

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. II.

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RETURN BLEST DAYS.

GLEE FOR A.T.T.B.

COMPOSED BY

J. S. SMITH.

London: NOVELLO, EWER AND CO., 1, Berners Street, and 35, Poultry.

ALTO. *Moderato.*

1st TENOR. *(Sve. lower.)* *Moderato.*
Re - turn blest days, re - turn ye laugh - - ing hours, re - turn blest

2nd TENOR. *(Sve. lower.)* *Moderato.*
Re - turn blest days, re - turn yo laugh-ing, laugh-ing

BASS. *Moderato.*
Ro - turn blest

ACCOMP. *Moderato.*

Met. $\text{J} = 116.$

Re - turn blest days, re - turn ye laugh - ing hours, which led me up the ro-scate steep .

days, re - turn ye laugh - ing hours, which led me up the ro-scate steep .

hours, re - turn yo laugh - ing hours, which

days, re - turn ye laugh - - ing, laugh - ing hours, which

RETURN BLEST DAYS.

of youth,
of youth, which strew'd my simple path with ver - - - nal
led me up the roseate steep of youth,
which strew'd my simple
led me up the roseate steep of youth,

which strew'd my sim-plo path with vernal flow'rs, with ver-nal flow'rs, and bid mo
flow'rs, which strew'd my path with ver - - - nal flow'rs,
path with ver - - - nal flow'rs, with ver - - - nal flow'rs, and
which strew'd my sim-plo path with vernal flow'rs, with ver-nal flow'rs,

court chaste science and fair truth, and fair truth.
and bid me court chaste science and fair truth.
bid me court chaste science and fair truth.
and bid me court chaste sci - ence and fair truth.

RETURN BLEST DAYS.

Wit - ness, wit - - ness, wit - - ness ye daugh - ters of the year,
 Wit - ness ye wing - ed daugh - ters of the year.
 Wit - ness ye wing - ed daugh - ters of . . . the year,
 Wit - ness, wit - ness ye wing - ed daugh - ters of the year, If e'er a

If e'er a sigh had learnt to heave my breast, If e'er my
 If e'er a sigh, a sigh had learnt to heave my breast, If e'er my
 to heave my breast, If e'er my
 sigh, a sigh, a sigh had learnt to heave my breast, If e'er my

cheek was conscious of a tear, Till Cynthia came and robb'd my soul, and robb'd my soul of rest.
 cheek was conscious of a tear, and robb'd my soul, my soul of rest.
 cheek was conscious of a tear, and robb'd my soul, my soul of rest.
 cheek was conscious of a tear, and robb'd my soul of rest, robb'd my soul of rest.

RETURN BLEST DAYS.

dolce.

So soft, so de - li-cate, so sweet . she came, Youth's da - mask . . .

soft, soft, so sweet . she came, Youth's da - mask

dolce.

So soft, so de - li-cate, so sweet she came, Youth's

dolce.

So soft, so de - li-cate, so sweet she came, Youth's

dolce.

So soft, so de - li-cate, so sweet she came, Youth's

glow just . . downing on her cheek, I gaz'd, I sigh'd, I caught . the

glow just downing on her cheek, I sigh'd, I caught . the

damask glow just downing on her cheek, I gaz'd, I sigh'd, I caught the

damask glow, just downing on her cheek, I gaz'd, I sigh'd, I caught the

f p

flame, Felt the fond pang, and droop'd with passion weak.
weak.

f p

flame, Felt the fond pang, and droop'd with passion weak.
weak.

f p

flame, Felt the fond pang, and droop'd with passion weak.
weak.

f p

flame, Felt the fond pang, and droop'd with pas - sion weak.
weak.

A S V E S T A W A S

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

COMPOSED BY

THOMAS WHEELKES.

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

1st TREBLE.

2nd TREBLE.

ALTO.

1st TENOR.
(Sve. lower.)

2nd TENOR
(Sve. lower.)

BASS.

ACCOMP.
Met. 80 -

As Ves-ta was from Lat-mos hill de-scend-ing, from
As Ves-ta, Ves-ta was from Lat-mos hill de-
As Ves-ta was de-scend-ing,
As Ves-ta was from Lat-mos hill de-scend-ing, from

Latmos hill, from Latmos hill de-scend-ing, She spy'd, she
de-scend-ing, from Lat-mos hill de-scend-ing, She spy'd . . .
from Lat-mos hill de-scend-ing, she spy'd a
Latmos hill de-scend-ing, . . . de-scend-ing, She spy'd a

AS VESTA WAS.

spy'd a maid - en Queen the same as - cend - - -

a maiden Queen, she spy'd a maiden Queen the same as - cend - - -

maiden Queen the same as - cend - - - ing, as - cend - - - ing, the

maid - en Queen the same as - cend - - - ing, the

- - ing, as - cend - - - ing, the same as - cend - - - ing, the same as - cend - - -

- - ing, as - cend - - - ing, the same as - cend - - - ing, as - - -

same as - cend - - - ing, as - cend - - - ing, the same as - cend - - -

same as - cend - - - ing, the same as - cend - - - ing, the same as - - -

AS VESTA WAS.

ing, at - tend-ed on by all the shep - herds
 cend - - ing, at - tend-ed on by all the shep - herds
 ing, at - tend-ed on by all . . . the shep - herds
 cend - - ing, at tended on by all the shep - herds
 at - tend-ed on by all the shep - - herds

cres.

swain, at - tended on by all the shep - - herds swain, to
 swain, at - tended on by all the shep herds . . . swain,
 swain, at - tended on by all the shep - - herds swain, to
 swain, at - tended on by all . . . the shep - - herds swain, to
 swain, . . . at - tended on by all the shep - herds swain,
 at - tended on by all the shep - herds swain, to

AS VESTA WAS.

whom Di - a - na's dar - lings, dar - . lings came running
 to whom Di - a - na's dar - lings came running down a -
 whom Di a - na's dar - lings, to whom Di - a - na's dar - . lings,
 whom Di a - na's dar - lings came running down a - main,
 to whom Di - a - na's dar - lings
 whom Di - a - na's dar - lings came running down a - main, came

down a - main, came running down a - main,
 - main, came running down a - main,
 came running down a - main, came running down a -
 down a - main, a - main, came running down a -
 came running down a - main, came running down a - main,
 running down a - main, . . . came running down a - main,

AS VESTA WAS.

came running, running down a - main,
 came running, running down a main,
 - main, came running down a - main, came running down a -
 - main, a - main, came running down a - main, came
 came running down a - main, a - - - main, came
 a - - - main, came running down a -

came running down a - main, came running down a - main, came running down a -
 came running down a - main, came running down a - main, came running down a -
 down a - main, come run - ning
 run - - - ning down a - - - main, came run - - ning
 running down a - main, a - - main, came
 - - main, came run - - ning

AS VESTA WAS.

- main, a - - main, First two by two, then
 - main, a - - main, First two by two, then three by three,
 down a - - main, First two by two, then
 down a - - main, First two by two, then three by three,
 down a - - main, then
 down a - - main, then three by three,

cres. three by three to - ge - - - ther, leav - - ing their God - - - - dess,
cres. to - ge - - - ther, leav - - ing their God - - - - dess,
cres. three by three to - ge - - - ther, leav - - ing their God - - - - dess,
cres. to - ge - - - ther, leav - - ing their God - - - - dess,
cres. three by three to - - - - ge - - - - ther, leav - - ing their God - - - - dess.
cres. to - ge - - - - ther, leav - - ing their God - - - - dess,

AS VESTA WAS.

All a - lone hast - - ed thi - ther,
 hast - - ed thi - ther, and ming-ling with the
 hast - ed thi - ther, and ming-iing with the
 hast - - ed thi - ther,
 hast - ed thi - ther, and ming-ling with the
 hast - - ed thi - ther,

and ming-ling with the shep-herds of her train, with
 shep-herds of her train, with mirth - ful
 shep-herds of her train, of her train, with mirth - ful
 and ming-ling with the shep-herds of her train, of her
 shep-herds of her train, with the shep-herds of her train, with mirth - ful
 and ming-ling with the shep-herds of her train, with

AS VESTA WAS.

mirth-ful tunes, mirth - ful tunes her pre - sence en - - ter -
 tunes, with mirth-ful tunes her pre - sence en - ter - tain, en - - ter -
 tunes, with mirth-ful tunes her . . . pre - sence en - ter -
 train, with mirth - ful, mirth - ful tunes her
 tunes, with mirth-ful tunes her pre - sence en - ter - tain, en - - ter -
 mirth-ful tunes her pre - - sence en - - ter -

- tain, her pre - sence en - - ter - - tain.
 - tain, her pre - sence en - - ter - - tain.
 - tain, her pre-sence, her pre-sence en - - ter - - tain.
 - pre - sence en - - ter - - tain.
 - tain, . . . her pre - - sence en - ter - - tain.
 - tain, her pre - sence en - - ter - - tain.

AS VESTA WAS.

Then sang the shep - herds and nymphs of Di - a - na. nymphs of Di - a -
 Then sang the shep - herds and nymphs of Di - a - na, nymphs of Di - a -
 Then sang the shep - herds and nymphs of Di - a - na, nymphs of Di - a -
 Then sang the shep - herds and nymphs of Di - a - na, nymphs of Di - a -
 Then sang the shep - herds and nymphs of Di - a - na,
 Then sang the shep - herds and nymphs of Di - a - na,

- - na, Long live fair O - ri - a - na, fair O - ri - a - na, long live fair
 - - na, Long live fair O - ri - a - na, O - ri - a - na,
 - - na, of Di - a - - - na, Long live fair O - ri -
 - - na, . . . Long live fair O - ri - a - na, long
 Long live fair O - ri - a - na, long live fair O - - ri - a -
 Long live fair O - ri - a - na, long . . .

AS VESTA WAS.

O - ri - a - na, long live fair O - ri - a - na, . . . long live fair
long live fair O - ri - a - na, long live fair O - ri - a -
- a - na, long live fair O - ri - a - na, long live fair O - ri -
live fair O - ri - a - na, . . . long live fair O - ri - a - na,
- na, long live fair O - ri - a - na, fair O - ri - a - na, . . . long
live

O - ri - a - na, O - ri - a - na, long live fair O - ri - a - na, long
- na, long live fair O - ri - a - na, . . . long live fair O - ri -
- a - na, fair O - ri - a - na, long live fair O - ri - a -
fair O - ri - a - na, long live fair O - ri - a - na, long live, long live fair
live fair O - ri - a - na, long live fair O - ri - a - na,
fair O - - - - - ri - - -
fair O - - - - - ri - - -

AS VESTA WAS.

live fair O - ri - a - na, fair O - ri - a - na, long live fair O - ri -
 - a - na, long live fair O - ri - a - na, long live fair O - ri - a - na,
 - na, long live fair O - ri - a - na, . . . long
 O - ri - a - na, fair O - ri - a - na, long live fair
 fair O - ri - a - na, long live fair O - ri - a - na, long
 . . . a - na, . . .
 . . .

cres.
 - a - na, fair O - ri - a - na, long live fair O - ri - a - na, fair
 O - ri - a - na, long live fair O - ri - a - na, . . . long live fair
 live fair O - ri - a - na, fair O - ri - a - na, . . .
 cres.
 O - ri - a - - - na, long live fair O - ri - a - na, . . .
 live fair O - ri - a - na, . . . long live fair O - ri - a - na,
 . . . long live . . .
 . . .
 cres.

