. thro' this house each Fai - ry stray.
Soli. stray, thro' this house each Fai - ry stray. To the chil - dren's bed will we,
Chorus. stray, thro' this house each Fai - ry stray. Soli. To the chil - dren's bed will we,

which by us shall bless - ed be, and the in - fants will we fate

which by us shall bless - - ed be, and the in - fants will we fate

which by us shall bless - ed be, and the in - fants will we fate

[illegible]

HAND IN HAND.

and the in-fants will we fate, e - ver to be . . for - - tunate. *Soli.* So shall
 and the in-fants will we fate, e - ver to be for - - tunate. *Soli.* So shall
 and the in-fants will we fate, e - ver to be for - - tu - nate.
 and the in-fants will we fate, e - ver to be for - - tu - nate.
 and the in-fants will we fate, e - ver to be for - - tu - nate.

all these chil-dren three ev - er true and hap - py be, And the blots of na - ture's
 all these chil-dren three ev - er true and hap - py be, And the blots of nature's
Soli.
 e - ver true and hap - py be, And the blots of na - ture's

hand Shall not in their is - sue stand; Ne - ver mole, hare -
Chorus, a little slower.
 hand Shall not in their is - sue stand; Ne - ver mole, hare - lip, nor scar, . .
Chorus, a little slower.
 Ne - ver mole, ne - - ver mole, hare -
 Ne - - ver mole, . . . hare -
Chorus, a little slower.
 hand Shall not in their is - sue stand; Ne - - ver mole, hare -
Chorus, a little slower.

HAND IN HAND.

SOLI. Andante.

- lip, nor scar, nor mark pro-di-gious, nor mark pro-di-gious, Such as
 ne - ver inole, hare - lip, nor scar, nor mark pro-di-gious, Such
 - lip, nor scar, nor mark, nor mark pro-di-gious,
 - lip, nor scar, nor mark pro-di-gious, nor mark pro-di-gious,
 - lip, nor scar, nor mark pro-di-gious, Such as are de -

Andante.

Soft.

are . . de - spi - sed, such as are de - spi - sed in na - ti - vi-ty, never, never
 . . . such as are de - spi - sed, de - spi - sed in na - ti - vi-ty, shall upon their
 - spi-sed, in na - ti - vi-ty de - spi - sed in na - ti - vi-ty, shall upon their

Soft.

p

never, never shall, No never, ne-ver, never, never shall, No never, never
 Chil-dren be, shall upon their Chil-dren be shall upon their
 chil-dren be, shall up-on their chil-dren be, shall up-on their

HAND IN HAND.

Chorus.
ne-ver, never shall, no . . . nevershall up - on their chil - - dren be.
Chorus.
Chil - dren be, no . . . nevershall up - on their Chil - - - dren be.
Chorus.
no ne-ver, nevershall up - on their chil - dren be.
Chorus.
no never, nevershall up - on their chil - - dren be.
Chorus.
chil - dren be, no . . . nevershall up - on their chil - dren be.
Chorus.

Largo. With this field dew con - secrate. *Moderate..* Ev'-ry fai - ry take his gait, and each
Soli.
With this field . . . dew con - secrate. Ev'-ry fal - ry take his gait,
With this field . . . dew con - secrate.
With this field . . . dew con - secrate.
Largo. With this field . . . dew con - secrate. *Soli.* And the
Largo.
Sve.

sev'-ral chamber bless, with sweet peace e - ver shall it safe - ly
thro' this pa - lace with sweet peace safe - ly
sev'-ral chamber bless, with sweet peace safe - ly

HAND IN HAND.

rest, and the own-er of it blest; blest, blest, and the owner of it

rest, blest, blest, and the own-er of it blest, and the owner of it

rest, blest, blest, blest, blest, and the owner of it

blest. Ev - ry fai - ry take his gait, and each several chamber bless, thro' this

blest. take his gait, and each se - veral chamber bless, thro' this

blest. Ev - ry fai - ry take his gait, thro' this

pa - lace with sweet peace e - ver shall it safely rest

pa - lace with sweet peace e - ver shall it safely rest, and the own-er of it

pa - lace with sweet peace e - ver shall it safe-ly rest, and the own-er of it

HAND IN HAND.

and the own - er

and the own-er of it blest, . . . and the own-er of it blest.

blest, and the own-er of it blest, and the own-er of it blest, blest, blest.

and the own-er of it blest, blest, blest.

and the own-er of it blest, blest, blest.

blest, and the own-er of it blest, and the own-er of it blest, blest, blest.

