

[Six Glees. — Reginald Apffelforth.]

E. 205. n.
1-13

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(77) GLEE I.

VIVACE

The spring the pleasant spring is blown Let us leave the smoky town
 The spring the pleasant spring is blown Let us leave the smoky town
 The spring the pleasant spring is blown Let us leave the smoky town
 The spring the pleasant spring is blown Let us leave the smoky town
 The spring the pleasant spring is blown Let us leave the smoky town

cres

From the mall and from the ring Ev'ry one has taken wing ev'ry one ev'ry one has
 From the mall and from the ring Ev'ry one has taken wing ev'ry one ev'ry one has
 From the mall and from the ring Ev'ry one has taken wing ev'ry one ev'ry one has
 From the mall and from the ring Ev'ry one has taken wing ev'ry one ev'ry one has

Largo

ta - ken wing has ta - ken wing Cloe Strephon Co - ry - don All are fled and
 ta - ken wing has ta - ken wing Cloe Strephon Co - ry - don All are fled and
 ta - ken wing has ta - ken wing Cloe Strephon Co - ry - don All are fled and
 ta - ken wing has ta - ken wing Cloe Strephon Co - ry - don All are fled and

Largo

Tempo Primo

all are gone What is left's not worth your stay Come Aure - lia come come away
 all are gone What is left's not worth your stay Come Aure - lia come come away
 all are gone What is left's not worth your stay Come Aure - lia come come away
 all are gone What is left's not worth your stay Come Aure - lia come come away

Tempo Primo

f

A handwritten musical score for a vocal piece. The music is written in common time with a key signature of one sharp (F#). There are four staves of music, each consisting of a treble clef, a staff line, and a bass clef. The lyrics are written below the staves, corresponding to the musical phrases. The lyrics include "come away", "come Aurelia", and "What is left's not". The score includes dynamic markings such as *f* (forte), *p* (piano), and *cres* (crescendo). The handwriting is in cursive ink on aged paper.

-way come a-way come Aure lia come come a-way What is left's not
come away come away come Aure lia come come a-way What is left's not
come away come away come Aure lia come come a-way What is left's not
come away come away come Aure lia come come a-way What is left's not

cres
worth your stay come come Aure lia come come a-way come come Aure lia come come a -
worth your stay come come Aure lia come come a-way come come Aure lia come come a -
worth your stay come come Aure lia come come a-way come come Aure lia come come a -
worth your stay come come Aure lia come come a-way come come Aure lia come come a -

way - - - - - Come Au-relia come a - - - - -
way come a-way come a-way come a-way come a-way Come a - - -
way come a-way come a-way come a-way come a-way Come a - - -
way - - - - - Come Au-relia come a - - - - -

Lento

Tempo Primo

way come Au-relia come a - - way Come with all thy sweet-est smiles
way come a - - way Come with all thy sweet-est smiles
way come a - - way Come with all thy sweet-est smiles
way come Au-relia come a - - way Come with all thy sweet-est smiles

With thy graces with thy wiles Come and we will merry merry be Who shall be so
With thy graces with thy wiles Come and we will merry merry be Who shall be so
With thy graces with thy wiles Come and we will merry merry be Who shall be so
With thy graces with thy wiles Come and we will merry merry be Who shall be so

blest as we who shall be who shall be so blest as we so blest as we
blest as we who shall be who shall be so blest as we so blest as we
blest as we who shall be who shall be so blest as we so blest as we
blest as we who shall be who shall be so blest as we so blest as we