AS VESTA WAS.

O - ri - a - - - na, fair O - ri - a - - na, long live fair
 O - ri - a - - na, fair O - ri - a - - na, long live fair O - ri -
cres.
 long live fair O - ri - a - - na, O - ri - a - - -
 - - a - - na,
 long live fair O - ri - a - - na, long live fair O - ri - a - - na,
 long live fair O - ri - a - - na, long live fair
 . . . fair O - - - ri - - a - - na, long
 {
 O - ri - a - - na, long live fair O - ri - a - - - na.
 - - a - - na, long live fair O - ri - a - - na, long live fair O - ri - a - - na.
 - - a - - . . . long live fair O - ri - a - - na fair O - ri - a - - na.
 long live fair O - ri - a - - na . . . fair O - ri - a - - na.
 O - ri - a - - na, long live fair O - ri - a - - na.
 live fair O - ri - a - - na, fair O - - - ri - - a - - na.
 {

O - ri - a - - na, long live fair O - ri - a - - - na.
 - - a - - na, long live fair O - ri - a - - na, long live fair O - ri - a - - na.
 - - a - - . . . long live fair O - ri - a - - na fair O - ri - a - - na.
 long live fair O - ri - a - - na . . . fair O - ri - a - - na.
 O - ri - a - - na, long live fair O - ri - a - - - na.
 live fair O - ri - a - - na, fair O - - - ri - - a - - na.
 {

QUEEN OF THE VALLEY.

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

COMPOSED BY

DR. CALCOTT.

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

Dol. Andantino.

ALTO.

1st TENOR
(sve. lower.)

2nd TENOR
(sve. lower.)

1st BASS.

2nd BASS.

ACCOMP.

Met. 108=

Thou art beau - ti - ful,
Thou art beau - ti - ful, thou art
Thou art beau - ti - ful, Queen of the val - ley, thou art
Queen of the val - ley, thou art
Queen of the val - ley,

Andantino.

beau - ti - ful, Queen of the val - ley,
beau - ti - ful, Queen of the val - ley,
beau - ti - ful, thou art beau - ti - ful,
Queen of the val - ley,

pp

QUEEN OF THE VALLEY.

thou art beau - ti - ful, thou art beau - ti - ful, art beau - ti - ful,
 art beau - ti - ful, thou art beau - ti - ful, art beau - ti - ful.
 art beau - ti - ful, art beau - ti - ful, art beau - ti - ful.
 art beau - ti - ful, thou art beau - ti - ful, art beau - ti - ful, thy
 art beau - ti - ful,

Thy walls like
 walls like sil - ver, spar - kle to the sun, thy walls like sil - ver, like
 spar - kle,

thy walls like sil - ver
 spar - kle,
 sil - ver spar - kle to the sun, thy walls like sil - ver,
 sil - ver spar - kle to the sun, spar - kle, spar - kle, spar - kle,
 spar - kle, thy walls like sil - ver,

QUEEN OF THE VALLEY.

spar - - - kle, spar - kle, spar - kle to the sun; spar - kle, spar - kle to the sun; spar - kle, spar - kle, spar - kle, spar - - - kle, spar - kle, spar - kle, spar - kle, spar - kle to the sun: spar - kle,

spar - kle, thy walls like sil - ver spar - kle to the sun; spar - kle, thy walls like sil - ver spar - kle to the sun; spar - kle, spar - kle, thy walls like sil - ver spar - kle to the sun; spar - kle, Thy walls . . . like sil - ver spar - kle to the sun; spar - kle, thy walls like sil - ver spar - kle to the sun;

Me - lo - dious wave thy groves, me - lo - dious wave thy groves, me - Me - lo - diouswave thy groves, me - lo - diouswave thy groves, me - Me - lo - dious, me - lo - dious Me - lo - dious wave thy groves, me - lo - dious Me - lo - dious

QUEEN OF THE VALLEY

dolce.

- locious wave thy groves, Thy gar-den sweets en-rich the plea-sant air, the plea -

dolce.

- lodious wave thy groves, Thy gar-den sweets en-rich the plea-sant air, the

wave thy groves,

wave thy groves,

en-rich,

Thy gar-den sweets en -

wave thy groves,

- sant air, Thy garden sweets en-rich the pleasant air, the plea - sant

plea - sant air, Thy garden sweets en-rich the pleasant air, . the plea - sant

Thy garden sweets

-rich the pleasant air,

en-rich, Thy garden sweets en-rich the pleasant

air,

Thy garden sweets en-rich the plea - sant air,

cres.

air,

Thy garden sweets en-rich the plea - sant air,

cres.

Thy gar-den sweets en - rich the plea - sant air,

Thy garden sweets en-rich the plea - sant air, Up-on the lake.

cres.

air,

Thy sweets en - rich the plea - sant air,

Up -

*cres.**p*

QUEEN OF THE VALLEY.

p

lie the long sha - - - dows
 lie the long shadows of thy towers, lie the long sha - - - dows
 lie the long shadows of thy towers, lie the long sha - - - dows
 the shadows of thy towers, the shadows of thy towers, the
 - on the lake lie the long sha - - - dows of thy

of thy towers, *mf*
 of thy towers, *mf* thy temple
 of thy towers, *mf* thy temple
 shadows of thy towers, And high in heav'n thy temple py - ra-mids a - rise, . . .
 towers, of thy towers,

mf
cres.

py - ramids a - rise, *mf* thy tem - ple py - ramids a -
 py - ramids a - rise, *mf* and high in heav'n thy tem - ple py - ramids
 high in heav'n, thy tem - ple py - ramids a - rise, *mf*
 . . . and high in heav'n *mf* thy temple
 and high in heav'n . . . thy

mf

QUEEN OF THE VALLEY.

cres.

rise! thy temple py - ramids a - rise! Thou art beau - ti-ful, Thou art beau - ti-ful.
 thy temple py - ramids a - rise! thou art beau - ti-ful, thou art beau - ti-ful,
cres.
 rise! thy temple py - ramids a - rise! Thou art beau - ti-ful, thou art beau - ti-ful,
cres.
 pyramids, thy py - ramids a - rise! Thou art beau - ti-ful, thou art beau - ti-ful,
cres.
 tem - ple py - ramids a - rise! Thou art beau - ti-ful, thou art beau - ti-ful,

dolce.

Queen of the val-ley, thou art
 Queen of the val-ley thou art beautiful, thou . . . art beau - ti-ful, thou art
dolce.
 Queen of the val-ley thou art beautiful, thou, thou art
dolce.

dolce.

Queen of the val-ley, thou . . . art beau - ti - ful.
cres.
 beautiful, art beau - ti ful, Queen of the val-ley, thou art beau - ti - ful.
cres.
 beau - ti - ful, Queen of the val-ley, thou art beau - ti - ful.
cres.
 beautiful, Queen of the val - ley, thou art beau - ti - ful.
dolce.
 Queen of the val-ley, thou art beautiful, thou . . . art beau - ti - ful.

cres.

QUEEN OF THE VALLEY.

Larghetto. ♩ = 52

Long, long, long may'st thou flourish in thy beauty, long
 Long, long, long may'st thou flourish in thy beauty, long
 Long, long, long may'st thou flourish in thy beauty,
 Long, . . . long may'st thou flourish in thy beauty,
 Long, long, long may'st thou flourish in thy beauty,

pros - per be -neath the righteous con-queror, Who conquers to re - deem.
 pros - per be -neath the righteous con-queror, Who conquers to re - deem.
 Who conquers to re - deem.
 Long pros - per beneath the con-queror, Who con-quers to . re - deem.
 Who conquers to re - deem.

Long years of . peace, years of peace, years of peace, of peace and
 Long years of . peace, years of peace, years of peace, of peace and
 Long years of . peace, years of . peace, of peace and
 Long years of . peace, years of . peace, of peace and

QUEEN OF THE VALLEY.

eres. *mf* *dolce.*
 hap - pi-ness a - wait thy lord and thee, Queen of the val - ley.
 eres. *mf* *dolce.*
 hap - pi-ness a - wait thy lord and thee, Queen of the
 eres. *mf* *dolce.*
 hap - pi-ness a - wait thy lord and thee, Queen of the val - ley,
 eres. *mf* *dolce.*
 hap - pi-ness a - wait thy lord and thee, Queen of the
 eres. *mf* *dolce.*
 hap - pi-ness a - wait thy lord and thee, Queen of the val - ley,
 eres. *mf* *dolce.*

Queen of the val - ley, Queen. Queen . . . of the
 val - ley, Queen . . . of the val - ley,
 Queen of the val - ley, Queen . . . of the val - ley,
 val - ley, Queen of the val - ley, Queen of the val - ley, of the
 Queen of the val - ley, Queen of the val - ley, Queen of the
 Queen of the val - ley, Queen of the val - ley, Queen of the

val - - - ley, Queen of the val - - - ley. *pp*
 Queen of the val - ley, Queen of the val - - - ley. *pp*
 Queen . . . of the val - ley, Queen . . . of the val - - - ley. *pp*
 val - ley, Queen of the val - ley, Queen of the val - - - ley. *pp*
 val - ley, the val - ley, Queen of the val - - - ley. *pp*
 Queen of the val - ley, Queen of the val - - - ley. *pp*

ORIANA'S FAREWELL.

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

COMPOSED BY

THOMAS BATESON.

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

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR.
(Sopr. lower)

BASS

ACCOMP.

Met. J = 100.

Hark! hear you not
Hark! hear . . . you not, hear you not
Hark! hear . . . you not, hear you not
Hark!
Hark! hear . . . you
Hark!

a heav'n - ly har - mo - ny, a heav'n - ly har - mo -
a heav'n - ly har - mo - ny, a heav'n - ly har - mo -
not a heav'n - ly har - mo - ny, a heav'n - ly har - mo -
not a heav'n - ly har - mo -
not a heav'n - ly har - mo -

ORIANA'S FAREWELL.

The musical score consists of three staves of music in common time, G major. The lyrics are written below each staff.

Staff 1:

ny, a heav'n - - ly har - - mo - ny. Is't Jove, think
 ny, a heav'n - - ly har - - mo - ny. Is't Jove, think
 ny, a heav'n - - ly har - - mo - ny. Is't Jove, think
 ny, a heav'n - - ly har - - mo - ny. Is't Jove, think
 ny, a heav'n - - ly har - - mo - ny.