Chorus.

Allegro.

Trip a-way, trip a-way, make no stay, trip a-way, trip a -

Trip a-way, trip a-way, make no stay,

Trip a-way, trip a-way, make no stay,

Trip a-way, trip a-way, make no stay, make no

Trip a-way, trip a-way, make no stay,

Allegro.

Svo.

- way, make no stay, make no stay, trip away, trip a -

made no stay, trip a-way, trip a-way, make no stay, trip a -

trip away, trip a-way, trip a-way, trip a-way, make no stay, trip a -

stay make no stay, trip a-way, trip a-way, make no stay, trip away, trip a-way, trip a -

make no stay, trip a-way, trip a-way, make no stay, make no

Svo.

HAND IN HAND.

make no stay, make no
 way, trip a - way, trip a - way, trip a - way, trip a - way, make no
 way, trip a - way, trip a - way, trip a - way, trip a - way, make no
 - way, trip a - way, trip a - way, trip a - way, trip a - way, make no
 - way, trip a - way, trip a - way, trip a - way, trip a - way, make no

Solo. meet we all
 stay, meet me all by break of day, . . . by break of day, trip a - way, trip a -
 stay, meet we all by break of day, trip a - way, trip a -
 stay, meet we all by break of day, trip a - way, trip a -
 stay, meet we all by break of day, trip a - way, trip a -
 stay, meet we all by break of day, . . .
Solo.

- way, trip a - way, . . . trip a - way, . . . make no
 - way, make no stay, make no stay, trip away, trip a - way,
 - way, trip away, trip a - way, . . . trip away, trip a - way, . . . trip a -
 - way, make no stay, trip a - way, . . . trip a - way, trip a - way, . . . trip away, trip a -
 . . . trip away, make no stay, trip a - way, trip a -

HAND IN HAND.

Solo.

stay, make no stay, make no stay, trip away, trip a - way,

make no stay, make no stay, make no stay, trip away, trip a -

way, make no stay, make no stay, make no stay, trip away, trip a -

way, trip away, trip a -

way, trip away, trip a -

Solo. *Chorus.*

trip a-way, trip a - way,

trip away, trip a - way.

way, trip away, trip a - way, make no stay, meet me

way, trip away, trip a - way, make no stay,

way, trip away, trip a - way, make no stay,

way, trip away, trip a - way, make no stay,

way, trip away, trip a - way, make no stay,

Solo.

Chorus.

all by break of day, meet we all by break of day, trip away, trip a - way.

meet we all by break of day, trip away, trip a - way.

meet we all by break of day, trip away, trip a - way.

meet we all by break of day, trip away, trip a - way.

meet we all by break of day, trip away, trip a - way.

Chorus.

BLOW, BLOW, THOU WINTER WIND.

GLEE FOR S.A.T.B.

COMPOSED BY

R. J. S. S T E V E N S.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andante.
mf

TREBLE. Blow, blow, thou win - ter wind, Thou art not so un -

ALTO. Thou win - ter wind, so un -

TENOR, 8ve lower. Thou win - ter wind, Thou art not so un -

BASS. Thou win - ter wind, so un -

ACCOMP. *Andante.*
mf
Met. ♩ = 92

p *cres.* *f*

- - kind as man's in - gra - ti - tude, as man's in - gra - - ti - tude.

p *cres.* *f*

- - kind as man's in - gra - ti - tude, as man's in - gra - - ti - tude.

p *cres.* *f*

- - kind as man's in - gra - ti - tude, as man's in - gra - - ti - tude.

p *cres.* *f*

- - kind as man's in - gra - ti - tude, as man's in - gra - - ti - tude.

BLOW, BLOW, THOU WINTER WIND.

Thy tooth is not so keen be - cause thou art not seen, al - -
 so keen be - cause thou art not seen, al -
 Thy tooth is not so keen be - cause thou art not seen,
 so keen be - cause thou art not seen, al - -

The first system of the musical score for 'BLOW, BLOW, THOU WINTER WIND.' It features four vocal staves and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'Thy tooth is not so keen be - cause thou art not seen, al - - so keen be - cause thou art not seen, al - Thy tooth is not so keen be - cause thou art not seen, so keen be - cause thou art not seen, al - -'. Dynamic markings include *p* (piano) and *pp* (pianissimo).