LARGO

We will frolic all the day Harm-ing no one in our play No matter what the

We will fro-lie all the day Harm-ing no one in our play No matter what the

We will fro-lie all the day Harm-ing no one in our play No matter what the

We will fro - lic all the day Harm-ing no one in our play No matter what the

We will fro - lic all the day Harm-ing no one in our play No matter what the

LARGO

peo - ple say Come Au - re - lia come come a-way come a-way come a -

peo - ple say Come Au - re - lia come come a-way come away

peo - ple say Come Au - re - lia come come a-way come away

peo - ple say Come Au - re - lia come come a-way come away

way come Au-re-lia come come a-way no matter what the peo-ple say

come a-way come Au-re-lia come come a-way no matter what the peo-ple say

come a-way come Au-re-lia come come a-way no matter what the peo-ple say

come a-way come Au-re-lia come come a-way no matter what the peo-ple say

cres

come come Au-re-lia come come a-way come come Au-re-lia come come a-

come come Au-re-lia come come a-way come come Au-re-lia come come a-

cres

come come Au-re-lia come come a-way come come Au-re-lia come come a-

come come Au-re-lia come come a-way come come Au-re-lia come come a-

9

A handwritten musical score for a vocal piece. The music is written on four staves, each with a treble clef and a key signature of one sharp. The first three staves are in common time, while the fourth staff begins in common time and ends in 2/4 time. The vocal line consists of eighth-note patterns. The lyrics "Come Au-relia come a-way" are repeated throughout the piece. Performance markings include dynamics such as *cres*, *p*, and *pp*, and a tempo marking of *Lento*. The score is written on aged, yellowed paper.

way - - - - - Come Au-relia come a - - - - -

way come a-way come a-way come a-way come a-way come a - - - - -

way come a-way come a-way come a-way come a-way come a - - - - -

way - - - - - Come Au-relia come a - - - - -

way come Au-relia come a - - - way. Lento

way - - - - - come a - - - way.

way - - - - - come a - - - way.

way f - - - - - pp come a - - - way.

way - - - - - come a - - - way.

10

(30)
(20)
GLEE II.

ANDANTE

Alto Tenor Tenor Bass

La - - pe e la ser - - pe spesso suggon l'is -
La - - pe e la ser - - pe spesso suggon l'is -
La - - pe e la ser - - pe spesso suggon l'is -
La - - pe e la ser - - pe spesso suggon l'is -
La - - pe e la ser - - pe spesso suggon l'is -
- tesso u - - more ma l'ali - men - to is - tes - - so can - Cres
- tesso u - - more ma l'ali - men - to is - tes - - so can - Cres
- tesso u - - more ma l'ali - men - to is - tes - - so can - Cres
- tesso u - - more ma l'ali - men - to is - tes - - so can - Cres

- giando cangiando in lor in lor si va La - - - va
 - giando cangiando in lor in lor si va La - - - va
 - giando cangiando in lor in lor si va La - - - va
 - giando cangiando in lor in lor si va La - - - va
 - giando cangiando in lor in lor si va La - - - va

Che' del la ser-pe in seno
 Che' del la ser-pe in seno
 Che' del la ser-pe in seno

Che' del la ser-pe in seno - - - - - il fior si fa ve -

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system starts with a vocal line in G clef, followed by a piano accompaniment in F clef. The vocal line continues across both systems. The lyrics are written below the notes. The bottom system begins with a piano accompaniment in G clef, followed by a vocal line in F clef. The lyrics continue from the top system. The score is written on aged, yellowed paper.

il fior si fa ve - le - no in sen dell' ape il fiore in
il fior si fa ve - le - no in sen dell' ape il fiore in
il fior si fa ve - le - no in sen dell' ape il fiore in
le - no in sen dell' ape il fiore in
sen dell' ape il fiore dol - ce li - - quor si
sen dell' ape il fiore dol - ce li - - quor si
sen dell' ape il fiore dol - ce li - - quor si
sen dell' ape il fiore dol - ce li - - quor si

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The music is in common time, key signature is one sharp (F# major). The vocal parts are written on three staves, and the piano part is on a separate staff at the bottom. The vocal parts sing a continuous melody of eighth and sixteenth notes, primarily in the soprano range. The piano part provides harmonic support with sustained notes and eighth-note chords. The lyrics are written below the vocal staves in Italian: "fa - dol - ce li - quor si fa - fa si fa - si fa si fa si fa si fa dol - ce li - quor si fa si fa dol - ce li - quor si fa si fa dol - ce li - quor si". The score is dated 186.