Staff 2:

you that plays, that plays, that plays, that
 you, that plays, that plays, that plays, that
 you, Is't Jove, think you that plays, that plays, that plays, that
 Is't Jove, think you, that plays, that plays, that
 Is't Jove, think you, that plays, that plays, that

Staff 3:

plays up - on the spheres? Heav'ns, is not
 plays up - on the spheres? Heav'ns, is not
 plays up - on the spheres? Heav'ns, heav'ns is not
 up - on the spheres? Heav'ns, heav'ns
 plays up - on the spheres? Heav'ns,

ORIANA'S FAREWELL.

This musical score consists of three staves of music, likely for a three-part vocal arrangement (e.g., Soprano, Alto, and Bass). The music is in common time and includes lyrics in English. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The key signature changes between G major, E major, and C major throughout the piece. The lyrics describe a sense of longing and farewell, mentioning 'heav'n'ly melody' and 'Jove him'. The score is presented in a large, clear font, with the title 'ORIANA'S FAREWELL.' at the top center.

the - - - -
this, heav'ns . is not this heav'n - - ly me - lo - dy, . . .
this, heav'ns . is not this heav'n - ly me - - lo - dy, . . .
this, heav'ns is not this heav'n - - ly me - lo - dy,
heav'ns, .
heav'ns, . . .

heav'ns, . . . is not this, . . . is not
heav'ns, . . . is not
heav'ns, . . . is not this, heav'ns, . . . is not this, is not
is not this, is not this, heav'ns, is not this,
is not this, heav'ns, . . . is not this,
this, is not this a heav'n - ly har - mo - ny,
this a heav'n - - ly me - - - lo - - dy, where Jove him -
this, heav'n - ly me - - - lo - - dy, where Jove him -
is not this a heav'n - ly me - - - lo - - dy, where Jove him -
heav'n - - - ly me - - - lo - - dy, where

ORIANA'S FAREWELL.

where Jove him - self, where Jove him - self, where Jove him - self a
 self a part, where Jove him - self a part, in mu - sic bears a
 - self . . . him - self, where Jove him - self a - part . . .
 - self . . . a part him - self a part, where Jove him - self a part . . .
 Jove him - self a part . . . in mu - - sic bears a
 part, in mu - - sic bears, Now comes in a quire of
 part in mu - - sic bears, Now comes
 . . . in mu - - sic bears, Now comes in a
 . . . in mu - - sic bears, Hark,
 part in mu - - sic bears, Hark,
 night - in - gales, Mark, mark . . . how the nymphs and
 in a quire of nightingales, Mark, mark how the nymphs and shep - herds
 quire of night-in - gales, Mark, mark how the nymphs and shep - herds

ORIANA'S FAREWELL.

shepherds of the dales, How all do join to - ge - - ther
of the dales. How all . . . do join, . . . do join . . . to - ge - -
of the dales, How all do join to - ge - -
How all do join . . . to - ge - - ther in . . .
How all do join to - ge - - ther

in the praise of O - ri - a - na's life and hap - py days,
in . . . the praise of O - ri - a - na's life and hap - py days,
- - ther in the praise of O - ri - a - na's life and hap - py days, of O - ri -
. . . the . . . praise of O - ri - a - na's
in the praise of O - ri - a - na's

of O - ri - a - na's life and hap - py days, and hap - py
of O - ri - a - na's life and hap - py days, and happy, hap - py
- a - na's life and hap - py days, . . . of O - ri - a - na's life and hap - py
life and hap - py days, of O - ri - a - na's life and hap - py days, . . . and hap - py
life and hap - py days, of O - ri - a - na's life and hap - py

ORIANA'S FAREWELL.

days, then sing ye
 days, then sing ye shep - herds and nymphs of Di -
 days, then sing ye shep - herds and nymphs of Di - a -
 days, then sing ye shep - herds and nymphs of Di - a - na,
 days, then sing ye shep - herds and nymphs of Di - a -
 then sing ye shep - herds and nymphs of Di - a - na, then
 a - na. then sing ye shep -
 - na, then sing ye shep - herds and nymphs of Di - a - na, and
 then sing ye shep - herds and nymphs of Di - a - na, sing ye shep -
 - na, and nymphs of Di - a - na, then sing ye
 sing ye shep - herds and nymphs of Di - a - na, in heav'n lives
 herds and nymphs of Di - a - na, nymphs . of Di - a - na,
 nymphs of Di - a - na, nymphs of . . Di - a - na, . . .
 - herds and nymphs of Di - a - na, . . . in
 - shep - herds and nymphs of Di - a - na, . . .

ORIANA'S FAREWELL.

O - ri - a - na, O - ri - a - na, in heav'n lives O - ri -
in heav'n lives
in heav'n lives O - ri - a - - - na, lives O - ri - a - - - na,
heav'n lives O - ri - a - - - na, lives O - ri - a - - - na, in
in heav'n lives O - ri - a - - - na, in
a - - - na, in heav'n lives O - ri - a - - - na
O - ri - a - - - na, in heav'n lives
- na, lives O - ri - a - - - na, in
in heav'n lives O - ri - a - - - na, in
heav'n lives O - ri - a - - - na, in heav'n lives O - ri -
heav'n lives O - ri - a - - - na, in heav'n lives O - ri -
na, in heav'n lives O - ri - a - - - na
O - ri - a - na, in heav'n lives O - ri - a - - - na,
heav'n lives O - ri - a - - - na, in heav'n lives O - ri -
in heav'n lives O - ri - a - - - na,
- a - - na, in heav'n lives O - ri - a - - - na,

ORIANA'S FAREWELL.

The musical score consists of three staves of music for voices and piano. The top staff shows the vocal line and piano accompaniment. The middle staff continues the vocal line and piano. The bottom staff provides a harmonic foundation for the piano part. The lyrics are written below the notes in each staff.

na, O - ri - a - - na.
 in heav'n lives O - ri - a - - na, in
 a - - - na, in heav'n lives O - ri - a - - -
 in heav'n lives O - ri - a - - na, in heav'n lives O - ri -
 in heav'n lives O - ri - a - - na,
 in heav'n lives O - ri - a - - na,

in heav'n lives O - ri - a - - na, in heav'n lives
 heav'n lives O - ri - a - - na, in heav'n lives
 - na, in heav'n lives O - ri - a - - -
 a - - na, in heav'n lives O - ri - a - - na, in
 in heav'n lives O - ri - a - - na, in
 in heav'n lives O - ri - a - - na, in

O - ri - - a - - na, lives O - ri - a - - na.
 O - ri - a - na, in heav'n . . . lives O - ri - a - - na.
 - na, in heav'n lives O - ri - a - - - na.
 heav'n lives O - ri - a - - na, O - ri - a - - na.
 heav'n lives O - - ri - a - - - na.

ARE THE WHITE HOURS FOR EVER FLED.

GLEE FOR A.T.T.B.

COMPOSED BY

DR. CALCOTT.

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

Larghetto Expressivo.

ALTO.

1st. TENOR (Sve. lower.)

2nd TENOR (Sve. lower.)

BASS.

ACCOMP. (ad lib.)

$\text{J} = 58.$

Are the white hours for e - ver fled, for e - ver
Are the white hours for e - ver fled, for e - ver
Are the white

fled, for e - ver fled, That us'd to mark the cheer-ful day?
fled, for e - ver fled, That us'd to mark the cheer-ful day?
hours for e - ver fled, That us'd to mark the cheerful
hours for e - ver fled, That us'd to mark the cheerful

ARE THE WHITE HOURS FOR EVER FLED.

And ev' - ry bloom - - ing pleasure dead,
And ev' - ry bloom - - ing pleasure dead,
day? That led th'enraptur'd soul a -
day? That led th'enraptur'd soul a -

pp

That led th'en - raptur'd soul astray, th'en - rap - tur'd soul a - stray?
That led th'en - raptur'd soul astray, th'en - rap - tur'd soul a - stray?
- stray? that led th'en - raptur'd soul a - stray?
- stray? a - - stray, th'en - - rap - tur'd soul a - - stray?

cres. *mf* *1st time.*

stray? Too fast the ro - sy foot - ed train, The blest de-li - cious mo - ments
stray? Too fast the ro - sy foot - ed train, The blest de-li - cious mo - ments
stray? Too fast the ro - sy foot - ed train, The blest de-li - cious mo - ments
stray? Too fast the ro - sy foot - ed train, The blest de-li - cious mo - ments

2nd time.

ARE THE WHITE HOURS FOR EVER FLED.

past; Pleasure must now give way to pain,
 past; Pleasure must now give way to pain, And
 past; Pleasure must now give way to pain,
 past; Pleasure must now give way to pain,

And grief suc -
 grief suc - ceds to joy, and
 And grief suc - ceds to joy at
 And grief suc - ceds to

suc - ceds to joy at last, and grief suc -
 grief suc - ceds to joy, and
 last, at last, at last, and grief suc -
 joy, and grief suc - ceds to

ARE THE WHITE HOURS FOR EVER FLEED.

The musical score consists of two systems of music. The first system begins with a treble clef, a key signature of one flat, and a tempo of P . The lyrics are: "ceeds to joy at last, to joy at grief suc - ceeds to joy, to joy . . at ceeds, and grief suc - ceeds to joy . . at joy at last, at". The second system begins with a bass clef, a key signature of one sharp, and a tempo of f . The lyrics are: "last, grief suc - ceeds to joy . . at last. last, grief suc - ceeds to joy . . at last. last, grief suc - ceeds to joy at last. last, grief suc - ceeds to joy at last." The music concludes with a bass clef and a key signature of one sharp.

Allegro animato. J=132.

The musical score consists of three systems of music. The first system begins with a treble clef, a key signature of one flat, and a tempo of mf . The lyrics are: "O! daugh - - - ters of e - ter - -". The second system begins with a treble clef, a key signature of one flat, and a tempo of mf . The lyrics are: "O! daugh - - - ters of e - ter - -". The third system begins with a treble clef, a key signature of one flat, and a tempo of mf . The lyrics are: "O! daugh-ters, daugh - - - ters of e - ter - nal O! daugh-ters, daugh - - - ters of e - ter - nal". The music concludes with a bass clef and a key signature of one flat.

ARE THE WHITE HOURS FOR EVER FLED.