- - tho' thy breath be rude, al - tho' thy breath be rude.
 - - tho' thy breath be rude, al - tho' thy breath be rude.
 thy breath be rude, al - tho' thy breath be rude.
 - - tho' thy breath be rude, al - tho' thy breath be rude.

The second system of the musical score. It continues with four vocal staves and piano accompaniment. The lyrics are: '- - tho' thy breath be rude, al - tho' thy breath be rude. - - tho' thy breath be rude, al - tho' thy breath be rude. thy breath be rude, al - tho' thy breath be rude. - - tho' thy breath be rude, al - tho' thy breath be rude.' Dynamic markings include *cres.* (crescendo).

Allegretto moderato. ♩ = 96
 Heigh - ho, sing heigh - ho un - to the green hol - ly, Most
 Heigh - ho, sing heigh - ho un - to the green hol - ly, Most
 Heigh - ho, sing heigh - ho un - to the green hol - ly, Most
 Heigh - ho, heigh - ho un - to the green hol - ly, Most

The third system of the musical score. It features four vocal staves and piano accompaniment. The tempo is marked *Allegretto moderato.* with a metronome marking of ♩ = 96. The lyrics are: 'Heigh - ho, sing heigh - ho un - to the green hol - ly, Most Heigh - ho, sing heigh - ho un - to the green hol - ly, Most Heigh - ho, sing heigh - ho un - to the green hol - ly, Most Heigh - ho, heigh - ho un - to the green hol - ly, Most'. Dynamic markings include *p* (piano).

BLOW, BLOW, THOU WINTER WIND.

friend - ship is feign - ing, most lov - ing mere fol - ly; then

friend - ship is feign - ing, most lov - ing mere fol - ly;

friend - ship is feign - ing, most lov - ing mere fol - ly; then

friend - ship is feign - ing, most lov - ing mere fol - ly;

heigh - ho the hol - ly, the hol - ly, this life is most jol - ly, most jol - ly, this

this life is most jol - ly this

heigh - ho the hol - ly, the hol - ly, this life is most jol - ly, most jol - ly, this

this life is most jol - ly, this

life is most jol - ly, most jol - ly, this life is most jol - ly. . .

life is most jol - ly, this life is most jol - ly. . .

life is most jol - ly, most jol - ly, this life is most jol - ly. . .

life is most jol - ly, this life is most jol - ly. . .

BLOW, BLOW, THOU WINTER WIND

Tempo Primo. $\text{♩} = 92$.

p

Freeze, freeze, thou bit - ter sky, thou dost not

Freeze, freeze, thou bit - ter sky, thou dost not

p

Freeze, freeze, thou bit - ter sky, thou dost not

p

Freeze, freeze, thou bit - ter sky, thou dost not

mf *p*

bite so nigh as be - ne - fits for - got, as be - ne - fits for -

bite so nigh as be - ne - fits for - got, for -

bite so nigh, for - got, as be - ne - fits for -

bite so nigh, for - got, as be - ne - fits for -

- got; Though thou the wa - ters warp, thy sting is not so

- got; Though thou the wa - ters warp, thy sting is not so

- got; Though thou the wa - ters warp, thy

- got; Though thou the wa - ters warp, thy

BLOW, BLOW, THOU WINTER WIND.

sharp as friend . . . re - mem - ber'd

sharp, is not so sharp as friend re - mem - ber'd

sting's not so sharp as friend re - mem - ber'd . . .

sting is not so sharp as friend re - mem - ber'd

dim.

not, . as friend re - mem - ber'd not.

not, . as friend re - mem - ber'd not.

not, . as friend . re - mem - ber'd not.

not, . as friend re - mem - ber'd not.

p

Allegretto Moderato. ♩. = 96.

Heigh - ho, sing heigh - ho, un - to the green hol - ly, Most

Heigh - ho, sing heigh - ho, un - to the green hol - ly, Most

Heigh - ho, sing heigh - ho, un - to the green hol - ly, Most

Heigh - ho, heigh - ho, un - to the green hol - ly, Most

p

BLOW, BLOW, THOU WINTER WIND.

friend - ship is feign - ing, most lov - ing mere fol - ly; then

friend - ship is feign - ing, most lov - ing mere fol - ly;

friend - ship is feign - ing, most lov - ing mere fol - ly; then

friend - ship is feign - ing, most lov - ing mere fol - ly;