14.

Cres

fa - - - - dolce liquor si fa si fa dolce li -
 Cres
 fa si fa si fa si fa si fa si fa
 Cres
 fa - - - - si fa si fa
 Cres
 fa si fa si fa si fa si fa

Adagio

quor si fa si fa - quor si fa si fa
 si fa si fa si fa si fa
 si fa si fa si fa si fa
 si fa si fa si fa

15

(15)

15

GLEE III.

SPIRITO SO

mirth - in - fusing hours lead brisk - ly briskly on the mirth - in - fu - sing
 mirth - in - fusing hours lead brisk - ly briskly on the mirth - in - fu - sing
 mirth - in - fusing hours lead brisk - ly briskly on the mirth - in - fu - sing

mirth - in - fusing hours - - - - - lead

mirth - in - fusing hours - - - - - lead

hours the mirth - - - - - in - fu - sing
 hours lead brisk - ly lead brisk - ly on the mirth - in - fu - sing
 hours lead brisk - ly lead brisk - ly on the mirth - in - fu - sing
 lead lead brisk - ly lead brisk - ly on the mirth - in - fu - sing
 lead lead brisk - ly lead brisk - ly on the mirth - in - fu - sing

Slow

hours Come hours All - re - cent from the bo - som
 hours Come hours - - - -
 hours Come hours All - re - cent from the bo - som
 hours Come hours All - re - cent from the bo - som
 hours Come hours All - re - cent from the bo - som
 hours Come hours

of de - light
 all - re - cent from the bo - som of de - light with
 of de - light all - re - cent from the bo - som of de - light with
 of de - light - - - -
 all - re - cent from the bo - som of de - light with

A handwritten musical score for voice and piano. The score consists of two systems of music. The top system starts with a treble clef, a key signature of one flat, and common time. It features four staves. The lyrics begin with "with Nec-tar nur-tur'd and in-", followed by three repetitions of "Nec-tar nur-tur'd and in-volv'd in flow'r's". The bottom system begins with a bass clef, a key signature of one flat, and common time. It also has four staves. The lyrics continue with "with Nec-tar nur-tur'd and in-", followed by three repetitions of "- volv'd in flow'r's". The word "cres" is written above the bass staff in the second system, indicating a crescendo.

with Nec-tar nur-tur'd and in -
Nec-tar nur-tur'd and in - volv'd in flow'r's -
Nec-tar nur-tur'd and in - volv'd in flow'r's -
with Nec-tar nur-tur'd and in -
Nec-tar nur-tur'd and in - volv'd in flow'r's -

- volv'd in flow'r's *cres* - in -
with Nec-tar nur-tur'd and in - volv'd in flow'r's in -
- volv'd in flow'r's *cres* - in -
with Nec-tar nur-tur'd and in - volv'd in flow'r's in -

volv'd in flow'rs with Nec - tar with Nec - tar nur - tur'd
volv'd in flow'rs with Nec - tar with Nec - tar nur - tur'd
volv'd in flow'rs with Nec - tar with Nec - tar nur - tur'd
volv'd in flow'rs with Nec - tar with Nec - tar nur - tur'd
volv'd in flow'rs with Nec - tar with Nec - tar nur - tur'd

Rallentando

and in - volv'd in flow'rs in - volv'd in flow'rs in - volv'd in flow'rs.
and in - volv'd in flow'rs in flow'rs in flow'rs.
and in - volv'd in flow'rs in - volv'd in flow'rs in - volv'd in flow'rs.
and in - volv'd in flow'rs - - - - -
and in - volv'd in flow'rs - - - - -