Nal Jove, re - turn, re - turn . . . with the re - turn - ing
 nal Jove, re - turn, re - turn . . . with the re - turn - ing
 Jove, . . . re - turn with the re - turn - ing
 Jove re - turn, . . . re - turn with the re - turn - ing

cres.

year, O! daugh - - - - - ter s of e - ter - - -
 year, O! daugh - - - - - ter s of e - ter - - -
 year, O! daugh - - - - - ter s of e - ter - - -
 year, O! daugh - - - - - ter s of e - ter - - -

mf

- - nal Jove, re - turn, re - turn . . . with the re - turn - ing
 - - nal Jove, re - turn, re - turn . . . with the re - turn - ing
 Jove, re - - turn, re - - turn with the re turn - ing
 Jove, re - turn, . . . re - turn with the re - turn - ing

ARE THE WHITE HOURS FOR EVER FLED.

year, re - turn with the re - turn - ing year, re - turn with the re -
 year, re - turn with the re - turn - ing year, re - turn with the re -
 year, re - turn with the re - turn - ing year, re - turn with the re -
 year, re - turn with the re - turn - ing year, re - turn with the re -
 year, re - turn with the re - turn - ing year, re - turn with the re -
 year, re - turn with the re - turn - ing year, re - turn with the re -

- turn - ing year, re - turn, re - turn, re - turn . . .
 - turn - ing year, re - turn, re - turn, re - turn, re -
 - turn - ing year, re - turn, re - turn, re - turn, re -
 - turn - ing year, re - turn, re - turn, re - turn, re -
 . . . with the re - turn - ing year. Bring plea - sure back, and
 - turn with the re - turn - ing year. Bring plea - sure back, and
 - turn with the re - turn - ing year. Bring
 - turn with the re - turn - ing year. Bring

ARE THE WHITE HOURS FOR EVER FLED.

smiles and love, bring plea - sure back, and smiles, and love Let
 dol.
 smiles and love, bring plea - sure back, and smiles, and love, Let
 dol.
 smiles and love, Let
 dol.
 pleasure back, and smiles, and love, Let
 dol.
 pleasure back, and smiles, and love, Let
 dol.
 pp

bloom - ing love a - gain ap - pear, let bloom - - ing cres.
 bloom - ing love a - gain ap - pear, let bloom - - ing cres.
 bloom - ing love a - gain ap - pear, let bloom - - ing cres.
 bloom - ing love a - gain ap - pear, let bloom - - ing cres.
 bloom - ing love a - gain ap - pear, let bloom - - ing cres.

bloom - ing love a - gain ap - pear, let bloom - - ing love a - f p
 bloom - ing love a - gain ap - pear, let bloom - - ing love a - f p
 love a - gain ap - pear, let bloom - - ing love a - f p
 love a - gain ap - pear, let bloom - - ing love a - f p

ARE THE WHITE HOURS FOR EVER FLED.

— gain ap-pear, let bloom-ing love a - gain ap-pear, let bloom - - ing
 — gain ap-pear, let bloom-ing love a - gain ap-pear, let bloom - - ing
 — gain ap-pear, let bloom-ing love a - gain ap-pear, let bloom - - ing
 — gain ap-pear, let bloom-ing love a - gain ap-pear, let bloom - - ing

love . . . a - gain ap - pear. . . . let bloom-ing love a -
 love . . . a - gain ap - pear. . . . let bloom-ing love a -
 love a - gain ap - pear, let bloom-ing love a -
 love a - gain ap - pear, let bloom-ing love a -

— gain ap - pear, ap - pear a - gain, . . . ap - pear.
 — gain ap - pear, a - gain, a - gain, a - gain ap - pear.
 — gain ap - pear, ap - pear, a - gain, a - gain, a - gain ap - pear.
 — gain ap - pear, . . . a - gain, a - gain ap - pear.

WHEN ALL ALONE.

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

COMPOSED BY

GIRONIMO CONVERSO, 1580.

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

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR.
(Sve. lower.)

BASS.

Moderato.

ACCOMP.

Met. $\text{J} = 176.$

When all a - lone my pret - ty love, my pretty love was play - -
ing, my pretty love was play - ing, my pretty love, my pretty love was
- ing, my pretty love was play - - ing, my pretty love was play - - ing, was
my pretty love, . . . my pretty love, my pretty
- ing, my pretty love was play - - ing, my pretty love, my pretty love was
- ing, my pretty love was play - - ing, my pretty love, my pretty love,

WHEN ALL ALONE.

play - ing, my pretty love,
 play - ing, my pretty love was play - - ing,
 love was play - ing, my pretty love was play - - ing, was play - - ing,
 play - ing, my pretty love . . . was play - - ing, was play - - ing,
 my pretty love, my pretty love, my pretty love was play - - ing,

When all a - lone my pret - ty love, my pret - ty love was play -
 my pret - ty love was play -

ing, my pretty love was play - ing, my pretty love, my pretty love was
 ing, my pretty love was play - - ing, my pretty love was play - - ing, was
 my pretty love, . . . my pretty love, my pretty
 ing, my pretty love was play - - ing, my pretty love, my pretty love was
 - ing, my pretty love was play - - ing, my pretty love, my pretty love,

WHEN ALL ALONE.

play - ing my pretty love,
And
play - ing.
my pretty love was play - ing, And
love was play - ing, my pretty love was play - ing, was play - ing, And
play - ing, my pretty love . . . was play - ing, was play - ing, And
my pretty love my pretty love, my pretty love was play - ing, And

I saw Phœ - - bus stand at . . . a gaze stay - - ing, stand .
I saw Phœ - - bus stand at . . . a gaze stay - - ing, stand .
I saw Phœ - - bus stand at . . . a gaze stay - - ing, stand .
I saw Phœ - - bus stand at . . . a gaze stay - - ing, stand .
I saw Phœ - - bus stand at . . . a gaze stay - - ing, stand .
I saw Phœ - - bus stand at . . . a gaze stay - - ing, stand .

at . . . a gaze stay - - ing, A - las! I fear'd be - tray - ing.
at . . . a gaze stay - - ing, A - las! I fear'd be - tray - ing.
at . . . a gaze stay - - ing, A - las! I fear'd be - tray - ing.
at . . . a gaze stay - - ing, A - las! I fear'd be - tray - ing, a -
at . . . a gaze stay - - ing, A - las! I fear'd be - tray - ing, a -

p e stacc.

WHEN ALL ALONE.

pp
a - las! I fear'd, a - las! I fear'd there wou'd be some be -
a - las! I fear'd, a - las! I fear'd there wou'd be some be -
- ing, a - las! I fear'd, a - las! I fear'd there wou'd be some be -
- las! I fear'd, a - las! I fear'd, there wou'd be some be -
- las! I fear'd, a - las! I fear'd, there wou'd be some be -

p
tray - ing, be some be - tray - ing, a - las! a - las! I fear'd, a -
- tray - ing, be some be - tray - ing, a - las! a - las! I fear'd, a -
- tray - ing, be some be - tray - ing, a - las! a - las! I fear'd, a -
- tray - ing, be some be - tray - ing, a - las! I fear'd, a - las! I fear'd
- tray - ing, be some be - tray - ing, a - las! I fear'd, a - las! I fear'd

p
a - las! I fear'd there wou'd be some be - tray - ing, be some be - tray - ing.
a - las! I fear'd there wou'd be some be - tray - ing, be some be - tray - ing.
a - las! I fear'd there wou'd be some be - tray - ing, be some be - tray - ing.
there wou'd be some be - tray - ing, be some be - tray - ing.
there wou'd be some be - tray - ing, be some be - tray - ing.

IT WAS A LOVER AND HIS LASS.

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

COMPOSED BY

R. J. S. STEVENS.

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

Vivace.

1st TREBLE.
2nd TREBLE.
ALTO.
Tenor, &c lower.
BASS.
Met. 144 = $\frac{1}{8}$

It was a lo - ver and his lass, with a
It was a lover, a lo - ver . . . and his lass, with a
It was a lo - ver and his lass, and his lass, with a
It was a lo - ver, it was a lo - ver and his lass, with a
It was a lo - ver and his lass, a lo - ver and his lass, with a

Vivace.

hey, and a ho, and a hey no - ni - no, that o'er the green corn
hey, and a ho, and a hey no - ni - no, that o'er the green corn
hey, and a ho, and a hey no - ni - no, that o'er the green corn
hey, and a ho, and a hey no - ni - no, that o'er the green corn
hey, and a ho, and a hey no - ni - no, that o'er the green corn
hey, and a ho, and a hey no - ni - no, that o'er the green corn

IT WAS A LOVER AND HIS LASS.

The musical score consists of three staves of music for a single voice. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains lyrics: "fields did pass, in the spring time, time, the". The second staff continues the lyrics: "fields did pass, in the . . . spring time, time, the". The third staff concludes the first section with: "fields did pass, in the spring time, time, the". The lyrics are repeated in a second section, starting with "pret - ty spring time, when birds do sing, hey ding a ding," followed by variations of this phrase. The final section begins with "ding ding a ding, sweet lo - vers love the spring, sweet". The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1st time and 2nd time are indicated above certain measures.

fields did pass, in the spring time, time, the
 fields did pass, in the . . . spring time, time, the
 fields did pass, in the spring time, time, the
 fields did pass, in the spring time, time, the
 pret - ty spring time, when birds do sing, hey ding a ding,
 pret - ty spring time, when birds do sing, hey ding a ding ding, a
 pret - ty spring time, when birds do sing, hey . . . ding a ding ding, a
 pret - ty spring time, when birds do sing, hey ding ding a ding ding, a
 pret - ty spring time, when birds do sing, hey ding a ding,
 ding ding a ding, sweet lo - vers love the spring, sweet
 ding ding a ding, sweet lo - vers love the spring, sweet
 ding ding a ding, sweet lo - vers love the spring, sweet
 ding ding a ding, sweet lo - vers love the spring, sweet
 ding ding a ding, sweet lo - vers love the spring, sweet

IT WAS A LOVER AND HIS LASS

lo - vers love the spring, the spring; . . .

lo - vers love the spring, the spring; . . . and

lo - vers love the spring, the spring; . . . and

lo - vers love the spring, the spring; . . . and there - fore

lo - vers love the spring, the spring; . . . and there - fore

and there - fore take the pre - sent time, with a hey and a

there - fore take the pre - sent, pre - sent time, with a hey and a

there - fore take the pre - sent, pre - sent time, with a hey and a

take the pre - sent time, the pre - sent time, with a hey and a

take the pre - sent time, the pre - sent time, with a hey and a

ho and a hey no - ni - no, for love is crown - ed with the

ho and a hey no - ni - no, for love is crown - ed with the

ho and a hey no - ni - no, for love is crown - ed with the

ho and a hey no - ni - no, for love is crown - ed with the

ho and a hey no - ni - no, for love is crown - ed with the

TO ALL YOU LADIES NOW ON LAND.