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'friend - ship is feign - ing, most lov - ing mere fol - ly; then'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

heigh - ho the hol - ly, the hol - ly, this life is most jol - ly, most jol - ly, this

this life is most jol - ly. this

heigh - ho the hol - ly, the hol - ly, this life is most jol - ly, most jol - ly, this

this life is most jol - ly, this

The second system continues the melody with the lyrics 'heigh - ho the hol - ly, the hol - ly, this life is most jol - ly, most jol - ly, this'. The vocal parts and piano accompaniment maintain the festive and joyful character of the piece.

life is most jol - ly, most jol - ly, this life is most jol - ly. . .

life is most jol - ly, this life is most jol - ly. . .

life is most jol - ly, most jol - ly, this life is most jol - ly. . .

life is most jol - ly, this life is most jol - ly. . .

The third system concludes the piece with the lyrics 'life is most jol - ly, most jol - ly, this life is most jol - ly. . .'. The vocal parts and piano accompaniment end on a final chord, providing a satisfying conclusion to the song.

DIE NOT FOND MAN,

MADRIGAL FOR S.S.A.A.T.B.

COMPOSED BY

JOHN WARD, 1608.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 90 & 91, Queen Street (E.C.) New York: DITSON & Co.

1st TREBLE. Die . . not fond man be - - fore thy . . .

2nd TREBLE.

1st ALTO. Die . . not fond man, die, die . . not fond man be -

2nd ALTO. Die . . not fond man be - fore thy

TENOR, (8ve. lower.) Die . . . not fond man be - - fore . . . thy

BASS.

ACCOMP. *p* Met. ♩ = 116.

day, die

Die . . . not fond man be - - fore, be - - fore thy

fore thy day,

day, . . . die . . . not fond man be - fore thy day, be - - fore thy

day, die . . . not fond man be - fore thy day, be - fore thy day, . .

Die . . . not fond man . . . be - - fore, be - - fore thy

p 8ve.

DIE NO'T FOND MAN.

not fond man, die not
 day, die . . not fond man be - fore thy
 die . . not fond man be - fore thy day, be - -
 day, die not fond man, fond man, die . . notfond
 . . . die . . not fond man be - fore thy day, die . . not . . fond
 day, . . . notfond man be - -
 8ve.

. . fond man be - fore thy day, Love's cold De - cem - - ber will sur -
 day, , . . . thy day, Love's cold . . De - cem - - ber will . . sur -
 fore . . thy day, Love's cold De - cem - - ber will sur -
 man be - - fore thy day,
 man be - - fore thy day, Love's . .
 - - fore thy day, . . .

DIE NOT' FOND MAN.

- - ren - der, Love's cold De - cem - ber will sur - ren - -
 - - ren - der, Love's cold .
 - - ren - der, Love's . . . cold . De - cem -
 Love's cold . De - cem - ber will sur - ren - - der,
 . . . cold De - cem - ber will sur - ren - - - - -
 Love's . . . cold De -

- - der, will . . sur - ren - der,
 . . De - cem - ber will sur - ren - der
 - - ber will sur - ren - - - der . . . to suc - ceed - ing
 will . . . sur - ren - - der , . . to suc -
 - - der, will sur - ren - - - - der
 - - cem - ber will sur - ren - der to suc - ceed - ing jo - cund

DIE NOT FOND MAN.

cres.
 to suc-ceed - ing
cres.
 to suc-ceed - ing jo - cund
 jo - cund May, to suc-ceed - ing jo-cund May, jo - - cund May, to suc-
 - - ceed - ing jo - cund May, jo-cund May, to suc-ceed - ing jo - cund May,
cres.
 to suc-ceed - ing jo - cund May, suc-ceed - ing jo-cund May,
 May, to suc-ceed - ing jo - cund May, suc-ceed - ing jo - - cund May, . . .

jo - cund May, to suc-ceed - ing jo - cund, jo - cund May, to suc-ceed - ing
 May, to suc-ceed - ing jo - cund, jo - cund, jo - cund May,
 - - ceed - ing jo - cund May, to suc-ceed - ing jo-cund May, suc-ceed - ing jo - cund
 to suc-ceed - ing jo-cund, jo-cund May, to suc-ceed - ing jo-cund May, suc-
 to suc-ceed - ing jo - cund May, suc-

DIE NOT FOND MAN.