AFFETTUOSO

Dolce

By Spring's sweet blush by Na-ture's teem-ing womb by

By Spring's sweet blush by Na-ture's teem-ing womb by

By Spring's sweet blush by Na-ture's teem-ing womb by

By Spring's sweet blush by Na-ture's teem-ing womb by

By Spring's sweet blush by Na-ture's teem-ing womb by

By Spring's sweet blush by Na-ture's teem-ing womb by

He-be's dim-ply smile by Flo-ra's bloom by Ve-nus-self for Ve-nus-

Cres

He-be's dim-ply smile by Flo-ra's bloom by Ve-nus-self for Ve-nus-

Cres

He-be's dim-ply smile by Flo-ra's bloom by Ve-nus-self for Ve-nus-

Cres

He-be's dim-ply smile by Flo-ra's bloom by Ve-nus-self for Ve-nus-

Cres

He-be's dim-ply smile by Flo-ra's bloom by Ve-nus-self for Ve-nus-

Cres

- self demands thee come by Ve - nus . self for Ve - nus . self demands thee come by

- self demands thee come by Ve - nus . self for Ve - nus . self demands thee come by Cres

- self demands thee come de - mands - - - - - thee come by Cres

- - - - - by Ve - nus . self for Ve - nus . self demands thee come Cres

- self demands thee come by Ve - nus . self for Ve - nus . self demands thee come by

Ve - nus . self for Ve - nus . self Ve - nus . self de - - mands thee

Ve - nus . self for Ve - nus . self Ve - nus . self de - - mands thee

Ve - nus . self for Ve - nus . self Ve - nus . self de - - mands thee

- - - - - Ve - - nus . self de - - mands thee

Ve - nus . self for Ve - nus . self 187 Ve - nus . self de - - mands thee

A handwritten musical score for voice and piano. The score consists of ten staves of music. The top five staves are for the voice, each starting with a treble clef, a key signature of two flats, and a common time signature. The bottom five staves are for the piano, each starting with a bass clef, a key signature of two flats, and a common time signature. The lyrics "come" are written in black ink below each note. The first staff has a dynamic marking of p . The second staff has a dynamic marking of p . The third staff has a dynamic marking of p . The fourth staff has a dynamic marking of p . The fifth staff has a dynamic marking of p . The sixth staff has a dynamic marking of p . The seventh staff has a dynamic marking of p . The eighth staff has a dynamic marking of p . The ninth staff has a dynamic marking of p . The tenth staff has a dynamic marking of p . The score concludes with a double bar line.

(58)

GLEE IV.

MODERATO

Alto Come Clara as the Lil - ly fair blushing like the dew-kist rose yon

Tenor Come Cla - ra as - the Lil - ly fair blushing like the dew-kist rose yon

Tenor Come Cla - ra as - the Lil - ly fair blushing like the dew-kist rose yon

Bass Come Clara as the Lil - ly fair blushing like the dew-kist rose yon

murm'ring rill shall soothe your ear and Stre - phon sigh thee to re - pose and

murm'ring rill shall soothe your ear and Stre - phon sigh thee to re - pose and

murm'ring rill shall soothe your ear and Stre - phon sigh thee to re - pose and

murm'ring rill shall soothe your ear and Stre - phon sigh thee to re - pose and

88

ANIMATED

Stre - phon sigh thee to repose to re - pose What tho' by persecuting
 Stre - phon sigh thee to repose to re - pose What tho' by persecuting
 Stre - phon sigh thee to repose to re - pose What tho' by persecuting
 Stre - phon sigh thee to repose to re - pose What tho' by persecuting
 Stre - phon sigh thee to repose to re - pose What tho' by persecuting

fate the charms the charms of luxury's de ny'd the emp ty farce of ser - vile
 fate the charms the charms of luxury's de ny'd the emp ty farce of ser - vile
 fate the charms the charms of luxury's de - ny'd
 fate the charms the charms of luxury's de ny'd the emp ty farce of ser - vile

state and all the pur - ple train the pur - ple train of pride
 state and all the pur - ple train the pur - ple train of pride
 and all the pur - ple train the pur - ple train of pride
 state and all the pur - ple train the pur - ple train of pride