The musical score consists of four staves of music in G clef, common time, and a key signature of one flat. The lyrics are repeated in each section:

With a fa la la la la la la, With a fa,

With a fa la la la la la la, With a fa la la la la la la, With a

With a fa la la la la la la, With a fa la la la la la la, With a

fa la la la la, With a fa la la la la, With a fa la la la la la, With a

fa la la la la, With a fa la la la la, With a fa la la la la la, With a

fa la la la, With a fa la la la, With a fa la la la la la, With a

fa la la la la, With a fa la la la la, With a fa la la la la la la, With a

fa la la la la, With a fa la la la la, With a fa la la la la la la, With a

fa la la la la, With a fa la la la la, With a fa la la la la la la, With a

fa la la la, With a fa la la la, With a fa la la la la la,

TO ALL YOU LADIES NOW ON LAND.

2ND & 3RD VERSES.

In Jus - tice you can - not re - fuse, To think of our dis -
And now we've told you all our loves, And like - wise all our
In Jus - tice you can - not re - fuse To think of our dis -
And now we've told you all our loves, And like - wise all our
In Jus - tice you can - not re - fuse To think of our dis -
And now we've told you all our loves, And like - wise all our

tress, When we, for hopes of hon - our, lose Our cer-tain hap - pi - ness; All
fears, In hopes this de - clar - a - tion moves, Some pi - ty for our tears; Let's
tress, When we, for hopes of hon - our, lose Our cer-tain hap - pi - ness; All
fears, In hopes this de - clar - a - tion moves, Some pi - ty for our tears; Let's
tress, When we, for hopes of hon - our, lose Our cer-tain hap - pi - ness; All
fears, In hopes this de - clar - a - tion moves, Some pi - ty for our tears; Let's

these de-signs are but to prove, Ourselves more worthy of your love, more worthy of your love.
hear of no in - constan-cy, We have enough of that at sea, of that at sea.
these de-signs are but to prove, Ourselves more worthy of your love, more worthy of your love.
hear of no in - constan-cy, We have enough of that at sea, of that at sea.

A R I S E, A W A K E.

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

COMPOSED BY

THOMAS MORLEY, M.B.

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

1ST
TREBLE.

2ND
TREBLE.

ALTO.

TENOR.
(Soprano lower.)

BASS.

ACCOMP.

Met J = 120.

ARISE, AWAKE.

De - vise some honour for her sake to ba - nish
 de - vise some honour for her sake to ba - nish
 - vise some hon - our for her sake by mirth to ba - nish
 - vise, de - vise some honour for her sake by mirth . . . to ba - nish
 - vise some honour for her sake by mirth . . . to ba - nish

weep - ing, by mirth to ba - nish weep - ing, lo where.. he
 weep - ing, by mirth to ba-nish weep - - ing, lo where
 weep - ing, by mirth to ba - nish weep - - ing, lo where, lo where
 weep - ing, to ba - nish weep - - ing, lo where she
 weep - ing, by mirth to ba - nish weep - - ing, lo where

comes, lo where she comes, she comes in gau - dy green ar - ray - ing.
 lo where, lo where she comes in gau - dy green ar - ray - ing, lo
 . . . she comes, lo where she comes in gau - dy green ar - ray - ing, lo where
 comes,
 she comes.

ARISE, AWAKE.

in gaudy green ar-ray - ing, ar - ray - ing, A Prince
 where she comes, she comes in gau - dy green ar-ray - - ing, A Prince, a
 lo where she comes, she comes in gau-dy green array - ing, A Prince
 A Prince, a Prince, a
 A Prince,

of beau - ty rich and rare for her de - light - ing, pre -
 Prince of beauty rich and rare for her de - light - ing, pre -
 of beau - ty rich and rare . . . for her de - light - ing, pre -
 Prince of beauty rich and rare, . . . for her de - light - ing
 of beauty rich and rare, and rare, . . . for her de - light - ing pre -
 Prince of beauty rich and rare, and rare, . . . for her de - light - ing

- tends to go a May - - ing, you state - ly Nymphs draw
 - tends to go a May - - ing,
 - tends to go a May - - ing, you state - ly nymphs draw near draw
 pre - tends to go a May - - ing, you state - ly nymphs draw
 - tends to go a May - - ing, you state ly nymphs draw

ARISE, AWARE.

near and strew your ro - ses,
In you her
near and strew your paths with ro - ses. In you her
near, draw near . . . and strew your paths with ro - ses, with Ro - ses.
near and strew your paths with ro - ses, with Ro -

In you her trust re - po - ses, in you her trust re - po - ses.
trust re - po - ses, re - po - ses in you her trust re - po - ses.
trust re - po - ses, re - po - ses. Then sang the shepherds,
In you her trust re - po - ses, . . . her trust . . . re - po - ses. Then sang the
. . . ses. Then sang the

Then sang the shepherds and Nymphs of Di - a - na, Long live fair O - ri -
Then sang the Shep-herds and Nymphs of Di - a - - na,
and Nymphs of . . . Di - a - - na, Long live, long live fair O -
Shepherds and Nymphs of Di - a - - - na. Long live fair
Shepherds and Nymphs of Di - a - - - na, Long live fair O -
dim.

ARISE, AWAKE.

na,
 Long live O - ri - a - na, long
 - ri - a - na, long live fair O - ri - a - na, long live, long
 O - ri - a - na, long live fair O - ri - a - na, long live fair
 - a - - na, long live fair O - ri - a - na,
 dim.
 . . .

long live fair O - ri - a - na, long live fair O - ri - a -
 live fair O - ri - a - na, long live, long live fair O - ri - a
 live, long live fair O - ri - a - na, long live fair O - ri - a -
 O - ri - a - na, long live, long live fair O - ri - a -
 . . .
 long live fair O - ri - a -
 . . .

na, Then say the shep-herds and
 na, Then sang the shep-herds and nymphs
 na, Then sang the shep-herds and nymphs of
 na, Then sang the shep-herds and nymphs of Di -
 na, Then sang the shep-herds and nymphs of Di -
 na, Then sang the shep-herds and nymphs of Di -
 na, Then sang the shep-herds and nymphs of Di -

ARISE, AWAKE.

nymphs of Di - a - na, Long live fair O - ri - a - na.
of Di - a - na, Long

Di - a - na, Long live, long live fair O - ri - a - na, long live fair
a - na, long live fair O - ri - a - na,

na, long live fair O - ri - a - na, long live fair

long live fair O - ri - a - na, long live fair O - ri - a - na,
live fair O - ri - a - na, long live fair O - ri - a - na,

O - ri - a - na, long live, long live, long live fair O - ri -
long live fair O - ri - a - na, long live fair O - ri - a - na,

O - ri - a - na, long

na, long live fair O - ri - a - na, long live fair O - ri - a - na,

long live, long live fair O - ri - a - na.

a - na, long live . . . fair O - ri - a - na.

long live, long live fair O - ri - a - na.

live fair O - ri - a - na.

HARK, THE CURFEW'S SOLEMN SOUND.

GLEE FOR S. S. B.

COMPOSED BY

T. ATTWOOD.

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

ACCOMP. Met 100 = *Larghetto.*

Dolce.

Hark! hark! the Curfew's so - lemn
Hark! hark! the Curfew's so - lemn
Hark! hark! the Curfew's so - lemn
dolce.

cres.
sound, si - - lent dark - - ness spreads a - round. Hea - vy it
sound, si - - lent dark - - ness spreads a - round.
sound, si - - lent dark - - ness spreads a - round.

beats on the lov - - er's heart, who leaves with a sigh his

cres.

HARK! THE CURFEW'S SOLEMN SOUND.

tale half told ; the po - ring monk and his book must part, the po - ring
 the po - ring monk and his book must
 the po - ring monk and his book must part, the po - ring

mf

monk and his book must part, and fear - ful the mi - ser
 part, the po - ring monk and fear - ful the mi - ser
 monk and his book must part, and fear - ful the mi - ser lock his

dolee.

locks his gold, . . . now whilst la - bour sleeps, . . .
 locks his gold, now whilst la - bour sleeps,
 gold, his gold, . . . now whilst la - bour

8ves. *8ves.*

now whilst la - bour sleeps, and charm - ed sor - row, and
 now whilst la - bour sleeps, and charm - ed sor - row, and
 now whilst la - bour sleeps, and charm - ed sor - row, and

cres. *p*

8ves.

HARK! THE CURFEW'S SOLEMN SOUND.

charm - - ed sorrow.
charm - - ed sorrow.
charm - - ed sorrow.

Allegretto.
mf

O'er the dew - y green, by the glowworm's light, dance the elves of
O'er the dew - y green, by the glowworm's light, dance the elves of
O'er the dew - y green, by the glowworm's light, dance the elves of
mf 8va di sotto.
cres.

night, dance the elves of night,
night, dance the elves of night,
night, dance the elves of night,

by the glowworm's light, dance the elves of night, dance the elves of
by the glowworm's light, dance the elves of night, dance the elves of
by the glowworm's light, dance the elves of night, dance the elves of

HARK! THE CURFEW'S SOLEMN SOUND.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The vocal parts are supported by a piano accompaniment.

Staff 1:

- Lyrics: night, un-heard, un-seen, by the glowworm's light, unheard, un-
- Lyrics: night, un heard, un-seen, by the glowworm's light, unheard, un-
- Lyrics: night, un-heard, un - seen, by the glowworm's light, unheard,
- Accompaniment: piano chords, dynamic *p*, *cres.*

Staff 2:

- Lyrics: - seen, dance the elves of night, un-heard, un - seen, un -
- Lyrics: - seen, dance the elves of night, unheard, un-seen
- Lyrics: un - seen, dance the elves of night, un-heard, un - seen,
- Accompaniment: piano chords, dynamic *cres.*

Staff 3:

- Lyrics: heard, un - seen. O'er the dew - y green,
- Lyrics: unheard, un-seen. O'er the dew - y green,
- Lyrics: unheard, un - seen. O'er the dew - y green,
- Accompaniment: piano chords, dynamic *mf*

Staff 4:

- Lyrics: by the glowworm's light, dance the elves of night. . . . dance the elves of
- Lyrics: by the glowworm's light, dance the elves of night, dance the elves of
- Lyrics: by the glowworm's light, dance the elves of night, dance the elves of
- Accompaniment: piano chords, dynamic *cres.*

HARK! THE CURFEW'S SOLEMN SOUND.

Orch.

night. Yet where their midnight pranks have
 night. Yet . . . where . . . their midnight pranks have
 night. Yet where their midnight pranks have been, the cir - cled turf will be -

been, the cir - cled turf will be - tray to - mor-row,
 been, . . . the cir - cled turf will be - tray to - morrow, yet . . .
 tray to - mor-row, will be - tray to - mor-row, to - morrow,

yet where their midnight pranks have been, the
 where . . . their midnight pranks have been, . . . the
 yet where their midnight pranks have been, the cir - cled turf will be - tray to - mor-row.

cir - cled turf will be - tray, be - - tray to - morrow, to - morrow,
 cir - cled turf will be - tray, be - - tray to - mor - row, to -
 will be - tray, will be - tray to - morrow, will be - tray, will be

HARK ! THE CURFEW'S SOLEMN SOUND.