jo . . . cund May, jo - cund May, to suc-ceed - ing
to suc-ceed - ing jo - cund May, . . . to suc -
May, jo - - cund May, to suc-ceed - ing jo - cund May, to
- - ceed-ing jo-cund May, to succeed - ing jo-cund May, . .
- - ceed - ing jo-cund May, to suc - ceed - ing jo - cund, jo - cund May,
to suc - ceed - ing jo - cund May, to suc - ceed - ing jo - cund

jo - cund May, succeed - ing jo-cund May; and then, O then,
ceed - ing jo-cund May, jo . . cund May; and then, O then, O then, O
suc - ceed - ing jo - - cund May; and then, O then,
. . . suc - - ceeding jo-cund May; and then, O then, and then, O
to suc - ceed - ing jo-cund May; and then, and then, O
May, to suc - ceed - ing jo-cund May; and then, O then,

DIE NOT FOND MAN.

and then, O then, and then, O then, sor - - row shall
 then, and then, O then, O then, sor - - row shall cease, . .
 and then, O then, O then, O then, O then, sor - row shall cease, shall
 then, and then, O then, O . . then, sor - row shall cease, shall
 then, O then, and then, O then, O then,
 O then, O then,

cease, shall cease,
 . . . sor - - row shall cease, sor - - row shall
 cease, sor - - row shall cease, shall cease, shall cease,
 cease, shall cease, sor - row shall
 sor - - row shall cease,
 sor - - row shall cease, shall cease, sor - -

DIE NOT FOND MAN.

sor - - row shall cease, shall cease, sor - - row shall cease,
 cease, shall cease, sor - - row shall cease, shall cease, comforts a -
 sor - - row shall cease, sor - row shall cease,
 cease, sor - - row shall cease, shall cease comforts a -
 sor - - - row shall cease, sor - - row shall cease, shall cease,
 - - row shall cease, shall cease, shall cease, . . shall cease comforts a -

com-forts a-bound-ing, a-bound - - ing, comforts a -
 - bound-ing, a-bound - - ing, comforts a-bounding,
 com-forts a-bound-ing, com-forts a-boun-ding, a-bound - - ing,
 - bound-ing, com-forts a-bound-ing, a-bound - ing,
 com-forts a-bound-ing, a-bound - - ing, comforts a-bound-ing, cares . .
 - bound-ing, a-bound - - ing, comforts a-bound-ing, a-bounding,

DIE NOT FOND MAN.

- bounding, cares . . con - found - ing, cares con - found -
 . . . cares con - found - ing, con - found - ing, con - found -
 com-forts a-bound-ing, cares . . . con - found -
 comforts a - bounding, cares con - found - - ing, cares con-found -
 . . . con - found - ing, . . con - found - - -
 cares con - - found - - - - - ing, con - found - -

- ing, shall conclude, shall con-clude a hap - py hap - py peace,
 - ing,
 - ing, shall con-clude, shall con-clude a hap - py peace, a hap - py, hap-py peace,
 - ing, shall con - clude, shall conclude a hap - py peace, a hap - py peace, shall
 - ing, shall conclude
 - ing, shall con -

DIE NOT FOND MAN.

cres.
 shall con - clude a
 shall con - clude, shall con - clude a hap - py, a hap - py, peace,
 . . con-clude a hap - py peace, . .
 con - clude a hap - py, conclude a hap - py peace, . . .
 shall con - clude a hap - py peace, con - clude a hap - py peace, a
 - - clude, shall conclude a hap - py, a hap - py, hap - py peace, shall con -

hap - py, hap - py peace, shall con - clude a hap - py peace,
cres.
 shall con - clude a hap - py, conclude a happy, hap - py peace,
 shall con - clude
cres.
 shall con - clude a hap - py peace, a hap - - - py
cres.
 hap - py peace, shall con-clude a hap - py peace, shall
 - - clude a hap - py, a hap - py peace, shall con - clude shall con -

DIE NOT FOND MAN.

shall con-clude, shall con-clude a hap-py, hap-py peace,
 shall con-clude a hap-py, hap-py peace, a hap-py
 peace, shall con-clude a hap-py peace, a
 con-clude, shall con-clude a hap-py peace, con-clude a hap-py
 - - clude, shall con-clude a hap-py hap-py hap-py peace, shall con-

shall con-clude a hap-py peace, a hap-py peace.
 hap-py, hap-py peace, shall con-clude a hap-py, hap-py peace.
 peace, a hap-py peace, shall con-clude a hap-py peace.
 hap-py peace, shall con-clude a hap-py peace.
 peace, shall con-clude a hap-py peace.
 - - clude a hap-py, hap-py peace.

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