GRAZIOSO

Yet if with me you seek - the plain with me en -
 Yet if with me you seek the plain with me en - Cres
 Yet if with me you seek - the plain with me en - Cres
 Yet if with me you seek the plain with me en - Cres

joy en-joy the ru - ral Cot a hap - py tho' a hum - ble
 joy with me en-joy the rural Cot a hap - py hap - py tho' a hum - ble
 joy en-joy the ru - ral Cot a hap - py tho' a hum - ble
 joy en-joy the ru - ral Cot a hap - py tho' a hum - ble

Cres
 swain Ye proud ye proud and great I scorn your lot. lot
 Cres
 swain Ye proud ye proud and great I scorn I scorn your lot. lot
 Cres
 swain Ye proud ye proud and great I scorn your lot. lot
 Cres
 swain Ye proud ye proud and great I scorn your lot. lot

(29)
GLEE V.

27

Grazioso

Alto

Tenor

Tenor

Bass

My dear Mistress had a heart Soft as those kind

My dear Mistress had a heart Soft as those kind

My dear Mistress had a heart Soft as those kind

My dear Mistress had a heart Soft as those kind

My dear Mistress had a heart Soft as those kind

looks she gave me When with love's re - sist - less art And her eyes she

looks she gave me When with love's re - sist - less art And her eyes she

looks she gave me When with love's re - sist - less art And her eyes she

looks she gave me When with love's re - sist - less art And her eyes she

did enslave me But her constan - cy's so weak She's so wild and
 did enslave me But her constan - cy's so weak She's so wild and
 did enslave me But her constan - cy's so weak She's so wild and
 did enslave me But her constan - cy's so weak She's so wild and
 apt to wander That my jealous heart wou'd break Shou'd we live one
 apt to wander *us but in truth* Shou'd we live one
 apt to wander dolce
 apt to wander That my jealous heart wou'd break Shou'd we live one

20

The image shows a handwritten musical score on aged paper. It consists of two main parts: a repeating section and a second verse.

Repeating Section:

- Top Voice:** Day a - sun - der Shou'd we live one Day a - sun - der
Day a - sun - der Shou'd we live one Day a - sun - der
Shou'd we live one Day a - sun - der
Day a - sun - der Shou'd we live one Day a - sun - der
- Middle Voice:** (partially visible)
- Bass Voice:** (partially visible)

Second Verse:

Melting joys a - bout her move Killing pleasures wounding blisses
Melting joys a - bout her move Killing pleasures wounding blisses
Melting joys a - bout her move Killing pleasures wounding blisses
Melting joys a - bout her move Killing pleasures wounding blisses

The music is written in common time with a key signature of two flats. The vocal parts are separated by vertical bar lines. The lyrics are written below the notes, with some words like 'Shou'd' and 'a -' appearing in multiple places. The score is written in a clear, cursive hand.

She can dress her eyes in love And her lips can arm with kisses

She can dress her eyes in love And her lips can arm with kisses

She can dress her eyes in love And her lips can arm with kisses

She can dress her eyes in love And her lips can arm with kisses

Angels listen when she speaks she's my delight all mankind's wonder

Angels listen when she speaks she's my delight all mankind's wonder

Angels listen when she speaks she's my delight all mankind's wonder

Angels listen when she speaks she's my delight all mankind's wonder

dolce

But my jealous heart wou'd break Shou'd we live one Day a - sun - der
Shou'd we live one Day a - sun - der

dolce

But my jealous heart wou'd break Shou'd we live one Day a - sun - der

Shou'd we live one Day a - sun - der.

Shou'd we live one Day a - sun - der.

Shou'd we live one Day a - sun - der.