A musical score for a three-part composition (SATB) in common time, featuring a treble clef, a bass clef, and a bass clef. The music consists of four staves of handwritten musical notation. The lyrics are written below the notes in a cursive script. The lyrics are:

to - mor - row, will be - tray to - mor - row, mor - row, to - mor - row,
- mor - row, be - tray, be - tray to - mor - row, to - mor - row, to
- - tray, will be - tray, be - tray to - mor - row, will be - tray, will be -
to - mor - row, will be - tray to - mor - row, will be - tray to - mor - row,
- mor - row, will, will be - tray to - mor - row, will be - tray to - mor - row,
- - tray, will be - tray, be - tray to - mor - row, will be - tray to - mor - row,
will be - tray to - mor - row.
will be - tray to - mor - row.
will be - tray to - mor - row.

LADY, WHEN I BEHOLD.

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

COMPOSED BY

JOHN WILBYE.

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

1st.
TREBLE.

2nd.
TREBLE.

ALTO.
(Sve lower.)

1st.
TENOR,
(Sve lower.)

2nd.
TENOR.
(Sve lower.)

BASS.

ACCOMP.

Met. 126 =

Tempo giusto.

L a - dy, when I be - hold the
L a - dy, when I be - hold the ro-ses
L a - dy, when I be - hold, la - dy, when I be -
L a - dy, when I be -
L a - dy, when I be -
L a - dy, when I be -

cres.

Tempo giusto. p

ro - ses sprout - - ing, the ro - ses sprout - - ing, the ro - ses
sprout - - ing, the ro - ses sprout - - ing, the ro - ses sprout - -
- hold the ro - ses sprout - - ing, the ro - ses sprout - - ing, the
- hold the ro - ses sprout - - ing, the ro - ses sprout - -
- hold the ro - ses sprout - - ing, the ro - ses sprout - -
- hold the ro - ses sprout - - ing, the ro - ses sprout - -

LADY, WHEN I BEHOLD.

... sprout - - ing, the ro - ses sprout - - ing, which
 - - ing, the ro - - ses sprout - - ing, which clad in da - mask
 ro - ses sprouting, which clad in damask man - -
 - ing, which clad in damask man-tles deck the
 the ro - - ses sprout - - ing,
 ro - ses sprout - - - - ing, which

clad in damask man - tles, which clad in da - mask
 mantles, which clad in damask man - - tles
 - tles, which clad in damask man-tles deck the . . .
 ar - - bours, which clad in damask mantles, which clad in
 which clad in da - mask mantles, which clad in damask man - tles
 clad in da - mask man - - tles deck . . .

LADY, WHEN I BEHOLD.

mantles deck the ar - - - bours, and then be - hold . . .
deck . . . the ar - - bours, and then be - hold
. . . the ar - - - bours, and then be - hold, and
da - mask man - tles deck the ar - - bours, and then be - hold . . .
deck the ar - - - bours,
. . . the ar - - - bours,

. . . your lips where sweet love har - - bours, and then be-hold your lips where
and then be - hold, and then be-hold, and then be -
then be-hold your lips where sweet love har-bours, and then be-hold your
. . . your lips where sweet love har - - bours, and then be - hold your lips where
and then be - hold your lips where
and then be - hold,

LADY, WHEN I BEHOLD.

sweet love har - hours, and then be hold, and then be - hold your lips where sweet love har - - hours, and then be - hold your lips where sweet love har - - hours, and then be - hold your sweet love har - - - hours, and then be - hold, and then be - hold your lips where

- hold your lips where sweet love har - hours. Mine eyes pre - sent me
 sweet love har - - - hours. Mine eyes pre -
 lips where sweet love har - - - hours. Mine eyes pre -
 lips where sweet love har - - - hours, Mine eyes pre - sent me
 then be - hold your lips where sweet love har - - - hours. Mine
 sweet love har - - - hours. Mine eyes pre -

- hold your lips where sweet love har - hours. Mine eyes pre - sent me
 sweet love har - - - hours. Mine eyes pre -
 lips where sweet love har - - - hours. Mine eyes pre -
 lips where sweet love har - - - hours, Mine eyes pre - sent me
 then be - hold your lips where sweet love har - - - hours. Mine
 sweet love har - - - hours. Mine eyes pre -

LADY, WHEN I BEHOLD.

mine eyes pre - sent me with a dou - ble, dou - ble doubt - ing.
 - sent me, mine eyes pre - sent me with a dou - ble doubt - ing.
 - sent me, mine eyes pre - sent me with a dou - ble doubt - ing. For
 mine eyes pre - sent me with a dou - ble doubt - - ing.
 eyes pre - sent me, mine eyes pre - sent me with a dou - ble doubt - ing.
 - sent me with a dou - ble, dou - ble doubt - - ing.

For view - - ing both a - - like, hard - - ly
 For view - - ing both a - - like, hard - -
 view - - ing both a - like, hard - ly my mind sup -
 For view - - ing both a - like, hard - ly my mind sup -
 For . . . view - - ing both . . . a - like, . . .
 For view - - ing both a - like, hard - - - ly

LADY, WHEN I BEHOLD.

my . . . mind . sup - po - ses Whe - ther the ro - ses
 ly my mind sup - po - ses Whe -
 po - ses, sup - po - ses Whe - ther the
 po - ses, my mind sup - po - ses
 hard - ly my mind sup - po - ses Whe -
 my mind sup - po - ses

be your lips, or your lips the ro - ses, whe - - - ther the
 ther the ro - ses be your lips,
 ro - ses be your lips, whether the ro - ses be your lips, or your
 whe - - - ther the ro - - - ses be . . .
 ther the ro - - - ses be your lips
 whe - - - ther

LADY, WHEN I BEHOLD.

ro - ses be your lips, whe - ther the ro - ses be your lips or your
 whe-ther the ro - ses be your lips or your lips the ro - ses,
 lips the ro - ses, whe - ther the ro - ses be your lips or your lips the ro - ses,
 . . . your lips, whe - ther the ro - ses be your lips or your
 whe - - - ther the ro - - - ses be
 the ro - - - ses be

lip the ro - ses, whe - ther the ro - ses be your lips or your
 whe-ther the ro - ses be your lips or your lips the ro - ses,
 whe-ther the ro - ses be your lips or your lips the ro - - ses,
 lip the ro - ses, whe - - - ther the ro - - - ses
 - - ses, be your lips, whe-ther the ro - ses
 your lips, whe - ther the ro - ses be your lips or your

LADY, WHEN I BEHOLD.

lips the ro - ses, whe - ther the ro - ses be your lips or your
 whe - ther the ro - ses be your lips or ... your lips the
 whe - - ther the ro - - ses be your lips or your
 ro - - - ses or your lips, or your
 be your lips or your lips the ro - ses, or your lips ...
 lips the ro - ses, whe - ther the ro - ses be your lips or your

1st time.
 lips the ro - - ses, lips the ro - - - ses.
 2nd time.
 lips the ro - - - ses, ro - - - ses.
 lips the ro - - ses, For lips the ro - - ses.
 lips the ro - - ses, lips the ro - - - ses.
 lips the ro - - ses, lips the ro - - - ses.
 lips the ro - - ses, lips the ro - - - ses.
 lips the ro - - ses, lips the ro - - - ses.

PEACE TO THE SOULS OF THE HEROES.

GLEE FOR A.T.B.

COMPOSED BY

DR. CALLCOTT.

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

ALTO,
sve lower.

TENOR,
sve lower.

BASS.

ACCOMP.

$\text{d} = 56.$

Peace, peace, peace, peace, peace to the
 Peace, peace, peace, peace, peace to the
 Peace, peace, peace, peace, peace to the

souls of the He - roes! Their deeds were great in fight, their
 souls of the He - roes! Their deeds were great in fight, their
 souls of the He - roes! Their deeds were great in fight, their

deeds were great in fight, in fight; Let them ride . . . a - -
 deeds were great in fight, in fight; Let them
 fight, their deeds were great in fight;

PEACE TO THE SOULS OF THE HEROES.

The musical score consists of four staves of music for voices, likely soprano, alto, tenor, and bass. The lyrics are integrated into the musical lines. The score is in common time, with various key signatures (G major, C major, F major, B major) indicated by a key signature change at the beginning of each staff. The vocal parts are separated by vertical bar lines, and the lyrics are placed below the notes. The music features dynamic markings such as *cres.*, *poco.*, *poco.*, *ff*, *al ff*, and *pp*. The lyrics describe scenes of war and peace, with repeated phrases like "on clouds, on clouds," "ride . . . a - round me on clouds, on clouds, on clouds," and "let them shew their fea - tures in war, let them shew their fea - tures in war."

- round me on clouds, on clouds, . . . on
 ride . . . a - round me on clouds, on clouds, on clouds, on
 Let them ride . . . a - round me on

clouds, let them shew their fea - tures in war, let them
 clouds, let them shew their fea - tures in war, let them
 clouds, let them shew their fea - tures in war, let them shew their

shew, . . . let them shew . . . their fea - tures in
 shew, . . . let them shew, . . .
 fea - tures in war, let them shew their fea - tures in
 crea. poco.

war, let them shew their fea - tures in war, in war, in war.
 poco. al ff
 let them shew their fea - tures in war, in war, in war.
 poco. al ff
 war, let them shew their fea - tures in war, in war, in war.
 ff pp ff

PEACE TO THE SOULS OF THE HEROES.

With Resolution.

My soul then shall be firm, firm . . . in dan - ger, and mine

soul then shall be firm in dan - ger, and mine arm like the
arm, and mine arm like the thun - - der of heav'n, and mine arm like the

My soul then shall be

thun - - der, the thun - - der of heav'n, and mine
thun - - der, the thun - - der of heav'n, and mine

firm, firm in dan - ger, and mine arm like the

arm like the thun - - der, the thun - -
arm like the thun - - der, the thun - -

thun - der of heav'n, the thun - - der, the

PEACE TO THE SOULS OF THE HEROES.

The musical score consists of four staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated into the musical lines, appearing below the notes. The lyrics are:

- der, mine arm like the thun - der, like the
 - der, mine arm like the thun - der, like the
 thun - der, like the thun - der, like the
 thun - der of heav'n: my soul then shall be firm in
 thun - der of heav'n: my soul then shall be firm in
 thun - der of heav'n: my soul shall then be firm, firm . . . in
 dan - ger shall be firm,
 dan - ger, and mine arm like the thun -
 dan - ger, and mine arm like the thun -
 shall be firm . . .
 - der, like the thun - der, like the thun -
 - der, like the thun - der, like the thun -

PEACE TO THE SOULS OF THE HEROES.

and mine arm like the thun - der of heav'n:
der, and mine arm like the thun - der of heav'n:
der, and mine arm like the thun - der of heav'n:

espres.
O Mor - na, be thou on a moonbeam, O
espres.
But be thou on a moonbeam, O Mor - na, O
espres.
O Mor - na, O

Mor - na, near the window of my rest, when my
Mor - na, near the window of my rest, when my
Mor - na, near the win-dow of my rest, the win-dow of my rest, when my
dolce.