Shou'd we live one Day a - sun - der.

Shou'd we live one Day a - sun - der.

(14)
GLEE VI.

Alto 

Hail smil..ing morn smil..ing morn..... that tips the hills with

Tenor. 

Hail hail smil..ing morn smil..ing morn..... that tips the hills with

Tenor. 

Hail hail smil..ing morn smil..ing morn..... that tips the hills with

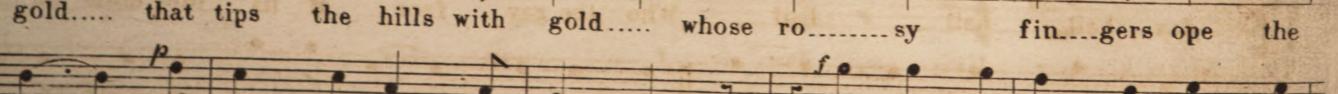
Bass. 

Hail hail smil..ing morn smil..ing morn.....

gold..... that tips the hills with gold..... whose ro....sy fin....gers ope the



gold..... that tips the hills with gold..... whose ro....sy fin....gers ope the



gold..... that tips the hills with gold..... whose ro....sy fin....gers ope the



..... that tips the hills with gold..... whose ro....sy fin....gers ope the

A handwritten musical score for four voices and piano. The score consists of four staves, each with a treble clef and a key signature of one sharp (F#). The vocal parts are in common time, and the piano part is also in common time. The lyrics are written below the vocal staves, corresponding to the musical phrases. The score includes a dynamic marking 'f' (fortissimo) at the end of the first section and the beginning of the second section.

gates of day ope the gates the gates of
gates of day ope the gates the gates of
gates of day ope.... the gates... of day ope the gates the gates of
gates of day ope the gates the gates of

day hail hail hail Who the gay face... of na....ture doth un....fold.....
day hail hail hail Who the gay face... of na....ture doth un....fold.....
day hail hail hail Who the gay face... of na....ture doth un....fold.....
day hail hail hail Who the gay face... of na....ture doth un....fold....

at whose bright presence

Who the gay face.... of na...ture doth un...fold.... at whose bright presence

Who the gay face.... of na...ture doth un...fold.... at whose bright presence

Who the gay face.... of na...ture doth un...fold.... at whose bright presence

cres

dark...ness flies a...way flies a...way..... flies a...way..... dark...
cres

dark...ness flies a...way flies a...way..... flies a...way..... dark...
cres

dark...ness flies a...way flies a...way..... flies a...way..... dark...
pp cres

dark...ness flies a...way flies a...way..... flies a...way..... dark...
pp cres

ness flies a...way dark.....ness flies a...way ... at whose bright
ness flies a...way dark.....ness flies a...way ... at whose bright
ness flies a...way dark.....ness flies a...way ... at whose bright
ness flies a...way dark.....ness flies a...way ... at whose bright

presence dark.....ness flies a...
presence dark.....ness flies a...
presence dark.....ness flies a...
presence dark.....ness flies a...

cres

A musical score for four voices (SATB) and piano. The score consists of six staves. The top two staves are for the soprano (S), the middle two for the alto (A), and the bottom two for the bass (B). The piano part is on the far left. The vocal parts sing in homophony, with lyrics appearing below each staff. The lyrics are: "away flies a-way..... hail", "way dark-ness flies a-way dark-ness flies a-way hail....", "way flies a-way..... hail", "way dark-ness flies a-way dark-ness flies a-way hail", and three final staves where all voices sing "hail". The piano part has dynamic markings "cres" (crescendo) above the first and third staves.

way flies a-way..... hail

way dark-ness flies a-way dark-ness flies a-way hail....

way flies a-way..... hail

way dark-ness flies a-way dark-ness flies a-way hail

hail hail hail hail hail hail.....

..... hail hail hail..... hail hail.....

hail hail hail hail hail hail.....

hail hail hail.....