PEACE TO THE SOULS OF THE HEROES.

thoughts are of peace, when my thoughts are of peace, when the din . . .
 thoughts are of peace, when my thoughts are of peace, when the
 thoughts are of peace, when my thoughts are of peace, when the

. . . of arms is past, when the din of arms, of arms is
 din of arms is past, when the din of arms, of arms is
 din of arms is past, when the din of arms is

pp
 past, when the din of arms, when the din of arms is past.
 past, when the din of arms, when the din of arms is past.
 past, when the din of arms is past.

ROUND ABOUT HER CHARIOT.

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

COMPOSED BY

ELLIS GIBBONS.

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

1st TREBLE. {

2nd TREBLE. Round a - bout her cha - riot, with all ad - mir - ing strains, round a -

ALTO. Round a - bout her cha - riot, with all ad - mir - ing strains, round a -

1st TENOR. 8ve lower. Round a -

2nd. TENOR. 8ve lower. Round a - bout her cha - riot, with all ad - mir-ing strains, round a -

BASS. Round a -

ACCOMP. Met. 120 = J

- bout her chariot, with all ad - mir - ing strains,

- bout her chariot, with all ad - mir - ing strains,

- bout her chariot, with all ad - mir - ing strains, the

- bout her chariot, with all ad - mir - ing strains, the Hy - a - des and Dry a -

- bout her chariot, with all ad - mir - ing strains, the Hy - a - des and Dry - a - des,

- bout her chariot, with all ad - mir - ing strains, the Hy - a - des and Dry - a - des,

ROUND ABOUT HER CHARIOT.

The musical score consists of five staves of music. The lyrics are integrated into the vocal parts. The lyrics are:

the Hy - a - des and Dry - a - des give
 the Hy - a - des and Dry - a - des give sweetest enter -
 Hy - a - des and Dry - a - des give sweetest en - ter - tains,
 - des, the Hy - a - des and Dry - a - des
 the Hy - a - des and Dry - a - des,
 the Hy - a - des and

The musical score consists of five staves of music. The lyrics are:

sweetest en - - - ter - tains. Lo, how the gods, lo,
 - tains, give . . . sweet - est en - ter-tains. Lo, how the gods in
 Lo,
 give sweet-est en - ter-tains. Lo, how the gods, lo, how the
 Lo, how the gods in re - vels do ac - cord,
 Dry - a - des give sweet - est en - tarrants, give sweetest en - tarrants. Lo, how the

ROUND ABOUT HER CHARIOT.

how the gods in re - - - vels do ac - cord, whilst doth each god - dess
 re - vels, in re - vels do . . . ac - - cord, whilst doth each goddess
 how the gods in re - vels do ac - cord, whilst doth each god - dess
 gods, lo, how the gods in re - vels do ac - cord,
 in re - vels do ac - cord, whilst doth each god - dess
 gods in re - vels, re - vels do ac - cord, ac - cord, whilst doth each goddess

me - lo - dies af - - - - ford,
 me - ladies af - ford, me - - - lo - dies af - - ford,
 me - ladies af - ford, whilst doth each goddess me - lo - dies . . af - - ford,
 me - - lo - dies, me - lo - dies af - ford, whilst
 me - lo - dies af - ford, af - - - - ford, whilst

ROUND ABOUT HER CHARIOT.

The musical score consists of two systems of four staves each, written in common time with a treble clef. The lyrics are integrated into the music, appearing below the notes in a rhythmic pattern. The first system begins with a rest followed by a melodic line. The lyrics start with "whilst . . ." and continue with "whilst doth each goddess". The second system begins with a melodic line, followed by lyrics: "whilst doth each god - - dess, me - lo - dies, me-lo - dies . af - ford," and continues with variations of "doth each god - - dess, me - lo - dies, me - lo - dies af - ford," and ". doth each god - - dess, me - lo - dies, me - lo - dies". The third system begins with a melodic line, followed by lyrics: ". doth each god - - dess me - - lo - dies af - ford, . . ." and continues with "whilst . . . doth each . . . goddess . . ." and variations of "me - - lo - dies af - - ford, af - - -" and "whilst doth each god - - dess me - - lo - dies, me - lo - dies af - -". The fourth system concludes with a melodic line and lyrics: "whilst doth each god-dess me - - lo - dies af - - ford." The score ends with a final melodic line.

BOUND ABOUT HER CHARIOT.

Now Bac - chus is con - sort - ing, Sil - va - nus falls a
melodies af - ford. Now Bacchus is consorting, Sil - va - nus falls a
- - ford. Now Bacchus is con - sort - ing, Am - phi-on's harp's re - port - ing,
- - ford. Now Bacchus is consorting,
Now Bacchus is consorting, Sil - -
O look, now Bac - chus is con - sort - ing, Sil - va - nus falls a

sporting, Am - phion's harp's report-ing. To the shepherds' pipes
sporting, Am - phi - on's harp's re - port - ing. To the
To the shep - herds' pipes
Am - phi - on's harp's re - port - ing. To the shep - herds' pipes sing the nymphs of Di -
- - va - nus falls a sporting Am - phi - on's harp's re - port - ing.
sporting, Am - phi - on's harp's report - ing. To the shep - herds' pipes sing the

ROUND ABOUT HER CHARIOT.

sing the nymphs of Di - a - na:
shep-herds . . . piping the nymphs of Di - a - na:
sing the nymphs of Di - a - - na:
- a - na:
Long live fair O - ri - -
Long live fair O - ri - - a - -
nymphs of Di - a - - na: Long live fair O - -
- a - na, . . .
Long .

Long live fair O - - ri - - a - -
- a - na, long live fair O - - ri - - a - -
- na, long live fair O - - ri - - a - - na, long live fair
- ri - - a - - na, long . live fair O - -
- a - na,

ROUND ABOUT HER CHARIOT.

long live fair O - ri - a -
live fair O - ri - a - na,
long live fair O - ri - a - na,
na, long live fair O - ri - a - na,
O - ri - a - na, long live fair O - ri - a - na, long live fair
- ri - a - na, fair O - ri - a - na, long . . . live fair

- na, fair O - ri - a - na,
long live fair O - ri - a - na,
long live fair O - ri -
long live fair O - ri - a - na, long live fair O - ri - a - na,
O - ri - a - na, long live fair O - ri - a - na,
O - ri - a - na, long live fair O - ri -

ROUND ABOUT HER CHARIOT.

long live fair O - ri - a - - na, long live fair O - ri - a - - na, long
 long live fair O - ri - a - - na, long live fair O - ri - a - - na,
 - a - - na, long live fair O - - ri - - a - na,
 long live fair O - ri - a - - na, long live fair O - ri - a - - na,
 - a - - na, long live fair O - ri - a - - na, long live fair O - ri - -
 live fair O - ri - a - - na, fair O - - ri - - a - - na.
 long live fair O - ri - a - - na.
 long live fair O - ri - a - - na.
 long live fair O - ri - a - - na.

long live fair O - ri - a - - na, O - - ri - - a - - na.
 long live fair O - ri - a - - na.
 long live fair O - ri - a - - na.
 long live fair O - ri - a - - na, O - - ri - - a - - na.
 - a - - na, fair O - - ri - - a - - na.
 long live fair O - ri - a - - na, O - - ri - - a - - na.
 - a - - na, fair O - - ri - - a - - na.

THE DESERTER'S MEDITATIONS:

“IF SADLY THINKING, AND SPIRITS SINKING.”

GLEE FOR S. A. T. B.

HARMONISED BY

SAMUEL HARRISON.

[London: J. ALFRED NOVELLO, 69, Dean Street, Soho; and 24, Poultry.]

Moderato.

TREBLE. 

ALTO. If sad - ly think - ing, and spi - rits sink - ing, could more than

TENOR. 8ve lower. If sad - ly think - ing, and spi - rits sink - ing, could more than

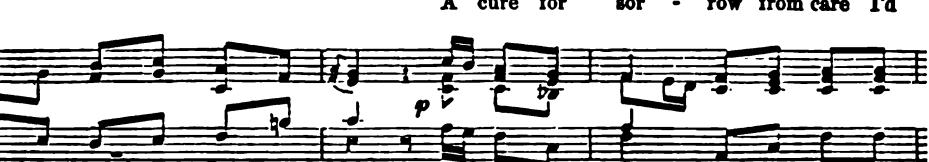
BASS. If sad - ly think - ing, and spi - rits sink - ing, could more than

ACCOMP. Met. 112= 

Moderato.

drink - ing, our griefs com - pose; A cure for sor - row from care I'd
 drink - ing, our griefs com - pose; A cure for sor - row from care I'd
 drink - ing, our griefs com - pose; A cure for sor - row from care I'd
 A cure for sor - row from care I'd





THE DESERTER'S MEDITATIONS.

bor - row, and hope to - mor - row might end my woes. But since in
 bor - row, and hope to - mor - row might end my woes. But since in
 bor - row, and hope to - mor - row might end my woes. But since in
 bor - row, and hope to - mor - row might end my woes. But since in

wail-ing, there's nought a - vail - ing, and death un - fail - ing will strike his blow! Then for this
 wail-ing, there's nought a - vail - ing, and death un - fail - ing will strike his blow! Then for this
 wail-ing, there's nought a - vail - ing, and death un - fail - ing will strike his blow! x
 wail-ing, there's nought a - vail - ing, and death un - fail - ing will strike his blow! x

rea - son, and for a sea - son, let us be mer - ry be-fore we go. x
 rea - son, and for a sea - son, let us be mer - ry be-fore we go. x
 let us be mer - ry be-fore we go. x
 let us be mer - ry be-fore we go. x

THE DESERTER'S MEDITATIONS.

A way-worn ran - ger, to joy a stran - ger, thro' ev'- ry dan - ger my course I've
 A way-worn ran - ger, to joy a stran - ger, thro' ev'- ry dan - ger my course I've
 A way-worn ran - ger, to joy a stran - ger,
 thro' ev'- ry dan - ger my course I've

run; Now death be - friend - ing, his last aid lend - ing, my griefs are
 run; Now death be -friend - ing, his last aid lend - ing, my griefs are
 Now death be - friend - ing, his last aid lend - ing, my griefs are
 run; Now death be - friend - ing, his last aid lend - ing, my griefs are

end - ing, my woes are gone. No more a ro - ver, or hap - less
 end - ing, my woes are gone. No more a ro - ver, or hap - less
 end - ing, my woes are gone. No more a ro - ver, or hap - less
 end - ing, my woes are gone. No more a ro - ver, or hap - less

THE DESERTER'S MEDITATIONS.

lo - ver, those cares are o - ver, my cup runs low; Then for this rea - son, and for a
 lo - ver, those cares are o - ver, my cup runs low; Then for this rea - son, and for a
 lo - ver, those cares are o - ver, my cup runs low;
 lo - ver, those cares are o - ver, my cup runs low;

Chorus.

sea - son, Let us be mer - ry be - fore we go. Then for this
 sea - son, Let us be mer - ry be - fore we go. Then for this
 sea - son, Let us be mer - ry be - fore we go. Then for this
 sea - son, Let us be mer - ry be - fore we go. Then for this
Chorus.

rea - son, and for a sea - son, Let us be mer - ry be - fore we go.
 rea - son, and for a sea - son, Let us be mer - ry be - fore we go.
 rea - son, and for a sea - son, Let us be mer - ry be - fore we go.
 rea - son, and for a sea - son, Let us be mer - ry be - fore we go.
 rea - son, and for a rea - son, Let us be mer - ry be - fore we go.

COLD WINTER'S ICE IS FLED & GONE.

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

COMPOSED BY

THOMAS WHEELKES.

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

1st TREBLE. {

Cold . win - - ter's ice is fled and gone,

2nd TREBLE. {

Cold win - ter's ice is fled . . and gone,

ALTO. (Sve lower.) {

Cold win - - ter's ice is fled and gone, Cold .

TENOR (Sve lower.) {

Cold, pp

BASS. {

Cold pp

AOCOMP. Met. 116 — {

p pp

{

cres.

And cres.

win - - ter's ice is fled, fled and gone, And

win - - ter's ice is fled, . . . And

win - - ter's ice is fled . . and gone.

{

cres.

COLD WINTER'S ICE IS FLED AND GONE.

And summer brags, and summer brags on ev' - ry tree,
 summer brags on ev' - ry tree, and summer brags on ev' -
 summer brags on ev' - - - - - ry tree, and summer brags on ev' -
 gone, And summer brags on ev' - ry tree, and
 And summer brags on ev' - ry tree, and summer brags on

and summer brags on ev' - - - - - ry tree, on ev' - ry tree,
 ry tree, and summer brags on ev' - - - - - ry tree. The red -
 tree, and summer brags on ev' - - - - - ry tree. The
 summer brags on ev' - ry tree, and summer brags on ev' - ry tree.
 ev' - ry tree, on ev' - - - - - ry tree.

The red - breast peeps a - mid the throng, peeps amid the throng,
 - breast, the red - bfeast peeps a - mid the throng, peeps amid the throng.
 red - breast, the red - breast peeps a - mid the throng, peeps amid the throng, . . .
 The red - breast peeps a - mid the throng, peeps amid the
 The red - breast peeps a - mid the throng, peeps amid the

COLD WINTER'S ICE IS FLED AND GONE.

Of woodborn birds that mer - ry be, of woodborn birds, of
Of woodborn birds that mer-ry be, that mer - - ry be, . . . that mer-ry
. . . Of woodborn birds that mer-ry be, that mer - ry be, of woodborn birdsthat mer-ry
throng. Of wood-born birds that mer - ry be, . . . that mer-ry
throng, Of wood-born birds that mer - ry be, . . . of

woodborn birds that mer - - ry be. Each one for - gets . . . what
be, of woodborn birds that mer - ry be. Each one for - gets . . . what he hath
be, birds that mer - ry be. . . Each one for - gets . . . what he hath
be, birds that mer - ry be.
woodborn birds that mer - - ry be.

he hath been, what he hath been,
been, what he hath been, what he hath been.
been, what he hath been, what he hath been, Each one forgetswhat he hath
Each one for - gets,each for - gets whathe hath
Each one for - gets what he hath been,what

COLD WINTER'S ICE IS FLED AND GONE.

dim.
And so doth Phil - lis, sum-mer's Queen, sum-mer's Queen,
dim.
And so doth Phil - lis, sum - - - mer's Queen, . . .
dim.
been, hath been, And so doth Phil - lis, doth Phil - - lis,
dim.
been, hath been . . . And so doth
dim.
he hath been, . . . And
dim.
so doth Phil - - lis, And so doth
And so doth Phil - lis, sum-mer's
And so Phil - lis, sum - mer's Queen, And so doth Phil - lis, and
Phil - lis, . . . sum - - mer's Queen, And so doth Phil - lis,
so doth Phil - - lis, sum-mer's Queen,
Phil - - lis, doth Phil - lis, sum - mer's Queen.
Queen, And so doth Phil - lis, sum - mer's Queen, sum - - mer's Queen.
so doth Phil - lis, sum - mer's Queen, sum - - mer's Queen.
sum - mer's Queen. . . . so doth Phil - - lis, sum - mer's Queen.
And so doth Phil - lis, sum - - mer's Queen.

COME LIVE WITH ME.

GLEE FOR A.T.T.B.

COMPOSED BY

SAMUEL WEBBE.

London: NOVELLO, EWER AND CO., 1, Bonner Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Andante.

ALTO.
Soprano lower.

1st TENOR.
Soprano lower.

2nd. TENOR.
Soprano lower.

BASS.

ACCOMP.
133 = ♩

Come live with me, come live with me and be my
 Come live with me, come, come live with me and be my
 Come live with me, come,
 Come live with me, come, come live with

love, And we will all : the pleas - ures prove, we will

love, And we will all the pleas - ures prove, we will

And we will all the pleas - ures prove, the pleas - ures prove, we will

me and be my love, And we will

COME LIVE WITH ME.

all the plea - sures prove, That grove and val - ley, hill and field, Or woods and
 all the plea - sures prove, That grove and val - ley, hill and field, Or woods and
 all the plea - sures prove, That grove and valley, hill and field, Or woods and
 all the plea - sures prove, That grove and val - ley, hill and field, Or woods and

stee - py moun-tains yield, And twine, and twine
 stee - py moun-tains yield, And I will make thee beds of ro - ses,
 stee - py moun-tains yield, And I will make thee beds of ro - ses,
 stee - py moun-tains yield, And twine, and

... a thou - sand fragrant po - sies, A cap of flow'rs and ru - - ral kir - tle, Em -
 A cap of flow'rs and ru - - ral kir - tle, Em -
 A cap of flow'rs and ru - - ral kir - tle, Em -
 twine a thousand fragrant po-sies A cap offlow'rs and ru - - ral kir-tle, Em -

COME LIVE WITH ME.

- broid - er'd all with leaves of myr - tle, A belt of straw and i - vy buds,
 - broid - er'd all with leaves of myr tle, A belt of straw and i - vy buds,
 - broid - er'd all with leaves of myr tle,
 - broid - er'd all with leaves of myr tle,

A

Pastorale.

And if these pleasures may thee
 co - ral clasp and am - ber studs. And if these pleasures may thee
 co - ral clasp and am - ber studs. And if these pleasures may thee

Then live with me and be my love. The shepherd swains shall
 move, Then live with me and be my love.
 move, Then live with me and be my love.
 move, Then live with me and be my love.

(155)

COME LIVE WITH ME.

dance and sing.

For thy de - light each May morn - ing.

If joys like

If

If

these thy mind may move,

If

Then live with me and be my love. If

joys like these thy mind may move. Then live with me and be my love.

joys like these thy mind may move, Then live with me and be my love.

joys like these thy mind may move, Then live with me and be my love.

joys like these thy mind may move, Then live with me and be my love.

IF LOVE AND ALL THE WORLD.

(ANSWER TO "COME LIVE WITH ME.")

GLEE FOR A.T.T.B.

HARMONIZED BY

SAMUEL WEBBE.

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

Andante.

ALTO.
(Sve. lower.)

1st
TENOR.
(Sve. lower.)

2nd
TENOR,
(Sve. lower.)

BASS.

ACCOMP.
Met. 100 = J

If love and all the world were young,

If love and all the world were young, And truth in ev' - ry

If love and all the world were young, And truth in ev' - ry

If love and all the world were young,

Thy fan - cied pleasures might me move, And I might listen to the shep - herd's tongue, Thy fancied pleasures might me move, And I might listen to the shep - herd's tongue, Thy fancied pleasures might me move, And I might listen to the shep - herd's tongue, Thy fan - cied pleasures might me move, And I might listen

IF LOVE AND ALL THE WORLD.

to thy love, I might listen to thy love. But time drives
 to thy love, I might listen to . . . thy love. But time drives flocks from
 to thy love, I might listen to thy love. But time drives flocks from
 to thy love, I might listen to thy love. But time drives flocks from

flocks from field to fold, Then ri - vers rage, ri - - vers rage and hills grow cold, Then .
 field to fold, Then rivers rage, then rivers rage and hills grow cold,
 field to fold, Then rivers rage . . . and hills grow
 field to fold, Then ri - vers rage, . . . rage, and hills grow cold, . . .

grow cold. Then droop-ing Phi - lo - mel is dumb,
 and hills grow cold. Then droop-ing Phi - lo - mel is dumb, And age complains of
 cold. . . . Then droop-ing Phi - lo - mel is dumb, And age complains of
 . . . grow cold. Then droop-ing Phi - lo - mel is dumb, And age complains of

IF LOVE AND ALL THE WORLD.

Piu lento.

Then drooping Phi - lo - mel is dumb, And age complains of care to come.

care to come, Then drooping Phi - lo - mel is dumb, And age complains of care to come.

care to come, Then drooping Phi - lo - mel is dumb, And age complains of care to come.

care to come, Then drooping Phi - lo - mel is dumb, And age complains of care to come.

piu lento.

Thy beds of ro - ses, Thy cap, thy kir - tle,

Thy gowns, . . . thy belts, . . . thy beds of ro - ses, Thy cap, . . . thy kir - tle,

Thy gowns, . . . thy belts, thy beds of ro - ses, Thy cap, thy kir - tle,

Thy belts, thy beds of ro - ses, Thy cap, thy kir - tle,

Pastorale.

and thy po - sies, All these in me, . . . in me can no - thing move, To

and thy po - sies, All these in me, in me can no - thing move, To

and thy po - sies, All these in me, in me can no - thing move,

and thy po - sies, All these in me can no - thing move To

IF LOVE AND ALL THE WORLD.

live with thee and be thy love. and
 live with thee and be . . . thy love. If youth could last and
 To live with thee and be thy love. If youth could last and
 live with thee and be thy love.

love re - main, Had joys no date . . and age no pain, Then these de -
 love re - main, Had joys no date and age no pain, Then these de -
 love re - main, Had joys . no date and age no pain, Then these de -
 Had joys . no date and age no pain, Then these de -

-- lights my mind might move, And I might list - en to thy love. .
 -- lights my mind might move, And I might list - en to thy love. .
 -- lights my mind might move, And I might list - en to . . thy love. .
 -- lights my mind might move, And I might list - en to thy love. .